

NOVEMBER 1967

60c

COUNTRY MUSIC LIFE

- BILL ANDERSON
- JOHNNY BOND
- KAY ADAMS
- COUNTRY MUSIC
AT DISNEYLAND

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Country Music Life

NOVEMBER 1967

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**Next
Month
In**

**COUNTRY
MUSIC
LIFE**

**The Dillards Bonnie Guitar
LIFELINE - Bill Monroe**

and many other exciting stories, news and articles in addition to our regular columns and other departments, such as the Fan Club Guide, and Where the Stars are Shining.



Dear Editor, Mr. Harris,

As I dearly love your Country Music Life, I'm sending in a renewal for another year as I don't want to miss a single copy.

Just a reminder so perhaps you might pay tribute to a precious memory. It can be sung to the tune of Love's Old Sweet Song.

Jim Reeves - Love's Old Sweet Song

How well we recall the days of yesteryear.
There was a singer we all held so dear.
Although he is gone, his memory lives on,
His laughter is echoed in an old sweet song.
And in the dusk where falls the firelight gleam
Softly he weaves himself into our dreams.

CHORUS: Your sweet songs at twilight, when the
Lights are low,
Our beloved Jim Reeves, we all miss you so.
Though our hearts be weary, sad the day and long,
You will live forever in love's old song,
In love's old sweet song.

Even today we hear his voice of yore,
Deep in our hearts it dwells forevermore;
Footsteps may falter, weary grow the way,
Still we can hear it at the close of day.
So to the end when life's dim shadows fall,
Jim Reeves will be the sweetest sound of all.

CHORUS: -

Beatrice Johnson
Toledo, Ohio 43613

That's very pretty. We here at CML share your interest in Gentleman Jim Reeves. -JH.

Dear Mr. Harris,

Thank you. My mother received her August issue of Country Music Life today and was so happy. Hope now she'll get the September issue with the story of one of her very favorites Johnny Cash, and also every issue there after. She is a real country music fan and enjoys the magazine so much again thanks. And keep up the good work. I like Roy Clark myself and enjoyed the story of him very much. Also thanks for putting in about the death of beloved Lonzo.

Sincerely,
Barbara Huff
Chillicothe, Mo. 64601

Many thanks for the kind words and we hope your mother enjoys her magazines. -JH.

Dear Frank:

Congratulations on your editorial in the August issue. I agree 100%. The fact that "pop" artists the world over are rushing to the recording studios to do country songs is the HIGHEST professional compliment our industry could receive! And how better to spread the sound, the honest sincerity and beauty of country music than to have it brought to the attention of the followers of ALL musical "styles" and "tastes"!

Country music is NOT just "presentation". Country music is a style and an attitude of WRITING, too. And good country songs are still good country songs no matter whether done by a banjo soloist or the Boston Pops Orchestra!

If it were not for the continuing "pop" use of country songs, we'd have many millions LESS fans of country music today than we actually do!

Your magazine is the finest in its field. Keep up the great work!

Sincerely yours,
Quentin W. Welty
Manager, WWST & WWST - FM
Pres., "B-W Music, Inc."
Wooster, Ohio 44691



Jim Harris

The number 2 is a very significant number in our society. Man and Woman, Girl and Boy. Two heads are better than one and everybody knows it takes two to tango.

This is Country Music Life's 2nd birthday. Our "baby" is 2 years old this month and to say that we are pleased with our accomplishment would be bragging . . . so that's what we will do.

Looking at a complete set of COUNTRY MUSIC LIFE from No. 1 to the present one can see a real picture of growth. We have used the trial and error method to see what our readers wanted and what they didn't want. Invariably some articles got dropped and new ones appeared as you the readers, via the mail, let us know what you wanted a country music magazine to feature. We have some real exciting ideas that we are going to put into effect in the coming year.

Our monthly Country Music Life-Line is one of the new features that we are happy to say has become very popular. With this issue we inaugurate a new monthly feature we call "Backstage". It is a feature about the very important people in the business behind the scenes. We have plans to add Japan and Europe to our list of monthly columns. These are just a few of the plans we are nursing to continue our constant effort to up-grade the quality of COUNTRY MUSIC LIFE and further Country Music.

WHAT CAN WE SAY?

At this point we here at the editorial offices in California, and I am sure I can speak for our many representatives scattered all over the world, want to go on record and thank all the people that have helped make COUNTRY MUSIC LIFE the success that it is. I personally have met many people since I became involved and I want to express my thanks for the hospitality and the enthusiasm for our magazine.

EDITORIAL CONTENT

We get letters occasionally accusing us of showing favoritism towards some artists and organiza-

THE GOSPEL TRAIL

By Marty Deacon

Heart Warming Records issued the largest group of new releases for any month of its history, during September. The fourteen new issues show Heart Warming's extensive coverage of the diverse gospel-sacred-inspirational market.

These releases featured albums by, The New Folk; Bob Newkirk; Speer Family; The Kingsmen; The Imperials; The Prophets; The Statesmen; The Oak Ridge Boys; The Sego Bros. & Naomi; Buddy Starcher; Rosie Rozell; Wally Brown; Henry & Hazel Slaughter; and The Swedish Gospel Singers.

Heart Warmings release schedule for October included new albums by, The Singing Rambos; Lowell Leisner; Eddy Nicholson; Sue Cox Cole; Doug Oldham; and The Sego Brothers and Naomi. Without a doubt, this label is bringing to your home, some of the finest gospel music in the world.

The name of Buddy Starcher achieved national prominence in 1966 with a, now historic, record which received for him a Grammy nomination . . . "History Repeats Itself". Buddy Starcher is an interesting character in the field of country music . . . a celebrated performer, a fine producer, an award winning radio TV personality, as well as a manager. His latest album on Heart Warming, was produced by Chuck Glaser and Bob McKenzie. It presents Buddy Starcher in a role that has won him thousands of friends through his radio programs, TV shows and personal appearances across the country . . . the inspirational touch of Buddy Starcher.

PROFILES

Henry Slaughter, popular gospel pianist-composer-arranger, is one of the most beloved figures in gospel music circles around the land. His latest on Heart Warming, "We've Come This Far By Faith", features Henry and his charming wife, Hazel Slaughter, with the title song reflecting the keynote of their life together.

Henry first gained national recognition in the gospel field in 1958, when he joined the famed Weatherford Quartet and became a part of the radio-TV crusade outreach of one of the largest churches in the country, Rex Hubbard's Cathedral of Tomorrow in Akron, Ohio. In 1962, Henry was appointed music director of the Cathedral. In 1964, after five years with the Weatherfords and the Cathedral of Tomorrow, Henry and Hazel left to try to build a dream . . . a dream shared by five men and, of course, their families . . . Jake Hess, Armond Morales, Sherrill Nielsen, Gary McSpadden, and Henry Slaughter . . . to build a clean, positive, exciting new sound in gospel music . . . The Imperials. The national suc-



TEN TOP TUNES

1
2
3
4
5
6
7
8
9
10

TURN THE WORLD AROUND

Eddy Arnold

I DON'T WANNA PLAY HOUSE

Tammy Wynette

BRANDED MAN

Merle Haggard

YOU MEAN ALL THE WORLD

David Houston

WHAT DOES IT TAKE

Skeeter Davis

DOES MY RING HURT
YOUR FINGER

Charlie Pride

THE CHOKIN' KIND

Waylon Jennings

I'M STILL NOT OVER YOU

Ray Price

GOODBYE WHEELING

Mel Tillis

'CAUSE I HAVE YOU

Wynn Stewart

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Top 10 Around The "Country"

NORTH

1. Goodbye Wheeling (Mel Tillis)
2. Fool, Fool, Fool (Webb Pierce)
3. No One's Gonna Hurt You Anymore (Bill Anderson)
4. I Don't Wanna Play House (Tammy Wynette)
5. All My Love (Don Gibson)
6. Turn The World Around (Eddy Arnold)
7. Ninety Days (Jimmy Dean)
8. A Workingman's Prayer (Tex Ritter)
9. Does My Ring Hurt Your Finger (Charlie Pride)
10. The Chokin' Kind (Waylon Jennings)

WEST

1. I Don't Wanna Play House (Tammy Wynette)
2. Woman In Love (B. Guitar)
3. 'Cause I Love You (W. Stewart)
4. Turn The World Around (E. Arnold)
5. Love Of Common People/Chokin' Kind (W. Jennings)
6. Fool, Fool, Fool (W. Pierce)
7. Hangin' On (Gosdin Bros.)
8. What Kind Of A Girl (L. Lynn)
9. Like A Fool (D. West)
10. Laura (L. Ashley)

EAST

1. My Elusive Dream (D. Houston - T. Wynette)
2. Your Tender Loving Care (Buck Owens)
3. Branded Man (Merle Haggard)
4. How Long Will It Take (Warner Mack)
5. Laura (Leon Ashley)
6. Break My Mind (G. Hamilton, IV)
7. I'll Never Find Another You (Sonny James)
8. Long Legged Guitar Pickin' Man (J. Cash- J. Carter)
9. I'm Still Not Over You (Ray Price)
10. What Does It Take (Skeeter Davis)

SOUTH

1. Don't Wanna Play House (Tammy Wynette)
2. You Mean All The World (David Houston)
3. What Kind Of A Girl (Loretta Lynn)
4. She's Looking Good (Stan Hitchcock)
5. Branded Man (Merle Haggard)
6. What Does It Take (Skeeter Davis)
7. Chokin' Kind (Waylon Jennings)
8. Still Not Over You (Ray Price)
9. Turn The World Around (Eddy Arnold)
10. Elusive Dreams (Houston/Wynette)

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

NOTES



By Jim Harris

I looked up my horoscope last night and all they had for Scorpio was a blank page. Looks like a great month.

Of course the big news here this month is Eddy Arnold appearing at the world famous Coconut Grove in the Ambassador Hotel. To the best of my knowledge this is the first time that a country music entertainer has appeared at the famed establishment. I really can't say too much about it at this point, because of the up-coming convention in Nashville we have to put CML to bed a little earlier this month in order to ship some to Nashville for the disc jockey convention. However it should be one of the high points of country entertainment here in southern California. Eddy is un-questionably one of the greatest entertainers ever in our business and any chance you have to see him perform, should be followed up without further consideration. You'll enjoy it. Take my word for it.

By the time you read this the second KGBS dance and show at the Hollywood Palladium will be history. The last one was such a smash success the Giant 1020 has planned another for October 6th and it is going to be a lulu. Headlining again is the great Glen Campbell. Glen did such a terrific job at the last show that it just wouldn't be the same without him. On the program with him will be Mary Taylor, Sonny Curtis and direct from the Lawrence Welk show, Lynn Anderson.

The monthly meeting of the Academy of Country & Western Music was highlighted by entertainment by none other than Chill Wills. Chill gave a recitation about Will Rogers while Academy Veep Johnny Bond sat back and casually strummed the guitar. Chill's gravelly voice coupled with the guitar made for one of the most beautiful recitations that I have ever heard. By the way, if you are a member of the Academy, try to make every effort to attend every meeting.

Al Perry has started operating a recording studio in Long Beach. Al is a master at the art of recording and he is shooting for the magic Nashville sound.

To me, one of the most fantastically entertaining groups in the world of country music just finished a very successful stand at Ledbetters out in Westwood. Their names are Dean, Doug, Mitch, and Rodney and

NOTES



By Larry Briel

It hardly seems possible that a whole year has passed since I joined the staff of COUNTRY MUSIC LIFE, and wrote my first column. The past twelve months have been a highly satisfying time for me, being associated with a well produced, quality magazine like CML, a publication which has proved time and time again to be of great service to the entire field of Country Music! I have heard from such a vast number of people, and made so many new friends during the year. The response to my writings has been beyond my expectations, for this I'm humbly grateful!

Also this month, COUNTRY MUSIC LIFE is celebrating it's second BIG birthday! The success CML has had in the past two years, and will have in the future, is due to YOU, the loyal readers and subscribers, and the many advertisers who find CML can do the sales job for them. We expect to be around for a long time to come, so spread the word about us around. It is our desire to make COUNTRY MUSIC LIFE available to everyone interested in our wonderful world of Country Music!

The latest C/M Spectacular has just completed it's scheduled appearances in the Pacific Northwest. Starred on the stage shows were Hank Thompson and His Brazos Valley Boys, Wanda Jackson and Her Party Timers, Webb Pierce, and LeRoy Van Dyke with his unit. The Spectacular drew excellent attendance, and good reaction from audiences at all locations it played. Both Thompson and his band, and Wanda Jackson and her combo, in addition to the stage shows, worked some dance dates in the region.

Jimmy Wakely and his Group have been performing in this area, over the last several days, being booked for a return tour after their visit here during the past winter. Jimmy's new release out on Shasta Records is "Lonesome Guitar Man".

Some months ago, I mentioned the fact that Jack Broadwell, who has recorded on small labels in Western Washington, was to have a new release out on Dot Records, produced in Nashville by George Richey. Well, after a delay of four months, the waxing finally came out - - and it certainly was worth waiting for. The top side is titled "At the Grand

Midwest

NOTES



Mary Ann
Cooper

Nashville

NOTES



By
Paul and Ruth Charon

From all reports I have heard, the first annual MICHIGAN COUNTRY MUSIC CONVENTION held in September, went over just great. Perhaps more states will follow this trend of giving area talent a chance to show what they can do, in healthy competition on stage with other talented people from the same state. Beautiful FRONTIER CITY located at Onsted, Michigan, was the perfect site for a two-day event such as this. I understand that some awards were given including a special one to KAY CULBERT of Saginaw for her outstanding contributions to the promotion of country music over the years. This award was presented on behalf of the Michigan Supplement of the Music City News.

We have a lot of wonderful friends and C&W promoters in that northern state, including the biggest Claude Gray-Johnny Cash fan you could hope to find, MABLE SAMLAND. The people like Mable and Kay (and oh so many others I hope won't feel slighted . . . due to lack of space) who do so much for C&W Music all simply because they want to. NOT for money, certainly deserve public recognition in pages of papers and magazines like Country Music Life, and we'll always do our best to give credit to them when possible.

Milwaukee hasn't had their usual amount of big C&W shows lately, but via the "grapevine" we hear that MURRIER FILAR will soon be active in the booking end of the business again, along with JEANNETTE ROSS and MARY ANN KUTASI. Much, much luck gals!! Murriel is currently deejaying with WTOS in Milwaukee, Wisconsin, a full-time C&W.

We'll guess what . . . that radio station we told you a few months ago just didn't want any country music at all, W I R E in Indianapolis, is now ALL "country"! The big switch-over occurred October 1st.

MARVE HOERNER called a couple times lately and if his artist BOBBY PARRISH is as fantastic as Marve keeps telling everyone, look for great things from the talented Bobby of POSSUM HOLLER R.F.D. (Quincy, Ill. color TV show).

My home town finally has some country music! WSOY-FM Decatur. The wattage is small, but covers a metropolitan area and we think it's doing a great job bringing back C&W to a half-dead city (as far as

Continued on Page 36

It's WSM Festival and D.J. Convention time once again in Nashville. All residents will know for sure that Country Music is a really big business. The growth has been so fantastic that it is self evident last years' registration of some 4,000 will be heavily topped, by a staggering amount.

Last year because of the crowds, I missed 'meeting up with' many of my old friends, D.J.'s, Fan Club members and other CML readers. The main reason was that so many activities had been added to the roster, that some hours 3 and 4 events were occurring simultaneously. Frank Harris, Peggy Steelman, Tammy Wynette, Don Chapel, Paul and I were busy seeing that everyone possible received their complimentary copies of Country Music Life. Ambassador Films were filming the movie "TRACK OF THUNDER" at the Speedway; Alice Joy and Neil Merritt cut their first record for the Boone label, and so on. Attending these and fourscore more doings', I missed some of you all. So this year look us up, somehow. This is the most nostalgic occasion of the entire year, for us. This Convention marks our 7th in attendance, since moving to Music City U.S.A. The friends and memories made here equal none we have known!

According to an article on the Business page of the Nashville paper this year the Andrew Jackson Hotel will be torn down, as it is in the path of an urban renewal project. That location will become a legend in the hearts of Convention goers. Here's hoping there is some way to save the gigantic Country Music story wall murals, which Thurston Moore had painted on the mezzanine.

HAPPY NEWS . . . reprint from the "TULSA DAILY WORLD" . . . Friday, September 22, 1967 . . . "Norma Jean, 'Jody' Taylor, Obtain Marriage License" . . . Oklahoma City (AP) - Country music star Norma Jean and Harold D. (Jody) Taylor, furniture dealer and country singer, have obtained a marriage license in Oklahoma City. The couple plans to be married Sunday night in a private ceremony at the Oklahoma City home of recording star Wanda Jackson, Taylor said. Norma Jean is the daughter of Mr. and Mrs. George Beasler, Oklahoma City. She has been the featured girl singer with the Porter

Continued on Page 36

COLLIE'S CORNER



by **Biff Collie**

This is the week that's anticipated all the other fifty-one! This is Convention week in Music City and people from all over the globe converge on Nashville, Tennessee for the birthday celebration of the world renown Grand Ole Opry. Forty odd years ago when GEORGE D. HAY introduced UNCLE JIMMY THOMPSON in the absence of a scheduled Grand Opra program on WSM, I wonder if, in his wildest dreams, he could have possibly imagined the ultimate giant he had created. This week, the hallowed halls of the Grand Ole Opry House on Church Street will echo the voices of the thousands of performers who've trod across it's stage to indelibly carve their names in musical history. OTT DEVINE, one of the earliest announcers of the Saturday night epic, this week has the incomprehensible task of gracefully arranging the backstage production schedule to accomodate the hundreds of visitors and stars alike who will confront a jammed packed Opry House audience. Ott will remember many moments that have made history on that old stage, and may drift off to that night when a young curly headed fiddler first stepped on stage and sung "Wabash Cannonball" or a North Carolina school teacher for the first time stepped mikeside and said, "Howdee!" Minnie Pearl reminisces of the early days when ROY ACUFF became perhaps the first Opry star to be a property owner. He paid \$13,000 for his first Nashville home. Today a lot alone on Music Roy may sell for \$50,000! In 1967, the citizens of Nashville are completely aware of the importance of Country Music as an economic factor in their community, and they are also aware of the tremendous importance our music has become in relation to the cultural standing of this mid-south city. The Nashville Symphony paid tribute to CHET ATKINS recently as did ARTHUR DEIDLER, CONDUCTOR of the famous Boston Symphony Orchestra. Boy, that's bringing Country Music to town, isn't it?

Every major record company is now represented with offices and executives in the city. Yes, Country Music has come to town!

West Coast Country is headed for the Opry's birthday party. More than 200 Country Music trades-

Continued on Page 38

Canadian NOTES

By IRENE BEELER

The Ferlin Husky Show that toured Western Canada in September was a tremendous success with many places sold out in advance. On the show was Waylon Jennings, Hank Snow, and Ferlin and of course his shadow Simon Crum; as well as their respective bands. This was Waylon Jennings first trip to Western Canada, and he was an outstanding success; everybody loved him. This was part of Hank Snow's Centennial Tour. Hank being originally a Canadian decided to help celebrate Canada's 100th Birthday in this way. From here Hank went to the Maritimes. Ferlin was great as always and Simon was funnier than ever.

Speaking of Hank Snow; if you would like to see Hank on T.V. every week for a half hour, please write to: CBC TV, Toronto, Ontario. Hank was telling me, and he also said on stage, that the prospects for such a show were very good and if enough people wanted it the CBC would most probably put in on the network. The two Kraft Hank Snow Specials last year brought in more mail than any other show on the CBC, which I think proves that Country music fans are the greatest people in the world.

Tours in Western Canada up to Christmas-time are: In October - The Buck Owens Show featuring Buck and The Buckaroos, Rose Maddox, Tommy Collins, Dick Curless, Wynn Stewart and a few more artists. At the end of October will be the entire cast in the Tommy Hunter TV Show. In November will be Faron Young, Bill Anderson, and Charlie Pride on one show.

Going East; scheduled at the Horseshoe Tavern in Toronto is: Oct. 2 thru 7 is Dave Dudley; Oct. 9 thru 14 is Billy Walker; Oct. 16 thru 21 is Dianne Leigh; Oct. 23 thru 28 is the Country Music Spectacular with The Stoneman Family; Oct. 30 thru Nov. 4 is Bobbi Staff. The Canadian Sweethearts, Lucille Starr and Bob Reagan did a two week stand at the Horseshoe in Sept. They were also recent guests on Carl Smith's "Country Music Hall".

Lovely Myrna Lorrie is busy making personal appearances in Eastern Canada. She was recently a guest on the Don Messer Jubilee TV Show for two weeks. "Carl Smith's Country Music Hall" TV Show began its new season in Sept. with guests Connie Smith, Roy Clark, The Canadian Sweethearts, and a Canadian boy, Bob Fuller from Montreal. Bob was originally from the West, and now has a Bluegrass band in Montreal where he works regularly at the Blue Angel. He also heads the "Oldtime Country Music Club of Canada". This is an excellent club for anyone sincerely interested in oldtime Country music and for anyone interested in locating old

Continued on Page 45

Welcome To Nashville

FROM

DICK HEARD ARTISTS

JOHNNY \$
DOLLAR

VAN
TREVOR

KENNY
STARR

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LANCE

ROGAR
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BETTER
WATCH
THIS
ONE



"A Woman's Point of View"

BY JANET MCBRIDE LONGHORN #582

Produced by

LLOYD GREEN
& DEWEY GROOM

Bookings

BOB NEAL AGENCY
809 18th Ave. So.
Nashville, Tenn.

NEWS NEWS NEWS



Country Comedian and Actor ROD HARRIS is to undergo spinal test and possible surgery as results of an accident to his lower back region 16 months ago; forcing him to cancel all dates and engagements for the month of October and possibly the next three months depending on test results. Rod is well known for his country humor and broad smile throughout the great Northeast.

After a summer filled with fair dates and one-nighters, KATHY DEE is back on the C/W club trail again, playing the "Golden Nugger" in Sudbury, Ontario the last week in September, and the "Country Palace" in Montreal the first full week in October. This was Kathy's third one-week stand at the plush Montreal club. Kathy, who is back again at WWVA as a regular on the famed "Jamboree", took a week off in mid-October to attend the Nashville Convention, accompanied by her personal manager, Quentin "Reed" Welty of B-W Music, Inc.

What with three major-label releases last week, times have been happy lately for Cedarwood Publishing Co. professional manager Roger Sovine. The Geezinslaw Brothers have released on Capitol a Mel Tillis-Dick Miles composition, "Chubby, Please Take Your Love To Town", which has a familiar ring. Imperial's Glen Garrison is bidding for chart action on "Goodbye Swingers", penned by Ronnie Self, and Stonewall Jackson has another strong Columbia offering in "If Heartaches Were Wine I'd

Be Drunk All The Time". This ballad was co-written by Jackson and Kent Westbury.

"Traveling Texan" Billy Walker seems to have a preference for "double action" situations, especially when there's TV involved. During a visit to Cincinnati, Sept. 15 and 16, Walker appeared on both "The Mid-Western Hayride", widely syndicated across the nation, and the "Bob Braun Show", which is aired in the important markets of Cincinnati, Dayton, Columbus, and Indianapolis.

Bobby Bare's current RCA Victor release has an interesting combination of writers. Buffy St. Marie, who gained international fame for her "International Soldier" composed the "Piney Wood Hills" side, her first country single release, while Jack Clement, who penned "They Covered Up The Old Swimming Hole", has had in excess of upteen dozen Country Hits released. Another bit of interest: Miss St. Marie, who is a Cree Indian from Canada, channels all of her royalties to that reservation for the benefit of her own people.

"Dynamic" may not be the best word to describe Jerry Reed, but it'll have to do until another word inventing session is scheduled. The young Victor artist has so impressed Jimmy Dean to be invited to perform with Dean in Reno and the Grand Ole Opry recently invited him for a Friday performance and eased its restriction concerning drums, permitting Jerry's drummer Willie Ackeman to use a full set for the first time in the show's history. Even more recently, Jerry was called to the studio one night to assist Elvis Presley in learning "Guitar Man", which was recorded for an album. Jerry's follow-up to the fantastically successful "Guitar Man" is "Tupelo, Mississippi Flash".

Jack Stapp isn't afraid of tackling the world, but he'd rather do it one half at a time. The dapper president of Tree Publishing Co. traveled extensively last winter and spring to establish subsidiaries of his music publishing giant in Europe and the Western Hemisphere. Now he's aiming at the other half and will depart New York Sept. 17 en route to Japan via Los Angeles and Honolulu to establish Tokyo Tree. Other-wholly-owned subsidiaries to be formed will be Hong Kong Tree and Sidney Tree as the trip heads "Down Under". Stapp will re-trace his route to be home in time for Nashville's annual DJ convention Oct. 19, but his traveling companions, N.Y. Copyrite Atty. and Mrs. Lee Eastman will continue from Australia to circle the globe.

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Victor songstress Dottie West, performing at Nashville's Black Poodle with a bad case of laryngitis, had to call on some help from one of Music City's top female performers during her Labor Day labor. Fans at WENO's Frontier Town got a double treat from the rare merger of talent between close friends Dottie and Jeanie Seeley, Monument recording artist.

Promoter Abe Hanzer will present a special treat for Country Music fans in parts of Ohio, New York, New Jersey, Connecticut, and Canada from Sept. 8 - October 1. This particular package will have Carl Smith splashing high with "Deep Water" and the popular Kitty Wells - Johnny Wright Show. The package was booked through Moeller Talent, Inc.

Distaff members of the Stoneman family gather for an all-girl reunion this week. Reni and Donna, returning from a successful 3-day stint at the Nashville Club in Gotham's New Yorker Hotel, visit with sisters Patsy and Grace Stoneman in Washington, D.C. before their return to Music City.

Recording artist Dick Flood of Donelson, Tenn., is mulling the idea of signing with a Nashville booking agency in order to devote more time to songwriting and his Hemlock Music Co. operations. Booking himself for the past several years, he's stayed on the road constantly with little time for home. He's also been recording for his own label, Torem Records, and is looking for an affiliation with a major label. He was previously on Kapp. September 21-22 he'll play at Camp LeJeune, N.C.; 23-24, Philadelphia Naval Base; and 29-30 Little Rock, Arkansas. The first two weeks in October will find him in the Midwest while he'll be at the convention October 19, 20, and 21 for the first time in three years. Other dates are: October 27, Orlando, Fla.; October 28, Homestead AFB, Fla.; and October 29 - Nov. 13, Puerto Rico.

Country music fans in the Tri-State area of Kentucky, Ohio, and West Virginia enjoyed a bonanza of country entertainment as three of the area's best-known performers invaded the Northeast Gateway Regional Fair at Morehead, Ky., for four consecutive nights, August 23, 24, 25 & 26. Kicking things off on Wednesday, August 23, was Olive Hill, Kentucky's DARVIN STURGILL. Sturgill, who records for Pete Drake's STOP RECORDS of Nashville, and who has one of the most popular records in the area with "Hello George", brought his Echo Canyon gang in for a performance at 8:00 p.m. Wednesday night.

Returning "home" for 8:00 appearances on Thursday and Friday nights, August 24 & 25, was Mercury TOM T. HALL. Better known as "Pee Wee" to thousands of eastern Kentucky radio listeners, Hall returned to Morehead where he began his country music career as a disc jockey at a local radio station (WMOR). A very successful Nashville song writer for several years, Hall has written such hits as the following award-winning songs; "Hello Vietnam," "Artificial Rose," "What We're Fighting For," "It Was Only the Wind," "California Up Tight Band," and his own first record, "I Washed My Face in the Morning Dew", which is one of the fastest-selling records in the country.

One of country music's best-known and most-admired entertainers wrapped up the big country music weekend with two shows on August 26. Kentucky's own great MERLE TRAVIS appeared at 8:00 and 10:00 on Saturday night. Travis is the author of "16 Tons", one of country music's greatest hits. He records for CAPITOL RECORDS. Morehead Jaycees, sponsors of the fair, report that thousands of fans saw the four performances as well as the many other attractions at the fair, in spite of storms and power failures.

In his Olympia, Wash. office, Governor Daniel J. Evans signs proclamation designating October to be officially observed as Country Music Month in Washington State, to tie in with the 42nd anniversary celebration of the "Grand Ole Opry," and C/M Disk Jockey Convention, October 19 - 21, in Nashville. Looking on from left are western entertainers Mike and Donita Stanton; Larry Briel, Associate Editor and "Northwest Notes" Columnist, representing COUNTRY MUSIC LIFE; and Chubby Howard, Country Music personality and disk jockey at KMO Radio, Tacoma, Wash.



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"Ooh, Lyndon jest looves yo' banjo pickin'" quips Fannie Flagg in her best Ladybird dialect as she visits in the office of Chet Atkins at RCA Victor. The instrument the unlikely duo is doubling on is a sitar, a gift to the guitarist by Hari Har Rao of India.

As the son of Country Music great Hank Snow, the Rev. Jimmy Rodgers Snow has long felt the need of a ministry geared to entertainers. "Most of these boys are a little different", he explains, "and they feel cramped in most formal situations." With this goal in mind, the cornerstone for Evangel Temple of God Church at 3838 Dickerson Road in Nashville was laid in December of 1965, several months after the group was formed with eight members.

A building program has now been completed and the entire week beginning Sept. 3 was set aside for a series of dedicatory services. Included in the present membership of over 80 are several Country Music personalities who will assist with the music for these services. Others are expected to join Billy Walker, Wilma Lee and Stoney Cooper, the Swanee River Boys, Pam Miller, the younger Carlises, and Jimmy and Carol Snow. Network radio evangelist C.M. Ward spoke on Labor Day night and Snow himself will preach at the other services.

The phenomenal David Houston has been inked for a guest appearance on the NBC Tonight Show. The increasingly popular Louisiana is slated to do three of his late releases. His tentative docket includes performances of "Almost Persuaded", "I'll Take You Home Again Kathleen (from the LP) and his new smash Epic offering "You Mean Thé World To Me". This will be David's second Network appearance this year. He performed the award-winning "Almost Persuaded" on the annual Grammy extravaganza. Houston's appearance on the Johnny Carson showcase is evidence of a new "Tonight" policy of exhibiting top Country Music acts on the six-nighter.

Jimmy Dickens has long been committed to the ranks of Country Music favoriteist so everyone is taking the title of his first Decca release, "They're Gonna Have Me Committed", pretty-lightly - - everyone, that is, except Bobby Braddock, who wrote the song, and he's making serious plans for the money.

Somehow, the title of Hank Williams Jr.'s current MGM hit, "Nobody's Child", doesn't quite fit the young singer. His recent performance which opened the all-Country format of the Golden Gate Convention Hall at Miami Beach even drew four chartered plane-loads from Nassau and his PA calender has been closed out for the rest of the year. Part of this future activity will be an appearance at Dothan, Ala.'s Peanut Festival, with "The Cheatin' Hearts", Ralph Emery, Dolores Smiley and a special presentation of the Ted Mack Amateur Hour.

Negotiations have been completed which will make Carl Smith's popular Canadian TV'er available in the United States (and other parts of the world) through the efforts of Warner Brothers-Seven Arts. The Columbia recording artist, keeping busy by virtue of his current release, "Deep Water", has already color-taped 30 segments of "Country Music Hall" for the up-coming season, his fourth on Canadian television with the same sponsors and featuring top talent co-ordinated by W.E. "Lucky" Moeller of Nashville.

The syndication was debuted with CBS affiliates WANE-TV in Fort Wayne, Ind., and WHEN-TV, Syracuse, N.Y. Markets due to be added during September include Peoria and Rockford, Ill.; Evansville, Ind.; Saginaw, Mich.; and NBC outlets in Lancaster, Penn.; and Indianapolis. Sponsors for the syndicated version of the show will include Sears Roebuck, International Harvester, and Lipton Tea.

LINDA GAIL LEWIS, a talented young lady who's got the finesse and charm plus talent of her famous relative JERRY LEE LEWIS, scheduled to open in a new stage play on Broadway. Her next release on Columbia Records will be "UNTIL THEN".

Bill Thompson has taken over the reins as KGBS morning man 6:00 - 10:00 AM Monday through Saturday, it was announced today by Dale Peterson, General Manager. Thompson joined Storer Broadcasting in 1959, and has served in both administrative and talent capacities during his tenure with the station. Recently elected Chairman of the Board of the Academy of Country Western Music, for the 11 Western states, Thompson's community activities are

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extensive. He's past president of the Jr. Advertising Club of Los Angeles, a member of the Press Club, American Cancer Society, Publicity Club of Los Angeles, Country Music Association, Nashville, and Sigma Chi Fraternity. Born and raised in Honolulu, Hawaii, Thompson gained his start in radio at KTGH, Honolulu. KGBS is a 50,000 watt modern Country Music station.

RCA Victor producer Bob Ferguson has really brewed up a COUNTRY record this time. His formula was simple: a thought-provoking song by Gene Cryslar ("Little Sister Throw Your Red Shoes Away"); the voice of Vernon Oxford, who claims "I ain't Country . . . I'm backwoods"; and the musicianship of Dean Porter and Lloyd Green. The "little something extra" in this recipe was Charley Justis, fiddler for George Jones' famed "Jones Boys" band. The session was a surprise to Charley, who was just visiting in Nashville and even had to borrow a fiddle from Tommy Jackson.

BOB HILL & THE SPRING VALLEY BOYS, latest record is coming out this month, and should be on the national charts in a short time. His record, "Is That You Mother", b/w "Cowboy Lullabye" is a sure winner for these boys. Bob makes his home in Ballston Lake, New York, and is one of the few local artists from this area to be on a national promotion. Records and promotion of Bob Hill's latest release are being handled by North Star Promotion, a subsidiary of Northeast Music, Inc.

RCA Victor A & R producer Felton Jarvis moves to a new home on October 1. No good neighbor policy is necessary as he is surrounded by friends Bob Beckham, manager of Combine Music, and Jim Malloy, Victor engineer. The only member of the "Four Horsemen" missing is Victor comic Don Bowman, who just advised present landlord of intended change of address.

The GOSDIN BROS. could garner "Newcomer" notice this year for their exciting smoothie "HANGIN' ON" for Bakersfield International. Label owner-Producer GARY PAXTON has pulled a real hot rabbit out of his hatful of tricks, and D.J.'s and audiences are clamouring for more from this talented twosome. Album goodies are in the works and I can guess what the title will be: "HANGIN' ON". REX and VERN thrill their audiences with a polished professional performance wherever they go.



The KBBQ COUNTRY GENTLEMEN spend the day at "Peticoat Junction". These are the eight winners of a recent KBBQ contest to spend the day on the set of the CBS-TV show Peticoat Junction. In the center, of course, is the star of the TV show Edgar Buchanan, surrounded by winners of the contest. In the back row: ALLEN KING, BUCK BUCHANAN, HARRY NEWMAN and LARRY SCOTT, some of the COUNTRY GENTLEMEN of the new 10,000 watt country music station in the Los Angeles area.

Little Richie Johnson reports the Wayside Mobil Unit is really moving. Lou Casella, President of Wayside Record Company and who is driving the unit, left New Mexico where he started and already he's been in Colorado, Utah, Idaho, Washington, Oregon, and now is on his way through California. Lou will head back to New Mexico and on to Nashville for the Convention.

J.B. Artist. & Record Promotions announce the signing of a promotional contract with Country-Politan Recording Artist BOBBY JAMES. His latest release is "LET ME" b/w "Dear Mabel" which he penned. Bobby recently headlined a show at the Indian Ranch in Webster, Mass., where over 2500 people had to sit out a rainstorm in order to catch the show.

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CHECKING THE FINE PRINT of contracts which announce major changes in the career of MGM recording artists the Stonemans are Roni (standing) and Donna Stoneman. Two key men in the changes are: Irving Waugh (standing) Pres. of WSM-TV and W.E. "Lucky" Moeller, Pres. of Moeller Talent, Inc.

The substantially large inventory of the Hank Snow Music Center has been purchased by Snot Jackson, president of Sho-Bud Guitars, Inc. Snow's heavy recording and appearance commitments encouraged his closing the firm several months ago. Sho-Bud is one of Music City's largest dealers in musical instruments and supplies.

Montgomery produced Hank Williams, New Orleans gave the world Pete Fountain and Al Hibler, and Phoenix contributed Waylon Jennings. Now another gaze is being leveled on the jewel city of Arizona's vacationland as another hot new star debuts. "Top 40" DJ Woody Starr of KRUX in Phoenix has a new release on JAB Records, "Time Alone Will Tell", and most folks in Music City think it won't take long for the public to tell talent in the youngster. As a Wilderness Publishing Co. writer, Starr has previously had songs recorded by Virge Warner and, of course, Waylon Jennings.

UA's Johnny Darrell has joined the artists roster of Moeller Talent, Inc. signing a long-term agreement with the huge Nashville agency, according to firm president W.W. "Lucky" Moeller. Darrell, whose initial release for United Artists was the original recording of "Green, Green Grass of Home", got tremendous chart action earlier this year with "Ruby Don't Take Your Love To Town", which is also the title of his current album. "Come See What's Left of Your Man" is a brand-new single release for Darrell.

Keep an eye on "DALLAS". This song could become the city song of BIG "D" since VERN STOVALL teamed with the Nashville sound-arranging of LOYD GREEN. It's nothing but delightful! Congratulations to Longhorn's STAFF.

WYNN STEWART'S great album "IT'S SUCH A PRETTY WORLD TODAY" continues to ride high atop the LP best seller charts and could contain two or three top tenners yet single-released: "Let's Pretend We're Kids Again" is a tremendous true-to-life song, ditto the beautiful "The Only Way to Cry", both fine records & songs. WYNN & wife DOLORES have a lovely new daughter with an equally pretty name, TATIA WYNETTE . . . JIM REEVES' still-hot LP "Blue Side of Lonesome" continues a daily diet on D.J. turntables and equally high on best seller lists, both locally & nationally. This is now available on the new tape Cartridge. Jim's legion of fans have standing orders for all 25 of his great keepsake albums and the voice with the "Velvet Touch" is still top ten in Europe & Africa.



Besides his great acceptance on records, country-western star Buddy Cagle appears frequently in leading night clubs. Currently, his most requested tunes are "Camptown Girl" and "Longtime Traveling", the two sides of his latest Imperial single.

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KGBS will present the second in a series of six-hour dancing parties on Friday, October 6, at the Hollywood Palladium. Glen Campbell, leading the 12 piece KGBS All-Star band, will again host the evening's entertainment. Mary Taylor, author of the hit "Queen of the House", and Somy Curtis, current chart-topper, share the bill. Special Guest of the evening will be Lynn Anderson, the bright new addition to the cast of regulars on the Lawrence Welk TV Show. Miss Anderson, who comes from a talented family of Country Music performers and writers, was signed for this season to add the Country flavor on a permanent basis to the Welk network program.

KGBS, Los Angeles' only Modern Country Music station, presented a six-hour dance and show on Sept. 2. The tremendous public response to the format has been instrumental in the plans for this second show.

HOWARD VOKES Pennsylvania's "Mr. Country Music" has announced formation of the Vokes Booking Agency, whose address will be Box 1203, New Kensington, Pa. 15068. "The demand for country music singers and bands has been tremendous the past months, states Vokes, and our phone constantly has been ringing, either wanting to book us, or find talent to work certain spots: Thus we decided to go into this part of the business, and we're glad that we did. We're keeping a lot of country acts working steadily, and giving the unknowns a chance to show off their talent in several spots". Locally we're doing big business, and branching out to cover the entire state.

Hank Snow's Centennial Salute to his homeland is now in its final stage. The three-phase Country Music tour has already broken all existing records in many areas and W.E. "Lucky" Moeller (who booked the tours) reports continued success. The current tour, which started Sept. 6, will continue til the 30th, and will take Hank and his "Rainbow Ranch Boys" and Waylon Jennings and "The Waylor's" through Alberta, Saskatchewan, Ontario, Nova Scotia, and New Brunswick. This monumental travel feat was Snow's way of saluting his native Canada during her Centennial year.

Tucson, Arizona's favorite Country Feller Smokey Stover Hollywood-sessioned recently for early Columbia release. SMOKEY does yeoman's chores on his Morning KMOP Radio Show, is a Tucson Deputy activities of Tucson youth. He's truly a Country Champion.



John D. Loudemilk (right) and wife Gwen (left), on a Southern Isle vacation, enjoyed a meeting with well-known Bahamian entertainer "Bahama Mama", who was performing at Nassau's British Colonial Hotel. On a previous visit, Loudemilk had been so impressed with her talent that he had written and recorded a single entitled "Bahama Mama", recently released by RCA Victor.

Popular demand has created a return engagement on the nationally syndicated Mike Douglas TV Show for SONNY JAMES and THE SOUTHERN GENTLEMEN! James, who's July appearance on the Douglas TV'er created fine reaction, will tape his return engagement with the popular TV MC on Thursday, September 21.

Incidentally, Sonny will take the opportunity of the appearance to present a Coast to Coast invitation to attend the upcoming DJ Convention and CMA Festivities in Nashville October 19 through 21. The Southern Gentlemen will be featured with Sonny on his Douglas appearance.

Some artists look forward to a long stretch on the road because it allows a temporary freedom from the tight schedules and nerve-wracking "re-takes" involved in long recording studio sessions. Jim Ed Brown isn't going to be that lucky. Although Jim is booked for a twenty-day overseas engagement, starting September 7th, he won't be traveling alone.

It was announced in late August that Felton Jarvis of RCA Victor will fly over with Brown. Jarvis has been signed for the trip by RCA, so he can execute an "On-location" recording with the young star. Jim Ed says he can see one silver lining to the situation; Felton can help him cart back all the souvenirs Jim's friends are expecting from overseas.

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RCA Victor artist Jim Ed Brown (center) accepts a "gold-plated" Pop-A-Top Award, suitably inscribed, from his A&R director Felton Jarvis of RCA Victor Records in Nashville. Beaming approval prior to Brown's departure for a European PA stint is talent agent Hubert Long.

The prestigious Playroom, Atlanta's top Country Music nitery, played host to the Glaser Brothers, August 14th through the 19th. Tompall and the boys took the opportunity while in Atlanta to tour the fantastic new Regency Hyatt House Hotel, which boasts a gigantic skyscraper lobby which extends up to the top floor of the multi-story structure. Although the boys were gainfully and pleasurably employed at the club during the night hours, they spent much of their days visiting friends and seeing the sights (would you believe the Playboy Club) in the big town. They were so well received at the Playroom, they have been flagged in for another run in early 1968.

Warner Mack has continued his long-standing winning streak with his latest contribution to the Country Charts. Warner has the enviable record of chalking up eight records in the "top five" during his brief recording career. Warner's latest winner is titled "How Long Will It Take". The song is published by SESAC-affiliated Pageboy Music.

Young David Houston has returned from his first overseas effort with new assurances that he may become one of the first internationally proportioned Country Music stars. David's team effort with Tammy Wynette had just started getting play in England when the young Louisiana worked the Picadilly circuit and he found an especially warm reception waiting for him at his civilian bookings. Dave was especially proud of his invitation to perform on

England's state-owned TV network. This is a rare compliment for an American performer and especially a Country Music artist. David returned to the states to find his new Epic release "You Mean The World To Me" had chalked up an eighty-thousand record pre-release sale.

Danny Husky, whose days are usually filled with non-show-business activities, such as school and athletics, caught a bit of the glitter surrounding his famous father recently. Danny was invited by father, Ferdin, to sit in on a performance at the New Yorker Hotel "Nashville Room" during the veteran performer's recent stint in the big town. Danny, who apparently shares in his dad's talent, "Sat in" on the drums, while the Hush Puppies played for Ferlin. It was the young Husky's first visit to New York City and debut on drums, plus one of the few times he has had the opportunity to watch his dad work in his chosen profession. Ferlin says he isn't urging Danny to follow a show business career, but would prefer his son make his own decision in this regard. Ring-side observers at the "Nashville Room" say young Husky looked and played like a "pro" despite the distinguished company around him.

David Houston had the privilege of working one of England's top civilian night spots during his August 11-20 European engagement. It has been rare for Country performers to be received by audiences away from military service club circuit. English Associates of the Hubert Long Talent Agency felt David was "big" enough to break the so called "civvie barrier" into a strictly civilian showcase. The Grafton Ballroom in Liverpool is one of England's best known teen centers. Prior to the English appearance David played the "Nashville Room" in New York.

Don (Pancho Villa) Bowman has enjoyed such a mirthful reaction to his latest RCA album, that he is making a special except record available to the jocks and friends. The LP "From Mexico With Laughs" centers about the mis-adventures of a half-hearted bullfighter. The RCA Custom pressing division has made a number of complimentary pressings available to Moss Rose Publications, Inc. and Hubert Long Talent Agency. Don urges all his friends who have thrown a little bull occasionally to write either him for a free copy. Don, incidentally is looking forward to reviewing the reaction to his new single, "Little Leroy". In the meantime the slight-build funnyman is re-charging his batteries with a down-home visit with his family in Texas.

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Bobby Parish receives numerous letters each day but the latest was somethin' else. He recently received one from a grandmother, who stated that her four year old granddaughter was an ardent fan of his. Everyday she places his record on their phonograph, tenderly holds his picture, and sings, "Turn Around" with the record. She told her grandmother that when she grew up, she was going to sing with Bobby's band. Bobby stated that his young fan will . . . definitely get her wish".

The "Ray Thyson Dancers", featured on The Possum Holler Opry, midwest telecast, were recently named Illinois State Champions, during the Illinois State Fair. Their three closet rivals, were also dance teams from the award winning TV show. Needless to say, The Possum Holler Opry, features the finest square dancing in Illinois. Sen. Howard Baker of Tennessee, was serenaded with "The Tennessee Waltz" when he visited the Possum Holler Opry cast, during their appearances at the fair. Joining him, was his father-in-law, Ill. Sen. Everett Dirksen. Gov. Otto Kerner, of Ill., was also a guest at their appearances. Being one of the most popular attractions at the State fair this year, they have signed contracts for appearances at the Fair in 1968 and in 1969.

September 15th was the premiere date for a new color production on Nashville's WSM Television Channel Four, the video service of the National Life and Accident Insurance Company and broadcasting partner of prestigious WSM Radio, has been prominently associated with several syndicated Country Music Shows in the past. The new show, titled "Pop N' Country" is a departure from all previous efforts in the field. The opening episode featured host vocalist, Teddy Bart, a familiar face in Nashville TV, coupled with co-host, Pete Sayers. Sayers, an English import, gives frequently overdone Country standards a fresh approach.

Jim Ed Brown's inclusion in the opening line-up was calculated to showcase both the "pop" and "Country" aspects of the format. Jim has associated himself favorably in both fields with his recent releases. The ingenious use of an English Pub set for the J.E.B. segment eased the tall entertainer into a rendition of his "Pop A Top" charter. He followed with his re-make of a pop standard "You Can Have Her". Although some drinking and conviviality accompanied the pub scene, the show's producers point out the drinks were strictly of the soft variety.

"Pop N' Country" makes extensive use of situation sets and costuming. The show is written and produced by Elmer Alley.



Backstage at the giant KBBQ Buck Owens Show at the Shrine Auditorium in Los Angeles, Buck Owens meets special guests Phil Regen and Jim Brewer of the Los Angeles Dodgers. Left to right: Larry Scott, KBBQ Music Director, Owens, Regen, Brewer, and Tom Brumley of the Buckaroos. The Dodgers were the special guests of the Country Gentlemen of the new KBBQ, which presented the show in cooperation with KFOX. Other stars on the show were: Marty Robins, George Jones, Jan Howard, and Hank Penny.

Nashville's Music Industry has been receiving a lot of unusual recognition and now local football is in the act. Tree Publishing Co. president Jack Stapp and Vanderbilt University head coach Bill Pace have been included among the "Ten Best-Dressed Men in Tennessee" as selected by the American Institute of Men's Wear in New York City and Men's Wear Retailers of America, Washington, D.C.

The cream of America's news analysts and editors will be entertained royally by the cream of Nashville's recording talent Oct. 4 at the 21st National Conference of Editorial Writers. Chet Atkins, Boots Randolph, and Floyd Cramer have been selected to perform for the opening of the 4-day Nashville event which is being held in the South for the first time. Other highlights for the representatives of major American and Canadian daily newspapers will be by Michigan Gov. George Romney and Eugene Patterson.

Two neighboring East Tennessee counties, Knox and Union, joined hands Aug. 26 in applauding a native son, Columbia recording artist Carl Smith. His appearance in Knoxville at a WIVK "Country Music Shindig" at the Civic Auditorium was seemingly routine until a host of officials came forth with a wide variety of accolades. Mayor Leonard R. Rogers presented a proclamation naming that day

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"CARL SMITH DAY" in Knoxville and Union County Judge Ernest Whitson read a similar resolution affecting Carl's birthplace of Maynardville. Smith's career began in Knoxville.

Joe Lucas of Acuff-Rose Publishing Co. was on hand with a certificate of appreciation concerning the many songs from that firm which the singer has given hit status, including his current "Deep Water". Smith also received the "Town and Country Award" for outstanding service to Country Music from the management of WVIK. To quote a recent song title, Smith summed it up as surely a "Mighty Day".

"Little" Vern Davis, Wyoming TV-recording personality, and the management of KWRB-TV, Thermopolis, Wyoming, recently announced that "The 'Little' Vern Davis Show", was switching from late Monday evenings to prime TV time Saturday evenings, and was being extended to a full hour. The switch to the 5-6:00 p.m. prime viewing time, was being made because of the large number of letters from viewers, requesting that a better and longer viewing time be made available.

Vernon Glen, Illinois recording-TV personality, recently formed "River's Bend" music in affiliation with B.M.I. Glen's personal manager, Marve Hoerner, will act as professional manager for the Illinois based music publishing co. Bob Homan's latest Heb Records release, "I Hide From My Friends" b/w "Our Love Is Something Special", were both published by the new firm.

Don N. Nelson, General Manager of WIRE Radio in Indianapolis, Indiana announced today that WIRE will become a full time modern country music station beginning Sunday, October 1. Nelson, in making the announcement, cited the growing influence of country music across the United States, and said the idea of making WIRE full time modern country has been in the planning stages for some time. Country record sales in the Indianapolis area indicate a definite need for a modern full time country music station. Nelson has made several trips to Nashville, Tenn., the country music capitol of the world, to meet with top C&W music industry leaders. Nelson, in making the announcement said "We plan to program our station with strictly modern country music, the kind that is making new fans every day across the United States and Canada. Our new programming schedule will allow us to present the top country music each day". WIRE is a part of Mid America Broadcasting which operates six radio stations and one television station.



During the September 10, 1967 show at the Municipal Auditorium in San Antonio, Texas, Max Gardner, radio station K-ER'S personality, presents Minnie Pearl a certificate appointing her Ambassador to the Hemis Fair '68. This great international fair will be held in San Antonio from April to October 1968 and K-BER Radio is helping publicize this outstanding event.

Talk about having a stage full of stars. K-FOX spear headed one of the biggest star studded "firsts" in show business. On one stage for one performance Hank Penny and his Las Vegas show . . . Jan Howard . . . George Jones . . . Marty (rode in from El Paso) Robbins . . . and the fabulous Buck Owens. During the Hank Penny portion of the show award winning Biff Collie made an un-announced special guest appearance playing a trumpet solo . . . and talk about the un-expected . . . Hank Penny owned the "term" for about sixty seconds. Collie's follow up to that appearance was with a very charming hostess from one of the major airlines who assisted Biff in a drawing to give away a "K-FOX HOLIDAY" in Vancouver British Columbia . . . what a way to go. Dick Haynes had the audience in an up-roar with laughter with some of his material . . . Haynes has never been funnier. Combine the talents of a "Collie" and a "Haynes" with such country stars as appeared and

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you have the most exciting country show in Southern California. Since then Collie has been going around saying, "Have you seen a Collie in the mirror?" Wonder what he's talking about!

It was "Be Kind to Buddy Killen Day" at Nashville's WKDA radio station. It seemed only fitting, as the Tree Publishing Co. executive has made one of Music City's most exciting successes by being kind to so many songwriters and singers who have wanted to try their wings at songwriting and such.

Two important changes in the career of MGM recording group, The Stonemans, are announced by Bob Bean, co-manager for the group, and Jack D. Johnson, Pres. of Jack D. Johnson Talent: bookings for the group will be handled through Moeller Talent, Inc. beginning Nov. 1 and their syndicated TV show will be produced and aired for the Nashville market over WSM-TV this Fall. The booking change will make the group available in a wide variety of package combinations with other top Country acts also belonging to the Moeller stable of talent. The change will enable Johnson to devote more time to the rapidly-moving career of RCA Victor artist Charley Pride, whom he also manages.

Producer Gene Goforth, of Jet-Star TV Productions, will continue to oversee activities for the "Those Stonemans" television show. Bayron Binkley of WSM-TV, who has worked with the Stonemans in earlier TV productions, will be the director. The WSM color version of "Those Stonemans" will include a new set and a variety of new costumes for Donna and Roni Stoneman, but will utilize essentially the same program format. One important extra will be a top-flight guest line-up co-ordinated by Goforth and Bean. First show of the new series will be aired on WSM-TV Oct. 14 from 4:30 to 5 p.m. (CST). The show is currently viewed in 30 markets, getting a twice weekly airing in Wichita Falls, Tex. . . . a procedure which is expected to spread to other areas.

Latest single for the popular group is "West Canterbury Subdivision Blues" with an album "Stoneman Country" doing well in the charts. They will continue to record on the MGM label with indie producer Jack Clement supervising their disc sessions. The Stonemans have been a part of the Country Music scene since before it was called "Country". Patriarch of the group is 73-yr. old E. V. "Pop" Stoneman, who still makes all personal appearances with his children. An early Edison artist, who at one time in 1924 recorded under 8 different names for 18 different labels, Pop is today the oldest active recording artist in a major label.

The busiest schedule of personal appearances ever undertaken by popular SONNY JAMES and his SOUTHERN GENTLEMEN continues with the announcement of a tour for Midwestern promoter Hap Peebles by Manager, Bob Neal. Sonny and The Southern Gentlemen will head direct from their appearance at The Painter's Mill Music Theater near Baltimore to start the tour on September 28th in Sioux Falls, South Dakota. Other towns included on the tour are September 29 Sioux City, Iowa, September 30 Topeka, Kansas, October 1 Omaha, Nebraska, October 2 Rapid City, South Dakota, October 3 Grand Forks, North Dakota, October 4 Fargo, North Dakota, October 5 Watertown, South Dakota, October 6 Salina, Kansas, October 7 Wichita, Kansas, October 8 Kansas City, Kansas. This will mark the first appearance of Sonny James and troupe in most of these cities in approximately seven years. Sonny currently is featuring his fast rising Capitol record release "It's The Little Things" and an LP that is moving toward the top of the charts. "I'll Never Find Another You".

KBBQ Country Gentlemen Harry Newman (l) and Larry Scott (r) present Buck Owens with a belated birthday gift. It's a baseball glove signed by all of the Los Angeles Dodgers. The gift was presented on stage at the giant KBBQ-KFOX show at the Shrine Auditorium in Los Angeles.



KAY ADAMS



Little Girl

They say everything in Texas is big!! Well, not Miss Kay Adams! Not in size that is! But in the heart and soul she puts into every song she sings. Yes! Her dreams when she was a little girl were big. They were dreams of singing on stage, and maybe someday of seeing her name in a Country Music Magazine, alongside that of other artists! A big dream to a young girl singing at barbecues and melon cuttin's but a dream that is unfolding and promises to be more wonderful that is for sure!

Kay was born in Knox, Texas on April the 9th, 1941 to Mae and Charlie Adams. They lived on a farm near Vera where Kay was a very typical "tom-boy" and dogged brother Jimmys' footsteps, as they went fishing and swimming. When Kay was six her fathers work took them to Vernon, Texas, where he worked in the oil fields.

It was through her father that she learned to love Country Music. Charlie's fiddle was heard at barbecues and melon cuttin's and Kay was right there to sing. Her dad got all the magazines he could find with Country Music in them, and this is how Kay learned her songs. Kay attended a country school and the Adams family grew to include another brother and two sisters. At the age of 17, Kay married and has two fine sons of whom she is most proud.

In 1964 something happened which could have ended a career even before it started. While mowing the lawn, Kay injured her foot and it became infected, nearly costing her to lose her leg. Kay was on the crutches yet, when the move to Bakersfield came. She bawled all the way there, just sure that there would be NO Country Music there! How wrong can you be? In no time at all Kay was watching a daily show on TV. Kay became determined that if she could walk again, she would stop sitting still

and "watching the world go by", and would go out and put more into life and "be glad to be alive". She did just that when she put aside her crutches and went down and auditioned for the show. This little scared country girl must have done all right for it wasn't long before she had song for Cliffie Stone, Dusty Rhodes had urged her to record (her manager now incidently) and she was making her start to put more into life. A meeting with Buck Owens and a signing with OMAC Artist Corporation followed the release of her first record in Oct. 65, and Kay started touring with Bucks' American Music Show in March of 1966!! For someone who thought there would be no Country Music in Bakersfield, this was a tremendous honor and thrill.

Kay has also made a number of appearances by herself, and also with fellow artist on Tower, Dick Curless, with whom she recorded her very first LP. Kay recently appeared in Germany where she was a big hit, and the Golden Nugget in Las Vegas.

In the Hollywood Palladium on February 28th, 1966 Kay was given the award for the "Most Promising Female Vocalist" by the Country Western Music Academy Awards Show before a sellout crowd.

Kay is 5'4" tall and weighs in at 118 pounds. She has lovely long dark hair and sparkling brown eyes. But the most wonderful thing about Kay is her deep love to sing Country Music for you, and her warm sincere friendship. She loves to meet her "fans" and is truly appreciative of all the help she has been given. If Kay is in your town, go to see her, you will have a great time, hear a marvelous artist and meet a new friend.

You may join Kay's Fan Club by writing to Betty J. Carson, Rd. 1, Box 518, North Lipkey Rd., North Jackson, Ohio 44451

With A Big Voice



Country Music

Of all the Country Music Portraits that KGBS has on tape, we here at CML unanimously agreed that Bill Anderson is a fitting subject for the month of November when all eyes are on Nashville.

One of the most prolific songwriters in the business, Bill is constantly turning out songs for himself and other artists, and his music whether performed by him or some other entertainer never fails to reach "hit" status.

Bill Anderson is unquestionably one of the most well liked artists on the Country circuit. He is a respected member of the Nashville community and never ceases to conduct himself as a gentleman.

Bill is a subscriber and a great fan of Country Music Life, and never fails to thank us personally for any article we might do on him.

Sit back, kick your shoes off, and join KGBS's Bill Thompson as he talks with a great songwriter, a great performer, and a great guy . . .

Bill Anderson



THOMPSON: The year 1963. A great year for Bill Anderson. A song called Still. A song that we still get a lot of requests for and welcome Bill Anderson. Back to the year 1963 and you mentioned that its gone over the million mark.

ANDERSON: Yes. Well, all told Bill. Now my record of it, when Still first came out did about 750,000 copies and then the album came out, the Still album, and then other people recorded it . . . overseas for example, now you know did the recitation then, in the middle of it. My record, when it got as big as it did here in the states, of course they released it overseas. They didn't dig it over there because they didn't like the talking part. To a couple of other people recorded it, we wrote a melody so the entire song could be sung and they wouldn't have to do the recitation and it was a big hit by . . . two different artists had it at one time in the top ten in England. Doing singing versions of it all the way through. So with all of them put together, I'm sure the song has done over a million now.

THOMPSON: Who were some of the other people that recorded this song here in the states?

ANDERSON: You mean Still? Very few people recorded it here. Bing Crosby did it on an album. Now he did the overseas version where he didn't have to do the recitation. It's Norma Jeans current record on RCA Victor. It's the back side of her latest record. I thought it was real unique in that you don't hear very many girls doing recitations on record and she did a good job on it.

THOMPSON: Yes, she does a good job.

ANDERSON: But the song has not been recorded as many times as you would think because there aren't too many people that like to do the recitation, or that type of thing. Ray Price recorded it. Now he sang it all the way through in an album. He did it up-tempo with a beat. So the song has been done just about every way it could be done. Ben Colder did a No. 2 version of it.

THOMPSON: Yes, I remember that. It was very funny. He does quite well on those No. 2 versions of things. His last big one, that Almost Persuaded, was probably his biggest to date. Well, this had to cross to the pop field then, to sell that many copies.

ANDERSON: Oh yes. It was . . . I think it got to something like No. 6 or 7 . . . something like that in the field. It all seemed so unreal when it was happening. Skeeter Davis had just had her big record of End Of The World when I did this and Skeeter and I are very close personal friends, and she told me

LIFE-LINE



you know it was the funniest thing, when my record was up there and it was No. 1 in the country field for two months and it was such a big pop record. I was numb. I didn't realize it. And now that I look back on it, now that it's all happened, I realize that it's all gone by. I don't have any of the great feeling I thought I would have because I was so numb, when it was all happening. And it sort of like this almost happened to somebody else.

THOMPSON: Well as a country music songwriter, what do you think the song had to make it move into the pop field?

ANDERSON: I think it was a person-to-person type of message. I think it's a guy who says I don't know where you are or who you're with, but I am still in love with you. And I think that happens in daily life so many times, to men, to women, to boys, to girls that I think it just hit that many people. I think that's what it was.

THOMPSON: Well, this seems to be the basic ingredients of country music. In talking about personal problems, love affairs, misery, and things of this nature. Yet every once in awhile . . . well for the most part the songs stay country and every once in a while you'll get one that jumps into the pop field and I just wondered . . . of course if you knew the answer to that question you would probably try to write that way.

Well, the treatment has something to do with it, for example well take Still. If we hadn't used the voices and the violin section and put a steel guitar, a fiddle and five string banjo in there I don't think any message would have gotten across to the pop field. So it's a combination of the message, the sound, the feel, and the treatment that you give it.

THOMPSON: Well was it aimed this way? Was that why you recorded it this way?

ANDERSON: Yes it really deliberately was, Bill. Because I had just come off a song called Mama Sang A Song which was a very very big country record for me. At the time, it was the first No. 1 record I had ever had. It was quite a big thing in the country field, and I had been covered on it in the pop field by Walter Brennan and also by Stan Kenton. All three records had nibbled a little bit in the pop field and we thought that maybe the timing was right. Because the people that programmed the pop stations and all had gotten at least a little bit familiar with the name Bill Anderson, and we felt that maybe the timing was right. If we could put out a record that would go all

the way and that they would accept. I give the credit to Owen Bradley at Decca Records, because he is the guy that came up with the arrangement and the thought, and the idea and the whole thing.

THOMPSON: He is somethin' else, isn't he.

ANDERSON: He is a living, walking, talking genius. He's the greatest A&R man in the world.

THOMPSON: I've heard more people say that, that have been on this program. What a fascinating man he is and the sounds he is able to gather.

ANDERSON: The ideas that this man comes up with. I'll tell you, you can put it to him, and if he doesn't like it, he'll flat tell you. I mean, say I'm going to make a record so I go to him on Monday with all the latest song material and he may listen and say that's terrible, what else have you got. But you've got to respect this man's judgement. He's picked so many, for so many people, and then when he gets the songs that he likes, and he's very particular about the songs, then he gives them his special treatment. I don't think anybody in the world cuts better records. At least not in Nashville.

THOMPSON: I've heard more people say that. And I think Jan Howard who we were talking about earlier had nothing but great things to say about him. You're number one song . . . you first number one song back

Bill Thompson.



in 1963. Now isn't this sort of a religious influence in this particular song?

ANDERSON: Yes it is. This is a semi-religious song. It's an earthy type thing about things that really happened to real people. This is still, of all the songs I've ever written, my favorite. For that very reason.

THOMPSON: Well you sure had a wide recording on it, if you say that Walter Brennan and Stan Kenton recorded it.

ANDERSON: That's quite a combination.

THOMPSON: It is. What did . . . did he do just an instrumental version of it or . . .

ANDERSON: No. Stan Kenton did the recitation in it just like I do.

THOMPSON: I've never heard that one.

ANDERSON: In fact all three records, the arrangements were just identical. This was an Owen Bradley arrangement which you can listen to and see that it took a lot of work to come up with this particular arrangement, because I had the idea, I had the recitation and he told me to work at a little singing part right at the front of it that would sort of identify it and get it going and he worked out all the things like how to play and how fast to recite and this type thing and both Stan Kenton and Walter Brennan copied the arrangement right to the tee and everybody recognized it.

THOMPSON: How did you get the idea for this song?

ANDERSON: That's basically a true a story. Although it didn't happen exactly like it is . . . you know people ask me, do you write about real things and I say well to an extent, but it's hard to make the truth rhyme and make it meter out if you go 100% by everything that is exactly true. But my Mother was a very strong influence on my life when I was growing up, her father was a methodist minister, and I can remember many times back home in Georgia and South Carolina when a lot of things that I told about in that song absolutely happened. I think that's the reason it's my favorite song of all of the ones I've written.

THOMPSON: Do you find that most of your songs come from true life experiences? For example . . . Hank Cochran writes this way. Things that actually happen to him.

ANDERSON: I don't live as much as he does. Different ways. Harlan Howard has described it. I've heard say that there are writers that write from the heart and writers that write from the head. And I think there is a probably a lot of truth in this. I could not possibly have done all the things I've written about. I'd be 947 years old. And even the things that are true and are based on true things, here again, you can't make the truth rhyme, all the time and there's very few of them that somewhere along the way a little fiction isn't woven into them. I mean . . . I basically had one of my old girl friends in mind when I wrote Still. Don't tell my wife. She's asked me lots of times who I wrote it for and I've taken the fifth amendment. But a lot of them really do happen and a lot of them are just things that you read about,

hear about, things that happen to other people, you see in the movies and on television.

THOMPSON: Is there any particular time that you like to write? Do your ideas come to you late at night?

ANDERSON: Yes, they come to me between midnight and three in the morning when I am writing my best, I'm home, I'm happy, relaxed, I don't have a lot of things in my mind, which has not been to much lately because I've been working too hard, and I'm going to slow down because I haven't been writing like I should. The things that I have been writing have not been the quality of the things that I am capable of writing, and I know it. I feel like the only way to remedy this is to take a deep breath and stay home a little more.

THOMPSON: Do you ever have the fear, I would imagine that songwriters might have this fear, of burning yourself out some day?

ANDERSON: Well, you occasionally get this, because I don't know any writer that doesn't blow hot and cold, you know, hell write real good for awhile and than hell go two months or three months or six weeks or anytime without writing anything. He couldn't think of an idea for all the rice in China. You have this thing that constantly comes up inside you. I don't think you ever really feel that you're ever going to burn out, because you can always sit down and write something that will meter out and rhyme out. I think that your fear is that you won't be a 100% commercial writer. Because times change and trends change and things like that, but even though this is in the back of my mind a little bit, I don't let it obsess me because I think if I did it would probably drive me crazy.

THOMPSON: Do you have any problem determining between a commercial sound and lets say a listenable sound?

ANDERSON: Your talking about the finished product, instead of the song.

THOMPSON: Right. Well, no, Does it apply to a song?

ANDERSON: Well, a song, the treatment a song gets later on really determines how good it is. I've written some songs that I thought were terrible that turned out to be big hits. Then I've written songs that I thought were good that just did nothing.

THOMPSON: That's the question that I was about to ask you. Was there one that you really got enthused about and nothing ever happened with it. It's like doing a show one day when you're sick and feeling terrible and you walk off the show and say boy I did the worst show I've ever done in my life and people come up to you and say gee that was the greatest thing I've ever heard.

ANDERSON: Right. You're ashamed to stand there and say thank you because you want to say you're lying to me. I've written several songs that I've thought were going to be a lot bigger than they were, because they satisfied me as a writer. I'd felt that I'd said what I wanted to say. I have written other

songs . . . I'll give you an example of one, that I think was a pretty big record here on KGBS, I get your charts in Nashville and I think I saw it around one or two. It was "the cold hard facts of life" by Porter Wagoner. Now I knew that this was a good song, in that it was complete. When I wrote it I knew that it told the complete story, from start to finish. But I didn't really think it was a commercial song, because I had written a song and recorded it myself on the back side of my record of I get the Fever which was just a couple of records ago, a song called the first Mrs. Jones. And it was one of these way-out weird things like The Cold Hard Facts Of Life. And it did nothing. In fact people would say that's the worst thing I have ever heard. And I thought it was just as good a song as I thought The Cold Hard Facts Of Life was. For this reason I didn't think The Cold Hard Facts Of Life was anything outstanding or distinctive, and then Porter Wagoner got the great record on it that he did and it was accepted.

THOMPSON: Well, I'll tell you, when I played it here for the first time, when I played it for review, it had . . . to me it had the commercial sound. It had something . . . my thought immediately was its going to grab them. Because it's so true to life. It's an experience that many people have gone through, not to the extent that it ended up, but there was just something about it . . . now possibly was it the way Porter Wagoner did it. Could have Jan Howard have recorded it. Well, it's not a girls song. Take another example. Like yourself. If you had recorded it, could you have . . . it was just a Porter Wagoner song.

ANDERSON: Yes I think so to a large extent Bill, because the comment I got when I recorded the first Mrs. Jones, was this does not sound like Bill Anderson. Because Bill Anderson had become known for the Mama Sang A Song type things. Now the story of the First Mrs. Jones happens to a lot of people too. This was a story of a guy who's wife had left him, and evidently she had just got to rambling to and drifting around, and he followed from town to town every day, begging her to come back, and doing this all day and getting drunk all night and this type thing I know happens to people in real life, and it ends up with a weird sort of an ending, it turns out he's telling the story to his second wife about his first wife, and the funny thing is, now that all this is that Porter Wagoner just recorded The First Mrs. Jones and it may be his follow up record to The Cold Hard Facts Of Life. And it was a complete nothing record by me. Treatment has a lot to do with it.

THOMPSON: Yes, and it might again prove this point, if it does come out and anything does happen. But I know it was a requested record and it was getting a lot of plays on the jukeboxes around here. Do you ever get any complaints from people that say why do you write . . . the way the song ended up . . . you know he really took care of . . .

ANDERSON: Yeh. Well the same thing happened in The First Mrs. Jones and then to happen again in the Cold Hard Facts of Life, I told somebody the other day that I went to make a peanut butter sandwich and my wife went and locked herself in the closet. Because people think I'm crackin' up. And then somebody else said well why did you use a knife. And I said that was the only thing that would rhyme with life. I couldn't get gun to fit in there. But I don't know why I wrote it, I really don't. And I don't know why I made it end up like I did. I wrote it about three o'clock in the morning down in the basement of my house, when I was in the kind of mood I was telling you I like to be in when I write songs.

THOMPSON: Well I liked the lyrics and the melody line . . . it immediately told me like when we first heard Almost Persuaded. There was just something about the song when you heard it you knew it had something, it's hard to define what it is, and of course if songwriters and singers had the knack all the time, you would have nothing but million sellers.

ANDERSON: Boy if somebody knew all the answers and could tell somebody whether a song was going to be a hit beforehand, they'd be rich over night.

THOMPSON: I guess records just have to stimulate people to want to go out and have it as their personal copy and they're are other records that they request and you get a lot of requests for, but you never see them show up on a sales chart. They become a listenable record.

ANDERSON: And too, there are some records that are hits after a long period of time. They're not instant hits. You don't hear them right off the bat like an Almost Persuaded type thing. A record I mentioned a while ago, Skeeter Davis's End of the World layed around for nearly a year before that record was a hit. Almost a year. She had faith in it and every day maybe one additional station would start playing it and pretty soon it was a monster record.

THOMPSON: It's amazing. Because when you hear that song it seems to have all the elements and she did such a fine job on it and . . .

ANDERSON: It grabs you now, but it didn't grab people then.

THOMPSON: Well I was working in Philadelphia at the time and its funny. This record had come in. Skeeters record, and it was laying around the station there and some guy called me and said do you have the End of the World by Skeeter Davis and I said I saw it someplace, I don't think it's on the place or anything and he said well this thing is really the greatest song I've ever heard and it's happening so many places. I heard quite a few stations are playing it. So I went out and got it, and played it and I liked it and I guess as a result the station went on it and I guess did real well with it. But gosh, if you could just tell I guess that would be the thing. I like this one, and just recently our guess was Roy Clark and this was a big one for Roy. The Tip

of My Fingers. And last year it came around for the third time. You must love things like that.

ANDERSON: This has been the most fantastic song I've ever written. Because I have three BMI awards at home now for this song for three different records. My record was the first one in 1960 and I called it the Tip of My Fingers. T-I-P. In 1963 Roy Clark recorded it and called it the TIPS of my fingers. Then when Eddy Arnold recorded it in 1966 it went back to the TIP of my fingers. I don't know which is really grammatically correct. I was very convinced at the time that TIP was correct and then after I got used to Roy's great record of it, I got used to singing TIPS of my fingers, when I did the song on the stage, and then Eddy turned around and reversed both of us, so I don't know . . . which is . . . either or either . . . what's that saying?

THOMPSON: Either or eigher or vice versa or I don't know. You got me on that.

ANDERSON: Either ones okay. Or either . . . or well forget it. I never was very good at that.

THOMPSON: What prompted Eddy to record this? Did you take it to him? Do you know the story on it.

ANDERSON: I don't know. I didn't know he had done it until after he did it. That's a pretty good song title right there. No. Eddy did it when he was doing some album things and it just happened to come off extremely well and they released it as a single.

THOMPSON: Any interesting facts behind this particular record? Your idea for it?

ANDERSON: No, I was living in Nashville, I hadn't been there too long and I remember where I wrote it. I wrote it in the living room of a little one bedroom apartment where I was living at the time, and as to why I wrote it or anything like that, I don't know. This was the fourth record that I had myself on Decca and was probably the first that got nationwide attention of any kind.

THOMPSON: Great song for Bill Anderson. Do you like to sing ballads? I noticed this is quite a contrast with I Get The Fever, which you did a fine job on that, do you like to do the ballad type? Or would you rather do an up-tempo?

ANDERSON: I like to do them all really, you know I listen to this old record here now, and I've never considered myself to be a great singer, I don't think many people have. But I think in country music having a style is almost as important as being a singer. I cringe everytime I hear that record. It's hard to say whether I really . . . I probably prefer to sing the ballads, the soft type ballads because I think I've had more success with them than I have with anything else. But Owen Bradley, who we were talking about a while ago, has got a great philosophy. He says you can get into a groove and that's great but if you stay in that groove too long that groove gets to be a rut. And he says you've got to change. So right after I Love You Drops, which had been one of the more successful things that I had a few months ago, he says well lets really do something different. So thats when we did I Get The Fever, and we went

uptempo and it worked and Get While The Gettin's Good but I think now is the time to change again. I don't think another one of these would be the right thing to come out with now.

THOMPSON: How have the sales proved out for you?

ANDERSON: I Get The Fever sold very well. Get While the Gettin's Good was a little less, but they both did well.

THOMPSON: Do your ballads seem to out-pull the up-tempo still?

ANDERSON: Well you know they do particularly on personal appearances. On the back of I Love You Drops I put a song called The Golden Guitar which I released to be the main side of the record and just put I Love You Drops on the other side and on our personal appearances although I Love You Drops is a much bigger song we get so many requests to do the Golden Guitar. Today we get so many requests for Mama Sang A Song and this type of thing that I think this proves that the ballad has more lasting power than the up-tempo song does.

THOMPSON: I think it is because people remember more. The lyrics are more important.

ANDERSON: Unless you get a May the Bird of Paradise Fly up Your Nose type of thing.

THOMPSON: There's an exception.

ANDERSON: Right.

THOMPSON: Bill, do you have any favorite song-writers yourself? One that you like the style of, or is this putting you on the spot too much?

ANDERSON: I like an awful lot of them. I think in my early days I patterned my songwriting after Hank Thompson. And that may sound funny, because Hank Thompson is not known much for a writer. He has written a lot of his own songs, but not many for other people. I always thought that Hank Thompson was a



very clever writer. That he wrote a little deeper than the average writer. And he got very clever with his words and ideas and if I patterned myself after anyone when I first started out it was Hank Thompson. Today I think Harlan Howard has got to be one of the greatest country music songwriters of all time. I think you can nothing away from Roger Miller. Roger and I started in the business about the same time, with the same people, the same company, took our first tours together, and I think Roger is capable of writing a great country song besides all the boop-boop-do-boop things that he writes for himself. I think Roger is a tremendous writer. There is a new writer in Nashville. A boy that I don't think I've met, and if I had I've only met him one or two times, and I'm beginning to see his name on an awful lot of songs and the songs are awfully, awfully good, a boy named Gene Chrysler. He has got . . . I'm trying to think of the current song that he's got that I like so much. Of course Dallas Frazier. . .

THOMPSON: I was just going to say. That's who I thought you were going to say because he's . . .

ANDERSON: He's very hot. This boy Gene Chrysler. I'm trying to think. I saw his name on a new record the other day that was just a gas of a thing and Porter Wagoner has got a lot of his material and has sung a lot of it to me. He's probably a year away from being a successful writer, but I think the potential is evidently probably there.

THOMPSON: Are you familiar with this new record by John Hartford? It's on RCA Victor. The reason I mentioned it, it's called Gentle On My Mind. I don't even know who wrote the song and John D. Loudermilk has got one out now, and it's hard to describe it. It's almost a Bob Dylan type or somebody type or folk-rock thing. It's a folk song and I just wondered if possibly this is . . . other trends in country music.

ANDERSON: There are trends in country music, I sort of thought the folk trend had come into country music and gone and you turn around and Jackson is a big hit, which you know is Billy Edd Wheeler's song, I think that as long as there is country music, there will be times when folk music will crop up in country music because the two are so closely interwoven. It's hard to separate the two, really.

THOMPSON: Depends, again too, on who does it.

ANDERSON: Yes. Well like John Hartford, evidently is right in the folk type . . .

THOMPSON: Right. I am trying to think of who wrote the thing. Are you familiar with John?

ANDERSON: I just know of him, Bill

THOMPSON: Apparently he's a new artist. As far as I know for RCA, I'm not familiar with seeing any of his other material. What about 8 x 10 back in 1963?

ANDERSON: This was the followup record to Still. It was not nearly as successful as Still was, I think a lot of the success of it came because it followed Still. But to me . . . now as a writer and the drummer in my band, a great judge I think of song material, particularly for a side man who's not involved in it

himself. He says, and I say, from a writers viewpoint, that this is really a better song than Still. It's deeper, and therefore probably is not as commercial and the record I think is not as good, but it did fairly well. It got to number one in the country field and I think the middle part of the Top 100 in the Pop field.

THOMPSON: 8 x 10. The followup to Still which Bill says is more deep and seems to have more of a message, but apparently the message didn't get through to the public or they just wanted to listen to it.

ANDERSON: Or they didn't like the message.

THOMPSON: Well, you never know. You apparently did well in the country field

ANDERSON: Well, I don't think the . . . really message. The guys talking about he wishes he could be the glass in the picture frame because the glass is so close to the lips that he loves, and this is a lot deeper than saying Still though you broke my heart little darling. Evidently they'd rather hear Still thought you broke my heart little darlin' and that's alright with me.

THOMPSON: However maybe they thought that when a person gets mad, the first thing he might reach for is the glass in the picture and break it.

ANDERSON: Smash it up.

THOMPSON: Yeh, just smash it up. He didn't want to be the glass. Oh, you never know. You're a member of the opry. How long have you been on the opry?

ANDERSON: I joined the opry in July of 1961.

THOMPSON: Has it done a lot for you do you think?

ANDERSON: Oh yes. I think that being a member of the Grand Ole Opry is the greatest thing that can happen to a country music artist and performer. Even though it puts a burden on you, twenty Saturday nights in Nashville where you don't make nearly the money that you do out doing a personal appearance somewhere, but the exposure, and the fact that you can say I am a member of the Grand Ole Opry and the fact that in those . . . anywhere from four thousand to ten thousand that watch you on Saturday night on the Grand Ole Opry right there in the Ryman Auditorium or the Grand Ole Opry House as its now called . . . these people are not Nashville people. These people are a cross section of people from all around the United States, from all over the world. And you very rarely go out to play a personal appearance. Anywhere, that somebody doesn't come up to you and say, Hey in July of 1963 I saw you at the Grand Ole Opry. You sang Po' Folks and you wore a green suit, white boots and a purple tie. You know, they remember these things. And I think this is one of the important things of being on the Grand Ole Opry. I have no plans to leave.

THOMPSON: I think they've done a great job with the TV show. I think it's . . . we were talking about TV shows with Roy Clark and I think this is a well produced television show.

ANDERSON: The National Life Show?

THOMPSON: Right.

ANDERSON: This looks a little bit like the Opry and yet it doesn't look exactly like the Opry. It's done right there on stage at the Opry House, but it's staged a little bit different, from what the opry is staged. Perhaps the over all Opry should be staged more like television show.

THOMPSON: No, I don't think so.

ANDERSON: I do. I really do, and in fact have discussed this with Ott Devine who is the manager of the Opry because I think the television show is 1967 and I think the Opry, the way the Opry is staged is 1947.

THOMPSON: That seems to be the only thing left. I don't mean to be a traditionalist or an old fashioned guy, but, especially for my age. But it seems to be the only thing left where you really get to see an old fashioned radio program, with . . . it's so casual . . . people walking in and off stage and people

standing in the wings and stuff like that and it seems to have that sparkle that can be overly produced.

ANDERSON: I think the Opry can very easily be overly produced, and I'm sure they know more about that type of thing than I do and there is an awful lot to be said for the way the Opry is done because there's more people coming to it and more people listening to it every year than there was the year before. Is the Grand Ole Opry TV Show shown here in Los Angeles?

THOMPSON: Yes. It's on Channel 5. It's on a Wednesday night and I think they've got a prime time. I think it's on from 8 to 8:30. I think they do a fine job. Do you have any comments on country music shows for television. On what you have seen go by the boards like Jimmy Dean and Roger Miller and Swingin' Country.

ANDERSON: I do a country music television show.

THOMPSON: You have one in Canada, don't you?

ANDERSON: I do . . . well it's only seen in one market in Canada. It's done in Canada, but just barely. It's done on the banks of the Detroit River. CKLW TV in Windsor Ontario which is . . . you look out the window and you're looking into downtown Detroit so it's very slightly into Canada. Our show is done a little different from any other country show. I don't know whether we do ours the right way, or we do ours the wrong way. We're on for an hour a night, two nights a week in prime time in Detroit. And we do our show similar to a Johnny Carson type of country music show. In other words, we sit and talk with our guests like you and I are doing tonight and we play music if the opportunity presents itself. We do put a lot of music into the show, but if we get off on to a real interesting subject with an interesting person or a group discussion of some kind, then we go along and go into this type of thing. Which nobody has ever done with a country type show. Some of the country shows have been over produced . . . most of them the trouble with them is the people that are doing it are ashamed to admit

that they are trying to country music show. I think when you get a Buck Owens or a George Jones on a show with a guy like Jimmy Dean, and turn around and put Jayne Morgan and Ella Fitzgerald on there, I don't think you're hitting anybody. Because I think you are too Pop for the country people, and too country for the Pop people, and ever since the Red Foley show went off the air back in the mid-fifties or so, from out in Springfield, Missouri where they put the country band right out on stage and let you see them, with the possible exception of the Grand Ole Opry Show, I don't think anybody on the network has done a country music show and said this is a country music show.

THOMPSON: No. They seem to have doctored it up. Either made it too Pop, or placed it in a time slot where you know it's not going to make it, like it should . . .

ANDERSON: They water it down. They want a country audience, but they don't want to tell anybody that it's country music.

THOMPSON: I think the best example of the closeness of . . . the better show that I have seen of those shows that have been done, was the Jackie Gleason one. Did you see that?

ANDERSON: No I didn't. I was on the Opry that night. But boy, they came walking in backstage there at the Opry . . . I never seen anybody raving over anything. And I have only heard one person say one bad thing about it out of . . . billions of people, so evidently it must of been the greatest thing that has been done.

THOMPSON: I thought that . . . and Gleason didn't seem to talk down to the audience like most country shows are presented. The only thing that Roy and I were talking about, the only thing that I saw wrong with the show, is why when you present a country music show do you have the bale of hay and the wagon wheel on the floor and the . . .

ANDERSON: You don't. We don't on our show at all. We kicked all those things out and hid them in the prop room where they couldn't find them. I think it sets country music back.

THOMPSON: Sure it does.

ANDERSON: Our show is presented on the same type of set that the tonight show is on. Or the Joey Bishop Show.

THOMPSON: Why should it . . . well this is where you see the big changes that have taken place in the radio business. No longer do you have the hill-billy announcer.

ANDERSON: You better not have him.

THOMPSON: No. Because they don't want to hear him. You're playing it straight and you're presenting it the same way you would present any other type of music. And we were also talking about how country people are . . . if they're born and raised country they don't just enjoy country things. They might enjoy going to the opera and seeing Jascha Heifitz and things of this nature. They're no different.

But everybody seems to think the country people are in a world all their own.

ANDERSON: Tex Ritter has the greatest answer for this, and I guess it's all right to say this because it's out on a little record that he made for the Country Music Association. He's talking about how the country people have learned that they're more than the just the city limits of the little town they live in. . . . That it is a big world. And they're not just confined to this. He says there's a television antenna on every outhouse in the Smoky Mountains. And there's a lot of truth in that little statement right there because the country people aren't stupid. There are a lot of country people that live right in Los Angeles, California. And right in New York City, New York, or everywhere else. Their roots are in the country, or they're just basic simple people that like the basic simple elements of our kind of music. Somebody is going to come up with a successful country music series and it may well be someone of the stature of a Jackie Gleason who at this particular moment is removed from country music, but who has the foresight to put on a show of this type and has the stature to appeal to people that wouldn't normally watch a country music show, as I'm sure the Jackie Gleason spectacular was watched by many people that don't know anything about country music.

THOMPSON: Well they repeated the show, so apparently . . . you know, during the strike. . . so that must mean they got a tremendous reaction to it, because of the backlog of shows they could have run on Gleason. They could have run any show, but they put this one on I think it was three weeks later.

ANDERSON: Somebody told me that, but I didn't realize it was during the strike.

THOMPSON: Yes. It was right . . . the second week. The question that I wonder about, and I don't know if you've noticed in the trades, I know Billboard carried it and also it was in Broadcasting Magazine, about something that McClendon is doing, which I think radio stations are interested in, and they're saying that they are not going to play records with lyrics that have not been cleaned up. And we see it happen very rarely in the country business, but there are a few where lyrics are put in there, without stating prime examples, where . . . and I was wondering what your feeling is. Does a songwriter have to do this? In other words there are certain words that are used . . . well lets go to an example. On a Jimmy Dickens record. Where the ship hit the sand. I have to be very careful to say. We couldn't play a record like that, because people mis-interpreted it. They thought we were saying the other thing.

ANDERSON: What about his record where he talks about . . . what is his reference to Johnny Cash?

THOMPSON: Yes. Country Music Lover. That was also removed from here. We edited out the word commode. . .

ANDERSON: Okay, then what was your reaction to

what Porter Wagoner said in The Cold Hard Facts of Life, I guess I'll go to hell or rot here in this cell.

THOMPSON: Well . . . I guess maybe hell's been more accepted. I don't know what to say.

ANDERSON: I don't know what to say either. I was asking you and picking your brain on the thing, because I hate very badly . . . I won't intentionally write anything that I think is the least little bit off-color, in any way in a song. As I will try to stay away from on the stage and this type thing. And yet in that particular song, to me that was the only thing that I could put in there.

THOMPSON: Well, I don't think it took away from the song. But, I can show you a good example, which maybe you're familiar with the song, and we are not allowed to play, and a lot of other stations have gotten off, Ruby Don't Take Your Love to Town. Have you heard this one?

ANDERSON: Yes.

THOMPSON: Now what is your feeling on this?

ANDERSON: I think this is a . . . I can see where a station would object to it. Very easily I can see this. And yet I think this is one of the most powerfully moving things that I've ever heard, because this is such a feeling of helplessness. This poor guy has been crippled in the war, and his wives running around on him every night and he's sitting there in his wheelchair watching her go out the door. I can see where you might not want to play it, and it might be distasteful, and yet from a writers viewpoint I can see where this guy took a tremendous thought and a tremendous story.

THOMPSON: I liked it . . .

ANDERSON: I don't know where you'd draw the . . . I don't know what the answer is to that thing. I wasn't aware of the fact that some of the stations were not playing it.

THOMPSON: Well mainly because they say we have a responsibility to the audience, this type of thing do you really talk about . . . you know, is the type of thing that is going to offend people. It seems to be hitting to close to home. The lyrics take you pretty close.

ANDERSON: Yeh, they do.

THOMPSON: And . . . I don't know if you could do the song in any other manner without those lyrics.

ANDERSON: Well now, what is it about the song that offends? Is it the fact that she goes out every night? Or is it the fact that he is a cripple?

THOMPSON: I think . . . to the effect that he is crippled.

ANDERSON: Well, the original idea for this song, I am told, that the man is actually not crippled. He was mentally crippled and he was an alcoholic. This was written about somebody that I understand had been in the war. I think Korea or somewhere of this type, and had come home and not in a wheelchair but he was a complete alcoholic. His wife couldn't do anything with him, and for this reason she left. Now if the song had been written like that would it

BACKSTAGE

Jack Stapp



The Jack Stapp story is a unique retelling of the "Local Boy Leaves, Makes Good, and Comes Home" saga.

This Nashville native, reared in Atlanta, made quite a name for himself at an early age in his chosen field of broadcasting. Starting in radio at the age of 16 for Atlanta's WGST, he served the big band era as an announcer and in short order became the youngest program manager in the United States.

While in this capacity at WGST, Stapp demonstrated an early talent for recognizing the talents of others by hiring a staff announcer named Bert Parks. Sometime later, when Parks decided to move to New York and work for CBS, Stapp chose to follow his friend and got a job as a CBS program producer. During his five-and-a-half years of rooming with Parks in New York, Stapp rose through the network's ranks as evening network manager, assistant production manager, and production manager.

With the "Makes Good" part of his story written just before World War II, the "Comes Home" chapter began when Stapp accepted an offer to return to Nashville as program manager of WSM. An important aspect of his new job was being in charge of the Grand Old Opry, which profited immensely during Stapp's stay.

The thunder of war temporarily transferred Stapp to Europe as Head of Radio Special Events for Psychological Warfare, but peace found him back in Nashville, not only working hard, but getting things done, such as the successful production of the Prince Albert NBC Network segment of the Opry, establishing a WSM staff pop orchestra, and further developing his talent for recognizing talent, as he secured some of today's biggest names as Grand Old Opry regulars.

The Jim Reeves ABC Network Show was a Stapp production, as were the preparations for the huge Disk Jockey conventions which have become annual festivals in Nashville.

One of the organizers and now a vice president and Board of Directors member of the Country Music Association, Stapp has always been a man looking for a challenge, one of which was to leave WSM and pilot the pop format of WKDA in Nashville. During his nine years as president and general manager, WKDA was consistently "Number One" in all market surveys. In 1965 all of his attention was devoted to an enterprise he started, almost as a part-time avocation, while he was still with WSM: Tree Publishing Company.

Due to the efforts and devotion of Stapp and his executive vice president, Buddy Killen, Tree has become an undisputed giant of the music publishing field. Stapp's talent-seeking capabilities were quick to recognize Killen's potential, resulting in one of the entertainment industry's most successful business teams.

In addition to building the Tree catalogue into a musical gold mine, the twosome formed the also-successful Dial Records label in 1960. The "unique" twist of the Jack Stapp success story is that new chapters are written every day, and the readers of Record Row are always wondering, "What are Stapp and Killen going to do next?"

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Johnny Bond

34 Years

in

Country Music

By Jim Harris

"And don't you say anything about my wife either, because Mister I'll have you know I've got the wifest little nice in the shole world."

That little bit of verse is the last line in one of the biggest hits of 1965. A song called "Ten Little Bottles." The man that had the hit on that little ditty was Mr. Johnny Bond. A real pioneer in country music.

Johnny started on local radio stations in Oklahoma in 1934. After tours with numerous western dance bands, he joined up with the Jimmy Wakely Trio and three years later joined the Gene Autry Melody Ranch program on CBS. Today he is still on Melody Ranch on KTLA-TV chanel 5 in Los Angeles. The syndicated hour long color show is a very popular modern country music show. He spent many years on the longest running country music TV show Town Hall Party, with Merle Travis, Tex Ritter. He has also made guest spots on the Grand Ole Opry, the Jimmy Wakely Show, the Spade Cooley Show, Hayloft Hoedown, and the National Barn Dance.

Johnny started recording for Columbia Records in 1941 and is still on the label. His records are in millions of homes, and in all probability one is being heard somewhere every minute of the 24 hour day. A few of his hits include "Divorce me C.O.D.", "Rainbow at Midnight", "I Went To Your Wedding," "Backstreet Affair", "Oklahoma Waltz", "Tennessee Saturday Night", "Let Me Go Devil", "Jim, Johnny and Jonas", "Hot Rod Lincoln" and "Ten Little Bottles".

He is constantly called upon to make personal appearances throughout the country for various organizations and has appeared in every state in the Union and Canada. He has appeared before millions of people and at record breaking crowds at such places as Madison Square Garden, Hollywood Bowl, Los Angeles Shrine Auditorium, Boston Gardens, Washington Uline Arena and others.

In the course of his career he has written some 300 songs, most of which are published and recorded. His compositions have been recorded and performed by such artists as Bing Crosby, Gene Autry, Sammy Kaye, Jimmy Wakely, Ernest Tubb, Jimmie Davis, Tex Beneke, Wesley Tuttle, Pee Wee King, and many others. His song Jim, Johnny and Jonas, formerly Cherokee Waltz was a smash hit in Europe as well as in the U.S. Some of the favorite Johnny Bond Songs include Cimarron, Tomorrow Never Comes, Gone and Left Me Blues, I Wonder Where You Are Tonight, and Glad Rags. He operates two publishing companies, Red River Songs, Inc., and Vidor Publications in addition to operating his own recording studio.

Johnny Bond has appeared in more than 100 motion pictures playing roles with such notables as Gene Autry, Roy Rogers, Hopalong Cassidy, Johnny Mack Brown, Tex Ritter, Joan Davis, Bob Crosby, and Jennifer Jones. Some of his films are Kansas City Kitty, Gallant Bess, Duel in the Sun, Six Lessons From Madam LaZango, Wilson and Cowboy Commandos.

Johnny resides in Burbank California with his wife and three daughters. Mrs. Bond is the former Dorothy Louise Mercer of Oklahoma City. They were married in 1939.

Somehow, Johnny manages to fit into his busy schedule the position of Vice President of The Academy of Country and Western Music, a west coast based organizations dedicated to furthering country and western music in the 11 western states.

Composer, singer, musician, businessman, movie star, husband and father, Johnny Bond is celebrating his 34th continuous year in country music and we would like to see another 34 years.



editorial

Continued

tions . . . specifically radio stations. As far as the artists are concerned, we use whats available. I wish I could name the artist that I have written to his manager, his booking agent, his record label, him personally and left messages to return my calls, all to get some material for publication. And yet these are the same people that holler if their news releases don't get used. They say they need the exposure. Radio stations are a little different. Not all stations are as promotion minded as the ones we have featured. Hence no news. In any case, our editorial policy is based on one thing and one thing only. What do the readers want to read about. Nothing more and nothing less.

BIRTHDAYS, BIRTHDAYS, AND MORE BIRTHDAYS.

We are pleased that our birthday coincides with that of the WSM Grand Old Opry, although we are considerably younger than they. We regret that no one from the editorial offices here in California will be in Nashville for the convention. We are confident that our capable representatives will "carry the ball" for us, and our loyal supporters will see that we do not miss any news.

THE GOSPEL TRAIL

Continued

cess of these men is now a fact of gospel music history. Henry retired from the quartet field this spring to devote himself fully to composing, church work and music arranging in Nashville.

He and Hazel now direct the music in the Madison Assembly of God Church and serve as special musicians for the Oslin Evangelistic Crusades. Henry is music director of the nationally syndicated Wally Fowler TV Show and devotes a great deal of time to promoting Hymntime Publishing Company, as well as arranging and playing on record sessions for many gospel groups.

As a songwriter, Henry has had great success with songs like, "Then The Answer Came", "If The Lord Wasn't Walking By My Side" (currently recorded by Elvis Presley), "Faith and Prayer", "What A Precious Friend He Is" and many others being recorded by major artists like The Imperials. The Statesmen, The Blackwood Brothers, to name only a few.

A new song of Henry's . . . recorded on their new album, with the help of Jake Hess and The Imperials, seems to sum up the Slaughter's philosophy about the past . . . the present . . . and the future.

"So many times . . . so many ways . . . the Lord has been so very good to me."

Would like to end this month's column with these words by Epictetus . . . "I am Always content with what happens; for I know that what God chooses is better than what I choose."

WEST COAST NOTES

Continued

they call themselves the Dillards. If you have never seen these boys perform, you are missing a high point in your life. They are just fantastic. Four extremely talented musicians that have managed to sell their rurality to the American public. They will keep you rolling in the aisles with their special brand of humor.

Two of our local boys that are really making their presence felt are the Gosdin Bros. . . Vern and Rex. Currently riding the crest of a smash hit, a song called "Hangin' On", the future looks nothing but rosy for these two.

I recently caught the show at the Greek Theatre starring Roger Miller, Bobby Gentry and the Young Americans. Bobbie Gentry is truly what they call in this business a "real find". A songwriter of tremendous talent, a great performer, and very pretty too. (I notice those things.) She looks like a real star. Of course what can I say about Roger Miller. One of the super stars in country music, Roger never seems to stop getting better. His show ran about an hour and was very informal. He is at his best under those circumstances. The young Americans are not country, but what talent. They're just great.

I am kind of glad to see the tourist season over here in Anaheim. I got a little tired of every third stopping me and asking me how to get to Disneyland. The two high points of the summer were a little kid that had a lemonade stand set up with a sign that read "Lemonade and Disneyland Information" and a man saying to the waitress in a restaurant "you live next to people here? We don't back in Iowa".

MIDWEST NOTES

Continued

C&W Music goes). At this writing, a package C&W stage show is scheduled for Decatur, sponsored by WSOY and DOWNEY HEWEY, October 30th, starring DEL REEVES - TEX RITTER - JEANNIE SEELY and STU PHILLIPS, all of which are now Grand Ole Opry stars, having joined just in the last few years! (Congratulations to Jeannie on being the newest member of the "Opry"!)

I hope I'm among one of the first to wish ya'll Happy Holidays . . .

NASHVILLE NOTES

Continued

Wagoner Band the past 7 years and is a member of the Grand Ole Opry . . .

And incidentally, Porter's syndicated-color TV show makes its bow on Channel 6, October 7th, in the Tulsa area—that is KOTV-CBS. During this stay in Tulsa, we found WYNN STEWART playing the Cain's Ballroom, Leon McAuliffe at his Cimarron Ballroom, and Homer and Jethro at the Kan Tiki.

Ron and June Ormond's "White Lightnin' Road" (filmed on location in Moonshine Country) was showing at Tulsa's drive-ins, on the same bill with "Forty Acre Fued". "The Nashville Rebel", starring Waylon Jennings, was playing locally, only they just listed Tex Ritter and Sonny James as the stars. Guess they figured the general public didn't yet recognize the name Waylon Jennings. On my Capistrano visit with Marty Robbin's movie producer-business associate, Robert Patrick-his plans weren't firmed on the next film production or trip to the Convention. Their "Hell on Wheels" is heading for great box office receipts. As stock car racing and motorcycles seem to be the current trend in action movies!

Thanks to all of you for the numerous October 3rd birthday greetings. Bill Monroe celebrated his in September. Mine was spent seeing the fabulous Oklahoma products at the Tulsa State Fair.

Skeeter Davis and her little combo band of Ronnie Light and your reporter Paul Charon, have been busy this summer doing numerous TV shows: The Bobby Lord Show (mceed by Boyce Hawkins while Bob was on vacation), Flatt and Scruggs Show, The National Life Grand Ole Opry Show and the network Mike Douglas Show. Pablo reports, "To my dismay, the very weekend Skeeter taped the Mike D. show, I was at Tennessee National Guard, but that's show biz". The same thing happened several times, when I had the chance to pick for Billy Grammer on the Jimmy Dean Show." In August we were honored to play S. Carolina with the great Vaughn Monroe, and in Sept. in San Jose and Sacramento, California!

Sept. 15th was the premiere date for a new color production on WSM TV. This is the video service of the National Life and Accident Insurance Co. The new show, titled "Pop N' Country". The opening episode featured Teddy Bart, as host-vocalist with co-host the English Pete Sayers. The ingenious use of an English pub set for the Jim Ed Brown segment, eased the tall entertainer into a rendition of his "Pop A Top" charter. Produced by Elmer Alley, the show is seen at 7:30 p.m. weekly, Nashville time . . . Another color TV'er bursting forth on the Nash. scene is "Music City U.S.A." on WSIX TV. Hosted by Jerry Naylor, it stars Debbie Lorrie Kaye, Bob Luman, Ray (Ahab the Arab) Stevens and others. Hooray for little Debbie; we have been friends of her and her D.J. father, Dave Carter, for the past 7 years. This should be a great show as; thanks to the snooping of Dick Delmar, we reported the planning of this show a year ago in this column.

Our deepest sympathy is extended to the family of Kitty Wells and Johnny Wright on the passing of a very dear lady. Services for Mrs. Mrtyle Street Deason, mother of Kitty, were held Sept. 20th at the Phillips Robinson Funeral Home. Dave Hearn, Assistant Minister of the Madison Church of

Christ officiated. He was assisted by the Rev. W.W. Miles, pastor of Fatherland Street Baptist Church. Mrs. Deason had been in ill health for several years. In 1908, she was married to the late Charles Carey Deason. She is survived by 3 daughters, 2 sons, 16 grandchildren and 22 great grandchildren. She resided at the home of Kitty and Johnny and it was our honor to have visited with her there many times; she was a lovely gracious person.

WSM'S RALPH EMERY and his wife, Joy, are expecting, they hope it will be a girl. While Elvis, recently in Music City to record, and his bride hope for a boy.

NORTHWEST NOTES

Continued

Ole Opry Show", with the flip being the old George Jones hit, "Sometimes You Just Can't Win". Jack has a dandy disk in the opinion of this reporter, and other people who know. It has been "picked" by many deejays, and is showing up on different radio station popularity charts.

Another Jack, Jack Roberts, cut a religious album while he was in Nashville for the Convention last month. It is expected to be out on a major label in the near future. Jack and his western swing combo, the Evergreen Drifters finished up a very busy summer and fall schedule of personal appearances just before the Music City festivities began. Jack and the band played everything from a radio station picnic to fair dates with various C/M Stars. The group is based in Seattle. Jack sat in for two hours as a guest disk jockey one day for KAYO Radio, Seattle, which was broadcasting remote programs from the Western Washington Fair at Puyallup, during the nine day run of the fair. It's been several years since Jack has had a radio show of his own; he has had the "Evergreen Jubilee" on TV, which continues to be top rated, promoted shows and dances, and performed with his band. In other words he has been otherwise occupied, and hasn't had time for a regular stint at the turn-tables. But he definately has not lost the touch!

Bonnie Guitar's many fans and friends all over the Northwest are glad to see that she is once again scoring at the top of the national record charts with her latest release "A Woman In Love". Bonnie has a ranch in Orting, Wash., where she enjoys spending as much of her time as possible when she gets a break in her professional activities.

I haven't seen the latest ratings yet, but I understand they show all-Country KMO Radio, in Tacoma, Wash., to be very strong in it's market area, extending outward at night, especially Chubby Howard's "Night-Hawk Show", heard from 1 to 5 a.m. I have been requested many times to list the dial position of KMO, and the mailing address of the station in this column. Here is that information -- KMO is located at 1360 kilocycles on the radio dial, and mail should be sent to KMO, P.O. Box 1651, Tacoma,

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COLLIES CORNER

Continued

people are flying, driving and taking the train to the largest gathering of any music trade in America. BUCK OWENS just back from Canada, where the American Music package packed them in, and featured DICK CURLESS and other fine OMAC stars. TEX WILLIAMS may spend Convention time in South Pacific, where he has been entertaining troupes in Guam, Phillipines and Australia . . . JOE NIXON, recently excited morning D.J. at KGBS Los Angeles is busy planning a new top secret project dealing in C&W music . . . BILL THOMPSON gets up early these days for the Country-Wide KGBS audience . . . K-FOX, Country King in the L.A. area, just completed it's first Sheriff's election. BIFF COLLIE was elected K-FOX Country Sheriff, garnering over 60,000 votes . . . BILL PATTERSON, K-FOX Deejay just back from a special flying trip to Farmington, N.M. where he officiated in a special charity auction. Bill is a longtime cattle auctioneer, for real! . . . LARRY SCOTT, all-night music man at KBBQ, Burbank has frequent guests on his nite owl show, much to the delight of his insomniacs . . . KIEV P.D., -afternooner (Glendale) feeds his audience a heapin' helpin' of "six packs", many happy tracks of Country hits, plus The Real Arlen Sanders . . . KWOW in Pomona "went to the fair" last month, broadcasting their entire daytime schedule from the giant L.A. County Fair, with lots of goodies and giveaways . . .

THE HOTTEST HITTERS IN THE HOMERUN PARADE:

VERN & REX, the GOSDIN BROS. are watching their explosive smoothie "Hangin' On" hop up the Country hit parade by leaps and bounds. The boys are set for a mid-western tour in early January, and have just completed sessions for their next Bakersfield International release to followup their big ballad hit, if it ever stops selling! . . . JOHNNY & JONIE MOSBY have received nothing but praise for their first Capitol release. Perhaps no other Country duet has a bigger D.J. following than this fine couple. Capitol has set the date for three days of Album recording, the LP to be released shortly after the first of '68. Oh yes, their pretty is called "Make a Left, then a Right" . . . EDDY ARNOLD is a smash hit at the world famous Cocoanut Grove at the Ambassador Hotel in Hollywood. He's the first Country performer ever to star, or even appear in the fabulous super star stronghold . . . VERN STOVALL makes much mighty music to the delight of record buyers and sellers alike with his fine song and etching of "Dallas". The city fathers of "Big 'D'" are pretty proud of it too and Country outlers are almost unanimous in their enthusiastic approval of this Longhorn Lollapalooza! . . .

Have a happy Country Music Month! Take a hill-billy to Lunch! And tell your friends about National Country Music Month.

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COUNTRY MUSIC AT

By Jim Harris

"The happiest place on earth." That's what they call Walt Disney's fabulous Disneyland.

Of course, everyone has their measure of happiness. In my case it's listening to good country music. That's why I spent every Friday night from June 30th to September 8th at the Magic Kingdom. Country Music Jubilee.

Disneyland, in cooperation with radio station KGBS of Los Angeles staged the weekly shows starring some of the greatest names in country music and the events far surpassed the expectations of everyone involved. Three shows each night, all to packed houses was the order of each Friday evening.

Em-cee chores were handled, very capably, by the entire KGBS air staff . . . Bob Kingsley, Bill Thompson, Ron Erwin, Joe Nixon, George Richey, and Bill Jenkins. Through the course of the summer you could see the Disc jockeys signing as many autographs as the stars.

A good portion of the people attending the shows were not country music fans, but just weary feet

looking for a place to rest. Even though they were fans of country music, I personally heard more than one person walk away saying "that guy is really great".

Highlights of the summer included Rex Allen singing The Green Green Grass of Home . . . Roy Clark playing Malaguena . . . Buck Owens clowning with Doyle Holly of the Buckaroos . . . Glen Campbell doing his Tomorrow Never Comes . . . and of course Ben Colder.

Kicking off the season on June 30th with Roy Clark and capping it on September 8th with Buck Owens, the staff booked some of the greatest talent in country music to play the series of eleven weekly shows, and to say that it was a success would be putting it mildly.

We do sincerely hope that Disneyland plans to continue Country Music Jubilee next summer. It is one of the few places in the nation where people from all over the world congregate. What better place to spread the word.



DISNEYLAND



Roy Clark



Glen Campbell



The fabulous Buck Owens with Doyle Holly and Don Rich



Disneyland's "Country Cuties" and "Jethro."



Dean, Doug, Mitch, and Rodney. The fantastic Dillards



A portion of the crowd at Country Music Jubilee

to you be more . . .

THOMPSON: I think so. I think so.

ANDERSON: Well I wonder it wasn't written that way.

THOMPSON: I don't know. This is one of the things that I ask . . . in talking to some of these people and saying well it was just . . . we objected to the way in which it was presented. It doesn't leave much to the imagination and it hits . . . it's a pretty personal thing. Where as Cold Hard Facts of Life was not that personal. It didn't seem to offend. It was a true to life story, yet this is a true to life story. I guess it gets into the realm of things you don't talk about.

ANDERSON: Well, I'll tell you. I was surprised that more stations didn't ban The Cold Hard Facts of Life. I was scared when it came out. And in view of this thing, I guess it's just the little intangible things. One you do and one you don't.

THOMPSON: There is one currently one going now that is almost hanging in balance, it's The Hardin Trio's new recording of Sneakin' 'Cross the Border. Are you familiar with that?

ANDERSON: I have heard it. I'm not familiar with anything. . . .

THOMPSON: And the only line that is objectionable, and I don't know why they had to put it in there, he gets caught coming back across the border and the border guard didn't look in his sombrero and in the sombrero is a flower with seeds with the connotation that he's smuggling dope across the border. And, you know, why couldn't it have been left to booze or something like that. You know narcotics seems to be the big thing now, and we're supposed to protect so that's why we don't mention things like that.

I don't know. You just never know. Let's get back to your songs now. Let's go back to I Love You Drops. Is this sort of patterned after Still? In a way?

ANDERSON: No, I wrote this song from a line in a rock and roll song that Chuck Berry had out. It was a smash hit and has been several times. A song called Memphis. In the song Memphis, if you listen close to the lyrics, down in the song he says something about hurry home drops on her cheeks. I heard this hurry home . . . I heard it ten times before I caught what he was saying. And all of a sudden it hit me. He's saying hurry home drops. Well he's saying that she is crying. These are teardrops. And I just changed it . . . I used hurry home drops . . . but I changed the title of the song to I love You Drops.

THOMPSON: I Love You Drops. We were talking about lyrics and you mentioned something very interesting about Time magazine had on this particular song.

ANDERSON: That had to be one of the stupidest writers that ever picked up a pen or a typewriter. He was writing about current songs and it was mainly about the rock and roll songs and the teenagers type things and this was when Vic Dana and Don Cherry both had Pop records on I Love You Drops and he's writing along in there about one song that

Bob Dylan had written, it met this and it met and it is even rumored that the current song I Love You Drops is written about LSD. And that has got to be the stupidest thing anybody ever said and what I should have done is gone up there and made a parking lot out of the building because . . . oh well, anybody that stupid doesn't even need an explanation.

THOMPSON: You didn't bother to sue or anything like that, which I mentioned you could have.

ANDERSON: Well I don't know if I could have or not.

THOMPSON: Of course that's Time Magazine.

ANDERSON: I imagine they got a good lawyer too.

THOMPSON: They do, and of course that's what they build themselves on, fantastic editorials. It probably would have sold more copies.

ANDERSON: Anybody that would . . . yes, you're right . . . anybody that would listen to the lyrics of that and say that it had anything to do with LSD . . . I don't even know what LSD stands for.

THOMPSON: I don't know. I should have asked Hugh Cherry. He probably knows. Let me get him on the intercom here. He would know. We were asking what LSD is. What does that stand for do you know? Liturgic Acid. Well there we got our answer from Hugh Cherry who is the man about town and knows about everything. Hey. I Get The Fever. He really does. I tell you, this guy . . . if you got a cold or bad breath or anything, you go to Hugh Cherry's office in there and he pulls out a drawer and he's got all sorts of medication to take care of the common cold and things of this nature and he came up with a razor the other day and . . . no, I guess it's a cream that you put on your face and you don't have to put on any lotion. It's just an oil. So if you need anything, check with Hugh Cherry. I think I Get The Fever was a fairly big one for you from about July of 66 when it first went on here. Anything unusual about this song?

ANDERSON: Just a little departure from the normal type things that Bill Anderson was doing up to this time.

THOMPSON: We want to thank you Bill, for dropping by. Actually it was a surprise visit as we got a call that Bill was in town on business on Thursday and you were leaving on Saturday and you wanted to do the show, so we were really fortunately in getting you.

ANDERSON: I saw Jan Howard just before I left to come out here, and the last thing she told me and I mean this sincerely, she said if you don't do anything else go up there and visit with Bill on the Country Music Portrait show because it's the most fantastic thing and you'll have a ball. So I wrote that down on my itinerary and I was very honored that you took the time to talk with me.

THOMPSON: I think you've been a gas. You're a great person to interview and I've learned a lot and it's most interesting and tell Jan hello and thanks for the nice words.

ANDERSON: Sure will do it Bill. And I on behalf of all my people, my band the Po' Boys and all of our

crew . . . of course this is the first chance I've had to do this in person. And you've heard it from everybody else, but from having listened to KGBS since being in Los Angeles I can't say enough good things about the great things this station is doing for country music because you're doing it with an intelligent approach and it's so great that a big station and a big organization like the Storer Broadcasting Company and all can put country music on the air and we don't have to put howdy there friends and neighbors and bawl and squall and eat out in the pea patches and it's so great to see somebody doing this type thing and it's just going to make our business that much bigger and we're all going to last that much longer and it's great. I really enjoyed the opportunity of being here, Bill.

THOMPSON: Well thank you for the nice words and we hope that through our little help and work and keep having you write such good songs and keep that good music coming from Nashville.

ANDERSON: Thank you Bill.



NORTHWEST NOTES

Continued

Wash. 98401. If you are interested in details on other Northwest Country Music radio stations, all you need to do is write me at 8201 So. Lawrence St., No. 8, Tacoma, Washington 98409, or c/o CML in California, and I'll include them among my "Northwest Notes" in coming months.

Lonnie Bell, after a long stay at KOYN, Billings, Mont., has joined KSPQ Radio, in Spokane, Wash., where he is spinning Country records in a late afternoon time slot.

I understand that Jack Roberts and the Evergreen Drifters with Kathy Robinson and Chubby Howard will be journeying to Spokane this month to play a hotel date with Tex Williams. I hope the snow isn't too deep folks!

Really, no one can complain much on the weather here in the Pacific Northwest, because the summer and early fall were simply beautiful, with warm days and next to no rain at all.

Until next month --remember to PROMOTE COUNTRY MUSIC!

CANADIAN NOTES

Continued

C/W records. His address is: 7280 Casgrain St., Montreal 10, Quebec.

A note from Donna Mattison, President of the Orval Prophet fan club tells us that Orval has a new release on a new label called "Caledon" in the USA. His new record is called "You're Not My Sweetheart Anymore" b/w "Human Nature". Anyone interested in joining Orval's club can write to Donna at R.D. 1, Saratoga Springs, New York. Zip 12866. If you are not familiar with Orval Prophets records, perhaps you will remember Orval by a pen name which he used several years ago - Johnny Six. Under this name he recorded some great songs such as "The Tennessean's Rolling, Rolling Home", "Town of Memories", and "Half A Heart" to name just a few. Orval recently completed a one week stand at the Horseshoe Tavern in Toronto and while there he guested on the Bill Bessey Show. He is scheduled to appear at the Central Canada Exhibition in Ottawa.

The staff of Country Music Life is proud of the magazine they publish, and they pledge that it shall always be a clean, wholesome magazine that you too can be proud to use and display in your home. That your children, your friends or your clergyman may examine any issue of Country Music Life without embarrassment to anyone. Clean, honest reporting of the truth!

FAN CLUB GUIDE

To have your fan club listed in COUNTRY MUSIC LIFE it must be officially registered through our Fan Club Editor. All correspondence in regard to fan clubs should be directed to Mrs. Blanche Trinajstic, 2730 Baltimore Avenue, Pueblo, Colorado 81003.

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