



**CARL**  
**BELEW**

CARL BELEW



Decca Records  
CARL BELEW  
Louisiana Hayride Star

**CARL  
BELEW**

**STOP THE WORLD**  
**It's Carl Belew**

by Martin Hawkins





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Alle Menschen  
sind Ausländer.  
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on **Decca** you get  
the country sound  
that spells **h-i-t!**



# CARL BELEW

"AM I  
THAT EASY  
TO FORGET"

*c/w*

"SUCH IS LIFE"

9-30842



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# CARL BELEW

**"Once in a blue moon  
a new artist bursts forth in the music world.  
Just such an artist was Carl Belew.  
Not only is Carl equipped  
with a sincere rich voice,  
but he also has his share of talent  
for writing songs."**

Owen Bradley, producer

**I**n his heyday from the mid-1950s into the 1970s Carl Belew had eleven country hits as a singer and many more as a songwriter. During his lifetime he saw some fifty single and EP records and over a dozen LP albums released and he appeared on all the big country barn dance radio shows and several TV shows. He was lauded by those who knew him as a fine singer and a writer of memorable tunes, yet, as the CD era dawned, the name Carl Belew gradually retreated into the background of the mainstream country music business and his music lived on mainly among collectors of rockabilly and unadulterated country music.



(FROM LEFT)  
Owen Bradley, Carl Belew and Harry Silverstein





# CARL BELEW

## The Biography

### Am I That Easy To Forget

**T**he basics of Carl Belew's life and his career in country music are easily told – an Oklahoma farm boy who became a plumber before pursuing a life in music, first in California and then in Shreveport, Louisiana and finally in Nashville. He started singing and writing songs in the 1950s, appeared on the 'Town Hall Party' country TV show on the west coast in 1956, then the 'Louisiana Hayride' radio show from 1957 to 1959, and ultimately became part of the Nashville scene. He was signed to 4-STAR RECORDS as a writer and singer in the mid-1950s and one of his first songs, *Lonely Street*, was picked up by Kitty Wells and then turned into a number five pop hit for Andy Williams in 1959. Belew wrote many country hits including *Am I That Easy To Forget* that went pop when released by Debbie Reynolds in 1963. He recorded for DECCA between 1958 and 1962 and then signed to RCA until 1968, racking up most of his hits there before adding a couple more in a second spell on DECCA in the early 1970s. Starting out with the back-country sound of the post-Hank Williams hillbilly singer, he soon added a degree of smoothness to his vocals that helped him fit well into the 'Nashville Sound' era. So he had authenticity, but also depth and presence. His publisher Joe Johnson said that very few could write melodies like Carl did. Carl Belew toured extensively, first on 'Louisiana Hayride' package shows and then on the back of his appearances on 'Jubilee USA' and the Grand Ole Opry, until his health declined and he moved back home to Oklahoma. He was elected to the Nashville Songwriters'

Hall of Fame in 1976, having written songs that became hits for Eddy Arnold, Jim Reeves, Faron Young, Waylon Jennings, Skeeter Davis and others, but he had largely stopped writing when he died in 1990, aged only 59, in his home town of Salina. Part of Highway 20 in Mayes County was subsequently dubbed the 'Carl Belew Memorial Highway.'

Beyond these basic facts, though, there are some intriguing stories about who Carl Belew really was, the ups and downs in his personal and professional life, and the wheeling and dealing around many of his songs. Interestingly, for a relatively well-known name, Carl Belew gave very few interviews in his lifetime and his full story has been quite well hidden.



In most early photographs of Carl Robert Belew we see a man with a thin frame and hollow cheeks – almost the embodiment of a Dust Bowl era Okie, even if he was just a child during the Depression and the western migration of Okies. He was born in Salina in north-east Oklahoma on 21 April 1931, the son of Carl W. Belew and his wife Leora (nee Hanna) and it was they who battled through the Depression years on his behalf. As a young adult he grew to five foot eleven with brown hair and blue eyes and a liking for country music, though he soon found he was expected to become a plumber working alongside his father in the post-War construction boom.

Several generations of Belews had worked their way west from South Carolina through Tennessee by the time Carl's grandparents William Leland Belew and Minerva Fox each arrived in Adair near Salina. William was from Denton, Texas while Minerva was from Kansas of part-Scottish descent. William and Minerva were married in April 1897 in what their marriage record described as "*Muscogee, Indian Territory North.*" The Osage Indians had seen three centuries of incursion by Spanish and French traders and settlers before finding themselves part of the Province of Louisiana under the 'Louisiana Purchase' by the United States in 1803. Salina, on the Grand River, was originally known as Grand Saline because of nearby hot springs from which salt was manufactured. It was the first permanent white settlement in the area although it remained part of the designated Indian Territory, which became predominantly Cherokee from the 1830s onwards.

William and Minerva Belew had a general merchandise store in Salina into the 1940s and this was a regular hang-out and refuge for their young grandson. Carl's father apparently spent much time away from home and he was not present at the time of the 1940 population census when eight-year-old Carl and his six-year-old sister Mabel resided with their mother Leora at the home of her mother, Rosa Hanna. It's likely that Carl's father, Carl W., was away from home in the pursuit of construction work and at some point he wound up in Idaho, missing some of Carl's early school years. According to 'Billboard' journalist and independent music publicist Ren Grevatt, who spoke to Carl before writing LP notes about him, "*before he was ten, his family moved to Idaho where he went through Junior High and into High School.*" This may be true, and has often been repeated, but it contradicts Carl's own handwritten biographical notes for his booking agent where he talks of his early teen years at Salina High School. Either way, Carl left school in the summer of 1946 when he reached sixteen. He later told his booking agent that he had acquired a guitar at age 13 and had already started to dream about a career in country music but that he'd had to take up a seemingly more realistic option, becoming an apprentice plumber with his father, working in Idaho and then Indiana. There was a Carl Belew listed in the 1948 'Idaho Falls Post Register' as a student at Idaho Industrial Training School in nearby St. Anthony who received an award for boxing on the college team. The IITS was primarily a reformatory school but may have played a part in Carl's plumbing apprenticeship also. For a few years Carl and his father followed construction projects and they were both living in Terre Haute, Indiana in 1950 when Carl senior started to work with a carpenter named Herman Stover. Carl

junior was more interested in Herman's daughter though, and on 16 August 1951 Carl Robert Belew married Catherine May Stover in Terre Haute.

Catherine (sometimes spelled Katherine or Kathryn) had been born in Marshall, Indiana in April 1936, by most accounts, but on her marriage record she declared it was 1935. Perhaps sixteen seemed a more acceptable age than fifteen. Either way, she soon moved south with Carl and his father. Possibly employment opportunities had dried up in Indiana because the 'Terre Haute Tribune' of 30 July, just before Carl's marriage, had carried this ad: "*Man, 20 years old. Wants job. Carl R Belew. Indois Hotel.*" By 1952, both Carl and his father were recorded as resident in Muskogee, Oklahoma; Carl W. and Leora at 515 Court Street, and Carl R. and Catherine at 513 Court, and both men were working as steamfitters. Within ten months of her marriage, still in her teens and a long way from home, Catherine gave birth to Carl's son Robert Gene. All contact was not lost however, and the 'Clark County Democrat' newspaper of 20 October 1955 reported one family reunion in its Society pages: "*Mr and Mrs Carl Belew and son Bobby of Muskogee, Okla, Mrs Dora Stover of Terre Haute [and ten other named families] were the Sunday evening guests of Mr and Mrs Dale Brown.*" Travelling for family visits was very much second to travelling for work, though, and it seems that by 1955 Carl and Catherine had already made expeditions out West looking either for plumbing work or, increasingly, for a chance for Carl to get into the music business. Certainly he was taking his guitar playing seriously at this point and looking for opportunities to sing wherever he could. When in Idaho and Indiana he had apparently made fleeting attempts to find a group of musicians to help him on singing gigs in local bars and clubs, and he reportedly won a tri-State talent contest held in the Indiana, Illinois, Kentucky borderlands and made his debut on television. Now, a few years on and using Muskogee as a base to which they could return, the Belews travelled to Texas and then California, apparently taking a route through Nevada where Catherine's social security number was issued in 1954. Towns like Reno and Las Vegas already had fledgling music and gambling scenes which could support a budding singer and his wife.

Carl's aunt Mabel, his father's sister, lived in south San Francisco in the 1950s, having migrated to the coast via Arizona, and Carl stayed with her whenever he travelled to California. Her brother Neil also lived in that area. Sometime in 1954 or 1955 Carl and Catherine wound up in Pasadena, California, near Los Angeles. By now, music was at the forefront of 23-year old Carl's plans. He'd started to write songs of his

own to supplement the tunes he'd picked up during his ten year learning phase from first guitar to first 'professional' gigs. It was in Pasadena, one of many urban Californian locations where there was nevertheless a strong country music scene, where he first got onto records. There are several vague, handed-down, accounts of this. One story has Carl winning a local music contest there in 1955 and coming to the attention of Pasadena-based 4-STAR RECORDS in 1955, and another has him meeting singer Marvin Rainwater there who recommended him to 4-STAR that year. The problems here are that Carl didn't start making records until after 1955 and that he didn't appear on 4-STAR until the end of 1956. A third story has him meeting the aspiring singer and music entrepreneur Kenny Sowder who wrote some songs with Carl, got him some gigs, put him on records, and placed him on local TV shows – and that's sort of how it really happened.

**K**enny Sowder was from Harlan, Kentucky but was raised in Long Beach, California where he became a salesman after the War. He started to work as a part-time country musician and emcee in night clubs, promoting shows when he could. He told a reporter that he'd "*knocked around radio, fairs, anywhere country music is played,*" for most of his life. He met Carl, seven years his junior, sometime in 1954 and soon, he said, they "*were both playing country music and travelling together.*" He acted as Belew's manager and the two started to write songs with a view to getting Carl, the better singer of the two, onto records. Sowder knew a few people in California but was unable to cut a deal and so he took the option to form his own SOWDER RECORDS label and to have discs custom-pressed at his own cost by 4-STAR RECORDS of Pasadena. Carl Belew's first record was made at 4-STAR's studio on Fair Oaks Avenue around March 1956 and was in the rock 'n' roll style then being pioneered by Elvis Presley and others. *I'm Long Gone* did not make many sales but it did enable Sowder to find Carl a guest spot on Cliffie Stone's 'Hometown Jamboree,' a local country show that aired on radio and TV at KXLA, Pasadena. This was not a talent show but it did include local talent in support of a regular cast including star act Tennessee Ernie Ford, and this was probably the 'talent contest' Carl is said to have won at this time. Sowder also arranged for Carl to appear on the 'Town Hall Party' show that went out on KXLA and KTTV in Los Angeles. This all ensured that the owner of 4-STAR, Bill McCall, would take more interest a few months later when Sowder and Belew came in with four new songs to record.

The most promising of the songs they presented to Bill McCall and recorded in the 4-STAR studio around October 1956 was *Lonely Street*, a recently-written ballad that had been received well at local shows. Belew always said he wrote it, though some west coast musicians have recalled that singer Wynn Stewart wrote the song and sold it to Belew for \$50. That would have been a lot of money for a singer just starting out. There is another version, too, in a newspaper interview Kenny Sowder gave three years later when he maintained it was he who "*got the idea for the song from Elvis Presley's hit record 'Heartbreak Hotel' when laying in bed one night and had the inspiration for the lyrics.*" This brainwave occurred, Sowder stated, surprisingly clearly, "*on September 26, 1956,*" and although Presley's disc had been a hit for over six months, the September date rings true because it appears that Carl Belew's first 4-STAR recording session was in October. When Carl's recording of *Lonely Street* came out on the 4-STAR label around November 1956 the song was credited to both Belew and Sowder as writers and also to label owner and publisher Bill McCall who insisted on taking a cut under the name W.S. Stevenson. It has come down the years as Carl Belew's song, but Kenny Sowder was adamant that he "*wrote both the music and lyrics.*" This may have been so but it would have been unusual for him to have cut the singer in like that, and then Joe Johnson, later Belew's publisher, said, "*the story I heard about it was that Carl was the key*" to making the song a success because he was good at polishing a lyric and setting it to music. "*You get a lyric writer with Carl to put him on track with a lyric and then turn him loose to write a melody, and nobody ever questions the fact that he could write the melody. So this is a Carl Belew melody, I can guarantee that.*"

In 1957, Belew and Sowder may have fallen out either about the ownership of their songs or the proceeds from show bookings. In any case, that year, Carl joined the 'Louisiana Hayride' radio and stage show in Shreveport, Louisiana, not far from his home base in Oklahoma, while Kenny Sowder moved to Charlestown, Indiana, where two years later he was running for Mayor on a Republican ticket. The 'Charlestown Courier' also reported in 1959 that Sowder was on local TV and had "*organised his own music group made up of eleven Louisville teenagers, to be called Kenny Sowders and his Lonely Street Kats.*" This was on the back of pop singer Andy Williams making a million-seller out of *Lonely Street* that year and Carl Belew charting with *No Regrets*, a song he and Sowder had written some time earlier. The 'Courier' reported, too, that Sowder had said "*he'd received all kinds of offers for the rights to his songs*" but had turned them down. Sowder

continued in the music business in Indiana, both as a band-leader in hotels and night clubs and as the owner of DERBY TOWN RECORDS in the 1960s where he recorded Don Reno, Lattie Moore and other good country artists.

The offers Sowder had received for his songs no doubt came in part from 4-STAR's Bill McCall, a man not used to taking no for an answer, and this may have been a factor in Sowder's move away from the west coast. For his part, Carl Belew did not like the way McCall took a half or third share in all his songs, but there was little he could do about it if he wanted to remain on records. Bill McCall insisted that he – under the name W.S. Stevenson, after William Shakespeare and Robert Louis Stevenson – should own a part of nearly every song he released on 4-STAR.

**W**illiam McCall came from Allen, Oklahoma and had made some money in mining in Nevada. He went into the record business in California, buying into the GILT EDGE and 4-STAR record labels run by Dick Nelson and Cliff McDonald in Los Angeles right after the War. In 1947 McCall acquired the labels outright and moved 4-STAR to Pasadena in 1948. He had success with T. Texas Tyler, the Maddox Brothers and Rose, Webb Pierce, Slim Willet, and with Patsy Cline whose music was issued under a deal with DECCA/CORAL in Nashville. He also had success with the custom-pressing service he opened in 1950 where folks like Kenny Sowder would pay him to have records pressed at no risk to McCall and with the possibility of his acquiring their songs. When Joe Johnson, who later bought 4-STAR from McCall, recalled his earlier days working with McCall and Gene Autry and others in the west coast record business, he accepted that McCall had a very bad name with artists and songwriters, but he nevertheless felt McCall "was an interesting and brilliant man" with a business model that worked for him. "When Bill took the company over, he was a miner and knew absolutely nothing about music. But he was a wheeler-dealer and he'd try to buy up the writer's interest for himself... He was a businessman, and he knew how to take advantage of people, that kind of a businessman. He told me once, he said, 'The way to get hits out of these writers is get them pregnant and barefooted and in jail. They'll come out and write you a smash.' So he really manoeuvred his writers in that regard. You know, he'd give them an advance. He'd never give them as much as they asked for. He'd always give them just enough to get them out of one misery into another, because he thought that's where these creative hits came from."

It wasn't long before Carl Belew realised that signing a recording and writing contract with 4-STAR was not quite the achievement he'd hoped it would be. W.S. Stevenson was sure to get up to half of his writing royalties and no-one ever got out of a 4-STAR recording contract before time was up. On the other hand, he'd signed up with the Americana Corporation to make his show bookings and this was a relationship that lasted for over ten years. Americana had been formed by Steve Stebbins, Buzz Carlton, and Cliffie Stone (who'd taken Belew onto the 'Hometown Jamboree') in the late '40s and Stebbins operated his management business out of Woodland Hills on the edge of Los Angeles. It may have been Stebbins who found Carl a slot on radio KWKH's Saturday night show the 'Louisiana Hayride' even though his artist would be booked out of Shreveport as part of 'Hayride'-sponsored package shows during the weekdays all the time he was on the Saturday night show.

The 'Louisiana Hayride' had started in 1948 and was famous for kick-starting the careers of Hank Williams, Webb Pierce, Johnny Horton, and Elvis Presley – so it was a gig worth getting in Carl Belew's eyes. The 'Hayride' had a number of star acts under contract at any given time but it was a three-hour-long show and so it also boasted a good second tier of artists as well as a number of new performers each week. The main attractions were listed in the press most weeks but many singers have claimed to have been on the 'Hayride' before they were ever listed. Carl may have started as a makeweight on the show and he certainly figured in Hayride-sponsored tours from early in 1957. Margaret Lewis, then a precocious fledgling singer of rock 'n' roll, recalls meeting Belew on such a tour before either of them were on the 'Hayride': "I was just a young teenager when I met Carl Belew. I had recently won a trip to Shreveport through the Johnny Horton talent show on KDAV in Lubbock, Texas. His manager, Tillman Franks, asked me to join a tour with Horton and others in a number of towns in New Mexico. They came by my hometown of Levelland, Texas to pick me up. This was my first time to be away from home on a singing tour, and they were travelling in a big Cadillac where I soon found myself sitting in the big back seat between two fellows who were also on the tour, Johnny Mathis and Carl Belew. All the guys were very friendly and soon we were sailing down the road to the first show in Lordsburg, New Mexico. I especially felt very comfortable with Carl Belew. He had a warm personality and reminded me of my dad's family who were pioneer settlers and farmers in West Texas. Carl's family were pioneers in the same region of Oklahoma. Carl took on a protective watch over me telling me

*what to expect at the shows and he cautioned me not to get too friendly with guys from the audience. It was so obvious that I was a naive country girl. He would make sure I was safe and sound in my private hotel room, and we finished the tour all in good spirits."*

Belew's first first billed appearance on the 'Hayride' came on 20 July 1957 supporting James O'Gwynn, Betty Amos, Werly Fairburn, David Houston, and Eddie Bond. Another newcomer that day was Tommy Blake, with whom Carl would later strike up a songwriting partnership. Carl was billed on the 'Hayride' again in August, and in September he was given a year's contract, appearing each week until August 1958. This was then extended until May 1959 after which he appeared intermittently but higher on the bill, until December 1959, by which point he'd moved to Nashville.

While he was on the 'Hayride' Carl gained an increasing reputation as a songwriter and was able to plug one of his five discs on 4-STAR over KWKH each week. Some of Carl's 'Hayride' performances have been preserved on tape and they reveal a good ballad singer who put real feeling into his renditions of his songs. His voice did not have the immediate-recognition factor that someone like Johnny Cash or George Jones had though, and Carl had to rely on the quality of his songs as much as his voice. He didn't lack confidence, however; on a show in January 1958 he was asked how many people had recorded his new song *Stop The World (And Let Me Off)* and, rather defensively and defiantly, he said "*Well I have a record out on it,*" before allowing that Patsy Cline and Johnnie and Jack had recorded it too. Belew's first two 4-STAR discs had been song collaborations with Kenny Sowder but *Stop The World* was brought to 4-STAR by Carl alone. Bill McCall promptly added W.S. Stevenson's name to the credited writers and in December 1957 the record was made in McCall's Pasadena studio; the disc appeared around New Year 1958. It became acknowledged as a country classic through a hit version by the popular duo of Johnnie and Jack. Carl followed with two more discs on 4-STAR, the fourth being *Twenty Four Hour Night* (reissued on BRUNSWICK in May 1958 as a prelude to a switch of labels to DECCA) and the last was *My Baby's Not Here In Town Tonight*, recorded in September 1958. This was a very fine song from an emerging Los Angeles songwriting duo, Charles Beam and Lawton Jiles, and was certainly Carl's best vocal performance on the 'Hayride' when recorded live that November.

For over two years, Carl and Catherine Belew lived on East First Street in Bossier City, across the Red River from

downtown Shreveport, and they soon became part of the 'Hayride' family, joining in after-show events and weekday tours. According to Barbara Stephens, partner of the 'Hayride' artist Jimmy Martin, "*after the show we went to Harry's Barbeque in Bossier City, a regular Saturday night outing, usually with Merle Kilgore and his wife, Carl Belew, Margie and Shelby Singleton, and others depending who was on the show.*" Young Margaret Lewis had moved to Shreveport by now and renewed her acquaintance with Carl there: "*He was a good performer on the 'Hayride' and quite popular with the big audience. He had a real gift for songwriting and a poetic talent. His melodies were very memorable and soon he had songs in the charts recorded by big stars. He's one of the 'real' ones – unpretentious to the core.*" Carl made friends with other singers who liked to fish and act like country boys, and also with those singers who liked a good time of wilder kinds.

Through 1957 and 1958, local newspapers tracked the travels of Belew and other Hayriders to places within a few hundred miles of Shreveport, usually booked by bass player and manager Tillman Franks. In February 1958 a large boxed ad in the 'Big Spring Daily Herald' told of a 'Hayride' tour into Texas headlined by Johnny Horton and "*featuring Carl 'Stop The World' Belew.*" Through much of 1958 and 1959 Carl would be on shows either with Horton or with country singer Johnny Mathis from Maude, Texas, a better all-round singer than Carl and, by his own account, a better songwriter. In January 1958 the two singers opened the 'East Texas Jamboree' show in Marshall, and on 20 July the 'Corpus Christi Caller Times' reported how "*Johnny Mathis, recording star, and other big name entertainers played before 800 at the Ritter Dance*" – including George Jones, Carl 'Stop The World' Belew and his band, Jerry Kennedy and band, James O'Gwynn, and Tillman Franks. In 1959 the May 21 'Monroe News Star' noted that a group comprising "*Carl Belew and Johnny Mathis featuring 'Elvis Presley's drummer boy' will play for a dance at Blackie's Club*" in Monroe, Louisiana. The drummer boy was D.J. Fontana, one of the staff drummers at the 'Hayride' and a man who'd played behind Johnny Mathis for some years. Mathis had been recording since 1949 and had tasted success as part of the duo Jimmy and Johnny on CHES RECORDS in 1954, touring with Presley and being set for stardom. It didn't happen though, at least not to 'country' Johnny Mathis who had the annoyance of seeing a west coast-based pop singer of the same name hit the charts time and again. The Texas-based Mathis was one of those singers to whom music came easily, though, and songwriting did too, but he was also one of those who lived for the moment. That often meant being broke and

**THE  
HAYRIDE  
CONNECTION**



(OPPOSITE PAGE) Carl Belew onstage at the 'Louisiana Hayride,' accompanied by The Four B's (BOTTOM).

(BELOW) Posing for the press at KWKH, June 25, 1958 (FROM LEFT): unknown, James O'Gwynn, Jimmy Martin, and Carl Belew.

(RIGHT) Carl Belew with a fan backstage at the 'Louisiana Hayride.'







selling off songs for cash. One of these songs, Mathis always insisted, was a new song Carl Belew was fixing to record, *Am I That Easy To Forget*. Margaret Lewis remembers, "yes, Carl and Johnny Mathis did write songs together. Both Carl and Johnny were very talented songwriters and they got along well. I remember backstage at the 'Hayride' one day, they had co-written 'Am I That Easy To Forget' and they were in one of the dressing rooms singing it. Everybody was walking in and out, and after they sang the song everyone was saying what a great song it was, sure to be a hit. Shelby Singleton came in during all this and a while later Shelby bought the song from both of them for Debbie Reynolds. That song was just one of many that was sold for cash in those days. Who knows what all went down with selling lyrics for cash – it was done by so many. We have to remember that times were so hard back then, nobody made much money in the music business, especially songwriters, and especially in Shreveport. Songwriters as a rule were the most unsophisticated people in the music business and were ridiculed and abused in many ways." As Joe Johnson said, "Carl was the kind of a writer that had to write with someone else. He seldom ever wrote anything by himself," and melodies were his forte rather than words.

*Am I That Easy To Forget* was recorded by Carl in December 1958, and this time he was in DECCA's Nashville studio having transferred from 4-STAR under a deal Bill McCall cut with DECCA's country music boss Paul Cohen and Nashville producer Owen Bradley. McCall retained Carl's recording and writing contract, DECCA gained a promising artist, and Carl went onto a better-distributed label and was allowed to record a minor percentage of songs not published by McCall's 4-Star Music. Carl's recording of *Am I That Easy To Forget* became his first national hit as a singer, reaching number nine on the country charts in the spring of 1959. It became a pop hit for Debbie Reynolds three years later and returned to the country charts with Skeeter Davis. Belew reckoned it had been recorded over ninety times by the time he retired.

**I**t was at the same first DECCA session that the name Tommy Blake appeared as co-writer on two of Carl's songs, along with the ubiquitous Stevenson of course. Carl had known Blake at least since the time they both got their first advertised places on the 'Louisiana Hayride' in July 1957, but it was well over a year before they started working together on songs. On the 'Hayride,' Carl went the country route and was backed by the houseband while in contrast Blake appeared as a rock 'n' roller and had his own group, the Rhythm

Rebels, comprising Carl Adams on guitar, bassist Ed Dettenheim, known as Eddie Hall, and drummer Tom Ruple. Carl stayed on the 'Hayride' for a year and a half while Tommy Blake lasted only a few weeks after falling out with 'Hayride' stalwart and booking agent Tillman Franks. Blake reportedly made a self-important comment to Franks who retorted that he was not good enough to be kept on the show anyway, and Blake threatened to kill Franks. It would not be Blake's first or last such altercation.

Tommy Blake's certificated name was Thomas Levan Givins (often later spelled Givens). He was born in Dallas in September 1931, the third child of his 28-year-old mother Dorothy Givins (nee Dillard) from Louisville, Kentucky and George Thomas Givins, aged 33, a credit manager born in Dallas. Both parents lived at 4811 Live Oak Street in Dallas at the time of the birth, but within a few months George was to be found living in El Paso, Texas with another wife, Rose, and that continued right through the 1930s until they moved to Memphis. Tommy was born legitimately but he never knew his father or why he'd left, and he grew up with an assertive and self-important "attitude." There were unconfirmed reports that he was jailed for statutory rape when a teenager prior to his joining the Army on 10 June 1949. He left on 20 October 1950 having lost an eye in unknown circumstances during training. He later massaged these events into a story where he'd lost the eye when in the Marines in Korea. In the Army, Givens had already shown an interest in music, and on his discharge he started to pursue a career in country music finding an announcing and singing job on radio KTBS in Shreveport, Louisiana as Tommy Blake. It is not clear where the name Blake came from other than that it was short and memorable for a performer. In Shreveport, Blake witnessed the early rockabilly performances of Elvis Presley and decided that he should form a band and head for the big time. His Rhythm Rebels started performing on KTBS and then KRUS in Ruston, Louisiana, while he retained his disc jockey slots. In 1954 Van Givens married Betty Jewel Jones in Houston and they soon set about having the first of six children, though this did not curtail his musical ambitions. In 1956 he recorded his song *Kool-It* for BUDDY RECORDS in Marshall, Texas. This and some local radio and TV performances – in February 1957 he launched the 'Hill Country Hoedown' show in Ruston featuring himself and 'Hayride' singers Werly Fairburn and Gary Bryant – got him a shot with RCA RECORDS in Nashville. This deal lasted just long enough for Tommy to fall out with Chet Atkins over his song *Honky Tonk Mind*. He had promised it to RCA but it soon wound up with Johnny Horton who recorded it under a

slightly changed title. Atkins found, as publisher Joe Johnson said later: "*Van Givens was the kind of a guy who could talk his way in the front door anywhere but be out the back in five minutes. Do you know what I mean? He had this line that would break down your defenses to the point you'd let him in, but as soon as you let him in, he'd make himself known – that you don't need to be around this guy too long.*" His next move was to SUN RECORDS in Memphis where producer Sam Phillips was always looking for individuality. Blake had a regional hit with an R&B song, *Flatfoot Sam*, but Tommy Blake was never a great singer. He did write a number of songs for SUN including one he called *Ballad Of A Teenage Heart* that was adapted into a hit by Johnny Cash. After a year, even Sam Phillips decided that Tommy Blake was too high maintenance and by 1959 Blake was back recording locally with Dee Marais's RECCO RECORDS in Shreveport. As a songwriter, though, Van Givens could deliver far more than singer Tommy Blake could. He had 164 songs registered with BMI at his death and many had been hits. He had a knack for finding a telling phrase and he worked off and on with Carl Belew for many years, from 1959 until drink, drugs and illness took over. He was killed in 1985 when his third wife shot him beneath the Christmas tree during an argument.

As difficult as Van Givens apparently was, he did have the things that people said Carl Belew needed – energy, drive and inspiration. Joe Johnson published them both through 4-STAR and he witnessed how, "*Van Givens prodded Carl into writing. Carl was lazy, and if Carl knew he had a session to do or something, he needed to write songs; he'd get one of his cronies like this who liked to do the same things he did, and they'd isolate themselves off somewhere and for two or three days just write. See, Carl, of course, was an extremely talented melody writer, and everybody knew it. So any lyricist or anybody who wanted to write songs would just delight to get with Carl Belew in a writing session. Van was one of the cleverest of all at manoeuvring that situation and getting with Carl. They both liked to pill up, and they'd get in a motel room and get high on pills and write, you know. They'd write for two or three days.*" This theme was echoed by musician Ed Hall who said: "*Every song Blake ever wrote was the 'best song ever written.'* He'd get an idea for a song. We three [the Rhythm Rebels] would work as a team without sleeping day and night until we had that song exactly right and on tape as a demo. Only then would Blake go home and rest. Blake would hype that new creation as the greatest song ever written until an idea for the next song hit him, usually a day or so later. Then we'd be off again on another non-stop writing frenzy because we had this new 'best song ever written.'"

The first Belew-Givens collaboration to appear on the market was not quite the best song ever written, in fact, being a slightly convoluted cheating song titled *I Know, But Tell Me Dear (It Didn't Happen)*. It was recorded in December 1958 but was not issued for the best part of nine months and then as a B side. Carl's second DECCA session, in June 1959, focused on two more Van Givens/Tommy Blake songs, though, and in particular a rock 'n' roll tune *Cool Gator Shoes* that everyone seemed to have faith in even though the moment to sell a tough rocker had almost passed. It was a song Blake had written alone the previous year and had recorded as *Cool Alligator* for RECCO in Shreveport. 'Billboard' reviewed Carl's record in July, saying that he "*follows his big song 'Am I That Easy to Forget' with two sides that can collect both pop and c&w coin. 'Cool Gator Shoes' is a fairly driving rocker that can get definite pop action. The flip, 'No Regrets' is a fine weeper that should appeal to traditional buyers.*"

**A**ll this time, Carl Belew was still on the road and in increasing demand on the back of *Am I That Easy To Forget*. In July '59 he was easing away from the 'Hayride' and had started on the syndicated country TV show 'Jubilee USA,' formerly the 'Ozark Jubilee' broadcast from Springfield, Missouri and fronted by Red Foley. Carl appeared alongside established barn dance stars like Minnie Pearl and Lew Childre that month and, as 'Billboard' reported, "*On July 25 Carl occupies a similar slot on the Prince Albert portion of the Grand Ole Opry over the NBC radio network.*" The following month, though, he was still appearing in a 'Hayride' package through Idaho with Johnny Horton and the Gay Twins. At year end he was in Hammond, Indiana with Horton, Ferlin Husky, and Patsy Cline. He was keeping much better musical company, though he seems to have taken work mainly in areas he knew well, such as California, Indiana, Illinois, and Idaho as well as Missouri and the Ark-La-Tex area (Arkansas, Louisiana, and Texas) all within striking distance of his base in Oklahoma. He seems to have kept in touch with family, too, the Society page of the Marshall, Illinois 'Clark County Democrat' reporting in March that "*Mr. and Mrs. Woody Wallace and children visited last week with their cousins, Mr. and Mrs. Carl Belew and Bobby in Shreveport, La, where Carl Belew is a star of the 'Louisiana Hayride.'*"

Not long after this report, the Belews severed the link with Shreveport and moved to Nashville in order to be nearer Carl's record label and the movers and shakers of the country music business. The City Directory for 1959 shows Carl and

Catherine residing at 912 Woodland, just east of downtown, the wrong side for the emerging Music Row area but a lot closer than Oklahoma or Shreveport. 'Billboard' reported in October that "*Carl Belew and family are now in Nashville and Carl is working out of Hubert Long's office in the Exchange Building.*" A publicity blurb from DECCA pointed out Owen Bradley's foresight in seeing a good future for Carl, and added: "*Once in a blue moon a new artist bursts forth in the music world. Just such an artist was Carl Belew. Not only is Carl equipped with a sincere rich voice, but he also has his share of talent for writing songs.*" To underline this talent, and that of other writers, 4-STAR released a series of four-song extended play records to disc jockeys and people who held sway in the music business. Every song was a 4-STAR copyright and the idea was that people with influence would be encouraged to play and record the songs of Carl and other 4-STAR writers. Carl featured on three such EPs in 1958 and 1959 and shared another two EPs with songs sung by Patsy Cline.

As well as a full touring schedule – in May 1960 Carl was headlining in El Paso over George Jones and Carl Mann, in August he was headlining in Colorado Springs – Carl also wanted, and needed, to turn out good songs at a decent pace in order to keep ahead of the game. He had a Top Twenty country hit in 1960 with *Too Much To Lose*, but that was not his own song, and that year he saw his first DECCA album issued. He would need more original songs if the hits and albums were to continue. His recording sessions of February and June 1960 had featured very few songs written by him and the percentage only picked up a little in 1961. Like many touring artists, the heavy and repeating schedule reduced their creativity, but it did give them opportunities to hear other artists' songs and maybe to buy them. It also gave them the opportunity to sell in times of need or weakness and, by all accounts, despite his apparent success, Carl was as much involved in selling as buying. He'd taken some songs from people in Shreveport like Johnny Mathis, but he also gave away some of his own better songs. One was *Tender Years* which he sold to Darrell Edwards, a singer and associate of George Jones, for \$100. A record of the sale was made on 7 February 1961 on notepaper from the Downtowner Motor Inn in Nashville and witnessed by Shelby Singleton and Pappy Daily, both of whom were associated with Jones. In no time, the song was recorded by George Jones, with his name as co-writer, and it became a number one country hit for him that summer.

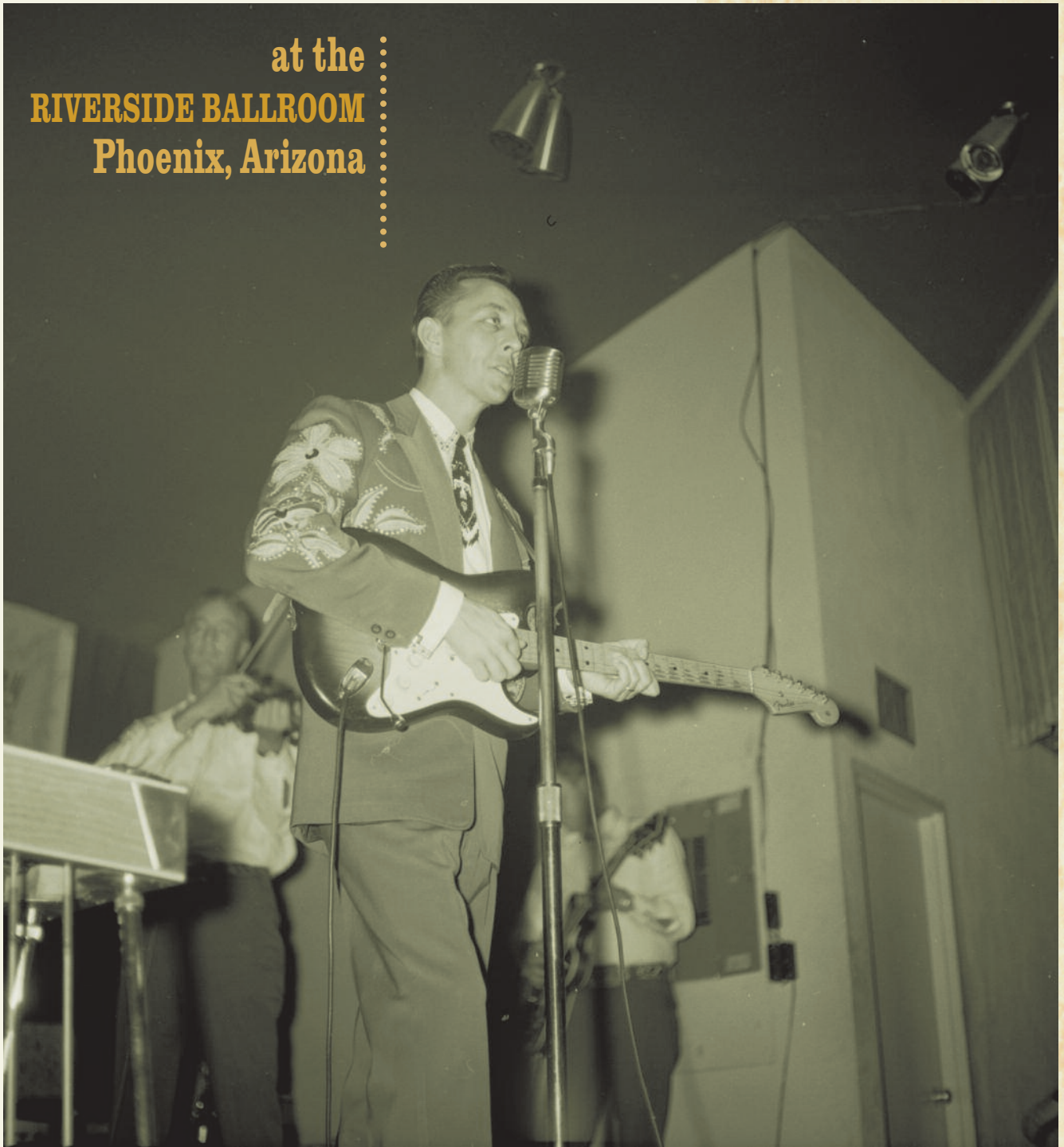
Publisher Joe Johnson explained this strange turn of events: "*See, Carl was the kind of a guy, as a lot of writers or creative people are – he spent what he had. I used to say I*

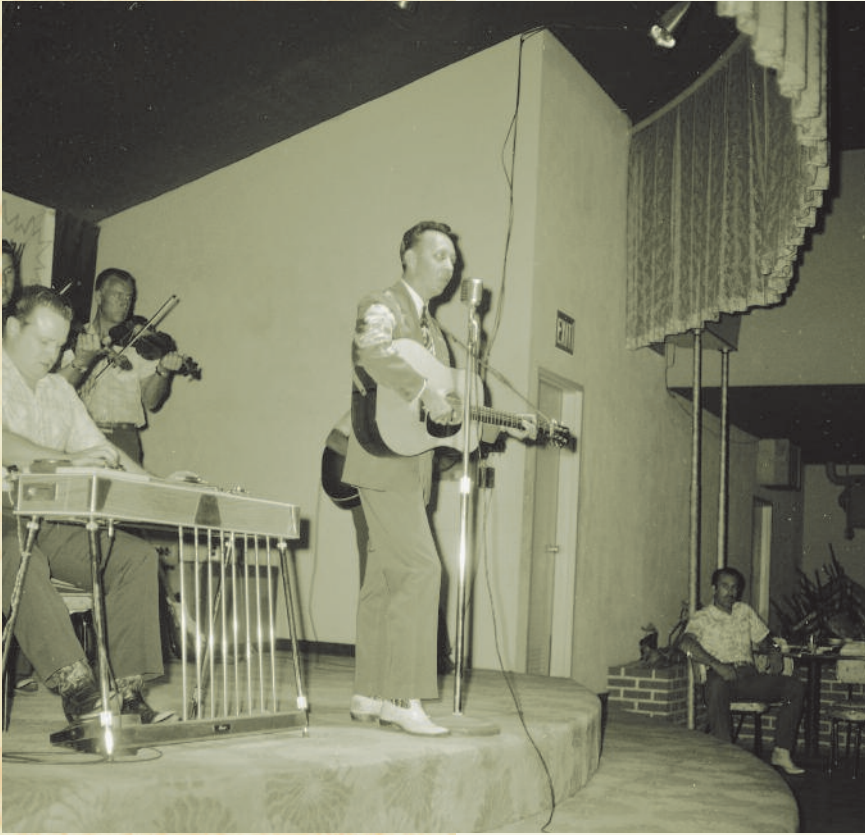
*buried his daddy four times, because he'd call me and say, 'My dad just died,' and he was sad, you know. 'I've got to pay for this funeral.' Come to find out, his dad didn't die. I sent him the money, wired it to him, and covered the thing. So I had to deal with that and realise that, although he would lie to me, still he made money for me.*"

Johnson had a particular interest in Carl Belew because he'd known him and Bill McCall since 1955. Johnson was from Tennessee but between 1955 and 1972 he lived in California promoting Gene Autry's Golden West Melodies and Western Music publishing. He co-owned the CHALLENGE record label with Autry in 1957, and in 1960 they bought the 4-STAR publishing operation from Bill McCall. Then Autry and Johnson bought the 4-STAR label in 1961 and by 1963 Johnson became sole owner. He said, in 1960 "*I started negotiating with McCall for Carl Belew's publishing contract, his writer contract, and the 4-STAR Record Company, and it took about a year to close that one out. So I sold the [masters recorded by] T. Texas Tyler, and the Maddox Brothers and Rose, and all those other artists except Patsy Cline, and I wound up with Carl Belew's recording contract and the Patsy Cline masters, and the 4-STAR Record label. Bob Jennings ran my office here in Nashville.*"

In reviewing his purchases in 1961, Johnson had two shocks. One was that Bill McCall was still making money hand over fist: "*when he sold me the catalogue... from 40 to 50 percent of the gross was going to W.S. Stevenson because of the songs that he had bought. And he bragged to me on a number of occasions, says, 'I'm your most peerless writer, and I haven't written a note of music in my whole life.'*" The other shock was the extent to which Johnson was now bankrolling Carl Belew: "*I looked at my books, and the end of an accounting period, Carl Belew, one of my peerless writers, was \$50,000 in the red to me. It was an alarming situation; I had to deal with it, but I analysed the situation in this way: Carl Belew had been an unscrupulous writer in this regard; he had written songs and published them in his wife's name and put them with other publishers when he was under contract to Bill McCall. Bill McCall handed on an indebtedness from Carl Belew to us, which we had calculated in the purchase price and we were entitled to recoup. My accountant brought in the papers, said, 'How can you go on with this guy? How can you give him advances?' I said, 'Well, I'll tell you. Go back and figure where he'd be if he hadn't sold off all his rights to certain songs,' and I named those songs. He went back and he said, 'Well, he'd be even.' So I refigured Carl's situation. If he had retained a song – and there's a lot of songs that he just sold outright for cash to George Jones and to people, and they put their name*

at the  
**RIVERSIDE BALLROOM**  
Phoenix, Arizona





*(LEFT) Carl Belew onstage at the Riverside Ballroom in Phoenix, Arizona.*

*(BELOW) Carl backstage with host Ray Odom.*



on them and published them, and Carl just got a cash amount, maybe \$200, \$300, or \$50, who knows – those songs, I calculated if he had kept those things in the catalogue, that \$50,000 would be practically dissipated. So I looked at him not as a writer who was in the red for \$50,000, but as a writer who had been mishandled, who had mishandled his own affairs, and that didn't change the fact that he had the potential of writing something this year that would wipe that out and make that much – and gladly so, because he did go on to make or to recoup all of that. When I signed him up, when I bought his writer's contract from Bill McCall, he was signed to DECCA RECORDS. He'd come to Nashville to record occasionally, and – well, he was actually based in Oklahoma. He kind of drifted back and forth. He needed that third party, somebody to stimulate his writing ability. He had a tremendous feel for melody and he'd get ideas, and he needed to get ideas from co-writers and that happened quite a bit. But he wrote such stalwart hits." By the time of his death, Carl Belew had 266 copyrighted songs registered with BMI.

Through 1960 and 1961 and part way into 1962 Belew continued to tour frequently, promoting his hit songs and the nine singles issued by DECCA up to that point. Feature ads in newspapers show him criss-crossing his favourite parts of the country again and again. In March 1960 'Billboard' reported "a country and western package booked by music impresario Hap Peebles featuring Faron Young, Carl Belew, Patsy Cline, Stringbean, Roy Drusky and Leon McAuliffe, to play in Kansas City, Topeka, Sioux City, Wichita" and other mid-west points. In April 1961, the 'Chicago Star' was pleased to welcome him to town as a star of the Grand Ole Opry and a month later he was in Waco, Texas helping kick off a new 'Central Texas Hoe-Down' show where, "Carl Belew and Tommy Blake made big hits with the audience."

Towards the end of the year, as most years, Belew made sure he was in Nashville to glad-hand the disc jockeys and other visitors at the annual country music DJ Convention where opportunities to make business contacts were the theme, but where excessive socialising could easily take over. Visiting magazine editor Dave Barnes remembered wandering into a bar downtown, "and there, to my surprise, I found Carl Belew, Leroy Van Dyke, and some others already enjoying the refreshments. I had a drink with them and I found Belew to be a nice guy to sit with, really outgoing, a character certainly. Later I received a letter with information from his Fan Club."

The Fan Club for the 'Stop The World Boy – Carl Belew' was managed by Rita Prater from Dallas along with Daisy Coho

who wrote to Barnes confirming, "Carl has a wonderful personality. Just by talking to him for a few minutes you feel like you've known him all your life." Among the things Daisy had found out from Carl was that he'd now moved to Madison just outside Nashville, that his wife was "a lovely lady," that Hank Williams was his favourite singer, and that his big hobby was water skiing. She found him a "very handsome young guy" and reckoned "you could search near and far but you'd never find a nicer, friendly, guy anywhere, and he's so appreciative of all who like his singing and want to help him." She mentioned Bill McCall "who gave Carl his first start" but tellingly went on to say, "Carl will tell you that Tillman Franks (from the 'Hayride' and Johnny Horton's manager) really helped him along the 'ruff road' to where at the present time he is doing personal appearances on the famous Grand Ole Opry."

Through much of 1962 Carl was part of an Opry tour with Little Jimmy Dickens and Stonewall Jackson and in June he was headlining another show out in Oakland, California. He continued to be represented by Steve Stebbins and the Americana Corporation whose publicity blurb made much of his family life, his pet dogs – a Boston Terrier named Mac and a Poodle named Frenchie, his favourite colour, blue, his favourite food, steak, and his hobbies of motor cycling and fishing. They listed his dislikes as 'none' and his best moment when he picked up a BMI Award for *Lonely Street* in 1959. He said his worst moment was "when I was offered a record contract and didn't get it." He didn't specify, but may have been referring to Chet Atkins and a protracted transfer of his contract from DECCA to RCA in 1962.

According to Joe Johnson, the problem was that DECCA were pressurising Carl to write songs and give them co-credit, although there is little evidence of this among the songs he actually recorded for DECCA. "Carl would go into Nashville to record and he'd come back to [see me in] L.A. and say, 'You know, I know I can get another record contract. Can you get me off of DECCA?' I said, 'Why do you want to get off of DECCA?' He said, 'Well, there's a guy in there that every time I go in he wants me to write songs and put them in his wife's name and publish them with them, you know, and I don't like that.' That was Harry Silverstein, but Owen Bradley, of course, was the producer. So Carl was unhappy on the label, and I told Owen about it. I made Owen very mad, by the way, and it was something I couldn't help because Carl was just fed up with the situation. I said, 'Look, Owen, I can't do anything about it. I can't force Carl to re-sign with you. Your contract is up, and Chet wants him, and Chet's agreed to do an album and so forth.' So we made that change."







**I**t seems, though, that there was a period in 1962 when Belew and Givens/Blake were waiting for the change to happen and were inspired to go on a songwriting spree for an album they thought Chet Atkins had agreed to make of their songs. Joe Johnson recalled there were, *"some great, great songs that Carl and Van wrote together. I think Van was really good at picking up the phrases from the street and from shows that made good things to write about, like a title line. Then Carl would take that title line and lay a melody on it – just natural. So then they'd fill in the verses with Van giving him a line or a word here and there, or an idea, and Carl putting it together. So they worked together. Carl wrote very little just by himself. He always had a co-writer to kind of prod him on and keep him from getting lazy and not reaching out for it, you know."*

Many of the songs for this projected album were recorded as Joe Johnson productions in a demo studio in California. However, they were not taken up by RCA who preferred to use their own studio in Nashville and in any case wanted to pick the songs. The projected album didn't appear, and it was at this point that the impatient Van Givens composed a little poem about their woes and wrote it out on a memo pad printed 'From the Desk of Bob Jennings' the manager of Johnson's 4-Star Music in Nashville. It was aimed at Joe Johnson and his west coast studio bandleader, Dave Burgess, from, as Givens wrote, *"a pair of busted unadjusted, always mistrusted, hillbillies."* To underline their lack of cash-flow, Givens added a footnote, *"concerning Belew, his mind is very rapidly fading from view and, oh yes, we are writing this poetic confession with our last ounce of strength."* The poem went like this:

"Victor's the label, Belew was the name,  
Nashville the town where they played the game,  
Both singer and writer of country type songs,  
His partner named Van played both zither and gongs.  
They'd been in the business since birth some folks say,  
Others claim a bad car-wreck made their faces that way,  
Now Van had a chin as big as half a football,  
While Belew was just the opposite – no chin at all.  
To write their songs for 4-Star I've heard their friends say,  
It took a twenty prescription of bennys each day,  
They both knew a 4 million seller their only chance  
Of salvation, so they existed from advance to advance.

One night at the Poodle as they checked out the new hides,  
They conspired to write an album – 12 brand new sides,  
Well they did, and Chet dug, then cut by Belew  
And everyone was so excited their advances grew.  
Three months later, no album, not a single in sight,  
And that's why, Dave [Burgess] and Joe [Johnson] this poetry I write,  
No bookings, no bennys, we're low as we can get,  
Get up off your asses, use the phone and call Chet.  
This poem may cause anger, this we already knew,  
And you may cut off the welfare check of Van and Belew,  
But you and Dave bear in mind before you do something drastic,  
That all of Belew and Givens eggs are never put in one basket."

This last threat, to sell their songs elsewhere, was written over an original crossed-through line concluding that their songs... *"are at the least quite fantastic!"* Givens then added a little insult-to-injury note at the bottom saying, *"Van Givens' pet poodle dog disappeared yesterday, and just this morning Bob Jennings was wearing a brand new toupee!"*

Despite this highly amusing, and very revealing, episode, RCA did in fact act pretty smartly, calling a session for January 1962 just six months after the last Belew session for DECCA, and then conducting a second session in April. The first single to emerge was titled *Second Chance*, and Belew probably saw it that way. The second single *Hello Out There* certainly fulfilled that promise by becoming Carl's highest placed chart single, reaching number eight in November 1962.

In all, RCA released sixteen singles and three albums by Carl Belew between 1962 and 1968 and accounted for seven of his eleven chart hits. The next big one was *Crystal Chandelier* in 1965, not one of his own songs but one that fitted his mould perfectly. It was written by Ted Harris from Florida, a man who'd dabbled in songwriting and publishing while working in a grocery store on moving to Nashville in 1958, and who wound up in the Songwriters' Hall of Fame. 'Record World' ran a big picture ad on 27 October 1965 with the message *"Thank you for making a hit of 'Crystal Chandelier'"* and making clear that Belew's management was no longer solely with Steve Stebbins: *"Personal Management – Van Givens, Box 457 Shreveport. Nashville bookings – Bob Neal Agency."*





**T**hrough the mid-'60s, Carl Belew was still on the road with the familiar pattern of package shows across the mid west with Connie Hall, Rose Maddox, Jean Shepard, Jimmy Dean, Bill Carlisle and others. In 1963 he even took time out to tour American forces bases in the UK before resuming normal duties. In October 1964 'Billboard' reported, "Steve Stebins of Americana Corp has Bob Luman and Carl Belew working dates throughout California in October." In the later '60s the pattern continued; only the names on the touring bills changed, the likes of Jerry Wallace, Jan Howard, and Webb Pierce.

All this time, Carl's songs were hitting for other singers, too. Eddy Arnold had a number one smash with *What's He Doing In My World* in 1965 and Jim Reeves recorded *That's When I See The Blues (In Your Pretty Brown Eyes)*, a song that was issued some years after his death but still made the Top Ten. *Stop the World (And Let Me Off)* returned to the Top Twenty with Waylon Jennings in 1965 and Susan Raye in 1974. In 1967, Stonewall Jackson reached number five with *Stamp Out Loneliness*, and then Charlie Walker hit number eight with *Don't Squeeze My Sharmon*. Although Givens and Belew had maligned Bob Jennings in their poem, he was in fact important in persuading other singers to record their songs. For instance, as Joe Johnson recalled, "the song Jim Reeves recorded, that was submitted through our Nashville office to RCA and Chet. Of course, Chet was very aware of Carl Belew as a writer and liked him as an artist as well. Bob Jennings probably was the key man in getting that done, which he was in many, many cases... 'What's He Doing In My World,' another Carl Belew classic with co-writers, Eddie Bush and B.J. Moore. They were friends of Carl's and I demo'ed this in California and sent it down to Nashville, and Bob Jennings got it to Eddy Arnold, who had a number one record of it. Another classic Carl Belew melody."

The year 1969 saw several issues about Carl Belew's songs come to a head amid a number of Court proceedings, ranging from his early songs – *Lonely Street* – to more recent hits – *Wine Me Up*. At the start of July, the 'Nashville Tennessean' reported that, from his L.A. office, 4-STAR's Joe Johnson had sought a District Court ruling on who should receive nearly \$8,000 in writer's royalties being held in an escrow account pending a decision on claims made by Lester Vanadore and Bill McCall. Music entrepreneur and publisher Vanadore had sued for \$100,000 claiming Belew had sold him one third of the song *Lonely Street* and one quarter of *Am I That Easy*

*To Forget* in 1959, and McCall had recently claimed that Belew had signed over all his writer's royalties to McCall. Joe Johnson later said, "Carl was the kind of a guy that always never got enough. I mean, he was a great writer, but he never got enough money to do what he wanted to do. So, when he got in trouble, he'd go out and sell his songs. Carl sold off pieces of a lot of things, like 'Lonely Street,' 'Am I That Easy To Forget?' Then he'd come back to me for advances on songs that he'd sold to somebody else! And it – you know, it was a mess."

The mess continued right up to the end of July 1969. The previous December, Faron Young had recorded *Wine Me Up*, credited to himself and Eddie Crandell as writers. It went on to be a number two country hit in the early summer of 1969. Joe Johnson filed a legal suit pointing out that Carl Belew and Van Givens had written the song and that it belonged to 4-STAR even though the writers claimed their wives had written it. Young said that Carl Belew had "come into his office one day with 13 great songs to sell," and that Young and a partner Frank Oakley had formed Passport Music with the writers' wives to publish the songs. The matter was settled, Johnson said later, when "we got together and in fifteen minutes we had it figured out, because all Faron did was say, 'You're right, man.' He assigned the song back to me, and everything was all settled." At the same time Johnson and Young discussed another Belew/Givens song, *I've Got Precious Memories*, which Belew had sold to Young and Billy Deaton. Johnson said, "Faron and Billy Deaton didn't write this. Faron recorded it and published it. But Carl and Van sold it to them. I agreed to let Faron Young and Billy Deaton get the writers' royalties, and I got the publishing royalties, and we settled the question in that fashion... But Carl and Van didn't get any writers' credit on this. See what I mean? They sold their birthright... And it taught them a lesson, because after that, I got some more good stuff out of them. They got back on the wagon, on the team, and started doing right, like Dudley Do-Right... I think we did reach that point where Carl'd lie to everybody else, but he wouldn't lie to me."

One of Belew's fellow songwriters from the 1960s, who knew him well, said: "It was sad that Carl was taken advantage of over the years. He fell in with some bad companions, and he made a big mistake to get mixed up with Tommy Blake who was always running a scam. He used Carl's talent to get through doors in Nashville. I think Carl was very naive in doing business and probably lacked the education to deal with those type of people. Tommy may have gotten him on pills but Carl was not from that type. He was a simple man with a special talent and loved the music."

Joe Johnson had inherited a five year contract with Carl when he bought 4-STAR and said that despite the wheeling and dealing that always came with Carl, he had no hesitation in renewing his songwriting contract in 1965. *"We had a wonderful relationship and I was good to him. He spent every dime he got his hands on, practically, and I tried to get him away from that pattern, preaching to him every chance I got that if you will just hang onto your stuff and not continue to sell out cheap because you're in trouble, you can build a catalogue that will support you the rest of your life and you won't have all these problems. But I stayed with Carl, because I loved him, and I loved what he did, you know. I loved his creative ability to write a melody. Nobody wrote better melodies in those days than Carl Belew. Carl was probably the most prolific melody writer that I ever worked with. I mean – he made easy-to-sing melodies. They had a flowing quality that was unique. I think it was – he wrote on his guitar, and he had a way of thumping the guitar for the drum with his finger as he wrote, you know. He had the beat. And just – melodies would flow out of him. He might not sing the same melody twice, so that's why he needed a co-writer when he got on the right melody. Or he needed a publisher or somebody there, when he got on the right melody, to say, 'That's it, Carl, don't lose that, now.' So you'd put it down quick, because he'd sing another beautiful melody to the same lyric, and it began to be confusing as to which one was the real melody."*

**D**espite some minor hits in the wake of *Crystal Chandelier*, RCA dropped Belew as a recording artist in 1968 and he signed with COLUMBIA for a year. He took on a new manager, Jim Ames, and looked forward to some success. But his nature was still to live for the moment and to let his past failures fester in a rather tragic way. He did it with humour, though, telling Nashville writer Harris Martin, *"It's cost me a fortune to learn how to read a contract. I think I could write one now ... and put a melody to it!"* In a trade paper article, Harris Martin described how Carl Belew looked at the 'Business of Music': *"he wandered into our office the other afternoon, carrying his Diogenes lamp and wearing a risqué button on his lapel. He stood by our desk and launched into an amusing monologue about the dangers of not reading your contract when you first start in the business. He said, 'I've written a bunch of songs and three of them sold more than four million records – and I got two statements in the fifteen years. When Debbie Reynolds and Engelbert Humperdinck had 'Am I That Easy' on the charts, I went down to the Post Office to get my*

*royalty check and discovered they'd sent me a \$25 advance.' It became apparent that he is a bit bitter about the way his original contract in the music business turned out. He said, 'I got enough to feed my family, buy some shirts at Sears, and a couple of khaki uniforms to wear on stage. OK, I've had some success – I've succeeded in staying in debt and going bankrupt.'"*

On that basis, Belew (like the cynic Greek philosopher, Diogenes, who carried a lamp in the daylight to look for an honest man) knew how the COLUMBIA deal was going to turn out; one disc issued and no real sales action. So in 1969 he signed with his publisher Joe Johnson's label, CHALLENGE RECORDS in a deal where Johnson recorded him on the west coast and licensed the output to MCA/DECCA. Carl appeared both as a solo artist and in a duo with Betty Jean Robinson who had just been voted Female Country Songwriter of the Year. Someone had the idea that two good writers would make a good singing partnership, and when *All I Need Is You* made the top fifty singles in 1971 that seemed possible. In the end, Carl saw eleven singles and an album on DECCA second time around but scored just one more small chart hit up to 1974. By now he was managed by Jim Hurley at Music City Talent agency. After that, there was a single in 1978 on a Dallas label, SUNSHINE COUNTRY, and then a number of albums of new and old recordings on budget and chancer labels including BUCKBOARD, PICCADILLY, PLANTATION, GUSTO, and DEMAND. Carl remained on the road, too, one day headlining the ArkLaTex Show in Monroe, Louisiana and another time heading a troupe to Fairbanks, Alaska – with visits to most places inbetween. In October 1976 he was inducted into the Nashville Songwriters Hall of Fame and his name remained well-known within the business and among established fans of country music, if not the new generation. He was starting to have health problems by now, though, and his enthusiasm for touring and writing diminished. Four years before, in 1972, his son Robert Gene, working as Bobby Belew, had signed to DECCA/MCA alongside Carl as a singer and writer. Many of his songs were collaborations with Van Givens, trying to re-spark the good old days, and others were written by father and son. In 1974 Bobby joined CHART RECORDS in Nashville, just before the label moved to Indiana.

In 1978 Carl Belew packed up his life in Nashville and moved back to Salina. He told John Wooley of the 'Tulsa World': *"I'd had lung surgery and I came back here to get well. I'd never been sick a day in my life before. But once I was here again I got to looking back and I didn't like the life I'd been living. It was just a whirlwind. I wasn't enjoying things. You're*

*just another person in Nashville. I gave a heck of a battle there, 25 years, and I don't feel like I failed, but my grandkids are here and people I love are here.*" Carl's wife opened a furniture store in Salina and, grandson Bobby said, Carl *"was a great grandfather but I knew little of his life in music."* Once he was better, Carl found himself occupied with calls to perform locally where his shows helped provide such things as lights at Salina's baseball field, a free boat landing on Lake Hudson, and a new fire truck for the town. Wooley noted that, *"more than once, when tragedies struck people in town, Belew was there playing and singing and raising money for them."*

Eventually, as Carl became more and more ill, the roles were reversed and the town of Salina designated Sunday 20 April 1986 as 'Carl Belew Appreciation Day.' Ethylene Grigg, chairman of the event, said *"this is not a benefit. This is a day of recognition. Monday is his birthday and the town has never really recognised him for all the benefits he's done for other people."* The band Blackwater was engaged to perform along with a number of state fiddling champions. Grigg did not expect Carl to perform, saying: *"He's had heart trouble and surgery and he told me he's too short-winded now."* But Belew told the 'Tulsa World,' *"I think people might kind of expect it from me. I can do two or three songs before I start to get short-winded. In December I had open heart surgery, five bypasses. That's what Nashville did to me."* Then, reflecting on the years of success and failure, the songs bought and sold, the continual travelling, the writing binges and the drink, smoke and pills, he added: *"No, that's what I did to me."*

It was now a long time since the days of touring Texas in 'Hayride' packages but Margaret Lewis was one of several from the old days who kept in touch: *"I last spoke with Carl and his dear wife in the spring of 1987. They were back in Oklahoma. He was undergoing some health issues but was still the same humble person that I first knew. My life was enriched to know Carl Belew. He loved God and mankind – he was a person who had an intrinsic knowing of the value of being authentic."*

**O**n 31 October 1990, Carl Belew died of cancer at the age of 59. Services were held at the Lakeview Baptist Church and he was buried in the Ross-Mayes Cemetery one mile east of Salina and a mile away from the road that, five years later, Mayes County designated the 'Carl Belew Memorial Highway.' Carl's wife, Catherine, died in 2007 and was buried in the same cemetery with a stone recording her as *"fathful wife, loving mother, friend of God."*

In June 2017, Muskogee was the scene of an induction ceremony for the Oklahoma Music Hall of Fame, kicking off a three-day music celebration. Among a number of inductees into the Hall of Fame, the first that day was Carl Belew. His son Robert Belew accepted his induction award after attendees watched a video highlight of his father's career. He said, *"It's a great honor to be recognised in your home town. [Carl] was born in Salina, and we lived in Los Angeles and Nashville, but that was always home, that little ol' town. He probably would have enjoyed this honor more than being inducted into the Nashville Songwriters Hall of Fame back in 1976."*











*(ABOVE) Outtake from the photoshoot for the first DECCA album*



# CARL BELEW

## Discography

1954-1963

# CARL BELEW Discography 1956 - 1963

by Howard Cockburn, Big Al Turner, Dave Sax & Russ Wapensky

This discography is a chronological listing of his 1956-1953 recordings by master number.  
The exact format is as follows:

1. date; 2. location; 3. personnel | 4. discography opus number; 5. master number (if available); 6. title;
7. 78/45RPM singles and Extended Play release; 8. LP/CD release; 9. composer/writer

## ca. March 1956 • Four Star Studio, 305 Fair Oaks Avenue, Pasadena, California

**CARL BELEW & HIS RIFF RIDERS:** Carl Belew: vocal/guitar; other details unknown

001	OP 437	I'm Long Gone (Carl Belew - Kenny Sowder)	Sowder OP 248
002	OP 438	Silence And Tears (Carl Belew - Kenny Sowder)	Sowder OP 248

*NOTE: "I'm Long Gone" and "Silence And Tears" were registered with BMI on 18<sup>th</sup> May 1956*

## October 1956 • Four Star Studio, 305 Fair Oaks Avenue, Pasadena, California

**CARL BELEW & HIS ROCK CRUSHERS / & HIS GRAND RIVER BOYS:** Carl Belew: vocal/guitar; other details unknown

003	6898	Lonely Street (Carl Belew - W.S. Stevenson - Kenny Sowder)	4★ 1701; 4★ EP 344; ★ EP 42	BCD 16961
004	6899	A Cryin' And A Hurtin' (Carl Belew - Kenny Sowder)	4★ 1701	
005	6900	Lie To Me (Kenny Sowder - Carl Belew)	4★ 1705	

*Break in master numbers*

006	6908	Old Number Nine (Kenny Sowder - Carl Belew)	4★ 1705	
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*NOTE: 4★ 1701 credited to CARL BELEW & His ROCK CRUSHERS  
4★ 1705 credited to CARL BELEW & His GRAND RIVER BOYS*

## December 1957 • Four Star Studio, 305 Fair Oaks Avenue, Pasadena, California

**CARL BELEW:** vocal/guitar; other details unknown

007	6952	Stop The World (And Let Me Off) (Carl Belew - W.S. Stevenson)	4★ 1715; 4★ EP 34	JM 6013; DLP 620
008	6953	I Can't Forget (Carl Belew - W.S. Stevenson)	4★ 1715 BAT	JM 6013

*NOTE: Master numbers are reversed on the label of some pressings of 4★ 1715*



**May 1958 • Four Star Studio, 305 Fair Oaks Avenue, Pasadena, California**

**CARL BELEW:** vocal/guitar; other details unknown

009	6980 L 10951	24 Hour Night (R. Moore - C. Klemer - D. Wheeler)	4★ 1721; 4★ EP 34 Br 55071	BCD 16961
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*Break in master numbers*

010	6982 L 10952	Everytime I'm Kissing You (Carl Belew)	4★ 1721; 4★ EP 34 Br 55071	
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*NOTE: "24 Hour Night" issued as "Twenty-Four Hour Night" on BRUNSWICK release*

**September 1958 • Four Star Studio, 305 Fair Oaks Avenue, Pasadena, California**

**CARL BELEW:** vocal/guitar; other details unknown

011	7019	No Love Tonight (Carl Belew)	4★ 1726	BCD 16876
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012	7020	My Baby's Not Here (In Town Tonight) (C.C. Beam - C.L. Jiles - W.S. Stevenson)	4★ 1726; 4★ EP 43 AP 44	JM 6013
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*NOTE: Above sessions were most probably recorded at the Four Star Studio*

**December 17, 1958 (21:30 - 1:00) • Bradley Film & Recording Studio, 804 16<sup>th</sup> Avenue South, Nashville, Tennessee • Producer: Owen Bradley**

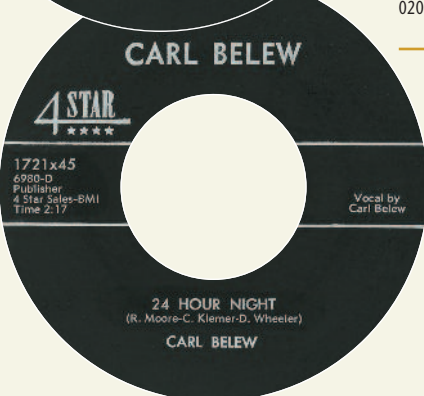
**CARL BELEW:** vocal; **Thomas Grady Martin:** electric guitar; **Harold Ray Bradley:** acoustic guitar; **William Jack Evans, Jr.:** steel guitar; **Bob L. Moore:** acoustic bass; **Murrey M. 'Buddy' Harman, Jr.:** drums; **Thomas Lee 'Tommy' Jackson, Jr.:** fiddle; **Floyd Cramer:** piano; **Owen Bradley:** leader; unidentified chorus

013	NA10530 106 346	Am I That Easy To Forget (Carl Belew - W.S. Stevenson)	De 30842 4★ EP 34	DL7-4074 BCD 16964
014	NA 10531 106 347	Such Is Life (Bill Brock - Carl Belew - W.S. Stevenson)	De 30842 4★ EP 41	JM 6013
015	NA 10532 106 348	I Know, But Tell Me Dear (It Didn't Happen) (Tommy Blake - Carl Belew - W.S. Stevenson)	De 31012	VL7-3774; AL 823
016	NA 10533 106 349	I'm Gonna Stay Awake Tonight (To Keep From Dreaming) (Tommy Blake - Carl Belew - W.S. Stevenson)		DLP 637; AL 823

**June 2, 1959 (14:00 - 18:00) • Bradley Film & Recording Studio, 804 16<sup>th</sup> Avenue South, Nashville, Tennessee • Producer: Owen Bradley**

**CARL BELEW:** vocal; **Thomas Grady Martin:** electric guitar; **Harold Ray Bradley:** acoustic guitar; **William Jack Evans, Jr.:** steel guitar; **Bob L. Moore:** acoustic bass; **Murrey M. 'Buddy' Harman, Jr.:** drums; **Floyd Cramer:** piano; **Owen Bradley:** leader; **The Jordanaires (Hoyt H. Hawkins, Raymond C. Walker, Neal Matthews, Jr., Hugh Gordon Stoker):** vocal chorus

017	NA10738 107 629	Folding Money (Tommy Blake - Carl Belew - W.S. Stevenson)		JM 6013; BCD 15971
018	NA10739 107 630	I Wish I'd Never (Paul Williams - Bascom Thomas)	De 31012	DL7-4074, VL7-3791 AL 823
019	NA10740 107 631	No Regrets (Kenny Soward - Carl Belew)	De 30947 4★ EP 42	VL7-3774
020	NA10741 107 632	Cool Gator Shoes (Tommy Blake - W.S. Stevenson)	De 30947 4★ EP 42	VL7-3774; BCD 15971



**February 1, 1960 (14:00 - 17:00) • Bradley Film & Recording Studio, 804 16<sup>th</sup> Avenue South, Nashville, Tennessee • Producer: Owen Bradley**

**CARL BELEW:** vocal; **Thomas Grady Martin:** electric guitar; **Harold Ray Bradley:** acoustic guitar; **Walter L. 'Hank' 'Sugarfoot' Garland:** guitar; **Donald H. 'Don' Helms:** steel guitar; **Bob L. Moore:** acoustic bass; **Murrey M. 'Buddy' Harman, Jr.:** fiddle; **Murray M. 'Buddy' Harman, Jr.:** drums; **Floyd Cramer:** piano; **Owen Bradley:** leader

021	NA10972 108 719	Too Much To Lose (Tommy Blake - Lester Vanadore)	De 31086	DL7- 4074; VL7-3791 DLP 634; AL 823
022	NA10973 108 720	Can't You Hear Me Call Your Name (C.C. Beam - C.L. Jiles - W.S. Stevenson)	UNISSUED: see 109 232 500-G	
023	NA10974 108 721	That's What I Get For Loving You (C.C. Beam - C.L. Jiles - W.S. Stevenson)	De 31086 4★ EP 43	VL7-3774; AL 823

**June 7, 1960 (19:30 - 22:30) • Bradley Film & Recording Studio, 804 16<sup>th</sup> Avenue South, Nashville, Tennessee • Producer: Owen Bradley**

**CARL BELEW:** vocal; **Thomas Grady Martin:** electric guitar; **Harold Ray Bradley:** acoustic guitar; **Walter L. 'Hank' 'Sugarfoot' Garland:** guitar; **Pete L. Rodis:** steel guitar; **Bob L. Moore:** acoustic bass; **Murrey M. 'Buddy' Harman, Jr.:** drums; **Floyd Cramer:** piano; **Owen Bradley:** leader; **The Anita Kerr Singers (Anita Kerr, Dorothy Ann 'Dottie' Dillard, Louis Dean Nunley, William Guilford Wright):** vocal chorus

024	NA11166 109 223	The End Of Time (Tommy Blake - Carl Belew - W.S. Stevenson)	De 31140 4★ EP 44	DL7-4074; VL7-3791 JM 6013
025	NA11167 109 224	It Happened (When I Really Needed You) (Carl Belew - W.S. Stevenson)		DL7-4074; VL7-3791 AL 823
026	NA11168 109 225	My Baby's Not Here (In Town Tonight) (REMAKE) (C.C. Beam - C.L. Jiles - W.S. Stevenson)	De 31140	DL7-4074

**June 7, 1960 (22:30 - 1:30) • Bradley Film & Recording Studio, 804 16<sup>th</sup> Avenue South, Nashville, Tennessee • Producer: Owen Bradley**

**CARL BELEW:** vocal; **Thomas Grady Martin:** electric guitar; **Harold Ray Bradley:** acoustic guitar; **Walter L. 'Hank' 'Sugarfoot' Garland:** guitar; **Pete L. Rodis:** steel guitar; **Bob L. Moore:** acoustic bass; **Murrey M. 'Buddy' Harman, Jr.:** drums; **Floyd Cramer:** piano; **Owen Bradley:** leader; **The Anita Kerr Singers (Anita Kerr, Dorothy Ann 'Dottie' Dillard, Louis Dean Nunley, William Guilford Wright):** vocal chorus

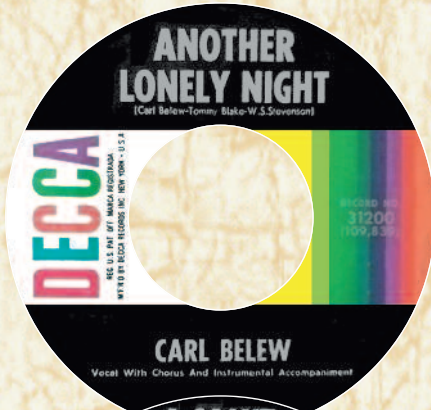
027	NA11169 109 226	I Don't Know How I'll Live (And Feel That Way) (Roy Drusky - Vic McAlpin)	De 31427	DL7 4074; VL7-3791
028	NA11170 109 227	Lonely Street (REMAKE) (Carl Belew - W.S. Stevenson - Kenny Sowder)		DL7-4074; VL7-3791

**June 8, 1960 (19:30 - 23:00) • Bradley Film & Recording Studio, 804 16<sup>th</sup> Avenue South, Nashville, Tennessee • Producer: Owen Bradley**

**CARL BELEW:** vocal; **Thomas Grady Martin:** electric guitar; **Harold Ray Bradley:** acoustic guitar; **Walter L. 'Hank' 'Sugarfoot' Garland:** guitar; **Pete L. Rodis:** steel guitar; **Bob L. Moore:** acoustic bass; **Murrey M. 'Buddy' Harman, Jr.:** drums; **Floyd Cramer:** piano; **Owen Bradley:** leader; **The Anita Kerr Singers (Anita Kerr, Dorothy Ann 'Dottie' Dillard, Louis Dean Nunley, William Guilford Wright):** vocal chorus

029	NA11171 109 228	I Wish You Love (Tommy Blake - Carl Belew - W.S. Stevenson)	4★ EP 45;	AL 823
030	NA11172 109 229	Release Me (W.S. Stevenson - Yount - Eddie Miller)		DL7-4074; VL7-3791
031	NA11173 109 230	There She Goes (Eddie Miller - D. Haddock - W.S. Stevenson)	4★ EP 45	DL7-4074; VL7-3791 JM 6013
032	NA11174 109 231	You're Doing Things To Hurt Me (That I Wouldn't Do To You) (Tommy Blake - Mann - W.S. Stevenson)		DL7-4074; VL7-3791
033	NA11175 109 232	Can't You Hear Me Call Your Name (REMAKE) (C.C. Beam - C.L. Jiles - W.S. Stevenson)	De 31427	DL7-4074; VL7-3791 JM 6013

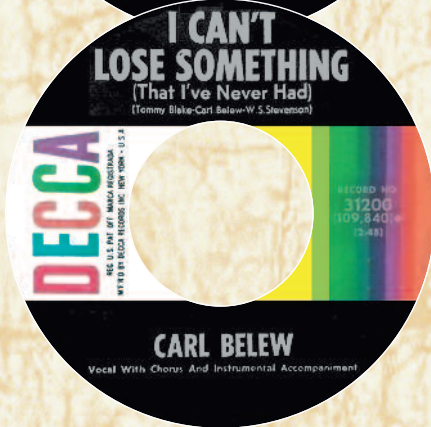




**November 8, 1960 (23:00 - 1:00) • Bradley Film & Recording Studio, 804 16<sup>th</sup> Avenue South, Nashville, Tennessee • Producer: Owen Bradley**

**CARL BELEW:** vocal; **Thomas Grady Martin:** electric guitar; **Harold Ray Bradley:** acoustic guitar; **Walter L. 'Hank' 'Sugarfoot' Garland:** guitar; **James Clayton 'Jimmy' Day:** steel guitar; **Bob L. Moore:** acoustic bass; **Murrey M. 'Buddy' Harman, Jr:** drums; **Floyd Cramer:** piano; **Owen Bradley:** leader; **The Anita Kerr Singers (Anita Kerr, Dorothy Ann 'Dottie' Dillard, Louis Dean Nunley, William Guilford Wright):** vocal chorus

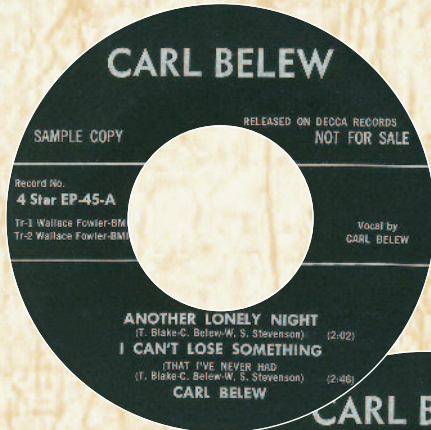
034	NA11286 109 839	Another Lonely Night (Tommy Blake - Carl Belew - W.S. Stevenson)	De 31200 4★ EP 45	VL7-3774; JM 6013
035	NA11287 109 840	I Can't Lose Something (That I've Never Had) (Tommy Blake - Carl Belew - W.S. Stevenson)	De 31200 4★ EP 45	VL7-3774; JM 6013
036	NA11288 109 841	I'd Rather Be With You (Tommy Blake - Carl Belew - W.S. Stevenson)	UNISSUED	
037	NA11289 109 842	Before I Share Your Love (I'd Let You Go) (Tommy Blake - Carl Belew - W.S. Stevenson)		JM 6013



**May 10, 1961 (23:00 - 2:00) • Bradley Film & Recording Studio, 804 16<sup>th</sup> Avenue South, Nashville, Tennessee • Producer: Owen Bradley**

**CARL BELEW:** vocal; **Thomas Grady Martin:** electric guitar/leader; **Harold Ray Bradley:** acoustic guitar; **Billy Grammer:** guitar; **Bob L. Moore:** acoustic bass; **Douglas G. Kirkham:** drums; **Floyd Cramer:** piano; **Owen Bradley:** contractor; **The Anita Kerr Singers (Anita Kerr, Dorothy Ann 'Dottie' Dillard, Louis Dean Nunley, William Guilford Wright):** vocal chorus

038	NA11539 110 600	Stop The World (And Let Me Off) (Carl Belew - W.S. Stevenson)	De 31273	VL7-3774
039	NA11540 110 601	I Can't Take A Chance (Tommy Blake - Carl Belew - Mathis)	De 31273	VL7 3774



**July 14, 1961 (14:30 - 17:30) • Bradley Film & Recording Studio, 804 16<sup>th</sup> Avenue South, Nashville, Tennessee • Producer: Owen Bradley**

**CARL BELEW:** vocal/guitar; **Eddie Bush:** guitar; **Harold Ray Bradley:** acoustic guitar; **Ray Edenton:** guitar; **Floyd T. 'Lightnin' Chance:** acoustic bass; **Murrey M. 'Buddy' Harman, Jr:** drums; **Hargus M. 'Pig' Robbins:** piano; **Thomas Grady Martin:** organ/contractor; **Owen Bradley:** leader; **The Anita Kerr Singers (Anita Kerr, Dorothy Ann 'Dottie' Dillard, Louis Dean Nunley, William Guilford Wright):** vocal chorus

040	NA11625 110 856	Do I Have To / (Have A Reason) (Marijohn Wilkin)	De 31325	VL7- 3774
041	NA11626 110 857	I'm So Lonesome (Tommy Blake - Carl Belew - W.S. Stevenson)	De 31325	VL7- 3774
042	NA11627 110 858	Point Of No Return (Carl Belew - W.S. Stevenson - Van Givens)	UNISSUED 503-G; 506-G	
043	NA11628 110 859	Tormented (-)	UNISSUED 503-G; 506 G	







**February 1, 1962 (19:00 - 4:00) • Audio Arts, 5607 Melrose, Los Angeles • Producer: Joe Johnson**

**CARL BELEW:** vocal/guitar/leader; **Dave Burgess:** guitar; **Glen Campbell:** guitar; **Joe Osborn:** Fender bass; **Donald R. 'Ritchie' Frost:** drums

044	-	I Gotta Go Get My Baby (Marvin Rainwater - Ben Adelman)	WR 1007; FA 2507; DLP 607
045	-	Just Out Of Reach (V.F. Stewart)	WR 1007; FA 2507; DLP 608
046	-	Three Cheers For The Loser(s) (Carl Belew)	WR 1007; FA 2507; DLP 617
047	-	Three Cheers For The Red White And Blue (Carl Belew - Dave Burgess)	WR 1007; FA 2507
048	-	Make Up Your Mind (And Say Yes) (Carl Belew)	WR 1007; FA 2507
049	-	Wishful Thinking (Wynn Stewart)	WR 1007; FA 2507

*NOTE: 'Three Cheers For The Loser' was issued on a CARDINAL single 5015 in 1964 as by Don Buck*

**POSSIBLY ALSO RECORDED AT THIS DATE:**

050	-	Little Miss Heartache (Carl Belew - Tommy Blake)	WR 1007; FA 2507; DLP 601
051	-	Love's Been Good To Me (Carl Belew - Tommy Blake - W.S. Stevenson)	WR 1007; FA 2507
052	-	Send Me The Pillow That You Dream On (Hank Locklin)	WR 1007; FA 2507; DLP 601
053	-	The One You Slip Around With (H. Howard - O. Charles)	WR 1007; FA 2507
054	-	Where Do I Go (When To Get To Where I'm Going) (Carl Belew - B. Jennings)	WR 1007; FA 2507
055	-	You're The Only Good Thing (J. Toombs)	WR 1007; FA 2507 DLP 609; AL 823

*NOTE: This LP was recorded with a small combo, probably in one session. Echo and fiddle added to DESIGN LPs*

**January 22, 1962 (14:15 - 18:00) • RCA Victor Studio, 1611 Hawkins St., Nashville, Tennessee • Producer: Chet Atkins**

**CARL BELEW:** vocal/guitar/leader; **Arthur Bishop:** guitar; **Jerry Reed 'Jerry Reed' Hubbard:** guitar; **Velma E. Williams Smith:** guitar; **Pete L. Rodis Drake:** steel guitar; **Henry P. Strzelecki:** bass; **William Paul Ackerman:** drums; **Hargus M. 'Pig' Robbins:** piano; **vocal chorus:** Hoyt H. Hawkins, Neal Matthews, jr, Hugh Gordon Stoker, Raymond C. Walker

056	N2PW-0529	I Gotta Be Somewhere (Carl Belew - W.S. Stevenson)	LPM/LSP 2848 KOC-CD-9881
057	N2PW-0530	I Let Her Get Lonely (Carl Belew - Art Bishop - W.S. Stevenson)	LPM/LSP 2848; KOC-CD-9881
058	N2PW-0531	Odd Man Out (Carl Belew - W.S. Stevenson)	37/47-8010 LPM/LSP 2848; KOC-CD-9881
059	N2PW-0532	Second Chance (Webb Pierce - Ted Wilburn)	37/47-8010

**April 12, 1962 (14:15 - 17:45) • RCA Victor Studio, 1611 Hawkins St., Nashville, Tennessee •**

**Producer: Chet Atkins**

**CARL BELEW:** vocal/guitar/leader; **Arthur Bishop:** guitar; **Grady Martin:** guitar; **Velma E. Williams Smith:** guitar; **Henry P. Strzelecki:** bass; **Paul Ferrara:** drums; **Floyd Cramer:** piano; vocal chorus: **Winifred S. Breast, Dorothy Ann 'Dottie' Dillard, Louis Dean Nunley, William Guilford Wright, Jr**

060	N2PW-0702	<b>Hello Out There</b> (Kent Westbury - Wayne Walker)	47-8058	LPM/LSP 2848 KOC-CD-9881
061	N2PW-0703	<b>Together We Stand</b> (Carl Belew)	47-8058	
062	N2PW-0704	<b>Keeping My Feet On The Ground</b> (Carl Belew)	UNISSUED	

**November 21, 1962 (14:00 - 17:30) • RCA Victor Studio, 1611 Hawkins St., Nashville, Tennessee •**

**Producer: Chet Atkins**

**CARL BELEW:** vocal/guitar/leader; **Bobby L. Dyson:** guitar; **Jerry Glenn Kennedy:** guitar; **Velma E. Williams Smith:** guitar; **Henry P. Strzelecki:** bass; **John William Greubel:** drums; **Hargus M. 'Pig' Robbins:** piano; vocal chorus: **Anita Kerr, Jerry D. Crutchfield, Dolores D. Edgin, Hugh T. Jarrett**

063	N2PW-5120	<b>Pretty Brown Eyes</b> (Carl Belew - Tommy Blake - W.S. Stevenson)	47-8132	LPM/LSP 2848 KOC-CD-9881
064	N2PW-5121	<b>City Of Love</b> (Tommy Blake - Art Bishop)	UNISSUED	
065	N2PW-5122	<b>Take A Letter Miss Gray</b> (Carl Belew - Tommy Blake - W.S. Stevenson)		LPM/LSP 2848
066	N2PW-5123	<b>How Long Is Forever This Time</b> (Carl Belew - Tommy Blake - Art Bishop)		LPM/LSP 3381 KOC-CD-9881
067	N2PW-5124	<b>The Masquerade Party</b> (Fred Burch - Sonny Jay)	47-8132	LPM/LSP 2848

**January 17, 1963 (prob. 3 sessions) • Audio Arts, 5607 Melrose, Los Angeles • Producer: Joe Johnson**

**CARL BELEW:** vocal/guitar/leader; other details unknown

068	-	<b>You Never Want To Love Me</b> (Carl Belew - Givens)	101-G	DLP 611; SPC 3356 Pic-A-Dilly 3356
069	-	<b>I Laughed So Hard I Cried</b> (Carl Belew - Givens)	101-G	DLP 611 Pic-A-Dilly 3356
070	-	<b>Big Time Gambler Man</b> (Carl Belew - Givens)	101-G	DLP 618; SPC 3356? Pic-A-Dilly 3356
071	-	<b>Move Over (When True Love Walks By)</b> (Baker Knight)	138-G	DLP 637 Pic-A-Dilly 3356
072	-	<b>I Can't Stand To Be Alone</b> (Carl Belew - Givens)	101-G, 138-G	DLP 617, JM 6013 Pic-A-Dilly 3356, SPC 3356
073	-	<b>Forty Hour Week</b> (Carl Belew)	101-G Cardinal 5015	DLP 619, AL 823 + fiddle OD
074	-	<b>Breaking Hearts</b> (Browning - Rader)	101-G	DLP 619, AL 823 + fiddle OD
075	-	<b>My Pride Won't Let Me</b> (Bob Morris)	101-G; 138-G	DLP 618
076	-	<b>If I'd Known Then What I Know Now</b> (Carl Belew)	101 G, 138 G	DLP 609
077.	-	<b>Everytime I'm Kissing You</b> (Carl Belew)	101-G	DLP 608 → see early 4-STAR

**POSSIBLY ALSO RECORDED AT THIS DATE:**

078	-	<b>A Wasted Love Affair</b> (Bush - W.S. Stevenson)		DLP 634; AL 823
079	-	<b>What's The Matter With Me?</b> (Carl Belew)		AL 823

*NOTE: "40 Hour Week" was issued on a CARDINAL single 5015 in 1964 as by Don Buck*





**April 16, 1963 (19:00 - 22:00) • RCA Victor Studio, 806 17<sup>th</sup> Avenue South, Nashville, Tennessee •**

**Producer: Chester B. Atkins**

**CARL BELEW:** vocal/guitar/leader; **Jerry Glenn Kennedy:** guitar; **Velma E. Williams Smith:** guitar; **Henry P. Strzelecki:** bass; **Kenneth R. Buttrey:** drums; **Hargus M. 'Pig' Robbins:** piano; vocal chorus: **Anita Kerr, Winifred S. Breast, Louis Dean Nunley, William Guilford Wright, Jr**

080	PWA4-0266	My Pride Won't Let Me (Bob Morris)	47-8199	LPM/LSP 2848
081	PWA4-0267	I Can't Stand To Look (Carl Belew - Vanadore - Moeller)	47-8199	
082	PWA4-0268	I'm Getting Lonely (Clyde Pitts)		LPM/LSP 2848

**September 11, 1963 (14:00 - 17:00) • RCA Victor Studio, 806 17<sup>th</sup> Avenue South, Nashville, Tennessee •**

**Producer: Chester B. Atkins**

**CARL BELEW:** vocal/guitar/leader; **Jerry Glenn Kennedy:** guitar; **Velma E. Williams Smith:** guitar; **Pete L. Rodis Drake:** steel guitar; **Henry P. Strzelecki:** bass; **Art Bishop:** electric bass; **William Paul Ackermann:** drums; **Hargus M. 'Pig' Robbins:** piano; vocal chorus: **Anita Kerr, Dorothy Ann 'Dottie' Dillard, Louis Dean Nunley, William Guilford Wright, Jr**

083	PWA4-0417	Speak To Me (Alex Zanetis)	47-8270	LPM/LSP 2848
084	PWA4-0418	Let Me Live A Little (Alex Zanetis)	UNISSUED	
085	PWA4-0419	Big City Girls (Baker Knight)	47-8270	LPM/LSP 2848
086	PWA4-0420	I've Been Lonely Lately (J.L. Dickens - Larry Kirby)		LPM/LSP 2848





# CARL ON VINYL THE ALBUMS 1960 - 1967



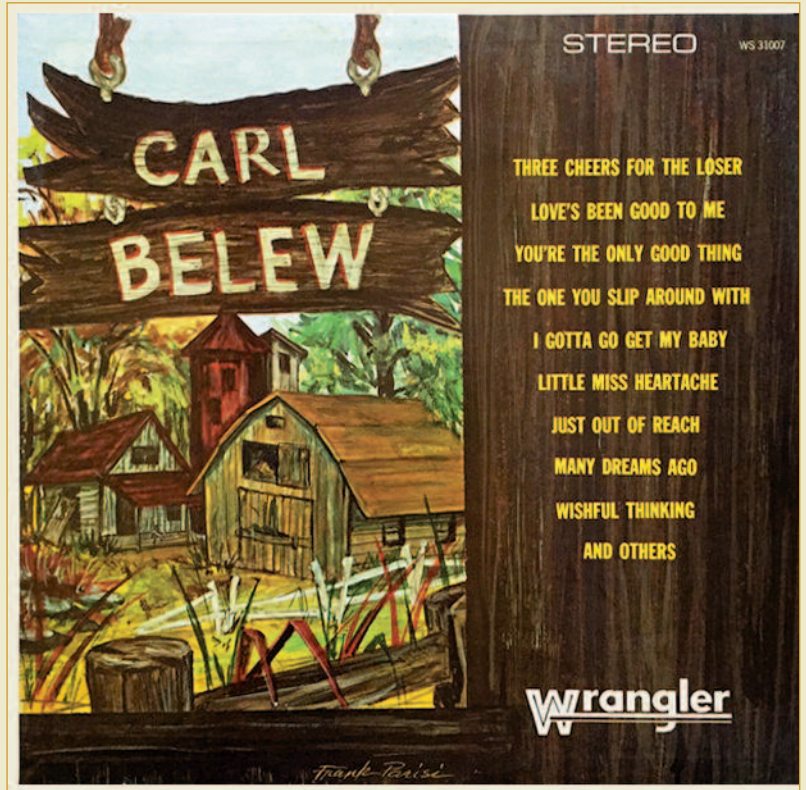
**Decca DL-4074/DL-74074 | Carl Belew | November 1960**

- Am I That Easy To Forget • There She Goes • I Wish I'd Never • You're Doing Things To Hurt Me (That I Wouldn't Do To You) • Lonely Street • Can't You Hear Me Call Your Name • I Don't Know How I'll Live (And Feel This Way) • Too Much To Lose • Release Me • The End Of Time • It Happened (When I Really Needed You) • My Baby's Not Here (In Town Tonight)



**Wrangler WR-1007/WRS-31007 | Carl Belew | 1962**

● Wishful Thinking • The One You Slip Around With • Love's Been Good To Me • Three Cheers For The Red, White And Blue • Send Me The Pillow (You Dream On) • Where Do I Go (When I Get To Where I'm Going) • Make Up Your Mind (And Say Yes) • Little Miss Heartache • Three Cheers For The Loser • Just Out Of Reach • I Gotta Go Get My Baby • You're The Only Good Thing



**RCA Victor LPM/LSP-2848**

**| Hello Out There | February 1964**

● Hello Out There • Big City Girls • Odd Man Out • Pretty Brown Eyes • I'm Gettin' Lonely • Take A Letter Miss Gray • I Let Her Get Lonely • The Masquerade Party • My Pride Won't Let Me • I've Been Lonely Lately • I Gotta Be Somewhere • Speak To Me





RCA Victor LPM/LSP-3381

Am I That Easy To Forget | April 1965

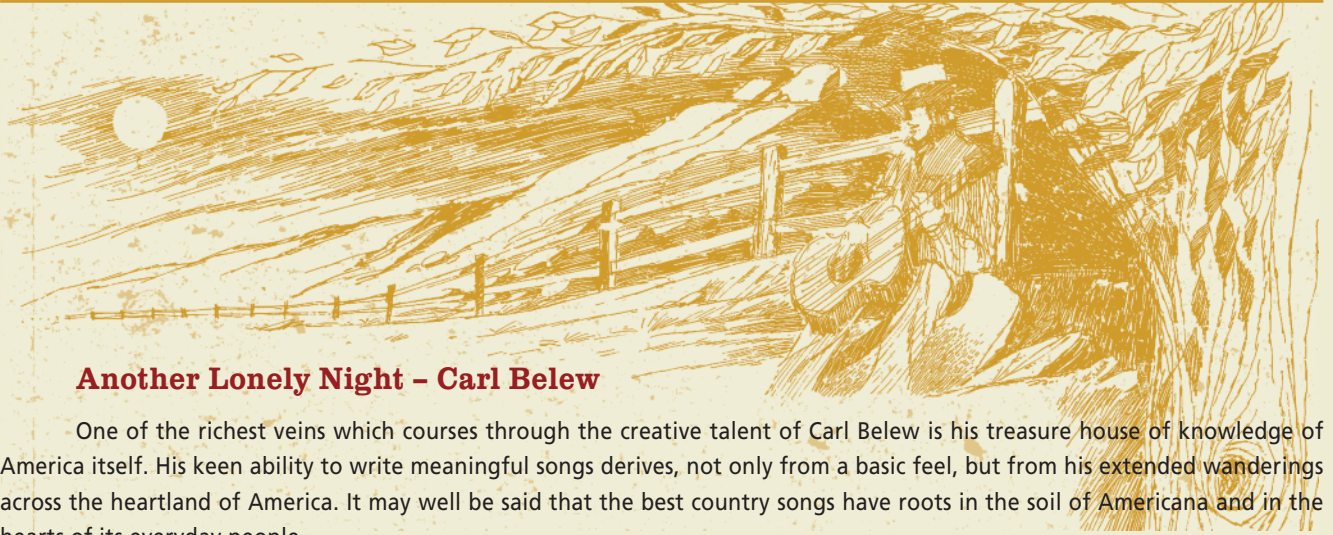
● Silent Partner • In The Middle Of A Memory • Drink Up And Go Home • (I Always Dress My Very Best) Before I Go To Bed • Kentucky Waltz • You're Driving Me Out Of My Mind • She Reads Me Like A Book • Even The Bad Times Are Good • The Closest Thing To Me • Am I That Easy To Forget? • I'm Looking Over A Four Leaf Clover • How Long Is Forever This Time



Hilltop JM/JS-6013 | Another Lonely Night | 1965

● Another Lonely Night • I Can't Lose Something (I Never Had) • There She Goes • End Of Time • Before I Share Your Love • Such Is Life • Folding Money • Stop The World And Let Me Off • I Can't Forget • Can't You Hear Me • My Baby's Not Here In Town Tonight • I Can't Stand To Be Alone





## Another Lonely Night – Carl Belew

One of the richest veins which courses through the creative talent of Carl Belew is his treasure house of knowledge of America itself. His keen ability to write meaningful songs derives, not only from a basic feel, but from his extended wanderings across the heartland of America. It may well be said that the best country songs have roots in the soil of Americana and in the hearts of its everyday people.

Oklahoma-spawned Carl Belew knows of this America and its little people, firsthand. Before he was 10, his family moved on to Idaho, where he went through Junior High and into High School. When he was 13 he was given his first guitar and in short order he was taking after his father in two directions – as apprentice plumber, and more important for country music fans, as a writer of songs and as guitarist-singer.

Eventually quitting high school, Carl learned the plumbing craft and soon hit the road as a Union card-carrying journeyman plumber. He followed the big construction jobs literally from Indiana to California and from Idaho to Texas where he learned much of the people who make up our land, and their own personal kinds of problems. Always, during these nomadic months, he had his guitar along with him, and every evening after work out it would come for more singing and working out of new songs.

At one time during his travels, he formed a five-piece band and played for local dances and on several regular radio shows. On another occasion in Indiana, he won a Tri-Star Amateur contest and got his first try at television. During another Indiana job, in Terre Haute, he met his wife and the Belews now have a son.

During one of his trips to California, he met and teamed up with Kenny Sowder who later became Carl's personal manager and a co-writer with him on a number of his biggest hits, like *Old Number Nine*, *I'm Long Gone*, *Silence And Tears*, *Am I That Easy To Forget*, and *Lonely Street*. The creation of these colorful tunes led to a recording contract with FOUR-STAR RECORDS. *Lonely Street* became a hit for Carl, both on his own record, and as a tune used by other leading recording artists. Eventually he received one of the highly prized song awards given each year by Broadcast Music Inc. to the writer of songs hitting the top 10 in the leading trade paper charts during the year.

Following his earlier recording successes in California, Carl became a star on the well-known 'Louisiana Hayride' radio show from Shreveport, Louisiana. Still later, Carl became a regular on the most famous country music radio show of all, the WSM Grand Ole Opry. He has had big hits on both the DECCA and RCA VICTOR record labels and is now a resident of Nashville, Tenn., country music capitol.

In this collection, Carl shows his great song writing skill as well as his unique way of selling a song, right from the heart. The titles alone – *Another Lonely Night*, *I Can't Stand To Be Alone*, *Such Is Life* and *My Baby's Not Here In Town Tonight*, for instance – give some idea of the soulful heart-rending quality of these wonderful songs. The added pleasure of hearing Carl's own, meaningful, sincere readings awaits you. Start your player spinning right now, as one of the nation's top country performers gives you a choice sampling of his wares.

Ren Grevatt  
Music Business Magazine  
*Original liner notes from Hilltop JM/JS-6013*



**Vocalion VL-3774/VL-73774 | Country Songs | July 1966**

- Stop The World (And Let Me Off) • I Can't Take A Chance • Another Lonely Night • I Can't Lose Something • I'm So Lonesome • Cool Gator Shoes • Do I Have To • That's What I Get For Loving You • No Regrets • I Know But Tell Me Dear



**RCA Victor LPM/LSP-3919**

**| 12 Shades Of Belew | December 1967**

- Home Away From Home • Once • Boston Jail • Don't Squeeze My Sharmon • Crystal Chandelier • Too Much To Lose • Walking Shadow, Talking Memory • The Dark Side of Fame • Here's To The Girls • Sunday School Beginner • Possum Holler • Grandma's Patchwork Quilt

## COMPILATIONS

### Allegro [UK] ALL-823 | Carl Belew | 1966

● I Wish You Love • What's The Matter With Me • Wasted Love Affair • I Know But Tell Me No • I Wish I'd Never • Too Much To Lose • That's What I Get For Loving You • You're The Only Good Thing • It Happened When I Really Needed You • I'm Gonna Stay Awake Tonight • 66

### Vocalion VL-73791 | Lonely Street | 1967

● Lonely Street • There She Goes • I Wish I'd Never • You're Doing Things To Hurt Me • Can't You Hear Me Call Your Name • I Don't Know How I'll Live • Too Much To Lose • Release Me (And Let Me Love Again) • End Of Time • It Happened When I Really Needed You • (all tracks from DL 74074)

### Piccadilly PIC-3356 | Big Time Gamblin' Man | 1980

● Happy Harry's Honky Tonk • You Never Wanted To Love Me • I Laughed So Hard I Cried • Big Time Gamblin' Man • We Take Care Of Love • Welcome Back To My World • Your Best Friend Loves You • I Won't Care What Happens • When True Love Walks By • I Can't Stand To Be Alone

### Koch KOC-CD-9881 | Hits Plus One's I've Written | 2005

● Hello Out There • In The Middle Of A Memory • Crystal Chandelier • Boston Jail • Walking Shadow, Talking Memory • Girl Crazy • Mary's Little Lamb • Odd Man Out • I Let Her Get Lonely • Even The Bad Times Are Good • Don't Squeeze My Sharmon • You're Driving Me Out Of My Mind • How Long Is Forever This Time • The Closest Thing To Me • I Gotta Be Somewhere • Silent Partner • I Spent A Week There One Day • Help Stamp Out Loneliness • Am I That Easy To Forget

## EXTENDED PLAY

### 4 Star EP-34-C 24 | Carl Belew | 1958

Hour Night • Stop The World (And Let Me Get Off) • Everytime I'm Kissing You • Lonely Street

### 4 Star EP-41 | Carl Belew & Patsy Cline | 1959

[Patsy Cline:] Cry Not For Me • Yes, I Understand • [Carl Belew:] Am I That Easy To Forget • Such Is Life

### 4 Star EP-43 | Carl Belew & Patsy Cline | 1959

[Patsy Cline:] How Can I Face Tomorrow • A Church, A Courtroom, Then Goodbye • [Carl Belew:] That's What I Get For Loving You • My Baby's Not Here (In Town Tonight)

### 4 Star EP-45 | Carl Belew | 1959

Another Lonely Night • I Can't Lose Something (That I've Never Had) • There She Goes • I Wish You Love

### Decca ED 2687 | Carl Belew | 1960

Am I That Easy To Forget • My Baby's Not Here (In Town Tonight) • Too Much To Lose • Lonely Street





Vol. 1

1	<b>I'm Long Gone</b> (Carl Belew - Kenny Sowder) . . . . .	© 1956	2:23
2	<b>24 Hour Night</b> (R. Moore - C. Klemer - D. Wheeler) . . . . .	© 1958	2:17
3	<b>Old Number Nine</b> (Carl Belew - Kenny Sowder) . . . . .	© 1956	2:00
4	<b>Stop The World (And Let Me Off)</b> (Carl Belew - W.S. Stevenson) . . . . .	© 1957	2:14
5	<b>No Love Tonight</b> (Carl Belew) . . . . .	© 1958	2:05
6	<b>My Baby's Not Here (In Town Tonight)</b> (C.C. Beam - C.L. Jiles - W.S. Stevenson) . . . . .	© 1958	1:56
7	<b>Cool Gator Shoes</b> (Tommy Blake - W.S. Stevenson) . . . . .	© 1959	1:58
8	<b>A Cryin' And A Hurtin'</b> (n/a) . . . . .	© 1956	2:33
9	<b>Folding Money</b> (Tommy Blake - Carl Belew - W.S. Stevenson) . . . . .	© 1959	2:20
10	<b>Forty Hour Week</b> (Carl Belew) . . . . .	© 1963	1:41
11	<b>I Wish I'd Never</b> (Paul Williams - Bascom Thomas) . . . . .	© 1959	1:55
12	<b>Big Time Gamblin' Man</b> (Carl Belew - Givens) . . . . .	© 1963	1:58
13	<b>My Pride Won't Let Me</b> (Bob Morris) . . . . .	© 1963	1:59
14	<b>I Don't Know How I'll Live (And Feel That Way)</b> (Roy Drusky - Vic McAlpin) . . . . .	© 1960	2:23
15	<b>Another Lonely Night</b> (Tommy Blake - Carl Belew - W.S. Stevenson) . . . . .	© 1960	2:02
16	<b>I'm So Lonesome</b> (Tommy Blake - Carl Belew - W.S. Stevenson) . . . . .	© 1961	2:16
17	<b>Such Is Life</b> (Bill Brock - Carl Belew - W.S. Stevenson) . . . . .	© 1958	2:25
18	<b>A Wasted Love Affair</b> (Bush - W.S. Stevenson) . . . . .	© 1963	1:46
19	<b>My Baby's Not Here (In Town Tonight) (REMAKE)</b> (C.C. Beam - C.L. Jiles - W.S. Stevenson) . . . . .	© 1960	2:10
20	<b>Stop The World (And Let Me Off)</b> (Carl Belew - W.S. Stevenson) . . . . .	© 1961	2:01
21	<b>What's The Matter With Me?</b> (Carl Belew) . . . . .	© 1963	2:09
22	<b>I Gotta Go Get My Baby</b> (Marvin Rainwater - Ben Adelman) . . . . .	© 1962	1:53
23	<b>Three Cheers For The Loser(s)</b> (Carl Belew) . . . . .	© 1962	1:59
24	<b>Three Cheers For The Red White And Blue</b> (Carl Belew - Dave Burgess) . . . . .	© 1962	2:18
25	<b>The One You Slip Around With</b> (H. Howard - O. Charles) . . . . .	© 1962	2:24
26	<b>Where Do I Go (When To Get To Where I'm Going)</b> (Carl Belew - B. Jennings) . . . . .	© 1962	1:54
27	<b>You're The Only Good Thing</b> (J. Toombs) . . . . .	© 1962	2:29
28	<b>Make Up Your Mind (And Say Yes)</b> (Carl Belew) . . . . .	© 1962	1:59
29	<b>Little Miss Heartache</b> (Carl Belew - Tommy Blake) . . . . .	© 1962	2:31
30	<b>Love's Been Good To Me</b> (Tommy Blake - Carl Belew - W.S. Stevenson) . . . . .	© 1962	2:11
31	<b>Just Out Of Reach</b> (V.F. Stewart) . . . . .	© 1962	2:43
32	<b>Wishful Thinking</b> (Wynn Stewart) . . . . .	© 1962	2:42
33	<b>Send Me The Pillow That You Dream On</b> (Hank Locklin) . . . . .	© 1962	2:10

## Vol. 2

1	<b>Am I That Easy To Forget</b> (Carl Belew - W.S. Stevenson) . . . . .	© 1959	2:23
2	<b>Move Over (When True Love Walks By)</b> (Baker Knight) . . . . .	© 1963	2:09
3	<b>Lonely Street</b> (Carl Belew - W.S. Stevenson - Kenny Sowder) . . . . .	© 1956	3:02
4	<b>Lie To Me</b> (Kenny Sowder - Carl Belew) . . . . .	© 1956	2:08
5	<b>I Can't Forget</b> (Carl Belew - W.S. Stevenson) . . . . .	© 1958	2:43
6	<b>Everytime I'm Kissing You</b> (Carl Belew) . . . . .	© 1958	2:01
7	<b>I Know, But Tell Me Dear (It Didn't Happen)</b> (Tommy Blake - Carl Belew - W.S. Stevenson) . . . . .	© 1959	2:24
8	<b>No Regrets</b> (Kenny Sowder - Carl Belew) . . . . .	© 1959	2:21
9	<b>Too Much To Lose</b> (Tommy Blake - Lester Vanadore) . . . . .	© 1960	2:42
10	<b>I Can't Stand To Be Alone</b> (Carl Belew - Givens) . . . . .	© 1963	2:19
11	<b>If I'd Known Then What I Know Now</b> (n/a) . . . . .	© 1963	2:08
12	<b>Breaking Hearts</b> (Browning - Rader) . . . . .	© 1963	1:53
13	<b>That's What I Get For Loving You</b> (C.C. Beam - C.L. Jiles - W.S. Stevenson) . . . . .	© 1960	2:40
14	<b>The End Of Time</b> (Tommy Blake - Carl Belew - W.S. Stevenson) . . . . .	© 1960	2:42
15	<b>It Happened (When I Really Needed You)</b> (Carl Belew - W.S. Stevenson) . . . . .	© 1960	2:26
16	<b>You're Doing Things To Hurt Me (That I Wouldn't Do To You)</b> (Tommy Blake - Mann - W.S. Stevenson) . . . . .	© 1960	2:10
17	<b>Can't You Hear Me Call Your Name (REMAKE)</b> (C.C. Beam - C.L. Jiles - W.S. Stevenson) . . . . .	© 1960	2:19
18	<b>I Can't Lose Something (That I've Never Had)</b> (Tommy Blake - Carl Belew - W.S. Stevenson) . . . . .	© 1960	2:47
19	<b>Point Of No Return</b> (n/a) . . . . .	© 1961	2:34
20	<b>Tormented</b> (n/a) . . . . .	© 1961	1:53
21	<b>Before I Share Your Love</b> (Tommy Blake - Carl Belew - W.S. Stevenson) . . . . .	© 1960	2:35
22	<b>I Can't Take A Chance</b> (Tommy Blake - Carl Belew - Mathis) . . . . .	© 1961	2:20
23	<b>Do I Have To (Have A Reason)</b> (Marijohn Wilkin) . . . . .	© 1961	2:33
24	<b>Everytime I'm Kissing You</b> (Carl Belew) . . . . .	© 1963	2:11
25	<b>I Laughed So Hard I Cried</b> (Carl Belew - Givens) . . . . .	© 1963	3:01
26	<b>Lonely Street (REMAKE)</b> (Carl Belew - W.S. Stevenson - Kenny Sowder) . . . . .	© 1960	3:16
27	<b>You Never Want To Love Me</b> (Carl Belew - Givens) . . . . .	© 1963	2:41
28	<b>Silence And Tears</b> (Carl Belew - Kenny Sowder) . . . . .	© 1956	2:44
29	<b>I'm Gonna Stay Awake Tonight (To Keep From Dreaming)</b> (Tommy Blake - Carl Belew - W.S. Stevenson) . . . . .	© 1959	2:24
30	<b>I Wish You Love</b> (Tommy Blake - Carl Belew - W.S. Stevenson) . . . . .	© 1960	2:09
31	<b>Release Me</b> (W.S. Stevenson - Yount - Eddie Miller) . . . . .	© 1960	2:31
32	<b>There She Goes</b> (Eddie Miller - D. Haddock - W.S. Stevenson) . . . . .	© 1960	2:30

### Vol. 3

1	<b>Big City Girls</b> (Baker Knight) . . . . .	© 1963	2:27
2	<b>Hello Out There</b> (Kent Westbury - Wayne Walker) . . . . .	© 1962	2:28
3	<b>Odd Man Out</b> (Carl Belew - W.S. Stevenson) . . . . .	© 1962	1:59
4	<b>How Long Is Forever This Time</b> (Carl Belew - Tommy Blake - Art Bishop) . . . . .	© 1962	2:15
5	<b>Pretty Brown Eyes</b> (Carl Belew - Tommy Blake - W.S. Stevenson) . . . . .	© 1962	2:48
6	<b>I Gotta Be Somewhere</b> (Carl Belew - W.S. Stevenson) . . . . .	© 1962	1:56
7	<b>I've Been Lonely Lately</b> (J.L. Dickens - Larry Kirby) . . . . .	© 1963	2:37
8	<b>Take A Letter Miss Gray</b> (Carl Belew - Tommy Blake - W.S. Stevenson) . . . . .	© 1962	2:19
9	<b>My Pride Won't Let Me</b> (Bob Morris) . . . . .	© 1963	2:03
10	<b>The Masquerade Party</b> (Fred Burch - Sonny Jay) . . . . .	© 1962	2:23
11	<b>Second Chance</b> (Webb Pierce - Ted Wilburn) . . . . .	© 1962	2:01
12	<b>I'm Getting' Lonely</b> (Clyde Pitts) . . . . .	© 1963	2:49
13	<b>Speak To Me</b> (Alex Zanetis) . . . . .	© 1963	2:18
14	<b>I Let Her Get Lonely</b> (Carl Belew - Art Bishop - W.S. Stevenson) . . . . .	© 1962	2:12
15	<b>I Can't Stand To Look</b> (Carl Belew - Vanadore - Moeller) . . . . .	© 1963	2:26
16	<b>Together We Stand</b> (Carl Belew) . . . . .	© 1962	2:19

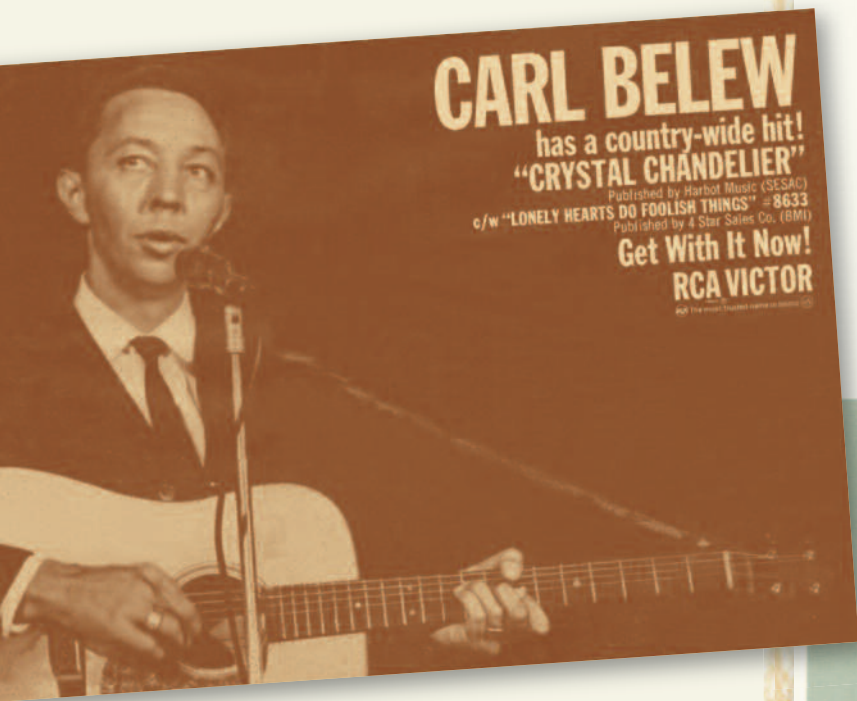












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