

AUGUST 1967

60¢

# COUNTRY MUSIC LIFE

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- Smokey Warren
- Al Perry
- LIFELINE: Roy Clark



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# Country Music Life

AUGUST 1967

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Looking at beautiful songstress Dottie West is certainly not "Suffer Time".

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**Next** **JOHNNY CASH**  
**Month** **SAMMY JACKSON**  
**C.M.L. LIFELINE . . GLEN CAMPBELL**

and many other exciting stories, news and articles plus our regular departments, such as "Tips From The Top," "Nashville Notes," "Where The Stars Are Shining," etc.





## LETTERS TO THE EDITOR

Dear Sir:

I just received my Dottie Moore Fan Club magazine and found this blank to fill out for Country Music Life and the life story of Johnny Cash. I am enclosing \$5.00 for a year's subscription.

Thanking you -

Sincerely,  
Nettie M. Howkino  
Muskegan, Michigan

P.S. We attend all C/W shows coming to our L.C. Walker arena here in Muskegan as well as those in Grand Rapids, Michigan.

Dear Mr. Harris:

I enjoyed so very much my first issue of C.M.L. Especially I enjoyed "Nashville Notes". I recently moved to California from Nashville and terribly miss the T.V. shows, the "Grand Ole Opry" and all of it. Here there are no country music shows on T.V. within our range. They have taken off the "Grand Ole Opry" and the "Barn Dance". Is there nothing we can do to have them replaced?

Enclosing \$1.00 for December '66 issue for the special convention news. Also could we have a story on Lester Flatt and Earl Scruggs. They are favorites of mine. Thank you for your "wonderful" magazine.

Sincerely,  
Frances Neathery  
San Francisco, Calif.

Dear Sir:

I thought I would write and tell you that I enjoy your magazine very much. I read it from cover to cover every month just as soon as I get it.

I always enjoy reading about my two favorite singers "Carl Smith" and "Waylon Jennings". Will you please have an article on these two great singers very soon.

Yours truly,  
Mrs. James Graham

Dear Sir:

I am a Country Music Fan. I love the good old Nashville sound. Could you give me some information on what happened to Red Foley and what is Eddy Arnold doing? I just love Red's Gospel Songs, and Eddy is the greatest we have in Country Music.

Yours truly,  
Lewis F. Roper  
Sonora, Calif.

Dear Sirs:

I'm writing to let you know that I didn't receive my Country Music Magazine for the month of July. It may have been delivered to the wrong house and they liked the magazine so much they kept it. If this is the case I know they will enjoy it. But now I don't have one, so could you please send me one. If you would do this I'd be very happy and I hope they subscribe to the magazine because its the most wonderful magazine I've ever read. By the way, the article you had last month on Ray Price came in very handy, because I went to the Palomina Club, in North Hollywood and I took my magazine along and two nice things happened. 1.) While waiting to get in for the show, people were looking at my magazine with great interest, and 2.) I was able to hand the book to Ray, and he autographed his picture so I was very pleased, Thank you for reading this and I hope I get a magazine soon.

Sincerely,  
Margaret Hollenbaugh  
Van Nuys, Calif.

# editorial

By Jim Harris

We in the business have been aware for a long time of the previously untouched areas that country music is branching out to and making its presence felt.

There are several reasons for the tremendous upsurge in popularity of our music in the urban areas but the two that best sum it up are: 1) the music itself has changed. It has become more palatable to people in cities and towns. 2) The tremendous migration that has been going on. People from the rural areas are moving into the cities and suburbs. They took their music with them. With the popularity of country music being the way it is more of the so-called "pop" artists are recording country songs today. Herein lies my question.

When an established "pop" star records a country song, is that country music? Many people say no. Examples: Buddy Greco's rendition of "Loves Goona Live Here". Frank Sinatra singing "I Can't Stop Loving You". All Dean Martin records. And of course the smash album of country songs by Ray Charles.

I have had many people tell me that this is not country music. That just because it is a country song doesn't mean it is country music. Well, I disagree.

I don't think that it has to be performed by an established country artist or one that is known as a country singer. We in the business are the first ones to support our country artists, but being in the business of promoting country music we are not going to "lock the gate" on any "pop" artist that are doing country material. These people, by recording country songs are helping to bring more people over to the side of country music. Far be it from us to discourage that.

Besides, there is no real difference anymore. Country music is not that distinctive a sound that it was 20 years ago. It's been up-graded and changed considerably.

So to the people that bring this up I say, you tell me what country music is and I'll tell you whether the "pop" artists are singing country or not.

## THE GOSPEL TRAIL

By Marty Deacon

Moving from back of a tired old typewriter to the spotlight in front of color cameras can be exciting or to put it more aptly, nerve racking. Your columnist has been asked to become a main feature of a new syndicated color TV series . . . country music style. It has an exciting new concept in format and is a very exciting series. Cannot give you any additional information at this time but will keep you informed as time progresses.

Speaking of things exciting, the new sound in Gospel music is exactly that. As you watch a session being recorded and as you listen to the albums in the comfort of your own home, you cannot only "hear" the sound but can "see" it as well. It moves with an impact that is hard to describe. The feeling is with you throughout the room . . . not only the "feelings" of the artists performing the song but also the "feeling" that the writer wanted you . . . the listener . . . to "feel". This is a most difficult feeling to project across those recorded grooves but the "modern" Gospel recordings have achieved that impact. It doesn't just happen . . . it is carefully designed, projected and constantly improved upon.

On that album that you carefully remove from the protective album jacket, are tiny grooves and from those grooves comes many long hours of work and much patience. Besides all the technical equipment found in the major Nashville recording studios . . . thousands and thousands of dollars worth of highly technical equipment . . . one must have the right combination of people . . . people who know their business and who know how to achieve the desired results. These men are the unsung heroes of this business. Men you seldom hear about but, without them, there would not be the total satisfaction one finds in playing their favorite albums.

In every studio . . . large or small . . . there are two major sections . . . the recording section and the all-important control room. There are two people in this room that one never hears about . . . the A & R man (director) and that illusive gentleman, the studio engineer. This man has the awesome duties of "twisting" those knobs and dials . . . in order to achieve that all important sound . . . for without him there would be no sound. He listens with a trained ear to the desired effect, wanted by the A & R man, changes and places mikes in the studio, and than "merely sits there" and sees that the sound comes through. Engineers like Chuck Seitz, of RCA Victor, are the real backbone of this complicated business. Chuck has recorded and engineered hundreds of gospel sessions and chances are you have a number of his

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## TEN TOP TUNES

- 1 ALL THE TIME  
Jack Greene
- 2 MISTY BLUE  
Eddy Arnold
- 3 WITH ONE EXCEPTION  
David Houston
- 4 MAMA SPANK  
Liz Anderson
- 5 RUTHLESS  
Statler Bros.
- 6 TONIGHT CARMEN  
Marty Robbins
- 7 IT'S SUCH A PRETTY  
WORLD TODAY  
Wynn Stewart
- 8 IF YOU'RE NOT GONE  
TO LONG  
Loretta Lynn
- 9 YOUR GOOD GIRL'S GONNA  
GO BAD  
Tammy Wynette
- 10 POP A TOP  
Jim Edward Brown

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# Top 10 Around The "Country"

## NORTH

1. Misty Blue (Eddy Arnold)
2. My Cup Runneth Over (Blue Boys)
3. With One Exception (David Houston)
4. Love Me And Make It All Better (Bobby Lewis)
5. Have You Ever Wanted To (Lorene Mann)
6. Little Old Wine Drinker Me (Robert Mitchum)
7. Guitar Man (Jerry Reed)
8. Tonight Carmen (Marty Robbins)
9. Kaw-Liga (Frank Ifield)
10. I'll Never Find Another You (Sonny James)

## WEST

1. Guitar Pickin' Man (Cash/Carter)
2. Tonight Carmen (Marty Robbins)
3. Break My Mind (G. Hamilton IV)
4. Misty Blue (Eddy Arnold)
5. Another You (Sonny James)
6. Cincinnati, Ohio (C. Smith)
7. My Elusive Dreams (C. Putman)
8. Out Of Nowhere (F. Ifield)
9. Fair Weather Love (A. Horden)
10. Chet's Tune (His Friends)

## EAST

1. Your Good Girls Gonna Go Bad (T. Wynette)
2. Such A Pretty World (W. Stewart)
3. I Threw Away The Rose (M. Haggard)
4. All The Time (J. Greene)
5. With One Exception (D. Houston)
6. If I Kiss You (L. Anderson)
7. Mama Spank (L. Anderson)
8. Sam's Place (B. Owens)
9. Ruby (J. Darrell)
10. Walkin In Sunshine (R. Miller)



## SOUTH

1. Branded Man (M. Haggard)
2. Pop A Top (J.E. Brown)
3. Don't Put Your Hurt In My Heart (C. Twitty)
4. I'm Her Lover/Same Old Boat (B. Barnes)
5. If You're Not Gone Too Long/Flip (L. Lynn)
6. Don't Squeeze My Shormon (C. Walker)
7. Little Old Wine Drinker Me (R. Mitchum)
8. Paper Mansions (D. West)
9. Your Tender Loving Care (B. Owens)
10. How Long Will It Take (W. Mack)

COUNTRY MUSIC LIFE'S 10 TOP TUNES AND TOP 10 AROUND THE "COUNTRY" ARE BASED UPON SURVEYS AS OF THE 10TH OF THE MONTH PRECEDING PUBLICATION.



# Westcoast

## NOTES



By Jim Harris

I just found out the other day that there is supposed to be three girls for every one guy in Southern California. Well, if that's the case, all I can say is there is some guy out there running around with six of 'em. His three and my three.

July 7th (two days from today) country music moves into the world famous Hollywood Bowl for a presentation by Capitol Records of the Country Sound. Headlining the show is Mr. Big, Buck Owens and the Buckaroos, Glen Campbell, Ferlin Husky, Merle Haggard, Bonnie Owens and the Strangers, Tex Ritter, Wynn Stewart, Dick Curless, the Geezinslaw Brothers and Red Simpson. Glen wowed 'em at the recent KGBS show and a lot of people are going to be coming out because they "just can't get enough of this young man". Of course what can I say about Buck Owens. It is going to be such a great show that I sure hope you went, (that doesn't sound right). co-emcees are the winners of the academy award for disc jockey . . . Biff Collie and Bob Kingsley.

June 30th KGBS kicked off the first of the weekly Country Music Jubilees at Disneyland. The Magic Kingdom and Giant 1020 are producing the shows every Friday night all summer long. Located in the in the new open-air theatre in Tomorrowland, the first show featured fast-rising new country singer Jerry Naylor, Jody (Queen of the House) Miller and man of many talents Roy Clark. One of the most promising new talents on the country horizon, Jerry Naylor is a man that deserves everything he gets. Of course Jody Miller needs no introduction and Roy Clark certainly does not. I never cease to be amazed at this mans talent and I'm sure most people feel the same way. They just haven't dreamed up enough adjectives to describe him.

Country Music Jubilee is going to be a very popular feature at Disneyland this summer and if there is any way you can make it, by all means go. Keep a listen to KGBS for periodic announcements as to who's appearing.

Welcome to Southern California KBBQ. I must apologize for my "burch" last month. I was not aware that the call letters were going to be changed. With a 10,000 watt voice geared mostly for the audience in the San Fernando Valley, program director Bill Wardlaw had great plans for the new country music station. Welcome to sunny (?) California, Bill. With Bill also come six new disc jockeys. Larry Scott, Allen King, Harry Newman, Bob Jackson, Bill Williams and Vic Graison will be the staff manning

# Nashville

## NOTES



By

Paul and Ruth Charon

The June 29th death of Jayne Mansfield was a sad occasion. Although Jayne was not a country music performer, she was one of us for awhile. She loved EVERY FACET of show business and life!!!

Last year, many of us Country Music extras and artists worked with her in the Woolner Production, "LAS VEGAS HILLBILLIES", also starring Don-Bowman, Ferlin Huskey, Bill Anderson, Connie Smith, and Mamie Van Doren. Del Reeves entered with his hit song versions, many from the pen of Decca's Hank Mills . . . Jayne was the star attraction in a tour featuring Country Music acts in Florida and other Southern states last year. She was an exuberant person, always willing to participate in all benefits and entertainment media. For instance, two years ago, she appeared on our WSM Cerebral Palsey Telethon, along with James Drury and Ed Ames. The Country Music star cast was a roster of endless names, like Red Foley, Roy Acuff, June Stearns, Bobby Lewis, etc. It was my privilege to be photographed with June, Jayne and other stars, by June Stearns husband Jim, a photographer. As I am sure everyone knows, Jayne was killed in a car wreck, on the Lake Ponchartrain, Louisiana highway, along with her chaffuer and attorney.

While her husband is starring as an RCA Victor recording artist and session executive, Mrs. Chet Atkins is starring as a Nashville golfer. In June the Nashville Women's Golf Association championship was in session at the Richland Country Club. Leona Atkins and Mrs. E. Hays Jakes are the former champions remaining in the field. Mrs. Atkins, the 1965 champion and runner-up last year, thumped Mrs. George Appleby, 6-5. At CML press time, the outcome was still a secret so we will inform you in the next issue . . .

Then along June 5th time, came "A Memorable Golfing Occasion" on "Waxe Green Day", commemorating his 35 years with the "Nashville Banner". It was at Belle Meade Country Club, during the "Arnold Palmer-Jack Nicklaus-Mason Rudolph Exhibition Match . . . Archie Campbell, Minnie Pearl, and Chet Atkins had a big part honoring Waxo Green on 'his night'. Archie did a great job as toastmaster. Miss Pearl and Mr. Atkins evolved and the audience was howling with laughter and acclaim . . .! Chet strummed magic from the guitar with musicians Jerry Reed and Hank Wallis backing up his instrumental perfection!! The presence



## NOTES



Mary Ann  
Cooper

A sad note to begin with is the recent passing of AUSTIN WOOD, who died of a heart attack early June 29th a.m. Austin was very well known and loved by everyone in country music. Sightless since the late 1940's, he was the most amazing blind person people who knew him had known. I have heard several entertainers remark as to how Austin showed them around his auditorium at the Lake of the Ozarks in Missouri, where "Austin's Nashville Opry" is held thru summer months. Austin inaugurated this very successful venture a few years ago. Featuring top C & W talent from the Grand Ole Opry, it has become one of the biggest vacation spots for C & W fans and entertainers alike in the country. We understand that all shows will go on as scheduled, just as Austin would have wanted. He had just returned home after appearing on the show that evening and was planning to do his early morning radio program as usual, when the fatal attack came suddenly.

No chapel in the area could hold all the many friends who gathered to pay last respects to this wonderful man, so the high school gymnasium at St. James, Missouri, was used for the funeral. Our deepest sympathies to Austin's wife Grace who accompanied him most of the time.

JACK BARLOW, whose latest record release is a movie theme, "EL DORADO" used to commute to Nashville from Moline, Illinois about every other month. Now that he resides in Nashville, Jack's commuting to Moline each month! He has a TV show which he tapes once a month, four shows at a time in Moline, then travels back to Tennessee where he works with Circle Talent. A songwriter too, for Tree Publishers, Jack is co-writer with Curly Putnam on Del Reeves' "The Private".

People used to accuse BOBBY BARE of taking all the bad weather along with him on tour, but it looks as if Iowans have forgotten to blame Bobby any more; it's all due to HUGH X. LEWIS they claim. Last year when Hugh appeared there, a town was wiped out nearby - - This year during a weekend appearance at a club in Eagle Grove, Iowa, Hugh was amidst reports of forty tornadoes! Now really no one as nice as Mr. X could possibly have caused any of that; in fact he was as terrified as everyone else, so I think they'll just have to find someone else to blame it on (ha). Hugh drove from Eagle

*Continued on Page 12*

## NOTES

By Larry Briel

Here it is, the peak of the summer season, and as I promised last month, in this column I am including a list of many of the leading fairs and rodeos in the Northwest coming up during the next several weeks, with dates, and names of Country Music Stars scheduled to appear at them. I hope this will prove to be helpful to CML readers in other areas, planning to vacation in this part of the country in the near future, and for those who live in the region and will want to attend some of the various events.

Earl Edwards, who records for K-Ark Records, will entertain with the Eureka Playboys band in Okanogan, Wash., during both the Okanogan Stampede Rodeo on August 11-12, and the Okanogan Country Fair on September 8-9. The newest disk effort by Earl couples "Don't Be Alarmed," with "Crazy Heart". Bobby Barnett currently has a hot release on the K-Ark label, with "Down, Down, Came My World," which is getting a lot of chart action in the weeks since it's been out.

The Kitsap County Fair and Rodeo, staged near Bremerton, Wash., August 23-27 will feature Fess Parker, (TV's "Daniel Boone"), along with the Sons of the Pioneers at all rodeo performances. At the Snohomish County-Evergreen Fair, Monroe, Wash., August 31-September 4, Red Foley will headline the first three days, with Tex Williams starred for the last two. Jack Roberts and His Evergreen Drifters with Kathy Robinson and Chubby Howard, will play the shows during the entire run of the event. Other Country Music fair attractions include: Rex Allen at the Chelan County Fair, Cashmere, Wash., September 9-10, and Bonnie Guitar at the North Central Washington Fair, in Waterville, on September 16. Jack Roberts' western-swing combo will be a feature at these locations also.

There has been much unfavorable comment around the Northwest about the disappointing performance by Ray Price (his first appearance on nation-wide television), some weeks ago on the Johnny Carson "Tonight Show" on NBC-TV. Country Music fans in these parts hope that Ray will have his guitar, and the Cherokee Cowboys with him for any return guest spot on the program, instead of a microphone in his hands and symphonic violins backing him up. I think Ray should stop trying to be a Pop Music singing idol, and get back in the Country Music field where he belongs! I may be wrong, but I feel if he doesn't, he's riding for a big fall in the future. Ray Price is a tremendous talent in Country Music - - However as a Pop singer, he leaves much to be desired!

*Continued on Page 12*

## NOTES

By IRENE BEELER

Special Congratulations are in order to Don Ram-say of CJIC, Sault Ste. Marie, Ontario. Don was recently honored for 25 years of playing Country music on CJIC radio, at a special show which featured Hank Snow and Wilf Carter (both original Canadians) in Sault Ste. Marie. He received the first "Okeefe Distinguished Citizenship Award", was made a member in the "25 Year Honour Club" in Toronto, and received a ring from CJIC. Congratulation mes-sages were taped in Nashville from many artists and played to Don on stage. In addition, many telegrams were sent to Don by many of the Country artists and were read out to Don during the show on stage; included was a telegram from Johnny Cash which received a thunderous applause. A few years ago Don received the "Johnny Cash Award of Merit", an award given by Johnny to the D.J.'s for the out-standing promotion of Country music. The D.J.'s are chosen carefully by Johnny himself. Don was the first Canadian DJ to receive the award.

Stu Philips, originally from Winnipeg, and now living in Nashville, returned for three nights to his former job of spinning Country music records. In June he hosted Mike Hoyer's (WHO Des Moines, Iowa) very popular all night "Country Music USA" show while Mike was away. (Excuse me Mary Ann, while I cross borders into your territory for a minute). Before Stu began his full-time singing career he was a DJ in Winnipeg and other places in Western Canada. Stu's latest record of "Vim Rose" is on the charts all over and has a great "tex-mex" sound (Mexican trumpets). Stu wrote this song along with Cindy Walker, who is one of Country music's top writers; and is a real hit for Stu. After this Stu went to Ger-many to record some songs in German, then headed for England for a ten day tour.

Tommy Hunter had as a special guest on his TV show, Mary Reeves, widow of the late Jim Reeves. The show was a tribute to Jim Reeves and the charming Mary Reeves added a sentimental and gracious touch. Tommy and Mrs. Reeves talked about Jim's career and his songs; and Jim. Tommy's last show of the season in June was live from Expo in Montreal. The Tommy Hunter Show was one of the very top rated and will return in the fall.

Now that the Don Messer Jubilee TV Show is finished for the season, Don and the cast of the TV show are making a Cross - Canada Centennial Tour that will take them from B.C. to Newfoundland. Be sure to catch the Show when it comes to your area.

Nat Stuckey recently broke all existing house records at the Edison Hotel in Toronto and has been signed for two return engagements there next year.

June 5th, John Young Sullivan, Grand Ole Opry star Lonze of the Country Music team Lonze and Oscar, died at the early age of 50. He suffered a heart at-tack while driving a tractor on his farm near Good-letsville. His son, Pfc. Danny W. Sullivan who is serving with the U.S. Army in Vietnam came for the services. With his brother Rollin, Lonze captured the hearts of Country Music enthusiasts around the world when the two teamed up over 20 years ago. Their act combined comic parody and homespun humor. The Sullivan Brothers big start was in radio, on WTJS in Jackson in 1939. Their team broke up during World War II while Lonzo served in the U.S. Navy. Oscar joined the Grand Ole Opry in 1942. Lonze became a member two years later. The million seller "I'm My Own Grandpa" was the big hit which made the team famous, but Lonzo was not part of the team when it was first recorded. The interium partner was Ken Marvin. Shortly after, Lonzo joined his brother and they have been a top Country Music team ever since. Among these two brothers hits were: "There's A Hole In The Bottom Of The Sea" and "I'm Movin' On No 2". Both Lonzo and Oscar were accomplished musi-cians. Lonzo playing the guitar, while Oscar handled the drums and mandolin. Much of their fame was gained by going way out on comedy in songs that were hits recorded by fellow professionals in the Country Music field.

The respect that your reporters, Paul and Ruth Charon have for these two brothers cannot be topped. Since we first came around the Opry in 1961, they have greeted us with the warmest response in conversation and were always gentlemen, willing to grant any favor, whether story, photos, or family conversation. Quote Paul, "I remember our first meeting in 1959, when I was still an amateur artist at age 16, on the Cal Worthington TV program in Huntington Beach, Calif., Lonze and Oscar, along with Don Gibson were the guest stars. Until then, the only stars I had met and made close friends with in Country Music were: Smokey Rogers, Johnny Cash, and the Tennessee Two (Luther and Marshall). These people were so kind to me, that I couldn't dream the others could be so friendly. Here I was, with my partner, Beverly Mae Wilson, finding that our agent hadn't cleared through AFTRA, and we couldn't appear on the show. It was especially em-barrassing, with all our Calif. friends and relatives watching back home. In walk the Sullivan Brothers with Don Gibson, giving us courage, saying that these are the breaks i show business and that they have been through the same discouraging ordeals. Sometimes that is the striving force that enables a youngster to go on, in the competitive field of show business and seasoned artists. Thank you to these stars, for shar-ing a few valuable moments with the many young struggling artists!!

*Continued on Page 12*

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*Continued*

with him numerous times in RCA's control room in Nashville, and are constantly amazed at the perfection of his work.

Out in the studio, the artists are standing in front of the "singers" mikes, while gathered around them are Nashville's finest musicians. These are the people who give you that "Nashville" sound, while in the control room, the engineer must put all these "sounds" together, blend them carefully together . . . to achieve the one sound that you hear coming from those tiny grooves.

The A & R man, gathers the needed musicians . . . to blend in with the singers and the material . . . and then gives a nod to the engineer. He must take it from there! If I sound like I have a great deal of respect for the Engineers of our business, I have!

Remember . . . if you have any questions you'd like answered concerning the Gospel Music field, drop me a line at P. O. Box 99, Amboy, Ill. 61310 . . . and I'll sure do my best to answer them.

May I close with this quote from Cicero . . . "If we have God in all things while they are ours, we shall have all things in God when they are taken away."

## MIDWEST NOTES

*Continued*

Grove alone to Onsted, Michigan where he appeared the following day with Del Reeves and the Duke of Paducah at Frontier City Amusement Park, with no sleep whatsoever. Yet he entertained the audience most royally (though he told us he nearly fainted a couple times), was friendly and talkative with fans, and ate a picnic lunch with several members of Del's fan club. It takes a real fine performer and person to do this after going thru 40 tornadoes and what probably seemed like (to Hugh) that many sleepless nights and days. I enjoyed visiting with him at Frontier City and we think Hugh's latest song "You're So Cold I'm Turning Blue" is his best yet 'cause it's the countriest yet! This is the type of song he's wanted to put on a single record for a long time. Good Luck Hugh X.!

I always like to mention the people in country music who are so deserving of each and every bit of success and rewards that come their way and Hugh is certainly one of those!

JOHNNY BARTON'S "Combelt Country Style" will begin its third season on several Illinois TV channels this fall! This local show has outlasted all the syndicated C & W shows which have been shown in the area.

I am visiting in Nashville, Tenn. currently and Ruth Charon's visiting in California. Maybe we'll all be un-dislocated by time for the next C.M.L. deadline.

*Continued*

One of the most popular Country DJ's in Ontario is John "Hoppy" Hodges of CKKW Kitchener-Waterloo. Hoppy also has a Country Cousins Club and all members are eligible for contests and record draws. His latest venture is publishing a monthly newsletter for all of the members and tells some of the most interesting happenings in the C/W music field. If you'd care to join the Club write to Hoppy. He would love to hear from you and you will love the Club. I do, and I'm proud to be a member.

Appearing at this years Buffalo Days Exhibition in Regina are Dave Dudley, Jimmy Arthur Org backed by a group from Nashville. On the Grandstand will be Gordie Tapp, Tommy Hunter and the Rythm Pals.

## NORTHWEST NOTES

*Continued*

This column salutes Buck Owens, and the other artists like him, who are always proud to admit that they are in C/M, and not trying to be something that they are not.

Long time Westem Washington TV favorite, Grover Jackson, with his side-kick "Big John," did a fine job of filling in for Chubby Howard on the "Night-hawk Show," over KMO Radio, (The "Country Giant"), in Tacoma, Wash. Chubby was away for two weeks, being honored by the Chamber of Commerce of the town where he grew up, (Franklin, Ohio), on July 4th; playing other shows in the Ohio sector, visiting C/M disk jockeys, etc.

Last month we gave the wrong title for the ballad side of "Shotgun Red" Hildreth's new Wasp Records release. The correct wording on it is "Somebody Loses --Somebody Wins". I'm sorry about the mistake. The up-tempo flip side is "Pistol Packin' Mama. Good material for Red!

In the mailbox . . . a nice card from an all-time yodeling great in C/M, Patsy Montana, saying not long ago that she was down Arkansas way to yodel up a "stom" on stage with David Houston, and they were well received. Barbara Crane wrote in from Snowflake, Arizona, to pass along word about Ron Kartchner (who I requested information on in an earlier column). He is now entertaining in Arizona. Ron is heard on El Dorado Records. Edward Leonardo sent a most interesting letter in from his location in Fall River, Mass. Thanks to him. I also heard from Trina Ramos, Secretary of the Northwest C&W Shows in the Yakima Valley of Washington. Manager James Powell lines up local talent from throughout the area for performances at the Sportsmen's Club in Yakima, with backing by the Valley Playboys band. Mary Bergau corresponds from Deer Park, Wash., to inform that the popular Gary Williams will be winding up an extensive and lengthy tour with the Gospel Concert Crusade, here in the Northwest this

month. She heads an active fan club for him, and CML readers will be able to find the address in the Fan Club Guide soon we hope. I used to know Gary in California, and he is a wonderful person! Much appreciation to all the above mentioned writers, and everyone else who took time to drop a line our way in the past few weeks. There were so very many nice things said in the mail about COUNTRY MUSIC LIFE.

Even though most folks are busy with summer activities, etc., I hope if you haven't taken time to write me yet - - that you will do so real soon. I'll be looking forward to hearing from you! My address is 8201 So. Lawrence St., No. 8, Tacoma, Washington 98409, or c/o CML in California.

Remember, even if it is summer - - and you're on the go to the beach, the mountains or wherever, Country Music goes on! Tune in a C/M radio station, or watch a C/M TV show - - or better yet, attend a C/M dance or show in person, and support 'live' entertainment.

## WEST COAST NOTES

*Continued*

the turntables for the 24 hour programming of good country music. KBBQ is broadcasting at 1500 on the dial.

Congratulations to Dale Peterson, general manager of KGBS for being named as a charter member of the advisory committee of the newly expanded department of Journalism and Broadcasting and California State College at Los Angeles. The department maintains a television studio, a radio station and a laboratory where students publish a daily campus newspaper.

Ron Erwin, night-time crew chief on KGBS asked me to mention him in my column, so here it is . . . Ron Erwin.

Miscellaneous info depart. . . . Al Perry really packin' em in at the Breakers Country Club in Long Beach . . . program director Bill Thompson of KGBS recently elected chairman of the board of the Academy of Country and Western Music . . . Arlen Sanders back home in Southern California minding the store at KIEV-Glendale after a very successful stint at WWVA in West Virginia . . . Brad Melton, midnight jock at KFOX really doing an excellent job.

## NASHVILLE NOTES

*Continued*

of these celebrities give us hope for the klieg light star participants of the October CMA PRO-CELEBRITY GOLF TOURNAMENT (preceding the D.J. Convention). Here's hoping our Editor, Frank Harris, will have a winning 65 score. With the Charon family, we're just beginning, so please pray!!!

Many thanks to friends in Country Music: Peggy Steelman, Mary Ann Cooper, Angel, Jeannie Ackerman and Patti White, for a few lines on Nashville activity while I was in California. Country Music, thanks to

Buck Wayne, KSON and others, is growing like Topsy out there, and maybe you would like a report. Rick Nelson was here this week for the Del Mar San Diego County Fair appearance. He came down to see us on the Bob Mills' "Sun Up" TV program. Since Rick was very much in earnest on the Country songs he has been recording; mentioning to the millions of viewers about the Nashville sound!! Mr. Mills has invited me for a TV interview on his program soon; discussing my reporter work for COUNTRY MUSIC LIFE . . .!! He is putting out an S.O.S. for Country Music stars appearing in this area, to contact him in order to appear on his 8:00 a.m. TV program. . .!! "SUN UP" is a Today Show-type live program on KFMB TV, San Diego. Bob has interviewed Jimmy Dean and other C & W folk, expressing a desire for others to contact him at this station.

Skeeter Davis along with her band (Paul and Ronnie Light), as yet unnamed, performed for the student body of Nashville's David Lipscomb College. The students were so wowed by the pert songstress' stylings that they gave her an exceptional standing ovation. This month the group also taped a Grand Ole Opry syndicated show, and have numerous summer tours planned . . . .

Film Producer Robert Patrick, arrived in Music City from Hollywood June 14th, for a weekend giant Hollywood style Premiere of his latest Nashville-based production "HELL ON WHEELS". The entire event was in the glamorous film capitol style, with chauffeur driven limousines, red carpets, klieg lights, visiting Hollywood stars, and TV coverage. CML carried a full story on this film, starring Marty Robbins, in the June issue.

Stars Gigi Perreau and John Ashley arrived from California for the celebrations. Come September, "BATTLE DRUMS", the Patrick-Zens cameras roll again in the Nashville area. Full pictorial stories on these Premiers and future filming will be seen in our upcoming issues on the NASHVILLE MOVIES page.

The end of June found our Mr. Ambassador for Country Music, Eddy Arnold, flying to Hollywood to screen test for a starring role in a planned screen Gems TV series. The series will not be aired until around 1968, but knowing our versatile Eddy, he will carry it off with the best in success.

A loss to the late nite WSM Opry Star Spotlight, will be the departure of Tex Ritter, whose tales of the old West, and its characters, have charmed us through many a late hour on the radio. No plans for his replacement have been made with Ralph Emery, who carried the show alone for a long while. Tex has been on with him since 1965, sometimes staying over for Ralph's "Opry Almanac" on WSM TV. Last summer he traded timeslots with Bobby Lord's 4:30 p.m. show. Bobby moving to Ralph's 6:00 a.m. time, and both shows going into full color as WSM became a fulltime color station.

Tammy Wynette, the girl I have been telling you about since her first day in Nashville before the other

# NEWS NEWS NEWS



A recent personal appearance schedule brought country star Tex Ritter to West Virginia where he stopped off in Wheeling to visit his friends at WWVA Radio. Tex chatted with old friend Mac Wiseman (left), WWVA executives George Bland and J. Ross Felton, and c/w dj Gus Wright.

Both charter members of the Country Music Association, Tex and Mac have been actively promoting country music for many years and were instrumental in the CMA's formation. Mac moved his business interests to Wheeling last year to operate Wise-O-Man Talent Agency, coordinating personal appearances of WWVA Jamboree artists.

\*\*\*\*\*

David Houston had a budding week in late May when he found himself lined up for two taping sessions at Nashville's WSM-TV. Dave worked before the color cameras of the Bobby Lord Show on Monday, then returned to the studio on Friday for the National Life and Accident Insurance Company "Grand Ole Opry" TV series. The young singer finished the week with an appearance on the "Carolina Opra" on the 27th. Dave, incidently will play a series of service clubs in Gernany, August 11th-20th.

\*\*\*\*\*

Skeeter Davis, who's packed PA schedule leaves her little time for house-keeping around her Brentwood, Tennessee home, had to bend her schedule considerably out of shape to squeeze in a "must" appearance. Skeeter was invited to perform before the student body of Nashville's David Lipscomb College. Skeeter was so delighted with the invitation that she altered an entire weeks' schedule to fit the performance in. Skeeter's trouble was well invested; the students were so wowed by the pert songstress' stylings that they gave her an exceptional standing ovation.

For the second year in a row, Smokey Warren and his Mountain Dew Boys are heard every Thursday night from June thru September from Palisades Amusement Park, high on the cliffs overlooking the Hudson River in New Jersey.

Carried by Radio Station WJRZ, Hackensack, New Jersey, with Country-politan Bob Lookwood of that station's staff acting as M.C., the hour-long show is sponsored by Pepsi Cola and touts their soft drink introduced in 1966, MOUNTAIN DEW.

A featured name guest star is a highlight of each week's program. The month of June saw the series inaugurated with ABC-Paramount record star Elton Britt doing his many heart ballads and yodel songs. Succeeding weeks guests included United Artists label's Marvin Rainwater; WWVA Wheeling, W. Va.

\*\*\*\*\*

Several recent additions to the Country Music and Hall of Fame have raised the attraction's entertainment quotient even higher than before. Country Music enthusiasts continue to spread the Museum reputation and CMA officials are looking forward to swelling crowds as the summer vacation season starts. The Long Shot urges all Nashville visitors to include the beautiful facility on their itenary.

\*\*\*\*\*

One of the newest additions to the Hubert Long contingent has his hopes pinned on a new single that also bears his name in the writer's berth. Warner Mack's newest on Decca is titled "How Long Will It Take". Warner, who also has a new LP is a writer for SESAC affiliated Pageboy Music.



HAPPY BIRTHDAY - - Joining in the joust at Hank Williams Jr.'s recent 19th birthday celebration were (L to R) Frances Preston, Hank Jr., Sharon Martin, Hubert Long, Buddy Lee, Allen Holzman and Rita Lee.



# NEWS NEWS NEWS

One of the hottest Country singles on the West Coast these days is the combined effort of a former Nashville printer and a barrel-chested movie star. The song, "Little Ole Wine Drinker Me", is a composition of Hank Mills, the former Nashville printer who has become one of the most prolific pens in Country Music. The artist is Robert Mitchum, a former Drop Hammer operator at a West Coast Aircraft factory, who has developed a reputation as a highly talented and handsomely durable screen veteran.

Mitchum, who sublimated his affection for Country Music for several years, signed a contract with Nashville's Monument Records recently. Record Executive, Fred Foster, sent several tunes to his new artist for his examination. Mitchum was instantly attracted to the Mills tune and called Hollywood neighbor, Dean Martin, to have him preview it with him. Mitchum believing the novelty about the unquenchable thirst of one imbiber to be "right up Martin's alley", suggested that he do it. Dino declined saying that Mitchum should do well with the tune.

Those who might not be able to match the rich baritone on the record with the artist's famous face, should recall that Mitchum, the star of over fifty motion pictures, was the male lead in such outstanding films as HEAVEN KNOWS, MR. ALLISON, THE SUNDOWNERS and TWO FOR THE SEESAW. His roles have varied from the homicidal drifter in NIGHT OF THE HUNTER to Marilyn Monroe's co-star in RIVER OF NO RETURN. He endeared himself to those who follow folklore by his interpretation of the hardy bootlegger in THUNDER ROAD. Bob's first recording success, incidently, came when he recorded the title tune from THUNDER ROAD.

\*\*\*\*\*

Talent Executive, Hubert Long, who just completed an appraisal of Country Music possibilities in Europe, came up with some interesting observations upon his return to the U.S. Long, one of the most active Country Music figures on the international scene, noted that many of the Liverpool and London clubs that exposed the patriarchs of the Liverpool Sound have turned to Country Music.

"Dozens of London's teen hangouts are featuring Country bands and are playing to the same age bracket that gave the Beatles their initial boost," Long explained, "They are playing Country standards, plus present day hits and the kids have reverted to ballroom style dancing."

"The really exciting thing about this trend is the fact that English teens feel that they have "discovered" Country Music the way they discovered and modified the Everly Brothers style four or five years ago", he related.

Veteran bandsman turned artist, Bill Goodwin, has made another prestigious move on May 23rd. Bill, who signed with the Hubert Long Talent Agency earlier in the month, has inked with Long's Pawnee Rose Publishing Company. Pawnee Rose is a SESAC affiliate. Goodwin also notes growing reaction to his MTA single, "Johnny East". MTA Execs say the Goodwin side may be their biggest tune of the year. Bill wrapped his May tour with a service appearance at the Fort Lee, Virginia Military Base.

\*\*\*\*\*

ETHEL DELANEY . . recording artist on the OHIO label . . did a recording session in NASHVILLE on JUNE 2ND at the R.C.A. STUDIOS with LLOYD GREEN on steel; BILL PURCELL on piano and harpsichord; KELSO HERSTON on guitar; LARRY BUTLER on piano and organ; JIMMIE JOHNSON on rhythm guitar; WILLIE ACKERMAN on drum; and JUNIOR HUSKEY on bass.



Cathy Cass one of the up & coming female Country & Western artists getting ready for her new session for Wayside Records of Maynard, Mass. Wayside also signed up & coming male artist Bobby Buttram. Little Richie Johnson of Belen, New Mexico will handle all the national promotions.

# NEWS NEWS NEWS

Jim Ed Brown has launched out into a new enterprise. The tall baritone announced that, effective July 1st, he was president of a new Publishing company. Other officers of "Woodshed Music, Inc." are Audie Ashworth, Vice President, Shirley Welch, Secretary and Hubert Long, Treasurer. Woodshed will share the exploitation staff and facilities of Moss Rose Publications, Inc., Hubert Long's parent company.

\* \* \* \* \*



Mary Reeves, President, Jim Reeves Enterprises, today announced the signing of Happy Shahan to an exclusive recording contract with her Shannon Records label. All of Happy's releases will be on London Records.

Happy could best be described as a "real" Texas Cowboy. He rides, ropes, sings and raises registered black angus cattle on his 22,000 acre Texas ranch (where he also provides settings for movies such as John Wayne's "The Alamo", Jimmy Stewart's "Two Rode Together", etc.)

His first release on London scheduled for April 1st will be "Secret Love and Undercover Man", penned by Acclaim Music's Buddy Mize backed with "Poocho The Bow-Wow-Less Fido" written by Clarence Selman and Bobby Cavazos (the latter, foreman of the giant King Ranch in Texas).

Shahan has had two prior releases on the Musicor label - "Everybody Wanta See The Elephant" and "Let's Shake Hands". . .

Hubert Long, representing his Hubert Long Talent Agency, and Audie Ashworth, Executive Vice President of the Long-owned Moss Rose Publications, Inc., have embarked on a two week European trip. The two Music City executives will touch down in several European commercial centers, including London, Cologne, Frankfurt, Geneva, Milan and Paris. The two will conduct a series of conferences with overseas Music Industry spokesmen toward two aims; a stronger liason with Moss Rose's overseas affiliates (established three years ago) and an increase in civilian dates for HLTA artists. The Long organization is now heavily involved with supplying talent for U.S. Military Base presentations in Europe and Asia.

"We hope to re-acquaint the booking and exploitation representatives with our talent roster" Long commented, "As well as updating our publishing reps on the latest trends in Country Music and Publishing." Publishing head, Ashworth, added, "We also hope to open new channels for the pop-oriented material we have been processing and placing. Also, we will be looking for new material and European masters that we can release in the U.S."

Long and Ashworth left New York on April 26th and hope to have completed their rounds of talks by the 11th of May. The HLTA chieftain completed a similar route when he set up the overseas organization. This marks Ashworth's first trip over.



Midst laurels surrounding his recent tribute in Nashville stands Chet Atkins (left), who receives from close friend Roger Miller, Music City visitor especially for the occasion, an especially-framed drawing of Mr. Guitar done by Miller at age 15.

\* \* \* \* \*

Jamboree star Don Reno and his Tennessee Cut-Ups, and Grand Ole Opry champion fiddler, Curly Fox thrilling capacity crowds with their vocal and instrumental talents.

# NEWS NEWS NEWS



DESTINE FOR THE TOP: "Souvenirs Of Sorrow" as recorded by Charlie "Sugartime" Phillips on the Reprise label is receiving heavy play from Deejays all across the country. It is already on many radio station charts and is destined to reach the top and be a big hit for Charlie. Charlie is Program Director at KZIP Radio in Amarillo, Texas. He is heard from 9 AM til 12 noon each weekday on the "Jolly Cholly" show by radio listeners in the Golden Spread area of the Texas Panhandle. Charlie began his singing career while still in high school and composed the now-standard song, "Sugartime" shortly thereafter. He went to KZIP in 1960 as a deejay (and was named Program Director in 1965) and from his Amarillo base, he began to work the entertainment circuit, where he appeared on most of the established country music shows around the country and worked on the same bills with such well-known entertainers as Marty Robbins, Brenda Lee, Johnny Cash and many others. "Jolly Cholly" never misses the annual Deejay Convention, (he was named "Mr. Deejay U.S.A." in 1962) in Nashville. Movie Mirror saluted Charlie with a one page spread in their May issue under the heading of "America's Greatest Disc Jockeys". Although Charlie is an extremely busy young man, he still finds time to entertain his many friends and his three-bedroom pad is a popular stopover spot for touring show biz folks.

George Richey, KGBS afternoon traffic man, hosted the second in a series of Country Music Jubilees, held at Disneyland, Friday, July 7th. Tex Williams, popular San Fernando Valley Country Music star headlines the show. Also on the show, Sue Thompson and The Dillards.

KGBS is sponsoring a continuous summer contest for listeners to win tickets to the Disneyland shows. The station participates with Disneyland for the entire 11 week Summer series, with six of the KGBS air personalities hosting during the season.

Before coming to KGBS in March of this year, Richey was Seattle's top-rated Country Music personality. Not only is he one of the West Coast's top air men, but also a Hickory recording artist, and a producer for Dot records. At one time, Richey and his group, known as the Foggy River Boys, were regulars on the Red Foley Ozark Jubilee Show.

\* \* \* \* \*

Jan Howard left Lexington, Kentucky's Holiday Inn on a bright June morning with intentions of flying back to Nashville via Louisville. Jan hailed a cab to take her to the airport, then settled back for the short journey. Before the cab reached the airport she had struck up a lively conversation with the driver. She mentioned the price of her air ticket to the cabbie, who suggested that he could drive her there more cheaply than she could fly. Jan, who wasn't in a great hurry anyway, told the driver to head South to Louisville. At Louisville, Jan and her driver reopened negotiations and she decided to let the cab bring her on into Nashville.

Jan's two boys were playing in the yard of her Nashville home when the cab bearing Lexington markings pulled up. She explained that in this case anyway, taking the cab was cheaper and she got to see some lovely countryside in the bargain. Jan isn't going to forsake air travel however; she says she seldom has time to take slow, leisurely cab trips.

\* \* \* \* \*

Woodshed made an auspicious beginning with the placement of two songs in an upcoming Browns album. Maxine Brown, Jim Ed's singing sister, was the first writer signed to the new company. Maxine's initial "dub" session yielded several exceptionally strong songs, according to the new executive. The tunes placed in the upcoming LP are "Jezebel" and "The Mocking Bird".

\* \* \* \* \*

A landmark in Country Music hangouts in the Boston area recently went out of business for a short period when the Hillbilly Ranch caught on fire and suffered much damage.



# NEWS NEWS NEWS



When Grey Advertising, Inc., in New York, decided to release some "folk-style" commercials for Kent Cigarettes, they came to the heart of "folk music" country to produce the music track. They called Arthur Smith in Charlotte, N.C., who immediately went to work arranging the new words to the familiar Kent jingle. Grey made the final selection from several arrangements sent to them by Smith.

Using his own musicians from "The Arthur Smith Show," Smith has just completed his second Kent commercial for Grey, the theme being a riverboat gambler who refuses to bet his Kents. The first commercial was the western saga of a stage-coach robber who took only Kents. Tommy Faile, best known for his DOT recordings of "Brown Mountain Lights" and "Bad Blood," does the announcing and sings lead on these Kent commercials.

The Kent jingle is just one of the many jingles produced by Arthur Smith in his own Charlotte studios, one of the three largest "jingle houses" in the country. Many of the big band, rock 'n roll, and country and western commercials and broadcasting station ID's heard throughout the South have been produced by The Arthur Smith Studios.

\*\*\*\*\*

Ferlin Husky reaches a new pinnacle (in more ways than one) with his recent Capitol pressing of "You Pushed Me Too Far". It wouldn't be cricket for us to reveal the ending (a real high point!) so we suppose you jocks will want to do your own previewing. You won't be disappointed. Ferlin's pubbery, Husky Music, is also simmering with activity following the placement of Dallas Frasier's hugh "There Goes My Everything" with English topper, Englebert Humperdinck. Humperdinck is coming off a giant and views the Frasier tune as a fit successor. "Everything" is co-published with Blue Crest Music.

When Little Jimmy Dickens returns from his tour of Europe and the Far East, he'll be in for quite a surprise. His family will have moved into the Dickens' new home in the Brentwood Hills outside of Nashville, and Jimmy will be on the move again too. "Tater" will be facing a return trip to Europe where, according to Larry Moeller of Moeller Talent, Inc., he has already been rebooked for early 1968.

\*\*\*\*\*

Roy Acuff Jr.'s latest single, "Lament Of The Cherokee Indian Reservation", was penned by Music Row's well-heeled moccassined tunesmith John D. Loudermilk, who boasts a little Indian ancestry himself. . .

\*\*\*\*\*

KGBS radio and Disneyland, are combining efforts for Disneyland's "Country Music Jubilees to be held in the Fantasyland Theatre on Friday nights, June-30th through September 8th. There will be three shows nightly at 8:00, 9:30, and 11:00 p.m. Bob Kingsley, KGBS' award-winning midday personality, hosted the Disneyland show opening night, starring Roy Clark, Jody Miller and Jerry Naylor. In cooperation with Disneyland, KGBS is running an on-the-air contest, with twenty six weekly winners. Listeners must correctly guess, by mail, the new top five songs on the weekly KGBS Top Thirty survey, which is announced each Sunday.

First weekly winner will receive free admission and rides at Disneyland, for two plus dinner with the KGBS personality, a tour backstage to meet the stars of the show, and albums and autographed pictures of the performers. The next five winners each receive pass books for two to Disneyland; and the next 20 winners receive a Country Music album from KGBS. During the summer season, six of the KGBS personalities will host the Country Music Jubilee shows: Bill Thompson, Program Manager; Bob Kingsley, Joe Nixon, George Richey, Ron Erwin and Joe Allison.

\*\*\*\*\*

Writer's cramp seems to be permanent for Jack Moran, whose exclusive 5 yr. contract with Tree pubbery in Nashville is announced today by executives Jack Stapp and W.D. (Buddy) Killen. From writing essays which won him college graduation as a Phi Beta Kappa, to writing news releases as a public relations man, and finally to signing with one of Music City's top publishing companies is a long and impressive step for Jack, who has been blind age 14. A native Pennsylvanian, his contract was signed on the basis of hearing only one of his songs and after the remarkably short period of four days on Music Row.

# NEWS NEWS NEWS

Last Sunday's appearance of The Stonemans at Chattanooga's Lake Winnepesaukah amusement area set an all-time attendance high-mark, according to Gene Goforth, park talent agent and exec producer of the group's popular TV series. Overflow crowds approximately 8,000 represented Tennessee, Alabama, Georgia, and North Carolina at the three performances staged by the singing family. Jet Star TV color production crews recorded the record-breaker, both for posterity and for late summer showing on the unit's nationally-syndicated show.

\*\*\*\*\*

Curley Putnam, Tree Music's suddenly successful writer-turned-artist, has finally found a way to "follow" his sensational "Green, Green Grass of Home" chart monster . . . by writing another which may equal or exceed the growth of "Grass". According to Tree Music exec Jack Jackson, Curley's latest penning, "My Elusive Dreams", which he also recorded on ABC Paramount, has been covered five times already after being out only a few weeks. Other artist looking for Putnam paydirt include: Margie Singleton, David Houston-Tammy Winnette (duo), Rusty Draper, and Johnny Darrell. Putnam, accompanied by local Paramount rep Waylon Strubblefield and Moe Preskell of New York, leave Music City this week for a tow-week promo tour of the tune in such cities as Houston, Dallas, Ft. Worth, Oklahoma, and Shreveport.

\*\*\*\*\*

Johnny Cash sound-alike Jack Reno, famous in Nashville as the "Big, Big, Big Deal" radio voice of Farmer's Market advertising spots, will have his first formal recording session this week-end under direction of Buddy Killen. Also recently signed as an exclusive Tree Music Co. writer, Reno's regular job is presently as deejay for Radio station WXCL in Peoria, Ill. Similar recording setup is also planned for KRUX spinner (Phoenix, Ariz.) Woody Starr, who writes for Harlon Howard's Wildemess Music Co.

\*\*\*\*\*

Arrangements were completed this week adding the name of Dave Dudley and The Roadrunners to the list of folk music notables scheduled to perform at the big Newport Folk Festival. Dave is currently making it big with his new Mercury release "Trucker's Prayer".

\*\*\*\*\*

June was proclaimed Jimmy Newman month at WWVA Radio in Wheeling, West Virginia according to program Director Lee Sutton, who also reports that Newman's newie "LOUISIANA SATURDAY NIGHT" is going great guns in that area as it is all over the country. Jimmy made a guest appearance on the WWVA Jamboree Saturday, June 24.



Tree writer Red Lane (center) had "the time of his life" this week (5) when contractual renewal time came around at Tree Publishing Co. Lending assistance at re-signing ceremonies are pubbery exec. W. D. "Buddy" Killen (left) and Jack Stapp.

\*\*\*\*\*

Music City's serious side and funny side were exposed in New York City last week when Chet Atkins, Bob Ferguson and Felton Jarvis flew to the Gotham City to attend an RCA Victor-sponsored conclave of A & R men, and comedian Don Bowman arrived one plane later for the purposes of replenishing his wardrobe and having a business huddle with his manager Jerry Purcell . . .

\*\*\*\*\*

A special and long-anticipated project of RCA Victor Recording Artist Hank Snow is the "Hank Snow Centennial Show", a three-part, 60-day tour of Canada designed, by Snow, to pay tribute to the land of his birth. Phase I, completed June 18 was a 20-day sojourn spearheaded by Snow and his band along with Waylon Jennings and Dottie West, both with their respective music units. The specially-packaged entourage was booked through the offices of Moeller Talent, Inc. According to W.E. Moeller, talent agency president, this particular tour was one of the most successful - in the agency's history. Phases II and III of the Centennial observation will take place in the Fall, concentrating on Maritime and West Coast concerts.

\*\*\*\*\*

Country comic Don Bowman is convinced he's the best thing that ever happened to the "Bill Anderson Show". A regular on the half-hour series, Don claims he gave the show enough headaches to attract a new sponsor - The Stanback Co., manufacturers of headache tablets and powders, which will sponsor the show in a minimum of 40 TV markets beginning in September.

# NEWS NEWS NEWS

Billy Grammer wowed a huge audience at Nashville's Centennial Park Concert yesterday and is scheduled to tape an appearance on the WSM Grand Ole Opry TV Colorcast before embarking on a month-long tour through Pennsylvania, New York, Canada, Iowa, Illinois, and Minnesota.

\*\*\*\*\*

Moss Rose Publications, Inc. Associate, Howard White, could be charged with impersonating an officer. Howard played "Straight Man" to actor George Lindsay on the new Columbia release of "The World's Biggest Whopper". The original dialogue sprang up between Georgia Game and Fish Officer, Jim Morrison, and interviewee, Junior Samples, as Samples was being quizzed about an alleged record breaking bass, he was supposed to have caught. White takes the officer's role in the recreation, while Lindsay (Goobar on the Andy Griffith Show) performs the Samples role.

"Actually my appearance on the record is purely accidental", White relates, "I recorded a demo tape with George, but Columbia thought the end result was good enough to release as a master."

"World's Biggest Whopper" is Lindsay's first recording.

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Del Reeves and his band, The Doodle-Doos, have an unusual assignment for September 4th. The colorful United Artists star has been signed by the Hubert Long Talent Agency to play the National Hog Festival. The annual event is held in Kewanee, Illinois and celebrates the American Midwest's capacity for producing a large population of porkers. Del and the band will be on hand for several judging events which will decide which hog is heaviest, healthiest, and possesses the loudest squeal. A festival side-light which is sure to please Del and his musical friends is the time-honored tradition of frying thousands of pork chops for participants in the one day event.

\*\*\*\*\*

San Jose - BUCK OWENS and THE BUCKAROOS captivated still another audience and gained more following with their usual fine performance at the Santa Clara Country Fairground Pavilion. Wynn Stewart and The Tourists shared the spotlight as well as Tom Tall, Myrna Jay and The Black Brothers. A young Japanese duo, dubbed the Osaki Okies reflected the mood of Buck Owens and The Buckaroos recent trip to the orient and delighted the audience with their unique appearance and solid repertoire of country music. The show was emceed by Marshall Smith of Radio KEEN, San Jose and presented by the C & W Music Promoters' Organization of Calif.



HAPPY COUPLE? Pictured here is pretty Miss Linda K Lance and steel guitarist Gene Schibel. Linda K., a regular on the WWVA Jamboree, Wheeling, W. Va., and Gene a member of the "Country Music Gents" met when Gene appeared on the Worlds Original Jamboree along with Tom Donahue and Jack Turner who are currently on a tour promoting their Wizard recording of "Cinderella".

\*\*\*\*\*

Tree Publishing Co's high mark of the week came in the form of notification, by Columbia Records, that teen idol Bobby Vinton will cut two of its tunes in his next recording session. Songs selected by Vinton are "On and On Goes The Hurt", by Dee Moeller, and "Humming A Heartache", by Curley Putman . . .

\*\*\*\*\*

Howard Jr. & Gladys son and daughter of country singer HOWARD VOKES were hit by a car in New Kensington, Pa., May 22nd. Both taken to hospital and are doing well. This is the series of accidents, fires, music & family problems, and a death of a sister that has plagued the Vokes homestead. Howard states, "I don't know when it's going to stop, but I hope it's soon. Seems like a curse or something".



# NEWS NEWS NEWS

Stonewall Jackson and The Minute Men, top flight Columbia Records artists broke all attendance records for Williams Grove Park at Mechanicsburg, Pennsylvania Sunday, June 4th. According To Al Shade and others connected with the Parks the crowd for the Stonewall Jackson presentation was the biggest turnout ever seen at the Park. Jackson is currently promoting his present Columbia release "Promises and Hearts" and enroute to Toronto where he is taping segments of the Carl Smith TV Show before headlining further packages in Alexandria, Virginia, Portsmouth, Ohio, and Hammond, Indiana.

\*\*\*\*\*

Dottie West and entourage consisting of "The Heartaches", 5 yr. old son Dale and her hairdresser have taken the comforts of home along on their current Northern tour with Hank Snow and Waylon Jennings. The Victor vocalist now calls home on the road the "Heartache Special", beige and white, air conditioned Dodge motor home. The new transportation mode has been especially outfitted at the factory to accomodate Dottie and her band.

\*\*\*\*\*

Bob Kingsley, award-winning KGBS midday personality, hosted the Capitol Records Country Music Show at the Hollywood Bowl, Friday, July 7.

Buck Owens and the Buckaroos headline the program. Nashville personalities, all part of the Capitol stable, flew in for the one-night appearance, including Tex Ritter and Ferlin Husky. Chart-toppers Glen Campbell and Merle Haggard are also on the bill, with special guest appearances by Wynn Stewart, Bonnie Owens, Dick Curless, Red Simpson and the Geezinslaw Brothers. Kingsley, recent winner on "Dating Game" TV show, and winner of Billboard Mag's "most popular country music radio personality award, is a regular host each Tuesday, for Talent Night at the Palomino Club in North Hollywood.

\*\*\*\*\*

Hugh Cherry, KGBS Newsmen, just completed his 81st program entitled "The Many Faces of Folk Music", which is carried on more than 300 stations of the Armed Forces Radio and Television Service throughout the world. "The Many Faces of Folk Music" deals with all facets of American folk music, and places emphasis on Country Music and its beginnings. Lome Greene, strong supporter of Country music, was a recent guest on Cherry's show, covering the history of Cowboy songs, and their contribution to America's musical culture. Cherry also recently recorded a two-hour documentary on Bluegrass. The documentary will go into the Country Music Hall of Fame and Museum in Nashville, Tenn-

That new voice you hear daily from 3:30 P.M. to 7:00 P.M. is the personable "Big Country Swinger" Ron Kitson. In making the announcement of the selection of Ron from a group of several established DJ's in the "Big Country", Bob Finnegan, Program Director said, "We know that as a "Country Swinger", Ron Kitson will become an important addition to our Staff in maintaining the strong audience appeal generated through the new "Modern Country Format" that has made WWVA the No. 1 Country Music Station in the nation".

Ron, whose birthday is October 25, 1936, calls Little Britain, Ontario, Canada his hometown, brings To WWVA a background of ten years as a DeeJay with service stints on CKLB, Oshawa, Ontario; CHNO, Sudbury, Ontario; CFGM, Richmond Hill (Toronto), Ontario, and WBLK, Buffalo, New York. A songwriter and artist in his own right, Ron takes over the Arden Sanders Show. Sanders, former P.D., has returned to his native state of California to join the Staff at KIEV, Glendale, California. Ron, also served for five years in the Canadian Air Force with two and one-half years duty in Germany.

\*\*\*\*\*

One of Country Music's all-time greats, Webb Pierce, found fame and fortune with the average Country band backup unit, but last week cut his most recent Decca session under Owen Bradley's band with a 23-piece ensemble, including strings. The "Wondering Lad's" big band bash was one of this city's major production efforts of the year, featuring tunes out of the Cedarwood catalogue with arrangements by Cliff Parman.

\*\*\*\*\*

"How ya gonna keep 'em down on the farm after they've heard the symphony?" These may be the thoughts of die-hard Country Music lovers who'd hoped Chet Atkins' association with Arthur Fiedler was only temporary. According to Atkins' manager X. Cosse, RCA Victor's "Mr. Guitar" will make a post-Independence Day debut in New Orleans as guest performing artist with the New Orleans Symphony. Tunes featured, both as solos and with the orchestra, include: "Tennessee Waltz", "Country Gentleman", "Alabama Jubilee", and "Wildwood Flower".

\*\*\*\*\*

Woodshed made an auspicious beginning with the placement of two songs in an upcoming Browns album. Maxine Brown, Jim Ed's singing sister, was the first writer signed to the new company. Maxine's initial "dub" session yielded several exceptionally strong songs, according to the new executive. The tunes placed in the upcoming LP are "Jezebel" and "The Mocking Bird".

# NEWS NEWS NEWS

When hometown boy Lamar Morris returned to perform for old friends and neighbors in Red Level, Ala., last Thursday, the city did its dead level best to turn out en masse for the occasion. Of the town's 1,800 population, 1,500 jammed the local high school gym to hear Lamar run through his MGM repertoire and bask in the glow of "The Cheatin' Hearts", on loan as a homecoming present from brother-in-law Hank Williams, Jr. . . .

\* \* \* \* \*

Bill Thompson, KGBS Program and Operations Manager, has been elected Chairman of the Board of the Academy of Country Western Music. Thompson was elected by board members during the first meeting of the Academy's new officers, which was held June 12 at the Continental Hotel in Hollywood. The Academy is comprised of over 300 members representing all facets of the Country Music business in the eleven Western states. Thompson will serve in this capacity for one year. His other affiliations include the Country Music Association, The Los Angeles Press Club, The American Cancer Society, The Publicity Club of Los Angeles, and the Sigma Chi Alumni Association.

A veteran of more than 15 years in radio, Thompson gained his start in Honolulu, Hawaii, where he was born and raised. He joined Storer Broadcasting's KGBS in 1959; was appointed Program Manager in 1962 and became Operations Manager in 1964.

\* \* \* \* \*

Singer Dick Flood of Donelson, after a hectic month of personal appearance dates, booking and publishing operations, has released a second recording on his Totem Records of Donelson, Tenn. The "A" side is "Sure Gets Dark When The Sun Goes Down", b/w "I Didn't See You Standing There". An indication of his road activity can be seen in the following August schedule: 3-4, Dover, Del.; 5 - Ft. Dix, N.J.; 10-13 - Ft. Benning, Ga.; 17-18-19 - Montgomery, Ala.; 20 - Chattanooga, Tenn.; 21-23 - Norfolk, Va.; and 25-26-27 - Ft. McClellan, Ala.

\* \* \* \* \*

For apparently the first time in history, all three of the major trade charts show two records by different members of the same family holding down posts in the top ten ratings! LIZ ANDERSON'S "Mama Spank" on RCA Victor has moved into the top ten in all of the major trade charts, and it joins her daughter LYNN ANDERSON'S "If I Kiss You" rating which has been in the top ten for several weeks! According to their agent, Bob Neal, this is probably a "first" for the business and a highly encouraging milestone in the fast rising career of both Liz and Lynn!

June must be Roy Drusky's month for acquiring "new" things. Roy's newest Mercury release is titled "New Lips" (Produced by Jerry Kennedy), and Roy just purchased a new boat.

The Drusky boat, which could qualify as a yacht by most descriptions, is a thirty-five foot dream craft that was previously the executive pleasure boat for the Jamison Mattress Corporation. The huge cruiser sleeps six comfortably, but could berth eight. Although the cruiser came packed with extras, Drusky has already added several additional "goodies" and will further furnish the boat when time allows. The floating hotel features a kitchenette, depth-finder and ship-to-shore radio. It is powered by twin Chrysler marine engines.

\* \* \* \* \*

Impresario, Gene Nash, announced in Hollywood on June 20th that his Nashville-based Gene Nash Music, Inc., will publish all the music appearing in the new film "What Am I Bid". Nash, who produced and directed the film, also wrote much of the original material appearing in the movie. "What Am I Bid" is based on segments of the career of Hubert Long Talent Agency star Leroy Van Dyke. Van Dyke appears in the film along with Johnny Sea, WKDA DJ, Bill Craig, Faron Young, Al Hirt and several other music personalities.

\* \* \* \* \*

Johnny Sea has recently completed his initial recording session for Columbia Records. Johnny recently signed with Columbia and will be under the personal direction of star maker, Bob Johnson. Johnny's first Columbia release is expected to include "Indian Man", a song Johnny wrote during his sabbatical among the Oklahoma Indian tribes.

\* \* \* \* \*

Monument Records of this city is sponsoring a special contest nationwide designed to promote both the interests of would-be songwriters and also the sales of Billy Walker's latest single, "In Del Rio".

According to Tex Davis, national C & W promo director for the corporation, contestants will submit their version of a final verse to "In Del Rio", which, as presently recorded, is left "up in the air". Verses are to be forwarded to Country deejays for ultimate mailing to Monument.

Top prize will be an all-expense-paid trip for two to Nashville for a visit to the Grand Ole Opry and Country Music Hall of Fame. Also, an added bonus to the winning writer will be an exclusive writers contract with Billy's publishing company, Matamores Music. Next 10 winners will receive copies of Walker's latest Monument LP, "The Walker Way".



# NEWS NEWS NEWS

One of the strongest and timeliest "message" tunes in modern Country Music Annuals has been recorded by Johnny Wright and rush-released nationally by Decca Records. The tune, entitled "American Power", was written by Jim Anglin, brother of Wright's longtime, late partner Jack Anglin, and carries powerful commentary on internal racial problems confronted in America today. Last year, Wright's "Hello Vietnam" spearheaded Country Music commentaries on the Far East war and became both a 1 chart tune and best seller. "American Power" concerns a subject which, thus far, has been skirted by the Country field, but is being faced squarely with the release of this record and the subsequent massive support of Decca Records' promo department. According to the Decca office, Wright held the song for 6 mos. in order to give it a thorough and realistic tryout before live audiences on his PA's in America and Canada. With his wife Kitty Wells, he heads up one of Country Music's most active and successful show-business units. As a result of the 6-mos. trial period, during which time the tune was greeted with overwhelming audience approval and thunderous applause Decca's Nashville A & R Chief Owen Bradley rushed Wright to the recording studios.

\* \* \* \* \*

Veteran C & W artist Hank Snow and "The Rainbow Ranch Boys" returned today from a 28-day-long entertainment junket which carried the unit plus Dottie West and "The Heartaches" and Waylon Jennings and "The Wailors" into six Northern states and two Canadian provinces. The package, promoted by Abe Hamza, played to "Exceptionally large and enthusiastic crowds" on the tour, according to leaderspokenman Snow.

\* \* \* \* \*

Old pro Merle Travis never does anything in an unprofessional manner. Fronting his band which was playing a week's engagement at the Black Poodle nightclub in Nashville's famed Printers' Alley was Dr. Paul Moore, holder of a degree in dental science and recording artist for Dollie Record.

\* \* \* \* \*

Penny Starr, whose first two records on the Band Box label have become national sellers, has been booked solid this summer at club, park and fair dates in the Northeast. Penny, who began her career as a recording personality only last year, has since traveled nearly 100,000 on personal appearance schedules that took her to such far flung places as Vietnam, Puerto Rico, Bermuda, Canada and Iceland. She recently bought herself a snow-white miniature poodle for a traveling companion on those long and wearisome road trips through the U.S.

Joe Montgomery takes pleasure in announcing the appointment of Charles Montgomery as associate agent with the Joe Montgomery Booking Agency. Charlie's office will be in Ft. Wayne, Indiana, and he will serve the mid-western part of the country. His address will be: Joe Montgomery Booking Agency, 3408 McKinnie Ave., Ft. Wayne, Ind. 46800. Phone (219) 456-2378.

\* \* \* \* \*

Tremendously successful results were reported by Lee Sutton, WWVA Jamboree Director, on the show which "kicked-off" the "Spectacular" series for 1967. It was evident from the moment Anderson made his appearance that this would be a night for Bill Anderson to remember. The large audiences on both shows literally "took him to heart". It was one of the warmest receptions ever given to any artist that has appeared on the WWVA Jamboree stage. They were rewarded with as many of Bill's recording hits as one can crowd into a half hour show. The dynamic Anderson personality is one to behold. A "real pro" who loves to be around the "Country Music Lovers" that have made him one of the most popular and sought after artists today. Lee Sutton, who incidently was beaming all night long at the success of the show, stated "we are extremely proud and excited that we were able to bring Bill Anderson to Wheeling, West Virginia to open the "WWVA Jamboree Spectacular" season. Our many and loyal fans deserve the very best of the C/W artists made available to us. In Bill Anderson, we couldn't have made a better choice".

The Po Boys, under the leadership of Jimmy Gately, were at their best. This very fine group, who accompany Bill on all his appearances, are really "tailor-made" for the Anderson sound. They are exceptionally fine musicians and they have many records and albums of their own. The group consists of Jimmy Gately, leader, who knows how to handle a "fiddle" and also possesses a fine singing voice and has many records to his credit; Jim Lance, lead guitar; Len "Snuffy" Miller, drums; Sonny Garrish, steel guitar and the newest member Terry White on bass. Everyone thoroughly enjoyed a full evening of entertainment at the WWVA Jamboree. A great lineup is on hand every Saturday nite.

\* \* \* \* \*

One of the evening's most noticeable impressions at Chet Atkins special tribute May 28 was made when Dottie West walked on stage to entertain. The Victor vocalist, attractive under ordinary circumstances was stunningly draped in a specially-designed hand-made, gold lace dress which she'd purchased on a West Coast tour at "Nicki's", one of Hollywood's most famous and expensive dress design parlors.



# Country Music

*Our guest this month on Country Music Life-Line is a man of many talents. An excellent singer, a fantastic guitarist, and a very funny man.*

*A man that is just as much at home with a soulful ballad as he is with an up-tempo, foot stompin' guitar number or making people roll in the aisles with laughter, Roy Clark has been billed as everything from "the clown prince of country comedy" to "Roy Clark and Friends". He is a person of so many talents that no matter how many times one sees him perform it is like seeing it for the first time.*

*Once again Country Music Life sits in with Bill Thompson and KGBS as we listen to a candid conversation with one of the really great talents in this business . . .*

## ROY CLARK

**BILL:** The very talented and versatile Roy Clark. Former star of Swingin' Country and we saw your show while you were at the Century Plaza Hotel. I must say that you are fantastic. Just enjoyed it.

**ROY:** Well thank you Bill. Did you say former star . . . period, or just former star of Swingin' Country . .

*Bill Thompson.*



**BILL:** No. Swingin' Country, which we want to get into tonight and get your opinions on. This is really a casual and informal show and anything you want to talk about is what we're here for.

**ROY:** Well, it would be the last show if I ever got into that. I don't know, . . . Lord knows what they think about in New York. I don't pick on New York and don't use the city . . . well it's just New York. That is where the powers that rule our business on the network level . . . that is where they hang their hats and I still don't know what really happened.

**BILL:** They never did give you an answer.

**ROY:** Several. None of them made any sense as to why the show went off. I'm the first to admit to the short comings of doing a daytime TV show, doing it five times a week. But also I think we were doing pretty well with the time we had and the time we had to do in.

**BILL:** Well, it seems to me that, in a way, they were putting a show on at a time when most country music people or people that are interested in country music are at work . . . at 11:30.

**ROY:** Though it never ceased to amaze me the people that did watch it. However the ones that couldn't watch it, like the wives would tell the husbands, they would come out and say I haven't caught your show but I've heard so much about it, and they could tell you almost in detail what was happening on the show.

**BILL:** Well it seems to me that they possibly put it on that . . . there is a stigma about country music and on the network level. They are afraid to put it on at a time when it could do good or they put a show on at a time and they don't let them do what they are supposed to do. I think that this was some of the problems that Roger Miller had, that seemed to be apparent. They gave Roger a staff of writers and Roger can't work with writers. The same thing happened with the Smothers Brothers when they first kicked off their TV show. They're an impromptu act. . . . they can't work off of a script either. They almost got dropped . . . well they finally did get dropped.

**ROY:** My own analysis of Rogers show and I don't even know who wrote it and it's best that I don't. They're probably beautiful guys. But they did. They wrote a show and looked like they wrote a show and then went out and tried to find an emcee. No one ever tried to find out who is Roger Miller and what does he do. Because he is a unique talent and a great talent, but he was so badly used on that show, that it wasn't a Roger Miller show. That was in name only. Anyone could have filled the emcee part he was doing.

# LIFE-LINE

**BILL:** I guess the only fairly successful show, other than yours, would have to be the Jimmy Dean Show. You were on that weren't you?

**ROY:** Yes. About seven times. He, Jimmy, fought desperately for three years to keep the show on, really because he wanted to prove something. That, too, Jimmy needed a winner because he had been associated with a couple of shows that went off the air, not necessarily his fault or popularity, but still you don't like to be tabbed a loser. So he fought desperately hard for three years to keep his show on for a lot of reasons. But it seemed like you say, that there was somebody somplace still against it. Even though he stayed on for three years, it never did run smooth. It was always problems.

**BILL:** There is a rumor that one of these, and we won't mention any names here because we don't know who's involved, but I have heard that on the network level there is a programmer who is in charge of putting programs on the air that just dislikes country music and will never allow it to get on no matter what it is because of his hate for the industry.

**ROY:** I don't know when or where he was hurt, but I heard that from the horses mouth. I mean people that are very high at the network and I don't know his name and even if I did, like you say it's not our place to mention it. I understand that he is very

high in one of the major networks and he is . . . one thing about it. He's not hiding it. He comes right out and tells that he hates it and anything that is associated with it.

**BILL:** But things like this happening, like the Roger Miller show and your show going off seems to me that people would tend to shy away from ever giving country music a chance to get back on at a good time or a good slot. They say well look at Swingin' Country. How long it lasted and Jimmy Dean and Roger Miller finally went off. I wouldn't think they have really given them a chance to prove themselves.

**ROY:** They haven't. But I think also Bill, that in the . . . all these shows going on even though they went off, each show effected a certain amount of people in the network. The doubters that really didn't know about it, all of a sudden they have been forced to live with it. Myself, I know that I have run into people that were a little hostile at first . . . technicians, different local V.I.P.'s . . . like when our show went off, it amazed me the number of people at NBC that came almost with tears in their eyes and said how sorry they were to see it go and I know there were very few of them that were happy to see it start after they got to see what it was really all about.

**BILL:** In other words, they were apprehensive think-

## The Clown Prince of Country Comedy



ing that you would roll up in a model T ford with a mattress on the top and a horse . . .

**ROY:** And barefooted and wouldn't know how to act around civilized people. When they saw that there wasn't that much difference, that we all are alike, they came over to our side. I think that with all the different shows that have been on, the different people it has effected, that one day the right people that have the power to say lets give them a good chance and get behind it and its going to go. . I don't know when it will it will happen, how or who will be involved, but I think there will be a country music show that will very soon go on network prime time and then the rest of them will say . . . well, we always knew . . I've always liked it.

**BILL:** I tell you the truth . . . very well done . . . I think one show that seems to be proving successful because it's being carried out here is the Grand Ole Opry TV show. The 30 minute thing in color. It's very well produced. They get people in and out. I watched the filming of it when I was back at the convention last year.

**ROY:** Well now, that is another thing you just hit upon is production of a lot of country music shows, haven't been up. That too goes back to the thing that the technical people involved are not really versed in country music. They're stabbing in the dark. They don't know what they are really after, and you know that anytime you try to do something you don't fully understand you have shows that . . I couldn't name one right off. But I am sure you have seen country music shows on a syndicated basis, that something was lacking. And it's been because the technical people didn't know what they were going after.

**BILL:** How did you like the Gleason show? How did you like the way it came off?

**ROY:** Great. Of all the network shows I've done, and been around different groups of people, his show is done the most relaxed. The most intimate. You have the feeling that the director is not just a voice off in a box someplace. He actually does all of his run throughs and everything right on the floor with you. You know the guy who is pushing the buttons to get the different camera shots. I know that you have been around TV shows in the stages and there will be a problem. The performers won't know who to go to because to him there is nothing but a strange voice coming over a PA system someplace. His show is very intimate and very easy to do. You feel like you are really a part of it.

**BILL:** If there was any objection in the show in my seeing it was that . . . it still seems when they want to present a country show they have to surround it with country images. In the Gleason show they had the people in the western outfits and cowboy boots all around you as you entertained and a big wagon wheel on the floor and I have often wondered. . why? Why is it always necessary to make it so rural when the music is changing. Why couldn't it be shot just

like you would do the Ed Sullivan Show or even the Tonight Show.

**ROY:** That has been always one of my pet peeves. That whenever they thought of doing a country show they go out and get a rail fence, a horse collar, five or six bales of hay, put the leading the leading star in bib overalls with a piece of straw between his teeth, and a straw hat and if you've seen one, up until very recently, if you've seen one you've seen em all. They wouldn't have to do it. It's like you say. It's past that image.

**BILL:** Well, it's still that type of thing that is causing that stigma on the . . . and they figure it well, if you have got to do a country show you have got to have the country influence around it. You've got to have the bales of hay because that is what it is. But I think that is what is hurting the business.

**ROY:** Right. I think country music is going to speak for itself. You don't have to put a sign in the background saying this is a country show. I mean when you start it, Baby . . . they gonna know.

**BILL:** That's a beautiful way to put it.

**ROY:** Well it is, but they insist on like the people may not know this is a country show. We better put in a couple of bales of hay, and run a pig through in in the middle of the song, or anything to distract from what's going on. Another thing about country music. It is the basic music, whether we like it or not, it is the music that was here as this country was here. Both coming into being about the same time. It . . . I just lost my train of thought. Say something.

**BILL:** We are talking about being here, being a . . . I was going to interject here possibly too was . . . actually I think didn't it start in a folk music type of





thing . Tales being passed down from generation to generation and that country music really tells a story, a personal story of a human experience and I think this is what separates it from other types of music today. It is more of a heart and trial and tribulations of what people go through.

**ROY:** Right. That is where I was. It's the realness of country music and on every TV show now that I've ever worked on the directors are going crazy trying to get something happening. They don't really realize that country music is one of the few forms of music that you just bear. You just put it out. The people are so engrossed in the singer or artist that you don't need all the dancers like the Broadway thing. I myself fully appreciate that and I see whats happening there, but they insist on just putting everything in, you know behind . . . they can't believe, first of all, that you can just go out there and sing a country song and sell it. They figure that is you don't have the dancers going out and like break it up into five different tempos and things that it is not going to sell. Another thing. When I was working the Swingin' Country show I would go out on weekends and come back in and someone would say how'd it go and I would say Great. We had like seven thousand people somewhere. And they would look at me like I was puttin' 'em on. Do you mean that seven thousand people came out to an outdoor arena of fair type of place to listen to country music? They really couldn't believe it, because it doesn't happen in any other . . .

**BILL:** No. I think its just, well, it kind of reminds me of radio of the old days where you know, the Arthur Godfrey and things of this nature people responded. You don't get much response anymore on various programs unless maybe the telephone shows that they have going. But in country music, you get on and say I'm going to be on the corner of West and Third tomorrow afternoon they take you as a member of the family and what you say is it.

**ROY:** That's exactly it. But it's the closeness in country music. It's unparalleled in any other field its been my experience to be around, and that is proven by different artists that have made a very profitable career out of one or two hit records. Look at how long Little Jimmy Dickens went between hits and yet he grossed, well, in how many figures is it?

**BILL:** In six figures . . .

**ROY:** Every year to the average non-country fan its the same old question . . . what ever happened. Well he is still there. All that he needed by way of a hit record was an introduction to country music. They had to become aware of him. He did that by records, and so he went out, they liked what he did, the fact that he didn't have hit records didn't bother them a bit. They still came back. And that closeness. It will scare you. Because they do become part of your life. They think nothing of writing you a letter . . . a very personal letter. First name basis. They've never met you, and if you didn't know better you'd

think it was a relative.

**BILL:** This happens here. And I think too, that the thing thats so great about the business is that the entertainers are in tum warm people. They call me on the phone. I've seen them at the various shows take time to autograph, and you don't see this very often anymore. In otherwords, they seem to be as interested in the fans and being nice to them and talking to them and taking a moment to say Hi . . . how are you and things of this nature. Returning the warmth of the audience and the people that are buying their records and this again adds to the intimacy of the public.

**ROY:** They are un-aware that they are putting out any effort. I've had people that are not really associated with country music come around and say to me I've never seen that before . . . you stand around and sign autographs. Well it's no imposition to me. These people are the ones that come out to support me. They're actually putting the vienna sausage in my pantry. So you know . . . there are times when it's not feasible to stand out front and sign autographs, you've got two shows to do and they've got to clear the place out so they can run the other batch in. But like you say it is . . . well, the entertainer is not far from being a fan himself. He could very well have been the year before, and with the love of it he just had to get into it himself. Now he's up on the stage along side of you when a year ago he was out front asking for your autograph. They draw from that rank. Very few country music entertainers, if any, were raised in theatre . . .

**BILL:** Born in a trunk . . .

**ROY:** Right. Many of them are the first in their families thats ever been a performer.

**BILL:** Most of them seem to have come up through the ranks in talent contests too. Little local talent get-togethers, you know Pet-Milk talent contests, where they win a contract or something and that starts them on their career.

**ROY:** Right. Johnny Tillotson is a prime example of that. I didn't know until I really got to be close friends with Johnny that even though he went with the pop image for awhile, he's slowly getting back to country music. But he started out with a guitar, cowboy boots and the whole bit.

**BILL:** Boy, you do play some kind of a guitar.

**ROY:** Well thank you Bill. I often say that I learned the guitar through the mails and never completed the course. That's why my guitar playing leaves just a little bit to be desired.

**BILL:** I don't know. In watching you the other day I wouldn't say that, but of course you know better than I do. You really move up and down those strings. It's hard for me to follow you with the human eye. They have called you the worlds fastest guitar player.

**ROY:** Yes they have. I'd like to go back and find out who was the one that started that. I'm still waiting for some young kid to walk up to the stage one night and say I'm here for your title.

**BILL:** A challenge, huh. How would you work some-



thing like that? How would it happen?

**ROY:** I'll tell you, I'd concede it right off.

**BILL:** I've often wondered how it would happen. What would they do . . . take a stop watch and say okay lets see how fast you can get through Tiger Rag or something like that.

**ROY:** I don't know how I got started on speed. Well, I do in a way. Working local clubs around Washington D.C. where I first got started there was no dancing or anything. You had primarily the same people come in night after night and you had to do something different. You couldn't do the same thing over again. So we would do just about anything. If we half knew it we would at least try it. And speed was . . . well it's very hard to really get to an audience by playing something exceptionally well. Yet that grows on people. You have to hit them right off with something and if you go up and down the neck real flashy and fast, it's kind of like a two-by-four between the eyes. It sort of gets their attention.

**BILL:** Turns 'em on a little bit.

**ROY:** Right.

**BILL:** How did you learn? How did you start playing the guitar? Is it something you started at an early age? Did you really learn by the mail system?

**ROY:** Not really. I grew up in it. My Dad played and still plays for square dances and dances of that type. He plays the banjo and guitar and I played around the house because they were always there. But I was about fourteen when whatever it was snapped and I said I wanted to learn to play. So I got a guitar for Christmas and a book . . . three chords for guitar and how to use them . . . and then with my Dad being there, he helped me when there was a problem, and

I guess really kept me going. Although I had the desire, I just had to do it, his being there saved me from getting discusted with it and disappointed and at that time around Washington D.C. there seemed to be fifty exceptionally good guitarists plus the ones that came in with the various traveling bands and they all seemed to be the nicest guys. They all had time to sit down and if you asked them a question they'd show you something. So I've had, although no formal lessons, I've had the benefit of the best.

**BILL:** Did you start out as a guitar player and then work into the singing? Was that your primary goal when you first started out?

**ROY:** Oh, I don't know Bill. I always sang. I've sung as far back as I can remember. Like when I was about six years there was this little amateur contest out in South Virginia where I was born and half-raised. So the guitar actually came later and . . . I don't know, they just seem to go hand in hand. I don't ever recall making a decision. Even with comedy. It comes natural to me. I don't ever recall making a decision of where I wanted to go. Fortunately I do like to do it all, so I just go in that direction.

**BILL:** Did you start out with this too? I mean was it all just part of your act?

**ROY:** My school teachers say I was a comedian a long time ago.

**BILL:** I was going to ask you if you were like that all the way through your life. You just were a clown.

**ROY:** My grandad and my dad are both country mimsics. You know they can tell you a true story but they have to mimic each character that they're telling you about, which is like a comedian and they say that it even goes back to my grandfather. That's where I get my . . .

**BILL:** The natural ham . . .

**ROY:** Right.

**BILL:** Have you ever done anything really up-tempo or do you just strictly want to be a ballad singer. You do such a fine job at it, I just wondered. Some people do get stereo-typed into a style like . . . I think Jimmy Dickens, if he had his way would like to be a serious singer . . . and he became a comedian.

**ROY:** I like the serious ballads we got, although I think we went a little to far in that vein when Tips of My Fingers hit, and it's nobodys fault but mine, but we decided that we should go in that vein. Try to keep from mixing the public up. You know, if Roy sang a ballad, Roy Clark played the guitar. Until very recently, before a lot of TV exposure, people still thought there were two Roy Clarks. One guitar and one singer. People would come out to shows and ask if I was the same one. So I think we hurt in a way by going in any one vein because it's not me. I have to do it all.

**BILL:** Well you do such a fine job on lyrics. You're sort of what I would call a soul singer. You seem to feel what you sing. You know, not many artists really can convey on a record. Ray Price is a good example of a soul singer. Jeannie Seely, who really just takes a lyric and tears it apart. And there is a song I was



trying to ask you about the other night but I couldn't remember the title. This is one of my favorites. It dates back to 1964. Can you tell us a little about It's My Way.

**ROY:** Only that it's been my favorite long before I ever had a chance to record it. I did it for an album and they figured it was strong enough to put on a single. It's one of my favorites of all.

**BILL:** It's one of my favorites and as we find out its your wifes favorite too. A song written by Wayne Walker in 1964. It did quite well for you. I sure like the way you do it. It's so pretty and you do so well. Again, I think this song points out how well you handle a ballad. You get that soul and that feeling into it. Like it just means so much to you.

**ROY:** Well, I hope that it does come across like that. I know that lyrics in a song . . . I guess really hit me harder than most people. Because strong lyrics just destroy me. I can hear strong words and just break out in a cold sweat.

**BILL:** Is there a certain kind of song that you'll sing? In otherwords, we're talking about ballads, but lyric-wise. In otherwords, if it doesn't feel right to you do you just not sing it? Does it have to have the feeling that you want to get into it before you can do it.

**ROY:** I have a hard time doing it if I don't really feel it. I know one of my big troubles with a strong lyric is that I get carried away with it and try to oversing it, and something will happen. In the record It's My Way there was one part in the middle where my voice wavered a little bit. Although no one else has said anything about it everytime I hear it it still bothers me. It's just one of those things you wish you could go back and do again. Just for that one little thing that I felt.

**BILL:** It's funny because I never noticed whether you wavered or not. How do you like the comedy end? You know I watched you the other night and you do so much with your eyes. I noticed this on the Gleason show. You have such a twinkle in your eyes but you say a lot of your comedy in the way of expression.

**ROY:** Now where that came from I'll never know. It's just some of the natural things. In fact, when Jonathan Winters became exceptionally popular, I fought against doing it because I didn't want anybody to say whats he trying to do, copy and make a living off of somebody else. But it just so happens that evidently he and I think alike when it comes to expression. Watching him I can see myself. I finally, I was really bothered by it because it was really affecting my stage work and I talked to several people and someone finally said if you can do it and you feel like doing it, do it. It convinced me on the spur of the moment and I went back to doing it. I've been compared with Jonathan Winters but never accused of . . .

**BILL:** I don't see where anybody could accuse you because you do it so naturally. You see a lot of people pick up other comedians habits and things like that and it doesn't seem natural to them. So immediately you spot it as a phony. But in your case, it

just seems to be part of your basic personality and I thought about it. I said, you know he reminds me a lot of Jonathan Winters, the expressions and things of that nature but I never thought of it in a derogatory manner. You know, gee he sure looks like he's copying Winters. It just seems that thats you and thats what I would expect in your type of humor. And your built basically the same way.

**ROY:** Please. Do we have to bring that up? When I'm on stage and get carried away I could very easily go into it. And it seems like everybody digs Jonathan Winters. He must be the most universally loved comic around today. I have yet to talk to anyone that doesn't like him. And I don't mean just like him. It's some kind of driving force and they will come up and say do you do any of his stuff? And you know, like one line will do it and they will just break. To them just to see anyone else even do anything even halfway like him . . .

**BILL:** Well like I say, you both have in common the naturalness of it. It's a natural thing . . . and I don't know its just hard to describe it. It's part of a personality that the audience likes because its sort of crazy. I guess maybe they wish they could do it themselves or they could express it that way. Have you met Jonathan?

**ROY:** No I haven't. I've met a lot of people that are very close to him. In fact, I don't remember who it was now, but it was a twist on people comparing me to Jonathan Winters. It was a very good friend of his said that the next time he saw Johnny he was going to run up and say anybody ever tell you you look like Roy Clark? That ought to really spook him.

**BILL:** I can hear his expression now. A few noises. It would be interesting to get you two together sometime and see how you respond off of each other. Like on the tonight show.





**ROY:** We'd probably hurt each other I'm afraid.  
**BILL:** Probably just tear the audience apart. You've been on the Tonight Show haven't you?  
**ROY:** Yes, about seven times now. That's a very easy show to do. Very relaxed. After the initial shock of realizing that you are on the Tonight Show and it is being viewed by some twenty million people, all of a sudden you find yourself just talking. I thought I'd have problems going on the first time, talking with Johnny Carson. I didn't know him. I wondered what we'd have in common. He's very talented at bringing you out. Next thing you know I'm sitting there and my mouth is running and I've been on fifteen minutes.

**BILL:** Are you always on? I wondered, is this comic personality with you at all times? Like around home and things of this nature. This has been said of Jonathan Winters, that no matter where you meet him or where that he is always this way. It's not just an act. It's his basic personality.

**ROY:** To a degree Bill. But not when I'm home. When I'm home I'd have to be the complete opposite of any entertainer in life. I never dress. If anybody were to come by the house I don't know whether they would recognize me or not. I don't like to shave and I really look like a bum. I wear sloppy clothes, very sloppy, and I have a thing about working with my hands. Anything physical.

Because being in this business, you don't get a chance to do very many physical things and it's very easy to get out of shape. Even though I'm a little heavy . . . a little? Still, if I go too far between physical activity I can tell it. It shows in my guitar playing. I really have to fight it. Twelfth Street Rag doesn't come very easy sometimes. So I've got an old truck there at the house and after tinkering with



it for three years I've finally got it to where it doesn't run at all. I'm not very good at things like that.

**BILL:** You spend a lot of time on the road?

**ROY:** Well, it's getting better. When I first went on on my own about seven years ago . . . every time I count back it gets longer . . . I worked like 348 days out of 365. Each year its been getting less. It's about 200 days a year now and as a rule it's pretty evenly . . . like I can go out . . . what I'm trying to say in my way of doing things, getting 'em messed up, is that I'm never away from home too long at any one time.

**BILL:** Do you take your wife with you or does she travel that much with you?

**ROY:** Very, very seldom because I fly every where I go so that when I am out for like a week and I have 3 or 4 days off then I'm only within hours of home. So if I am caught out for like more than two weeks she will come out sometimes, especially if I am at a sitdown, one week in one place, she'll come out and spend 3 or 4 days with me.

**BILL:** Well I imagine it would be difficult. I don't think anybody really has gone into this, you know taking the wives along, in that it . . . like you were talking the other night about some of the . . . from here what do you go to some 10 one-nighters and especially with a gal who takes here clothes and things of this nature. Constant packing, living out of a suitcase, would be very difficult.

**ROY:** It is Bill. This business with all of its advantages, that is one of the worst things about it. One of the worst hangups is that you sacrifice so much for it. You have to work to have any type of family life at all. Whenever anybodies asking me about should they get in, I always advise them no . . . Because I don't think I'm going to keep anyone out that really wants to get in. And if they have that desire, they have to do it, like I did, then nothing I say is going to keep them out of it. But I look at it this way. If I was going to encourage someone to get in it that didn't really want to but for some strange reason they took my advise, and got into it and spent five years and then didn't like it and had to go back, then he's lost five years of getting into some other kind of business. I wouldn't want to do that, so I always tell them no.

**BILL:** It's always such a hard grind to get started. I imagine this is something that must have happened to you, the stories you hear about wondering where your next dime is coming from, and finally how the day comes. When did it come for you? How did it happen?

**ROY:** I was afraid you were going to ask that Bill. People have asked me like people just getting started, how did it happen for you. I really don't know and I did have the bad days, but it's a funny thing about this business, that as bad as the days were at the time, I can't hardly remember them now. I look back, I know they were there, but they all seem to be pleasant. They seem to have some kind of reason for

being there. I know if all the days were good, I wouldn't have any respect for anything that I have now.

**BILL:** I think it's good training because you learn 1) the value of money, and 2) the feelings of people and how it is to be on the road. I think it makes you into a seasoned veteran . . . to be able to cope with situations.

**ROY:** Well, I started out working night clubs and that is about the only proving ground now for young talent and it's a hang-up that they have to be of age before they can even work in one. I live right with the people you know, people coming in small clubs, it's more like a family. You get basically the same people night after night. The problems in life that I haven't had I've lived almost as close as I possibly could by it effecting someone that I've known, and I've spent 10 years off and on in that area of entertaining and living with people that I've often said that I wouldn't go back to it, but I wouldn't take anything for the experience of going through it.

**BILL:** One song that really shows your style off is Down Yonder. This did quite well for you didn't it.

**ROY:** Yes. The funny thing about this album, getting back to to trying to keep everything in one vein like the ballads, as far as vocals, they held up the album for about 7 months because they were afraid that the theme of the album was too diversified. It goes from like Caravan to . . . I think Malaguena is on this one . . . and then to goes from that to Down Yonder. They convinced me that it was right. Now I don't believe it. They say that most album buyers by the music for the mood of music. They like to put the album on and know that most of the music is going to be in one vein. So thats how they choose their selections. They buy all soft ballads . . . Frank Sinatra . . . that type of thing. They don't put a Roy Acuff in between a Dean Martin and a Frank Sinatra, but I believe they do now. I don't think its that specialized.

**BILL:** How did the album do? Was it successful for you?

**ROY:** One of the most successful that I've had. It's funny. It's an ironic thing that after they finally released the album it proved them wrong.

**BILL:** This is an album entitled "The Roy Clark Guitar Spectacular". You mentioned how the album is so diversified, and to your arrangement of Malaguena. Do you like to play the serious more then the fast?

**ROY:** Well it all goes hand in hand. I couldn't ever anyone and thats why if you saw me for any length of time on different shows or different appearances or even records, not so much . . . I don't feel that I've covered the whole thing yet, records wise. It's hurt in a way, but I think it will eventually prove to be an asset, that so many things are part of me and part of what I like to do. I was born and raised country. Very basic country. Yet being around different people, one of the greatest thrills I ever had

was being at a concert by Jascha Heifitz. It's been 15 years ago at least and it is still, when I think about it, the whole magic of that world, you know, the respect they give the artist. Even though you don't understand everything he's doing, because his life is a very dedicated life, to practice 6 hours a day, if I could, if I had the patience, I would love to become a concert violinist. But I wouldn't give up anything I'm doing now to do it.

**BILL:** I think you brought up a very good point here that so many people think that just because you were raised country doesn't mean that you have a limited base of likes and dislikes. Now there are for instance people that say you can't play Dean Martin because he's not country, but in talking to some of the people they're Dean Martin fans. They watch his TV show, they buy his country albums. Ray Charles is another example. People like him. Just because he's not country, doesn't mean that the country music people don't enjoy his interpretation of the country songs or wouldn't go to see him when their in New York. Just like you went to see Jascha Heifitz. You're a country boy. You're not supposed to do this according to the stigma and indoctrination that everybody has.

**ROY:** Right. There is a thing about country music. I am sure you are well aware that for years you would-not use drums on any kind of country music. Absolutely would not use any kind of horns. And I've always thought, well that's pretty bad because a kid, like I started in playing guitar in country music, what if he loves a trumpet and he loves country music. He wants to play. The people say that you can't do that. He's really hung-up, because the trumpet is not a basic country instrument, why not. If that's what he wants to do, why not let him do it. Boots



Randolph proved that it can be done.

**BILL:** I think you might relate what kind of guitar you used on Malaguena. It sounded like you were using your fingers, but you weren't.

**ROY:** No, I have to use a straight nylon pick because a plastic pick will burn up. You know, playing it that fast. The idiot things that I do, like on this particular selection I got a twelve string guitar. Rented it. I had never played one, never considered the fact that I couldn't play it. We did a three day session, and after the rest of the musicians left I took the guitar out of the case, tuned it, turned the tape machine on, and we did it in two takes. It almost did me in because there's two strings for every one on a twelve string and extra drag just about took every bit of life out of me. But my whole life has been un-planned like that. I've never sat down and said I'll do it on this because I can, I'll do it and then after its over listen to it and see if I did it or not.

**BILL:** I think you did a fantastic job on that. It was a beautiful arrangement. And as I mentioned to you, I'd rather hear somebody play Malaguena on a guitar than I would hear a big symphony orchestra do it because I feel you get to show off your talent and your style. We could go on here for a couple more hours. You are a most fantastic person to talk to. I'm sure we haven't covered half of the things that we would like to get into but I think that next time your in town we'll carry on. I saw you do this one song during the Jackie Gleason special and something we didn't interject at that point was that they repeated the show during the strike. A lot of us got to talking and we came to the conclusion that they must have received a tremendous amount of mail on that show to re-broadcast it because of all the previous shows he had and all the great stars he's - had on then to go back to the country show again.

**ROY:** I haven't heard anything definite in numbers of response but I do know from their reaction, even after the show had been done down there. All of his people, producers, and directors knew . . . these people seem to be able to sense when they have a winner . . . and they knew that it was going to be a very well received show, and it has from my reaction all over. It's been a great shot in the arm.

**BILL:** Well lets go to the humorous side. You get a chance to show off a little bit of your humor on The Great Pretender, which was a classic rock and roll song that the Platters had done. Maybe you could explain to us how you do this particular record.

**ROY:** Well, this again happened one night in a club when the song was very popular. These people would ask us to do the Great Pretender. Well we had a trio. There was no way we could match a record that had possibly 30 musicians on it plus a quartet singing a song. So one night when things were evidently just right I started by singing it and then putting a falsetto vein in behind to simulate the actual voices on the original record and its been the most requested thing I've ever done.

**BILL:** Roy we want to thank you for being our guest. We wish you the best of luck and we know that you are now sort of in between labels and will look forward to finding whatever you have coming. We hope that whenever you come back in town we will look forward to doing another session like this. You're a fascinating person, a charming talent and I can only wish you good things and I know what's going to happen for you.

**ROY:** Well, I sure appreciate that Bill, and it's been my pleasure.



**Next  
Month**

**Glen Campbell**



# Picture of the Month



Miss Toni Moss waits to claim her prize on the popular TV show **DATING GAME**. Her prize? Its KGBS's Bachelor Bob Kingsley.

# Delightfully , Delirious



# Don Bowman

By J. Kinnard

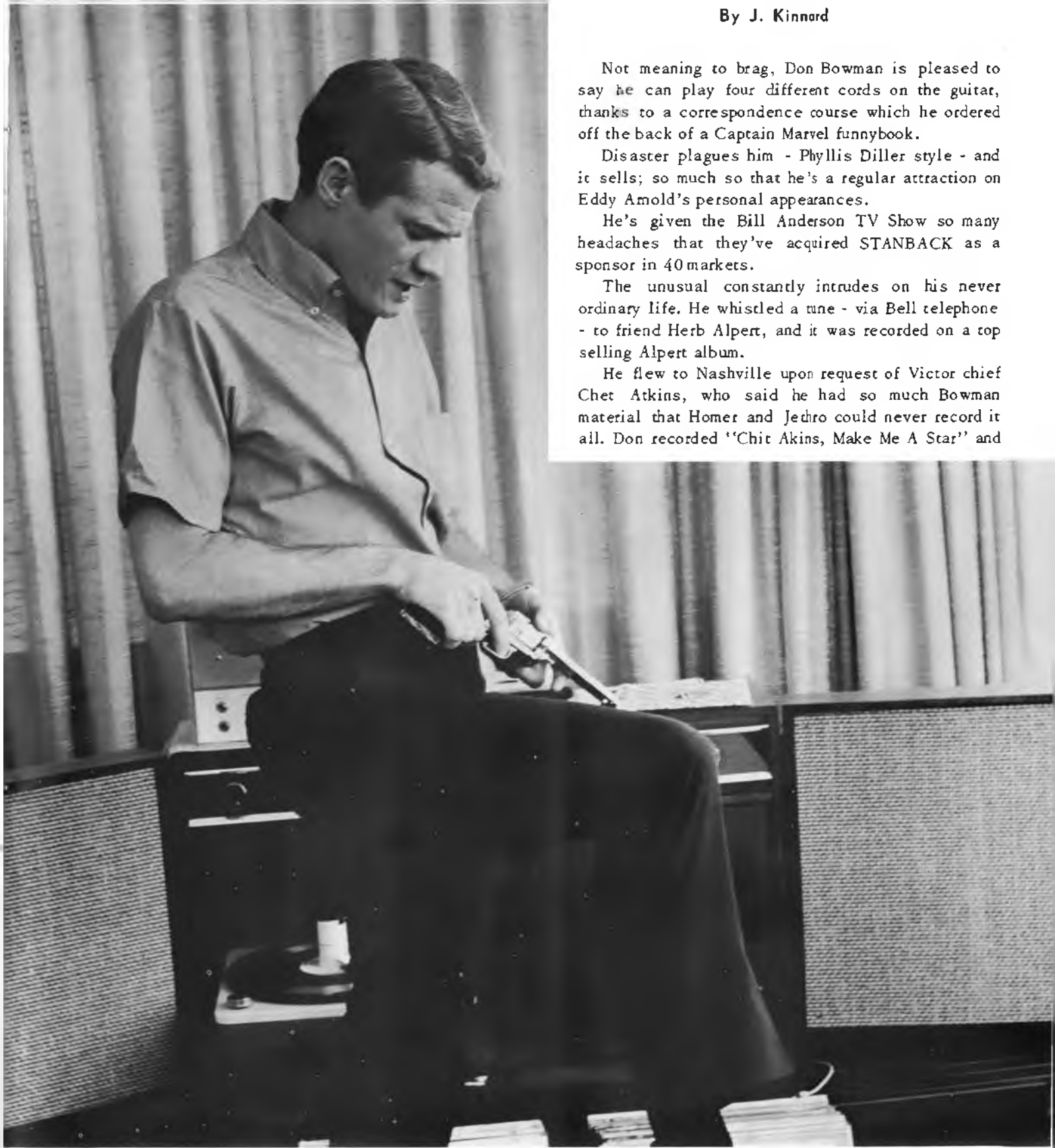
Not meaning to brag, Don Bowman is pleased to say he can play four different cords on the guitar, thanks to a correspondence course which he ordered off the back of a Captain Marvel funnybook.

Disaster plagues him - Phyllis Diller style - and it sells; so much so that he's a regular attraction on Eddy Arnold's personal appearances.

He's given the Bill Anderson TV Show so many headaches that they've acquired STANBACK as a sponsor in 40 markets.

The unusual constantly intrudes on his never ordinary life. He whistled a tune - via Bell telephone - to friend Herb Alpert, and it was recorded on a top selling Alpert album.

He flew to Nashville upon request of Victor chief Chet Atkins, who said he had so much Bowman material that Homer and Jedro could never record it all. Don recorded "Chit Atkins, Make Me A Star" and



## World's Worst Guitar Player



# Don Bowman

decided to make show business his career. His first feelings were that he was going to have to face a major problem . . . no talent and no breaks. Just when he thought he had landed the lead role in Superman, the producers found that he couldn't fly.

His latest movie, "Hillbillies In A Haunted House" broke attendance records when recently shown in Nashville. When told, Don simply replied that he was glad someone saw the convincing dive into an open grave which resulted in cracked vertebrae during filming.

With television appearances and another movie in the offing . . . most will agree that Don is by far the most promising young comedian in the world of Country Music.



*What do you mean, Chet, get serious and be funny???*

*Now, throw me back to her.*





*Johnny Wright (center) his wife Kitty Wells and close friend and long-time songwriting associate Jim Anglin gather to discuss Johnny's latest Decca release, "American Power". The tune, written by Anglin, is an unusually powerful music commentary on a subject most entertainers would chose to avoid rather than go on record with.*

A lot of points are matters of opinion and controversy in today's rapidly booming Country Music industry. Some of these argument-inciters are actually rather trivial in comparison to more constructive matters and at least one Country Music personalities is demonstrating that he's not afraid of controversy but he's selective of its subject matter.

Rather than swap fiery letters about what's Country or pop or who should be singing Country Music, Johnny Wright would much rather sing a song that will stir the public into thinking for the good of the nation. That's why he and Decca are firmly supporting the stand they took with the release of "American Power". Johnny and the song's writer, Jim Anglin, see the turmoil and destruction caused by aimless rioting and looting as a definite threat to the total American Way and they felt strongly inclined to speak out their feelings.

The history of the United States and of American Country Music is rich in the tradition of such songs, those that comment upon current social conditions. However, the opinion is prevalent among music business top brass that "American Power" will stand as not only this year's most controversial song but as a historical giant in the field of social comment.

Many parallel factors in regard to "American Power" are of interest almost equal to its powerful message. Long-time hit writer Jim Anglin is a brother of Johnny's late and legendary partner, Jack Anglin. Kitty Wells, who just happens to hold down the long-term position of being "Mrs. Johnny Wright", is the song's publisher and is responsible for a nice collection of Country Music legends herself.

The teamwork of this combination with A&R chief Owen Bradley has produced hits before so there's nothing glittery or glamorous about just "making a big splash" with a record to this bunch. Their big interest is in creating records that will help maintain the strength and public acceptance Country Music has won world-wide acclaim for . . . and it looks like they've done it again with "American Power".





Jimmy



"Every country song tells a story of human emotion and experience. This tends to keep me and all people connected with country music on a solid down to earth foundation."

So says Al Perry. Those of us that know Mr. Perry would expect him to say something like that. For this is his sincere philosophy of life and music. Al is a gentle man and a gentleman, with a sincere friendly attitude towards his fans and the ability, drive, and experience to become one of the greats of country music.

Here is a man who is a perfectionist in every phase of his life. He has never had an alcoholic drink or a cigarette and we believe he never will. His diet consists of health foods and he spends part of every day on the beach running and swimming at least two miles. The idea behind all this strenuous exercise is to be in the best possible physical and mental condition to fulfill his obligation as an entertainer. Al feels he owes it to his fans and the people that come to watch him perform to be always at his best. He practices perfectionism in his dress. He practices perfectionism in his music. In 18 years there has been only two days that he hasn't played his instrument. The urge for perfectionism extends even to the sound system that he designed and built. Using the same techniques used in recording studios the system delivers superb sound to anyone no matter where they might be sitting. Spending a cool \$10,000 dollars to create it, it stands as one of the best in the country.

Born in Overton, Texas, Al started playing the guitar and did his first radio show at the tender age of nine. He started steel guitar lessons when he was eleven, (the only formal musical education he has) and is six months accomplished over four years musical education. He taught guitar from age fourteen to twenty-three and at the age of twenty owned one of the largest guitar schools in the state of Texas.

Al sang professionally during his teens, but when he developed a vocal complex as his voice was changing he decided to give up the singing and devote his time and effort to the steel guitar. For the next 14 years he did not sing one song, but worked as a band and recording musician becoming known as one of the finest steel guitarists in the business.

During this time Al also worked for Fender Musical Instruments starting as one of their lowest paid employees and working up the management of the amplifier division. There he gained a working knowledge

of the guitars and amplifiers from a piece of wood through their sale in a retail outlet.

After time and a lot of thought Al decided to try to sing again. Naturally his first step was to prove to himself that he still could. To determine this he practiced in private . . . and I do mean in private. In a closet. Every day for six weeks, in a closet with a tape recorder. When the time came that he felt he was as good as he could be at the time, he put the recorder where his wife could find it, left her a note, and left the house while she listened. Being the perfectionist that he is, Al has never wanted anyone to hear him unless he was at his best, and this was no exception.

That was a little over three years ago and now after 18 years as a steel guitarist, he is just reaching his potential as an entertainer. His beautiful and brilliant wife Susie, who was concert pianist in her native Argentina, is now a devoted country music fan thanks to Al's enthusiasm and demonstration of the realness of it.

A part of the secret of Al's spiraling success is his friendliness and concern with each of his fans and extraordinary ability to remember names and faces. He knows the names and favorite songs of thousands of his fans. He really cares and it shows in everything he does. His hard work combined with his love for country music has made him, in just three years that he has been singing, made him the top steady country night club artist in Southern Calif., and recently led Al and his fine group the COUNTRYMEN to a long term contract at the Breakers Hotel in Long Beach.

In his constant search for perfection he recently spent nine weeks to record three songs, one of which is his latest release, the German Love Song . . . Ich Liebe Dich. On all of his records he uses THE COUNTRYMEN, then plays the balance of the instrumentation himself to get just the sound he hears in his mind.

If you appreciate a man who; has love and respect for his fellow man; is the utmost in musicianship; a top songwriter; a top recording arranger, producer, performer; a designer, builder or repair expert of musical instruments, a great bandleader; a man that keeps physically fit, dresses with finesse; a man that put together one of the finest sound systems in the country; and most of all enjoys performing for and visiting with his growing number of fans, then you would enjoy getting to know Al Perry

# *Entertainer Extraordinary*

# SMOKEY WARREN

## "Eastern King of Western Swing"

SMOKEY WARREN - Eastern King of them all, "jack-of-all-trades" in the Country and Western field, first saw daylight in Phoenix, Arizona. Even as a small boy, he displayed an avid love for music, Country style, of course. He first made his professional debut as "The Yodeling Cowboy" on a Phoenix radio station. The next years were hard-work years for Smokey, traveling along the West Coast making many appearances in clubs, theatres, and radio stations.

In the early 30's Smokey decided to try his luck in the New York area. Via radio stations, theatres and clubs, he worked his way East where he is now well established in the C & W field.

His unique presentation of Country and Western material, plus his versatility and showmanship has made Smokey a hit with radio, record, television and night club audiences.

Even with his strenuous schedule, Smokey still manages to find time to entertain at benefit shows for polio victims, Veteran's hospitals, etc.

Smokey made Country and Western music very popular on the East coast and is still going strong, bringing in big names in the Country and Western field for his C & W jamborees. Most of the local Western entertainers in the Metropolitan area were promoted on records, radio and television by Smokey, and many of the night club operators will always remember him for introducing Country and Western music in their establishments.

Some of his credits are - - -

Pee Wee King's T.V. show, Louisville, Kentucky. Appeared on C.B.S. - N.B.C. - A.B.C. Mutual T.V. and Radio Network Shows W.S.M. - Nashville, Tennessee - C.B.C. (Canada) network. Three consecutive

years with RKO Theatre Circuit. Only Western band to appear with the late Tommy Dorsey variety show throughout New England States and Canada.

First western band to appear on radio network "Death Valley Days" series.

Featured in Whiz Wham (off Broadway musical comedy).

Many parks and fairs throughout U.S. and Canada.

Appeared at such famous rooms in NYC as the Stork Club, Astor Hotel, Manhattan Center, Town Hall, Waldorf Astoria, Village Barn, Little Club, Iceland Restaurant on Broadway; in Washington, D.C. - Apex Theatre, Shoreham Hotel with T.V.'s Stony Burke (Jack Lord), Griffith Stadium, also Ambassador Hotel, Atlantic City, N.J., and the Roy Roger Rodeo, Madison Square Garden.

Three consecutive years on S.S. State of Pa. Show Boat up the Hudson.

Appeared with Jimmie Dean.

Eight consecutive years for military bases overseas plus eleven years class A clubs in Canada.

European tour of England, Denmark, France and Germany.

Owner of top C & W park, Verona Lake Ranch, Verona, Kentucky.

Producer of Garden State Jamboree T.V. and radio show which won the New Jersey State Fair Blue Ribbon Award for outstanding show of its type.



## NASHVILLE COMES TO NEW YORK Country Music Invades Manhattan

America's first country music nightclub will open on June 20th at the New Yorker Hotel at 34th Street and 8th Avenue. Called NASHVILLE, after the Tennessee home of the music form, it will be a 450 seat restaurant which promises to be the most elegant showplace for country music in the nation. Operating on a weekend basis, at least during the summer, the policy of the club will be to present the nation's top stars every week. Announcement of the opening of NASHVILLE was made jointly by New Yorker Hotel Manager Jack Galloway, and Lazar Emanuel, President of Nashville Productions, operators of the new club.

The new club will occupy the Terrace Room of the New Yorker, the elegant home of the once famous ice show nightclub. Resplendant with ornate drapes, a richly decorated balcony and carpented dining area, the room will be tastefully appointed with a country decor. "It will be the most lavish barn in the world," according to Galloway.

Following Hank Thompson and Company on subsequent weekends during the summer months will be outstanding attractions such as Flatt & Scruggs, Ferlin Huskey, Wanda Jackson and David Houston. "In the fall and winter months we hope to expand NASHVILLE and present such stars as Eddy Arnold, Roger Miller, Jimmy Dean and Buck Owens," Emanuel stated.

He went on to say, "there has been a need for a country music outlet of this type in New York for a long time. There are over a million fans in the area. Until now they have been able to see their favorite performers only occasionally, if and when the star was in the region for a one night stand." Emanuel is general Manager of WJRZ, the New Jersey Radio Station that has the largest country music audience in the United States.

In the past two years sales of country music records in New York have skyrocketed. Since WJRZ changed its programming to country music, it's audience has increased by 500%. Recently Buck Owens came to New York for a three-day concert tour and filled Carnegie Hall, the Brooklyn Academy of Music and Newark's Symphony Hall.

"NASHVILLE," concluded Galloway "will be on a par with any other major nightclub room in New York. It will give country music its deserved status right along side popular music, jazz, big bands, rock & roll and folk music."

Country-politan Lee Arnold of the WJRZ air-personality staff producer of the shows at the Club Nashville, and will act as Master of Ceremonies.

Music during dinner and for dancing will be provided by Columbia recording artist Ronnie Underwood and The Nashvillians. Personnel in addition to Ronnie on lead guitar will include Johnny Scott, rhythm guitar; Lou Weintraub, steel guitar, Speedy Shepard, fiddle and bass; and Don Vala on drums.

# PACKAGE OF PICTURES OF YOUR STARS

## 16 PICTURES 16



George Jones	Johnny Cash
Norma Jean	Wynn Stewart
Ray Price	Marion Worth
Melba Montgomery	Faron Young
Marty Robbins	Dottie West
Minnie Pearl	Gene Autry
Hank Snow	Margie Bowes
Sonny James	George Morgan

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# Colorado Country Music Festival



by MARK TYME

"I will never be able to thank everyone who made this year's festival the big success that it was. The artists who came thousands of miles, the local performers, DJ's who gave me encouragement . . . it just seems that everyone had a helping hand and I'm very grateful to all." With those words, Miss Gladys Hart, Director of the Colorado Country Music Festival, summed up her feelings concerning this year's affair.

Bobby Parrish, Florida recording artist and television personality, and I arrived in the city . . . the mile high city, that is . . . of Denver, after being on the road for over 2,000 miles, and we were immediately involved in this "Old Home Week In Colorado", celebration. Bobby took over the duties as official host and I as ass't talent co-ordinator for the various functions. It was a fast paced week of meetings, tapings, and plenty of chatting and entertaining. This was my fifth Festival and I felt that it was the best yet.

On June 5th, Gov. John A. Love, of Colorado, welcomed the official delegation to his private office, where he issued the proclamation making June 5-11th, Colorado Country Music Week. Miss Hart, in return, presented Gov. Love, with a plaque for his outstanding contributions to country music in Colorado. Gov. Love has always been a staunch supporter of the CMF and has co-operated to the fullest in all activities.

Held at the beautiful Four Seasons Club in Aurora, Colo., just outside Denver, the week found dozens of entertainers participating in the club's evening

entertainment. Working with Jim Peters, who furnished his band for the LP Album sessions and the video tapings, we lined up new and exciting talent from The Denver Area. Kenny Brent, The Prairie Sisters, Curt & Wanda Pitts, Dave Finn, Mary Beth and Glen Brookins, Leona Farler, Bill Presley, Ray McKay, Gloria Brenner, Little Camen Peters, Linda & Dave Crowley, Vicki Peters, The Ellis Brothers and Carol Christy, Sharron, Bergman, Yvonne Bach and numerous others, were on hand to entertain the large crowds that attended the evening shows.

Besides Bobby Parrish, other out-of-staters included Bobby Buttram, Belen, New Mexico; Don Foley, Cincinnati, Ohio; "Little" Vern Davis, Evansville, Wyoming; and the "Tigers" of Colorado, Jim & Lyn Stone of La Junta, Colo. These were just a few of the recording personalities that were on hand to assist the CMF in entertaining and other activities as well.

Besides entertaining each evening from the stage of the large ballroom, there also was an album session taped Wednesday evening, and a video taping Thursday evening. These were "firsts" this year and were under the direction of "Hoppy" Hatcher. Friday and Saturday shows were under the direction of Morrie Hamilton, featured entertainer of the Four Seasons. Bobby Austin of Apartment No. 9 fame, was in these two evenings as headliner.

Meetings were also on the heavy schedule, with Miss Leona Farler conducting the publishers and songwriters dinner and meeting. Miss Farley intro-

duced Curley Rhodes of Cederwood Music Publishing Co., Nashville, Tenn. who spoke on the problems of songwriters and answered numerous questions from the large gathering. Numerous DJ's were in attendance, including Bill Williams, KBRN Brighton, Colo., and Ralph Paul, KLAQ Radio, Denver, and others, who offered advice and joined in the various activities and functions during the week.

One of the highlights of this fast paced week, was the Awards Presentation on Saturday evening when Miss Hart awarded . . . on behalf of the CMF . . . nearly fifty plaques and special citations for their efforts in promoting the CMF and country music in general. Randy King and his fine band furnished the music for this affair. For their five years of assistance to CMF, Randy King, Jim Peters, Walter Alkire (owner of the Four Seasons), and yours truly, was presented beautiful plaques, featuring a small golden guitar, . . . Miss Hart was surprised with an antique "jug" . . . "The Jug Of Happiness" . . . from the cast, crew and management of "The Possum Holler Opry", inscribed with all the names of the entertainers of the Midwest's highest rated and longest running TV telecast . . . a roar of approval from the audience agreed with this presentation. TRIPLE T TALENT, Midwest personal management and booking firm, also surprised her with a special plaque for her outstanding contributions on behalf of country music.



Miss Hart presents Leonard Page and his family, with special citations for their outstanding contributions to the CMF.



Gov. John A. Love, signs official proclamation as Miss Gladys Hart, Director of the CMF, looks on.

As I type this brief story, numerous highlights stand out in my mind. We had the pleasure of meeting The Page Family of Oklahoma . . . comprising of Leonard Page, his three sons and daughter, who on one day's outing, entertained at the Four Seasons and at the Veterans Hospital for over ten hours. Three of the children are still not in their teens and their devotion to Country Music was something to marvel at. Meeting a family like the Pages (they travel during the summer in their own bus with all four children being honor students in school) one really begins to fully realize the great talent that lies across this country . . . talent that will carry country music to the top and keep it there.

Another highlight . . . one that came as no surprise to me . . . was the wholehearted assistance from everyone in making this Festival a success. For instance, ham radio operators, were always in attendance and constantly "broadcast" the news and activities throughout the nation . . . from one operator to another . . . and I was informed, this information was sent overseas as well. Again, you come to realize, why this affair is constantly a success, for it cannot fail with everyone pitching in and doing their full share.

As Bobby Parrish and I drove out of the Four Seasons parking lot, preparations for numerous meetings were already in progress, to organize next year's convention. Remember to mark your calendar for the second week in June, 1968, so you can make your plans to join me at Denver, for another get-together during the "Old Home Week In Colorado" . . . officially known as the Colorado Country Music Festival. I'll be looking for you there.

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# Be Sure To See...

## Bob Hill



Bob Hill and The Spring Valley Boys have in a relatively short period of time become one of the top country music groups in the Northeastern Section of New York State.

Bob Hill originally of Hartford, Conn. and presently making his home in Charlton, N.Y. has always been a singer of good country songs, but not until he met up with the Spring Valley Boys in Feb. 1965, did his talents start to blossom.

The Spring Valley Boys are made up of Johnny Beau of Saratoga Springs, N.Y. a top notch lead guitar player; Sonny Beau, his brother, also of Saratoga Springs, N.Y. on bass guitar.

Among the many accomplishments that Bob Hill and The Spring Valley Boys have achieved are a successful TV show on WBJA in Binghamton, N.Y. They have been heard on live radio broadcasts many times from radio station WEEE and are very much liked by the many country music fans in the Albany, N.Y. area.

They have been chosen many times to back up some of the top wheeling Jamboree stars when appearing on TV or night club bookings in their area.

Playing many of the Albany, N.Y. area country music night clubs, the group has also appeared at The Garden House and The Coral Room, two of New Jersey's finer night clubs. Their latest accomplishment has been the recent release of their first record of "Echoing Hills" and "All That Glitters Isn't Gold" on the Pyramid label.

## Miss Betty Bee

MISS BETTY BEE making her recording entry in the Country Music field on VOKES label is thrilled to be included as a country music artist. She sincerely hopes that she will become one of Country Music's favorite girl artists. She has sincere faith in her Maker and her many friends that she will be among the top recording stars of today.

BETTY BEE has been singing since she was able to talk. At the tender age of eight she sang and strummed her mandolin and together with her sister, Lorna, who played the guitar, they conducted a regular Saturday morning program on radio station WCED, DuBois, station sponsored a Jamboree for all participating talent. In her teens, she appeared on a special show with her other sister, Velma, on radio station WDAD, Indiana, Pennsylvania. She taught herself to play the guitar at an early age.

At the present time, she is appearing about at the "Griltz" at Verona, Pa. with Howard Vokes and his "Country Boys", and regularly with Skip Summer-ville and the "Blue Sky Mountaineers" at the South Side Sportsmen's Park, plus various special shows.







# WHERE THE STARS ARE SHINING

Artists wishing to be listed in "Where The Stars Are Shining" should have their itinerary for the next month in C.M.L.'S offices by the first of the preceding month (i.e.: June schedule by May first) Country Music Life cannot be responsible for inaccuracies in itineraries.

## AUGUST

### BILL ANDERSON & THE PO' BOYS

MADISON, WISCONSIN	4
OPRY	5
WARRENTON, VA.	6
CHATTANOOGA, TENN.	19
SALEM, OHIO	20
JOHNSON CITY, TENN.	22
PETOSKY, MICH.	25
DEFIANCE, OHIO	26
MECHANICSBURG, PA.	27

### ERNE ASHWORTH

MEDFORD, WISC.	13
CARMI, ILLINOIS	15
FARGO, N. DAK.	18
FARGO, N. DAK.	19
WILLINGTON, OHIO	22
MONTICELLO, IOWA	25

### CARL & PEARL BUTLER

NEOIA, W. VA.	2
BOONVILLE, N.Y.	4
GALLIPOLIS, OHIO	5
MERCHANICSBURG, PA.	6
HILLSBORO, OHIO	9
TERRE HAUTE, IND.	10
CROTON, OHIO	11
CHEBOYGAN, MICH.	16
NEW ULM, MINN.	18
COLUMBUS, OHIO	20
LOUISVILLE, KY.	21
SEDALIA, MO.	22
RANDOLPH, OHIO	25
DUQUOIN, ILLINOIS	26

### ARCHIE CAMPBELL

ATLANTA, GA.	5
SPRINGFIELD, ILL.	12
SPRINGFIELD, VA.	26

### LITTLE JIMMY DICKENS

NEOLA, W. VA.	2
CLEARFIELD, PA.	3
BOONVILLE, N.Y.	4
GALLIPOLIS, OHIO	5
DICKERSON, MD.	6
QUINCY, MASS.	7
TERRE HAUTE, IND.	10
CROTON, OHIO	11
NEW TRIPOLI, PA.	12
MECHANICSBURG, PA.	13
CHEBOYGAN, MICH.	16
NEW ULM, MINN.	18
COLUMBUS, OHIO	20
LOUISVILLE, KY.	21
SEDALIA, MO.	22
RANDOLPH, OHIO	25
DUQUOIN, ILL.	26
WARRENSBURG, MO.	27

### DUKE OF PADUCAH

RED DEER, ALBERTA	1
RED DEER, ALBERTA	2
ATCHINSON, KAN.	5
SPRINGFIELD, COLO.	10
BURLINGTON, COLO.	12
VALENTINE, NEB.	20
PINE RIVER, MINN.	23
SYLVAN GROVE, KAN.	24
CALEDONIA, MINN.	26

### VERNON GLEN

ROCKFORD, ILL.	2
ROCKFORD, ILL.	4 & 5
JANESVILLE, WISC.	6
ROCKFORD, ILL.	9
ROCKFORD, ILL.	11 & 12
JANESVILLE, WISC.	13
ROCKFORD, ILL.	16
ROCKFORD, ILL.	18 & 19
JANESVILLE, WISC.	20
ROCKFORD, ILL.	23
ROCKFORD, ILL.	25 & 26
JANESVILLE, WISC.	27
ROCKFORD, ILL.	30

### HOMESTEADERS

HARRISON, MICH.	1
LINCOLN, ILL.	4
MONROE, MICH.	11
ONSTED, MICH.	13
SPRINGFIELD, OHIO	18
FRANKFORT, N.Y.	19

### JOHNNY WRIGHT - KITTIE WELLS

MCCOOK, NEB.	2
ST. FRANCIS, KAN.	3
WORTHINGTON, MINN.	6
ST. PETER, MINN.	12
COFFEYVILLE, KAN.	15
STERLING, COLO.	16
FAIRMOUNT, MINN.	19
JACKSON, MINN.	21
BROKEN BOW, NEB.	23
CLAY CENTER, NEB.	26
MARSHALL, MINN.	27

### WAYLON JENNINGS

MERRILL, WISC.	2
EAST MOLINE, ILL.	3
FOND DU LAC, WISC.	5
PHOENIX, ARIZ.	8
PHOENIX, ARIZ.	9
PHOENIX, ARIZ.	10 - 14
PRINCETON, IND.	17
CHICAGO, ILL.	19
ONSTED, MICH.	20
KNOXVILLE, TENN.	26

### GRANDPA JONES

MAUMEE, OHIO	6
MILWAUKEE, WISC.	11
ONSTED, MICH.	20
MCCONNELLSBURG, PA.	23

### WADE JACKSON

ALBERTA LEA, MINN.	3
WASEKA, MINN.	6
YUMA, COLO.	8
OSBORNE, KAN.	9
SPRINGFIELD, COLO.	10
BURLINGTON, COLO.	12
KIMBALL, NEB.	15
STERLING, COLO.	16
PIERCE, NEB.	18
VALENTINE, NEB.	20
WINDOM, MINN.	22
PINE RIVER, MINN.	23
SYLVAN GROVE, KAN.	24
PAOLA, KAN.	25
CALEDONIA, MINN.	26

### GEORGE MORGAN

GREENFIELD, LA.	1
BEAVER CITY, NEB.	3
KIRKSVILLE, MO.	4
FRANKLIN, NEB.	6
IDA GROVE, LA.	7
MISSOURI VALLEY, LA.	11
BURLINGTON, KAN.	26
BLOOMFIELD, NEB.	27

### MINNIE PEARL

WATERTOWN, N.Y.	1
MAUMEE, OHIO	3
CADILLAC, MICH.	4
IDA GROVE, LA.	7
BURWELL, NEB.	10
MONROE, MICH.	11
SCHEAFFERTOWN, PA.	12
SPRINGFIELD, OHIO	18
JACKSON, MINN.	21
BATESVILLE, ARK.	25

### WEBB PIERCE

NEW ORLEANS, LA.	5
EAST PATTERSON, N.J.	19
REEDS FERRY, N.H.	20

### CARL SMITH

LAKEWOOD, N.J.	3
TRENTON, N.J.	4
RICHMOND, VA.	5
MILWAUKEE, WISC.	11
CHICAGO, ILL.	12
ONSTED, MICH.	13
FARGO, N. DAK.	18 & 19
LOUISVILLE, KY.	21
KNOXVILLE, TENN.	26
COLUMBUS, OHIO	27

### HANK SNOW

OLD FORGE, N.Y.	1
WATERTOWN, N.Y.	2
MAUMEE, OHIO	3
CHARLOTTE, MICH.	18
SHELBOURNE, ONT.	19
SHELBOURNE, ONT.	20
SEDALIA, MO.	22
MT. PLEASANT, MICH.	25
HAMILTON, ONTARIO	26
WILLIAMSPORT, PA.	27

### DOLORES SMILEY

CHIPPEWA FALLS, WISC.	1 & 2
HOLLAND, MICH.	5
MONROE, MICH.	11
ANGOLA, IND.	13

### RED SOVINE

RED DEER, ALBERTA	1
RED DEER, ALBERTA	2
ALBERT LEA, MINN.	3
ATCHINSON, KAN.	5
WASKA, MINN.	6
YUMA, COLO.	8
WEATRIDGE, COLO.	9
SPRINGFIELD, COLO.	10
BURLINGTON, COLO.	12
STERLING, COLO.	16
VALENTINE, NEB.	20

### RED SOVINE CON'T

PINE RIVER, MINN.	23
SYLVAN GROVE, KAN.	24
CALEDONIA, MINN.	26

### BOBBI STAFF

HARRISON, MICH.	1
CORYDON, IND.	2
LINCOLN, ILL.	4
MILWAUKEE, WISC.	11
ANTIGO, WISC.	12
ANGOLA, IND.	13
PRINCETON, IND.	17
MONTICELLO, IOWA	25

### MERLE TRAVIS

FRANKLIN, OHIO	6
MEDFORD, WISC.	13
CARMI, ILLINOIS	15
FARGO, N. DAK.	18 & 19
WELLINGTON, OHIO	22
LEXINGTON, KY.	25
MOREHEAD, KY.	26

### JUSTIN TUBB

HARRISON, MICH.	1
CORYDON, IND.	2
TORONTO, ONT., CAN.	14 - 19

### PORTER WAGONER

CORYDON, IND.	4
GUELPH, ONT.	8
BAY CITY, MICH.	9
CHILLICOTHE, OHIO	11
PT. PLEASANT, W. VA.	12
FRANKLIN, OHIO	13
PRINCETON, IND.	18
WEST PLAINS, MO.	19
LOUISVILLE, KY.	21
WELLINGTON, OHIO	22
MONTICELLO, IOWA	25
DUQUOIN, ILL.	27
MAUSHFIELD, WISC.	31

### WILLIS BROTHERS

CORYDON, IND.	2
PT. PLEASANT, W. VA.	16
ABBOTTSTOWN, PA.	25
RICHMOND, VA.	26

### DOTTIE WEST

LAKEWOOD, N.J.	3
E. PATTERSON, N.J.	4
RICHMOND, VA.	5
MILWAUKEE, WISC.	11
MEDFORD, WISC.	13
CARMI, ILL.	15
FARGO, N. DAK.	18 - 19
WELLINGTON, OHIO	22
ABBOTTSTOWN, PA.	23
KNOXVILLE, TENN.	26
NASHVILLE, TENN.	28-31

### FARON YOUNG

MILWAUKEE, WISC.	11
ANTIGO, WISC.	12
ANGOLA, IND.	13
FARGO, N. DAK.	18-19
BATH, N.Y.	27
MALONE, N.Y.	24-25
RANDOLPH, OHIO	26
DUQUOIN, ILL.	27



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