

COUNTRY MUSIC LIFE

THE NEWS AND VIEWS OF
Country Music

60¢

MEL TILLIS

FERLIN HUSKY

GOSDIN BROS.



LIFELINE: GLEN CAMPBELL

JULY — AUGUST

1968

Buck Owens

And His BUCKAROOS
sing

~

Sweet Rosie Jones

Capitol (no. 2142)



Buck Owens Fan Club

P. O. Box 128

EDISON, CALIFORNIA 93220



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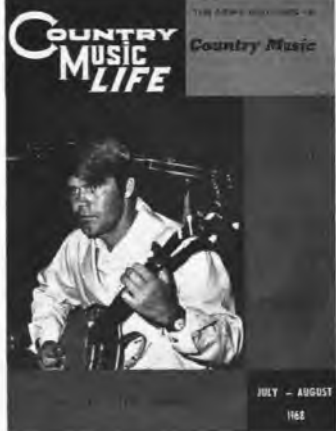
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Superstar Glen Campbell is interviewed in this month's Life-line. See page 24.

Country Music Life

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COVER PHOTO BY JASPER DAILEY

Due to a complete change in production policy, which includes the moving of the COUNTRY MUSIC LIFE offices, and the revision of the production schedules, we are changing the cover date on the issue you now have. We have moved the mailing date up from the 25th of the month to the 15th in order for you to get your magazine earlier. THIS WILL NOT EFFECT YOUR SUBSCRIPTION IN ANY WAY. You will still receive twelve issues of the magazine. We regret having to do this, but the tremendous growth of CML in the last year makes it necessary.

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Dear Mr. Harris,

There I was standing in line at the Municipal Auditorium to receive my badge and tickets, when a gentleman presented me with a copy of Country Music Life. You can't imagine my surprise and pleasure to see a story on Kay and her picture. I fought down the urge to shout and run up and down the line with it!! Seriously, both Kay and I wish to thank you. It was a surprise and delight and we appreciate the coverage.

Betty J. Carson
Pres. Kay Adams Fan Club

Dear Editor,

I want to tell you how much I enjoy this month's issue. Although I haven't finished reading it I'm sure it will be real great. I also want to thank you for putting Buck Owens picture on the cover of your fine magazine. Also for the news item of the month on Buck. As you might have guessed by now I'm a big fan of Buck's. I think he and his Buckaroos are the greatest in country music today. I'd like to see an article on Waylon Jennings sometime. Thank you again for having Buck Owens in your magazine.

Karen Peterson

Dear Editor,

The reason, I renew my subscription for three years, is because I find "Country Music Life" a real fine magazine. I had much pleasure in reading the article of "The Saga of Johnny Cash" from Irene Beeler in your September issue. Johnny Cash is a great favorite country and western artist of mine. I hope you will write a lot of him for the near future. I also like your "Country Music Life-Line" very much. Keep up the great work! Country Music Life gives a clear situation of the country and western music and his position in the U.S. and Canada.

Jules Couscheir,
MORTSEL (Antwerp), BELGIUM

Dear Sirs:

I am a college student and taking a course in public relations. As one of the requirements for the course we are asked to develop a sample public relations campaign for an organization in which we are interested. I have chosen the country music field in general and the Country Music Association in particular. If you have any information concerning current events in the field of country music, such as overseas Christmas tours, the opening of the Hall of Fame; or literature about the Country Music Association, I would deeply appreciate your sending it to me.

Sincerely,
Marion Lanham
Lutherville, Md.

I suggest you contact Mrs. Jo Walker, Country Music Association, 700 Sixteenth Ave. South, Nashville, Tennessee, 37203. She should be able to help.

editorial



JIM HARRIS

I recently attended the installation dinner for new officers of the Academy of Country and Western Music, and while sitting there enjoying the festivities, I was trying to think of a topic for my editorial for the month of July. After weighing some subjects and discarding others, I hit on the idea of writing about the various associations devoted to the furthering of Country Music.

Country music people are not just music fans. They not only enjoy the sounds, but like to participate in the spreading of the acceptance of their music. Your other musical forms normally don't have to have these type of things, because they have not the problem of fighting for acceptance like the country field has. We have always enjoyed country music, but not everyone feels that way. There are still a few people that snicker and chuckle at "hillbilly" music, but we are glad to say that the number is growing fewer.

The Northeast Country Music Inc. is one of these organizations. Their newsletter comes to the COUNTRY MUSIC LIFE offices regularly and one would be surprised to see the activities of this outfit. Under the capable leadership of Amie Phillips and Dusty Miller, the NECMI is an active, progressive, forward thinking organization devoted to the furthering of country music and its people. NECMI had their annual convention in the city of Wheeling, W. Virginia just last month and a very successful outing it was. The city of Wheeling went all out to host the convention, and radio station WWVA helped out by advertising and covering the event. Contact them at P.O. Box 1124, Scotia, New York.

Out west a bit, is headquarters of another of the very active country music trade organization, the Colorado Country Music Foundation. Headed up by Gladys Hart, the CMF hosts various activities throughout the year and climaxes it all with their own convention and festival in the early summer every year. This year, the festival is due to be held June 10th - 15th, and as of this writing is still pending. Of course, by the time the magazine is in your hands, it will be history. CMF also has its own awards handed out to people in the industry that have been the driving forces behind the furthering of country music. Besides

presenting the artist awards, CMF also has its own trade awards presented to the people amongst their ranks that are most deserving and are doing the job of promoting country music. We were extremely proud to be informed by CMF the COUNTRY MUSIC LIFE would be presented with an award for publication.

Down in our part of the country, the organization is known as the Academy of Country and Western Music. Sitting in the top chair is veteran artist-composer-publisher Johnny Bond, elected this year to succeed Tex Williams. The academy is one of the most active organizations, presenting an awards banquet every year rivaling anything to be seen. Last year's show was held at the beautiful Century Plaza Hotel and 1300 people were decked out in tuxedos and gowns to see Joey Bishop take the Country Music Man of the Year award. The academy is probably the youngest of the various organizations, but only in years. They have many good ideas and are putting them all to work. Information about the Academy may be obtained by writing to Mary Uleman, Secretary, ACWM, P.O. Box 508, Hollywood, Calif., 90028.

From Southern California we move down to Nashville, Tennessee for the Big Daddy of the country music associations, headquartered in the basement of the Hall of Fame, the Country Music Association proudly proclaims itself as the most active trade organization in the world, and justly deserves the title. Executive Director Mrs. Jo Walker oversees the operation with an able hand, and is interested in one thing only - country music. I don't think the people in the country music business are aware of the many services available to them from CMA. And not just the business people but the fan also can turn to CMA for information and help in solving any problem they may have pertaining to country music. As to activities hosted by CMA . . . GEEZ! It would take more than this page to elaborate on the things that they are involved in - probably more than this whole magazine - but the main ones are the activities pertaining to country music festival week in Nashville every October. CMA does not attempt to set up rules for Operation in the country music field, just guidelines. Everything from information about the history of country music to how to get a song published or a list of current country music stations and how many hours they devote to country music are available to you for the price of a stamp. Write to Mrs. Walker at CMA, 700 16th Ave., South, Nashville. You will find her extremely co-operative.

There are many more of these associations, but space does not permit me to elaborate on them at this time. They are all organized and operated for one reason and one reason only. To help further the understanding and acceptance of country music. We here at COUNTRY MUSIC LIFE are proud to salute them and hope that you will join your local organization and join in the activities.

With this issue, CML enters the summer months

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**** ATTENTION ****

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& Publishers**

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TEN TOP TUNES

1
2
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4
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6
7
8
9
10

DIVORCE
TAMMY WYNETTE

WILD WEEKEND
BILL ANDERSON

I WANNA LIVE
GLEN CAMPBELL

EASY PART'S OVER
CHARLIE PRIDE

SWEET ROSIE JONES
BUCK OWENS

FOLSOM PRISON BLUES
JOHNNY CASH

I GOT YOU
JENNINGS/CARTER

WITH PEN IN HAND
JOHNNY DARRELL

I'VE BEEN THERE BEFORE
RAY PRICE

HONEY
BOBBY GOLDSBORO

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Top 10 Around The "Country"

NORTH

1. DIVORCE (Tammy Wynette)
2. Louisiana Man (Bobbie Gentry)
3. Pain Remover (Sonny Wright)
4. With Pen In Hand (Johnny Darrell)
5. Wild Weekend (Bill Anderson)
6. How Sweet It Is To Be In Love (Jack Reno)
7. My Baby Walked Right Out (Wanda Jackson)
8. No Another Time (Lynn Anderson)
9. Honey (Bobby Goldsboro)
10. Rainbows Are Back In Style (Slim Whitman)

WEST

1. The Legend Of Bonnie & Clyde (Merle Haggard)
2. I Wanna Live (Glen Campbell)
3. She Went A Little Bit Farther (Faron Young)
4. That's What Fools Are For (Jerry Wallace)
5. I Got You (Jennings & Carter)
6. Remembering (Jerry Reed)
7. Count Your Blessings Woman (Jan Howard)
8. I've Been There Before (Ray Price)
9. With Pen In Hand (Johnny Darrell)
10. Row, Row, Row (Henson Cargill)

EAST

1. The Easy Part's Over (Charley Pride)
2. Folsom Prison Blues (Johnny Cash)
3. My Baby Walked Right Out (Wanda Jackson)
4. Boston (Jimmy Payne)
5. Sweet Rosie Jones (Buck Owens)
6. Run Away Little Tears (Connie Smith)
7. Holdin' On To Nothin (Porter/Dolly)
8. Leave This One Alone (Nat Stuckey)
9. I Got You (Waylon/Anita)
10. I Didn't Have Sense To Go (Carver)

SOUTH

1. DIVORCE (Tammy Wynette)
2. Holding On To Nothing (Porter/Dolly)
3. I Wanna Live (Glen Campbell)
4. Easy Part's Over (Charley Pride)
5. Louisiana Man (Bobbie Gentry)
6. With Pen In Hand (Johnny Darrell)
7. Honey (Bobby Goldsboro)
8. I've Been There Before (Ray Price)
9. Gonna Move On (Warner Mack)
10. You Ought To Hear Me Cry (Carl Smith)

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

HOLLYWOOD NOTES



Jerrey Huddleston

Well, well, well, a month has come and gone and still no mail as to how you all received the opening statement of my column of the June issue! I thought I'd at least get a letter from Esther Wood or at least Larry Briel ANYBODY!!!

COUNTRY MUSIC LIFES' and my congratulations are in order to "THE BOY WONDER" of KGBS, namely Ron Erwin. Ron was named Program Director of the Storer 50,000 watter late in June and a better choice couldn't have been made. A serious person when it comes to his work, Ron is the type of person you immediately identify with professionalism . . . and let's face it, he's a pro! CONGRATULATIONS BIG DADDY, and SOCK IT TO 'EM!

For all of you Las Vegas readers, get ready for some REAL entertainment to hit your city, in the form of THE DILLARDS. Yep, the guys are going to be at The Mint beginning JULY 15th, and running for two weeks. I know I am continually running off at the typewriter about THE DILLARDS, but do me a favor, go and see them, just ONCE! I am positive you will bust a garter . . . or whatever to get home and pen me a 'thank-you' note for urging you to take in their show, they really are sumpin' else! Prior to The Mint appearance, the boys will be at Disneyland JULY 7th. D'land is once again putting on their popular summer series of Country shows and they call it "COUNTRY MUSIC JUBILEE". Every Sunday throughout the summer you can see some of your favorites at this southern California landmark, so make it a point to get out there and show the 'honchos' at D'land you appreciate their efforts.

In this issue you will have the great pleasure of sharing the thoughts of a most hard workin' type of guy, Mr. Hal Blu. Hal is a D.J. with Radio KEGV in Las Vegas, Nevada, and believe me this guy knows what a 24-hour-day is, 'cause he seems to always be on the go . . . I'd like to elaborate further on this guy, but I see a pair of 'large' pinking shears hanging on the wall in front of my desk and I JUST KNOW who put them there. Real subtle, that Jim Harris. Any how, read HAL'S column, then drop him a line and tell him how you liked it!

On my jaunts in and around the Hollywood area I

Continued on Page 42

NORTHWEST NOTES



Larry Briel

Another veteran Country Music Star has passed from the scene, and he will definitely be missed! Skeets McDonald died of a heart attack at his Los Angeles home earlier this year. During his career he had several hit records, and was a regular on the famous "Town Hall Party", until the show disbanded. Skeets was a colorful entertainer, who believed in giving his best efforts for an audience whenever he was on stage, and he was always a popular favorite in the Northwest. Whether you called him Skeets McDonald or Mr. Brown . . . he was a real professional, and will long be remembered!

Mike Stanton, at 14 years of age recently enjoyed an exciting experience when, while playing steel guitar with Jack Roberts' Evergreen Drifters western-swing band at a Seattle area appearance, he got to back up Country Charley Pride, who sang several songs, including the current C.P. hit "The Easy Part's Over". Mike's sister Donita wished she could have been there to entertain on the show that evening, but it wasn't possible for her to be on hand. The Evergreen Drifters are booked with Bonnie Guitar for six nights (July 3-7), at the Burien (Wash.) Elks Club. No doubt, Bonnie will be doing all of her big tunes, and her latest release on Dot Records which also looks like a hit, "I Believe In Love".

Eddy Arnold headlined the Rose Festival in Portland, Ore. in June, and Jimmy Wakely not long ago wound up a two week engagement in the Crown Terrace Room of the swank Edgewater Inn in Seattle. This really proves that Country Music has gone to town, as the Edgewater usually only schedules the top Pop acts. Jimmy is a favorite year after year on the Nevada club circuit. Coming up: Tex Williams stars at the Omak Wash. Stampede Rodeo to be held the second weekend of August. He will be featured with the Ira Allen Band.

While Frank Cook and His Night-Hawks were fulfilling dates in Spokane, Wash., "Shotgun Red" Hildreth and unit took Frank's place at the Columbian Hotel in Wenatchee, Wash. Filling in at Red's Cloud Nine in Tacoma, Wash., was Chubby Howard with a band. (*This sounds like musical chairs!*)

One reason the single release "I'm Coming Back

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MIDWEST NOTES



Mary Ann Cooper

I have had soooo many requests for information on the various country music parks in the Midwest, from our readers who either live near them or will be "passing through". I would like to devote my entire column to listing the acts appearing during August and September, at all the parks I know of.

MUSIC PARK, Located on U.S. 36, Six Miles East of Pendleton, Indiana . . . August 4 – The Dottie West Show; **August 11** – The Bill Anderson Show; **August 18** – The Jimmy Dickens Show; **August 25** – The Loretta Lynn Show; **Sept. 1** – The Ernest Tubb Show; **Sept. 2** – Talent Show.

PONDEROSA PARK, on Route 45, five miles North of Salem, Ohio . . . August 4 – Ernest Tubb and The Texas Troubadours; **August 11** – Faron Young & The Country Deputies and Penny Dellaven; **August 18** – Del Reeves & The Doodle Doo's; **August 25** – Little Jimmy Dickens & Country Boys, Carl & Pearl Butler, Johnny Darrell; **Sept. 1** – Bill Anderson & Po' Boys, Jimmy Gately; **Sept. 8** – Connie Smith & Her Sundowners . . . also on all these shows are the Ponderosa Players, Bob Hebbe and the Country Swingers.

SANGAMON PARK, 2½ miles off Route 47, between Cisco and Monticello, Illinois . . . August 4 – Johnny Cash & Tennessee Three, Carl Perkins, June Carter, Carter Family, Statler Brothers, Cristy Lane & The Mistymen, and Joe Rider; **August 18** – Johnny Tillotson, Faron Young, Jack Barlow, Pam Gilbert, Mike Hoyer, Christy Lane & The Mistymen. **Sept. 1** – Webb Pierce, Glaser Bros., Sky King, Roselee & Joe Maphis, Dave Walden; **Sept. 2** – Del Reeves, The Stonemans, Sky King, Joe & Roselee Maphis, Bob Carrie, Fred Netherton & The Wildwood Playboys, Jerry Cox. *There will also be shows, not yet set, for Aug. 11th and Aug. 25th.*

BUCK LAKE RANCH, on I-69 at U.S. 20 just South of Toll Road, Angola, Indiana . . . August 4 – Faron Young & Country Deputies, Connie Smith & her Sundowners, Jim Greer & the Mac A Chee Valley Boys; **August 11** – Waylon Jennings & the Waylors, Bobbie Staff, Jack Greene & Band, Mac the Comedian; **August 18** – Hank Snow & the Rainbow Ranch Boys, Rem Wall & Green Valley Boys, The Highland Ramblers; **August 25** – Lassie & Her Trainer Rudd Weath-

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NASHVILLE NOTES



Ruth and Paul Charon

This month, before presstime, we touched down in many states, via the western trails and highways. Our weeks in Nashville, found all the 'happenings' in their usual phenomenal, spiral phases. Stars like; Eddy Arnold and John Hartford, were heading for Hollywood and the major network TV shows. Other 'bigtime' TV crews were, at the same time, heading for Music City to film. In the shadows of all this, your reporter packed up and took the Memphis Interstate 40 – migrating West – to Phoenix, Arizona for a month.

The Grand Ole Opry House stage was be-decked with Broadway – Hollywood stardom jewels on May 27th thru the 29th; Dorothy Lamour arrived to star in the road show of "Hello Dolly". The "Dolly" engagement is her third visit to Nashville. She was here as vocalist with the Herbie Kaye band, in her pre-Hollywood days. As the queen of the Crosby – Hope Road pictures, she is back where she belongs. This is part of the Country Music City scene, as all entertainers appreciate the world of the all-time greats.

I am proud to see the strides Eddy Arnold is taking this summer, in the national viewing medium. Time around the beginning of June, found Eddy practically a regular on network TV: As Host of the weekly Kraft Music Hall Shows; in between he guested on the Dean Martin Show. Some of the ladies here in the Palmair Motel Apts., just flipped when I told them I knew Eddy Arnold. Others were Marty Robbins' fans and asked all about him. I 'just happened' to have copies of CML, showing them the many pictures and stories we featured on their idols.

Aren't we all looking forward to seeing Glen Campbell and John Hartford star on the "Smothers' Brothers" summer replacement shows. There seems to be no end to how high up all our Country folks are going, does there? I reckon they'll be running for Senator next. The week we left Dallas, Glen Campbell was scheduled to headline the "Cowtown Jamboree", Channel 11 TV'er and nighttime dance. The MC, Bill Mack, hosted a good suntan, following the burn he received during the Byron Nelson Open Golf Classic. On the heels of this, came the Colonial Club Tournament, where Bill's healed blisters turned to

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THE GOSPEL TRAIL

By Marty Deacon

CANADIAN

NOTES

By IRENE BEELER

Bob & Bobby Thomas, featured stars of the WGN Barn Dance radio TV show, issued their first album on Super records, and they have an outstanding first release. "Favorite Country Hymns", has fine selections, including, "Bible On The Table", "Kneel At The Cross", "Swing Low, Sweet Chariot" and one that has a special meaning for me, "When The Roll Is Called Up Yonder". The multi-recording process was used with Bob & Bobby playing all the instruments and blending their voices with the musical background.

Ed Lyman, Impact recording artist, sang at a nationwide Youth For Christ Convention in Korea, during the month of May.

The Singing Rambo's have set still another gospel music precedent. Each member of the famed singing trio will have a solo release in a completely different gospel music style. Dottie Rambo's new album, "The Soul Of Me", features spirituals, many of them written by Dottie, and is backed by a negro choir . . . The Oentecostal Tabernacle Choir of Nashville. Reba Rambp, Buck & Dottie's teen-age daughter, is represented by her first solo album, "On The Folk Side of Gospel". This album presents the young folk sound of gospel music and the backup group is the MariJohn Singers. Buck Rambo is presently gathering material for his first solo venture. . . in the country gospel style. The Singing Rambos and each one of the solo Rambos record exclusively for Heart Warming Records.

The Singing Speer Family latest album, featuring "spirited spirituals", is the group's first since the death of Mom Speer.

The Christian Troubadours new Heart Warming album features one side of gospel music material, using country fiddles and steel guitar . . . the second side features folk material with banjo and folk guitars.

Dr. Dale Oldham, Doug Oldham's father, the radio speaker for the Christian Brotherhood Hour, will make an album shortly. It will be a music and talking presentation of personal observations and recollections gathered from his world travels and years of ministry.

Gospel songwriter, W. Elmo Mercer, music editor of the John T. Benson publishing Company and composer of over 700 songs, including "Each Step I Take", "The Way That He Loves" and "Lonely Road: Up Cavary's Way", has a new choir book entitled, "Choir Impact", which has just been released. This Benson book features arrangements of gospel

The Kitty Wells - Johnny Wright Show is again touring Sask. This trip they will tour the smaller centers that they were unable to play while here in Feb. The Show includes all the regulars: Kitty, Johnny, Bobby and Ruby Wright, Bill Phillips, Tennessee Mountains Boys band; and Wilf Carter will also be along. Wilf is the featured entertainer at the Swan River Rodeo in July.

Rex Allen will be the featured entertainer for the Regina Indoor Rodeo on June 27, 28, and 29.

Cy Knight, D. J. on CHAB, Moose Jaw, Sask. has been awarded the 25 Year Award Pin for his 25th year in radio. Many of these he spent with CHAB playing Country music in the afternoon. He received the Pin in Montreal; the trip was part of the Award. Cy has headed and participated in many worthy and charitable causes in and Moose Jaw.

Johnny Burke has a new album on ARK called "Johnny Burke sings Buck Owens Greatest Hits", and that explains the album.

Hal Lone Pine has a new single called "Gonna Be A Country Star". Included in the song are the names of many of the top Country music stars. Also with a new release is Debbie Lori Kay called "Come On Home" on Columbia. Debbie is a regular on the Tommy Hunter TV Show. Incidentally, that show is currently touring Western Canada. Orval Prophet new "Walking Down the Blue Side of the Street" is going great guns in Eastern Canada.

Joyce Smith and her band entertained at the Bengough Sask. Rodeo in May. Joyce and her group have been playing this Rodeo for several years now and are big favorites in this area.

CKCK's Country Ron Andrews is taking his vacation in the Maritimes where he will travel with Dave Dudley for two weeks. Ron and Dave are very good friends; in fact good enough friends for Ron to be one of Dave's 'brothers'. Along on the Show with Dave will be Grampa Jones and Stonewall Jackson. And Charlie Underhill, booker of the Show will be along with them. The Maritimes will never be the same after Ron, Dave, and Charlie have been through them.

Received a letter the other day from Mike Harris and Gracie Dee who are in Viet Nam with their group. They have been in the Far East since Dec. and won't be back until August. Meanwhile their tour will take them to Thailand, Taipan, Hong Kong, Japan, Guam, and Hawaii before they return. Gracie and Mike have a five piece band with them. Also along on the Show is Tony Van and his band from Vancouver. Also in the

LAS VEGAS

NOTES



Hal Blu

Since this is my first column with COUNTRY MUSIC LIFE, I think it might be a good idea to tell a little bit about myself and why I am writing this column. Having been born and raised in Tennessee, The Grand Ole Opry and Country Music have always been a big part of my life. At present I am the wake-up man on K.V.E.G. A.M. and K.U.L.A. F.M. 6:00 to 10:00 Monday thru Friday. Needless to say, it's a good, Country Music Station, I also function as Sales Manager for the Station. I think that pretty well explains why I am writing this column "Country Music is my life".

Now for the happenings in K-VEGAS country. As you have probably heard before now, Curly Chalker who records his fabulous steel guitar sounds with Columbia Records, had a heart attack down in Nashville. Since Curly's brother "Jimmy" resides here, we heard about Curly's misfortune right away. Jody Walker who worked with Curly for quite awhile suggested that we hold a benefit for him. Since he appeared at the Maverick Club when he was here it was a natural selection as the place for the benefit. The benefit was held on Sunday, May 26th. It started at 1:00 p.m. and when I sneaked out at 1:00 a.m. it was still going. The turnout, both audience and entertainers was very gratifying! Wynn Stewart, who was appearing at the Golden Nugget, came in and put on a great performance. And of course, Bobby Austin did his usual fine job on Apt. No. 9. Sterling Blythe, who recently signed with R.C.A. was on hand. Bobby Wayne and the common people from the Nashville Nevada Club; Johnny Legget and his band from the Larriat, and Billy James and the James Boys from the Silver Dollar were among the many fine bands to appear! Dick and Jane along with Jimmy Chalker and Jody Walker opened the show and Dick and Jane came back after an appearance at the Nellis A.F.B. and closed the show. Of course Johnny Boothe and his band, who appear regularly at the Maverick were there to back up the artist who didn't bring their own groups. Also doing a fantastic job was thumbs Carlile, on the guitar, with Marty Alred on drums and Gino Lanholm on piano. There were many more wonderful entertainers, just too numerous to mention.

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NOVEMBER '66

GEORGE MORGAN, AL DEXTER &
PATSY MONTANA

DECEMBER '66

SPECIAL CONVENTION ISSUE

JANUARY '67

WEBB PIERCE, RED SOVINE, WBMD JUBILEE

FEBRUARY '67

ON TOUR WITH BILL ANDERSON, REX ALLEN,
WES BUCHANAN

MARCH-APRIL '67

BILL ANDERSON PART 2, MINNIE PEARL,
ERNEST ASHWORTH

MAY '67

BILL ANDERSON PART 3, HANK SNOW,
CARL SMITH

JUNE '67

BILL ANDERSON PART 4, GEORGE
HAMILTON IV, RAY PRICE

AUGUST '67

DON BOWMAN, SMOKEY WARREN, ROY CLARK

OCTOBER '67

MERLE HAGGARD, TOMMY COLLINS,
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SPECIAL CONVENTION REPORT



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Popular western singer and personality, Jimmy Dean, has signed a VOX Endorsement of Product Contract, it was announced by T. Warren Hampton III, VOX National Promotion Director. The contract calls for Dean to use VOX equipment for the next five years for all appearances – television, radio, movies and concerts. Included in this commitment will be the use of VOX equipment on his weekly musical variety show on ABC-TV.

Initially, Jimmy Dean is using a VOX Single Manual Continental Organ, a VOX Viscount Amplifier, the famous and unique VOX Wah-Wah Pedal, and three new VOX Ampliphonic Orbiter Music Stands. Dean skyrocketed to fame with his recording of "Big Bad John" which he wrote. It sold 3,000,000 copies. His latest single is "Sweet Misery" and he has recorded for future release an album of hymns, plus another album that is a mixture of ballads and up-tunes. By signing a VOX Endorsement of Product Contract, Jimmy Dean joins a host of outstanding musical personalities in the country/western field such as Eddy Arnold, Marry Robbins, and Hank Thompson and the Brazos Valley Boys, and in the pop field, The Beatles, Paul Revere and The Raiders and Eric Burdon and The Animals.

BILL DEATON is on tour with Charlie Pride. They are getting ready to cut a live album at Panther Hall on June 15. The musicians are coming from Nashville for this special event.

* * * * *

Faron Young the great performer was at Randolph Air Force Base. Charlie Pride and Charlie Walker dropped by for a guest appearance.

* * * * *

Songstress CONNIE SMITH (Mrs. Jack Watkins) is turning her talent to singing lullabys! A 7 pound 11 ounce boy was delivered at about 10:00 this morning, June 5th at St. Thomas Hospital in Nashville! The doctor says that mother and baby and even the father are doing extremely well! The stork arrived a couple of weeks before the scheduled date, and caught the parents by surprise! They had several delightful girls names all picked out, so it will be a couple of days before the young arrival has his name decided! So it looks like another big hit for CONNIE SMITH!

* * * * *

Dick Rich, fast rising country artist recently won top honors along with nine other artists and groups in the Schaefer Talent Hunt. Dick was selected from over a thousand applicants. Schaefer, (a national beverage producer) in New York announced that along with the Schaefer jingle that is now being played in a fifteen state area using Dicks voice, Dick will make several appearances around the country for Schaefer. Dick is also scheduled for photo modeling sessions in connection with Schaefer. This is a major step forward for country music and can open doors for the country artists to be seen or heard in national advertising. Dick resides with his wife Sue, and their three children in Willow Grove, a suburban area close to Philadelphia, and is managed by Jack Turner of J.B. Artist Management.

* * * * *

Buck Owens, President of Chaparral Broadcasting Inc., has just announced that 50,000 watt KUZZ-FM will make its Bakersfield debut on Monday, June 10th at 6:00 a.m.

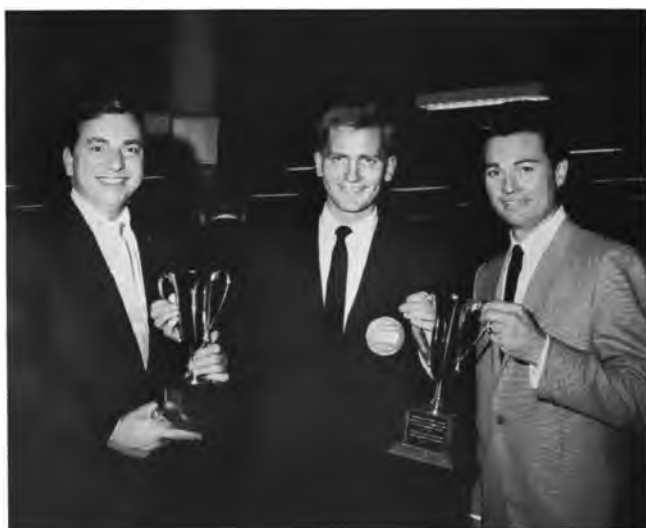
Station Manager Joe Thompson, stated that KUZZ-FM is highlighted with 100% all-American Country Music, and local news with the Valley's top news director, Hal Laffoon. The station operates 24 hours daily. Stereo albums are in great need. Please send all albums to: Joe Thompson, Station Manager, KUZZ AMFM, 333 Union Avenue, Bakersfield, Calif., 93301.

* * * * *

Experienced travelers like The Stonemans are no

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strangers to travel hazards such as tire blow-outs. But when a tire blow-out happens in the trunk, it's a different story. This actually happened to the group, though, in Beaumont, Texas. They were unloading their luggage preparatory to checking into a hotel. A bellboy was conscientiously hanging wardrobe bags on a luggage rack, when, in a huge cloud of dust and debris, the spare tire exploded. The Stonemans, realizing that almost anything can happen when traveling as much as they do, merely blinked a couple of extra times. But the bellhop took off down the street, running as fast as he could. He said later that he was convinced someone had thrown a bomb at the hotel!



Recipients of the Founding President's Award established by Connie B. Gay are all smiles as the trophy cups are presented by Connie's son Jan Gay to Gene Nash on the left and Leroy Van Dyke. The award is for outstanding service to the Country Music Association for 1967.

* * * * *

New officers and directors of the Country Music Association: Seated left to right, Bob Austin, Irving Waugh, Tex Ritter, Wesley Rose, Hal Neely, Francis Preston, President Hubert Long, Chairman of the Board Jack Loetz, Executive Director Jo Walker, Roy Horton, Dick Scofield, Marty Ostrow. Standing: George Hamilton IV, Jack Gardiner, Jerry Glaser, Hal Smith, Billy Denny, Dan McKinnon, Paul Cohen, Felton Jarvis, Frank Mancini, Hap Peebles, Dick Broderick, Mike Hoyer, Bill Anderson, Bill Williams, John Loudermilk, William Anderson, Jack Stapp, Bill Lucas, Stan Gortikov, and Larry Moeller. Present but not shown were: Bill Gallagher, Harold Kalcheim, Stanley Adams, Marty Salkin, Tom McDermott, and Hank Thompson.

Entertainment Associates, Inc., announces the signing of Paula recording artist, Cheryl Pool, for exclusive personal management. Cheryl, up-and-coming star from Tyler, Texas, has guested on numerous television shows, is a regular on the Louisiana Hayride and has appeared on the Grand Ole Opry. She was a regular with the Big D Jamboree in Dallas for two years. In the 1967 Cashbox Poll, Cheryl was nominated for Most Promising Female Vocalist.

* * * * *

Bobby Parrish, young Georgia TV-recording personality, is slated to appear as a special guest during the Colorado Country Music Festival. The Festival, held at the Four Seasons Club June 10-15, will spotlight Parrish and his show cast. . . Donna Cay & Frances Ann (The James Sisters), Dave Finn and the Frank James band, on Friday & Saturday evenings, plus single appearances throughout the week. While in the area, he'll make additional appearances at various clubs, and is slated to visit radio stations with his latest Omar Records release, "In A Little While" b/w "Trouble Down The Road".

* * * * *

Country Charley Pride and his producer, Jack Clement, will go to work in full view of the general public Saturday night, June 15, as they put together a live concert album at the famous Panther Hall in Fort Worth, Texas.

This will be Pride's first "live" session. However, under Clement's direction, his work in the studios has resulted in a lengthy parade of smash singles and albums for RCA. This unparalleled scramble to the top of charts and playlists all over the country has happened in just the two short years single Clement recognized the young singer's ability.

The session's major objective is to capture in sound the spirit and feeling of a Charley Pride personal appearance. Clement says, "Pride goes over real well in person, and we want to get this on record".

Some of the key Nashville musicians that have worked in the studio with Charley virtually since the beginning will participate in the session. These will include Lloyd Green on steel guitar, Jerry Carrigan on drums, and Roy M. ("Junior") Huskey, Jr., on string bass.

* * * * *

Little Richie Johnson just returned from a promotional trip which included parts of Florida, Alabama, Georgia, and Tenn. Any DJ's that may not have received Little Richie's promotional record can write him at Little Richie Johnson, Box 3, Belen, New Mexico.

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Left to Right Joe Thompson General, Manager - K.U.Z.Z. Radio Bakersfield, RCA Recording Artist Charlie Pride . . . Dorothy Owens . . . General Manager Buck Owens Enterprises, discuss another K.U.Z.Z. spectacular featuring Faron Young, Norma Jean, Charlie Pride, and The Gosdin Brothers . . . held in Bakersfield May 18th.

* * * * *

K-FOX funny man Dick Haynes is really tall in the saddle and funs around as a bartender in his most recent Hollywood flick with James Garner and Walter Brennan "Support Your Local Sheriff". Also ready for immediate release is the MGM flick with K-FOX funny man Dick Haynes "A Time to Sing" featuring Hank Williams, Jr.

* * * * *

Jan Howard, whose Decca recording of "Count Your Blessings, Woman" is currently rated among the top 20 on both the CASH BOX and BILLBOARD Country Hit lists, will be the featured guest on the June 8 MIDWESTERN HAYRIDE. This will be a return engagement on the HAYRIDE for the popular singing star. Early in her career, Jan was recognized as one of the most promising C & W female vocalists by Jukebox Operators of America, BILLBOARD, and CASH BOX. Her many hit records have proven their predictions correct.

MIDWESTERN HAYRIDE is produced in Cincinnati by Avco Broadcasting and carried on the other Avco TV Stations in Dayton, Columbus, Indianapolis, and San Antonio, in addition to being syndicated in 50 cities by ABC Films.

* * * * *

It just about took the proverbial shoehorn to insert

a taping with the Mike Douglas TV Show on the schedule for SONNY JAMES AND HIS SOUTHERN GENTLEMEN. May 20th was the taping date in Philadelphia, and that was the only open date on the schedule of one-nighters that carries THE SOUTHERN GENTLEMAN AND HIS GROUP through to a climax on June 9th at Binghamton, New York. Its vacation time following that until the 4th of July, and a well deserved one at that!

In the interim, there is no vacation on the "Pick Hit" for SONNY'S latest Capitol release, "Heaven Says Hello". This has become number fifteen of the number one hits achieved by THE SOUTHERN GENTLEMAN.



Bob Russell (left) writer of two hit songs "Honey" and "Little Green Apples" chats with KBBQ's Hugh Jarrett (Center) and recording star Roger Miller in the celebrity room of The Palomino Club in North Hollywood, California. The occasion was the Faron Young show, presented by Station KBBQ. Live interviews from the celebrity room are a regular feature on KBBQ.

* * * * *

Buck Owens and his Buckaroos played to the largest crowd in the history of Reno, Nevada at the Centennial Coliseum, May 2. Presented as part of the University of Nevada's "Mackay Days" Celebration, the show was the first country music presentation sponsored by the university and gained hearty approval. The performance, open to the public, drew fans from as far away as Oregon and Idaho.

Promoted free by Radio KBUB, the show was kicked off with Buck's smash hit, "Act Naturally", and consisted of a solid hour of Buck Owen's hits. Midway through the show, the boisterous crowd demand-

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ed that Buck sing his all-time favorite, "Tiger By The Tail". Later, Buck received a standing ovation for a rendition of his latest Capitol single, "Sweet Rosie Jones". The enthusiastic crowd refused to let the Tiger leave the stage before doing three encores.

The Reno performance followed Buck's phenomenal success, April 23, in Bangor, Maine where a crowd of over 7,200 people jammed the auditorium. Hundreds chose to buy standing room only tickets rather than miss the appearance of the nation's biggest country music attraction, Buck Owens. From the moment the Buckersfield Tiger stepped on stage, he brought the house down with hit after hit, displaying the style that has made him the top star in his field.



Ron Erwin, KGBS Air Personality since September, 1966, was named Program Manager of the 50,000 watt Storer Station in Los Angeles, effective Monday, May 20, according to Dale Peterson, General Manager. Erwin, who began his broadcasting career while in college at Arizona State University, came to KGBS from KHAT in Phoenix.

Twenty-seven year old Erwin has worked in all phases of broadcasting, both radio and TV, as a writer, director, producer, newsman and musical personality. He is one of the youngest men ever to hold a Program Manager's position.

His knowledge of Country Music has manifested itself in his outstanding programming ability on KGBS, as well as on his weekly show "House of Hits" for the Armed Forces Radio Services. The "House of Hits" show, which he has been recording for the past six months, is distributed in 38 countries to more than 300,000,000 people each week. The former "Voice of KGBS-FM" recently moved into the 2:00 - 6:00 P.M. drivetime slot on KGBS-AM and FM, Monday through Saturday.

* * * * *



Moss Rose writer Hank Mills has reversed the usual "blue triangle" situation, which is so often the subject of Country Music love ballads. Mills penned a tune titled "I'm In Love With My Wife", for a new release by David Rogers on Columbia. The June 4th release also features a Mills effort on the flip; "Tessie's Bar Mystery". Frank Jones produced the session. "I'm In Love With My Wife" applauds the virtues of the narrator's spouse. Hank, who married a childhood sweetheart, has officially dedicated the song to his wife, Joy.

* * * * *

It's a well known fact among his friends and associates that Jack Clement loves trains and anything that symbolizes or is associated with railroading. More often than not, a casually spotted set of book-ends, or an engraving, or a model, or some other similar article soon gets presented to Jack. During a recent tour that took the Stonemans to Indianapolis, Indiana, Roni and her father, "Pop" Stoneman, were shopping in a handicrafts shop in a local museum. Roni spotted a plaque and bought it for Jack, a longtime family friend who also co-manages the group and produces their records for MGM. The plaque consists of pieces of old and weathered scrap metal,

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bent and formed so that they represent an old steam engine. This figure is implanted on a rugged driftwood base.

This interested Roni so much that she asked the museum for information about the craftsman. She found out that the artist is Miriam Sigmund, wife of a Columbus, Indiana, Urologist. She signs her work "Immo", an old family nickname.

Fascinated with antiques, she operates an antique shop next to her home, which is an old barn that she and her doctor husband have reconstructed. She graduated from Indiana University in the field of geology and has attended various types of art classes. She finds artistic value in the most unorthodox objects and uses vivid imagination to combine them into interesting pieces of work. One of her two married daughters has a Master's Degree in Fine Arts from Indiana University.



A good Country Music songwriter is necessarily an unusual combination of talents. He must be well versed in the man-woman relationship on which so many songs are based; in addition he must be a poet, a philosopher and somewhat of a wit. One of the newest faces on the Music City scene, writer Chuck Rogers, brought an additional skill with him. Rogers has a Structural Engineering degree from prestigious Virginia Polytechnic Institute.

It hasn't been determined if Chuck's technical background has actually affected the way he "builds" his songs, but he must be doing *something* right. His name has appeared beneath the titles of Leroy Van Dyke's two most recent single releases. Rogers' "Louisville" was one of Van Dyke's bigger records and "A Lonely Thing", Leroy's latest, is also showing a healthy climb. Although the two Van Dyke records are quite an accomplishment in themselves, it's doubly unusual considering the fact that Chuck is a relative newcomer to Nashville.

Chuck grew up in Hickory, North Carolina, near Charlotte. He had an active interest in Music during High School and would have pursued performing as a profession had it not been for the advice of a guidance counselor. The counselor told Rogers he would do better by investing his time in engineering. Following High School Rogers enrolled as a special student at VPI.

Chuck's first engineering position was with Bell Laboratories. In this capacity he traveled to the White Sands, New Mexico, rocketproving ground where he helped develop the guidance system for the Nike missile. After leaving Bell, Chuck launched out on his own as a free-lance design engineer.

Rogers had already been subjected to too much music to really be happy in any other profession. He turned down an instrument (trumpet, baritone horn, French horn) scholarship at Mitchell College to pursue engineering. When he was asked to play drums for a small band in Jacksonville, Florida, on a part-time basis, he couldn't resist. Ironically, he soon found himself spending more time on the \$85.00 per week music job than he did on a \$225.00 position as consultant to a prestressed concrete firm. At about the same time, he also was hired as Choir Director at a local church. As a result he found himself playing drinking music in a bar at night, plying a slide rule during the day, and directing a choir for two Sunday services. When it became clear he would have to drop one of his activities, he decided against the engineering job.

Chuck first tried his hand at songwriting when he was living near Charlotte. He wrote a tune titled "Shadows of Sorrow" for artist Jim Stocks. The song was recorded on Arthur "Guitar Boogie" Smith's Jim Dandy label. After writing several more songs for Stocks, Chuck received some unusual advice from Smith. The veteran musician suggested that Rogers' talent was too large for Charlotte and suggested he move to Nashville to be closer to the industry. Several years later, Chuck followed this sage advice.

Rogers went to work for Breeko Industries in

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Nashville and began prowling Music Row looking for prospects for his growing catalogue of song material he found a friend in prolific writer, Hank Mills. Hank, ("Girl On The Billboard", "Little Ole Wine Drinker") introduced Chuck to Audie Ashworth of Moss Rose Publications, who presented Chuck's tunes to Van Dyke and several other artists. At present, Chuck, his wife, and three children live in a Nashville suburb. Although he is gaining a formidable reputation as a song writer, he is also haunted by an unusual affliction; Chuck, the accomplished brass instrumentalist, pianist and drummer, is one of two men on Music Row who can't play a guitar. He shouldn't worry about it though, the other non-picker is Country Music Association President, Hubert Long.



Makin' plans . . . some of the stars of the KBBQ Anniversary Show talk over plans for the show to be held June 22nd at the Shrine Auditorium in Los Angeles. On hand at the KBBQ studios are (left to right) Jimmy Wakely, Charlie Adams - Ridgeway Music - Jerry Wallace, and Freddie Hart who will all take part in the KBBQ Show. Seated is KBBQ's music director Larry Scott.

The show will also star Merle Haggard with Bonnie Owens and the Strangers, Sheb Wooley, Tex Williams, Cheryl Poole, and the All Star Band of the Academy of Country and Western Music.

Final arrangements for The Stonemans' appearance on the Glen Campbell show have been completed, according to "Lucky" Moeller, of Moeller Talent, Inc., the group's booking agency. Rehearsals begin in Hollywood July 23, the actual taping will be on July 26, and the show will be aired August 18. Campbell's series replaces The Smothers Brothers Comedy Hour on CBS-TV for the summer.



Byron Melcher has been appointed Manager of Promotions for Thomas Organ Division of Thomas Organ Company, it was announced by Joe Buzzelli, Division National Sales Manager. For the past five years Melcher has been District Manager in Texas for both Thomas and VOX product lines. In his new capacity he will be responsible for special promotions, activities, concerts and new ideas, as well as direct contact with salesmen, dealers and the consumer in order to increase sales. Melcher, himself an accomplished organist, also will keep in touch with professional musicians, encouraging them to use Thomas Organs on special occasions such as recording dates and concerts.

A native of Omaha, Neb., Melcher played the organ professionally for 17 years in appearances in theaters, concerts, radio, and television. He has appeared with Mitch Miller, Jerry Murad and Little Jack Little. Melcher has made several records on the United Artists label and several Thomas Promotional albums, including "The Entertainers", a part of the famous Lawrence Welk Music Course.

He has been responsible for many important innovations in product development during his five years with Thomas. During the Korean conflict he was attached to Special Services in the Army. Before coming to Thomas, Melcher was in the retail organ business in South Texas, as well as organ speaker manufacturing before that.

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Doc Williams (right) was honored recently in Wheeling for 31 years of continuous service as a regular member of the WWVA Jamboree. Presenting Doc with a plaque commemorating the event is WWVA General Manager J. Ross Felton. Doc was also honored by the City of Wheeling with April 27th proclaimed as "Doc Williams Day in Wheeling". Dignitaries of WWVA, the Jamboree, the city and the entertainment field were on hand for the occasion.

Hugh Cherry, popular Los Angeles Country and Western disc jockey, has been named President of the Friends of the John Edwards Memorial Foundation for a one-year term, succeeding Joe Nixon. The Friends is a voluntary, non-profit association dedicated to aiding research in all aspects and forms of commercially recorded and published rural American music. All funds raised by the Friends of the JEMF are turned over to the John Edwards Memorial Foundation, a research and archival organization, located in the Folklore and Mythology Center at the University of California, Los Angeles.

Membership in the Friends of the JEMF is open to all individuals interested in furthering the aims of the Foundation. Regular membership is \$5.00 annually. Contributing Membership is \$25.00 or more annually, and Sustaining Membership comes with annual contributions of \$100.00 or more. Institutional membership is pegged at \$500.00 or more annually. All members receive the JEMF Newsletter, the quarterly publication of the Foundation, as well as a handsome membership card.

Sponsors of the Friends are drawn from all segments of the music industry and include Eddy Arnold, Chet Atkins, George C. Biggar, Maybelle Carter, Ralph J. Gleason, Joe & Rose Lee Maphis, Clayton McMichen, Ken Nelson, Wesley Rose, Robert

Shelton, Cliffie Stone, Ernest V. "Pop" Stoneman, Pete Welding, Bill Williams, Mac Wiseman, and Peter Yarrow.

George D. Hay, a pioneer radio announcer who originated the "Grand Ole Opry", is dead at 72. Hay, who used the professional nickname of the "Solemn Old Judge", died in the Virginia Beach, Virginia, apartment where he had lived alone for several months. Hay died on Wednesday, May 8.

George Hay started his radio career as Radio Editor for the *Memphis Commercial Appeal*. He first went on the air over the *Commercial Appeal* radio station, WMC, in June of 1923. It was there that he gained nationwide acclaim when he scooped the nation on the death of President Harding. Just thirteen minutes after Harding died in San Francisco, Hay was on the air with the news and stayed on the air for three hours, bringing the latest information on the attending national crisis.

In April of 1924, he went to Chicago and was appointed Chief Announcer in a nationwide contest conducted by the *Radio Digest* in the summer of that same year. It was also at this station that he originated the WLS Barn Dance, which later became known as the National Barn Dance.

In 1925, George Hay came to Nashville for the dedicatory exercises inaugurating WSM as the Broadcasting Service of the National Life and Accident Insurance Company. This took place on October 5, 1925. One month later, he joined the station as its first director.

Hay recognized the vast potential of folk music talent and material that lay in the area. As a result, at 8:00 P.M. on November 28, 1925, he introduced himself as the "Solemn Old Judge", and launched the WSM Barn Dance. In 1927, Judge Hay gave the new program the name that still captions the world's most enduring radio program. Judge Hay retired from WSM and the Grand Ole Opry in 1956.

Funeral services were conducted at 12:30 P.M. Friday, May 10, at the Holloman-Brown Funeral Home in Norfolk, Virginia, with burial at Forest Lawn Cemetery. Hay is survived by two daughters, Mrs. Margaret H. Daugherty of Norfolk, and Mrs. Cornelia Dent of California.

Hubert Long, President of the Hubert Long Talent Agency, has announced the addition of another associate to the HLTA organization. "Chuck" Neese will supplement the booking activities of John Owen, Grover "Shorty" Lavender and Louie Dunn. Neese

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joined the staff of the Country-oriented talent firm on April 1st.

Neese, a Tennessee native, is the son of an East Tennessee Federal Judge, Charles G. Neese, who once practiced law in Nashville, is remembered by tradesters as the publisher of the "Pickin' and Singin' News", a pioneer Country Music paper.

Chuck's musical background includes a six year membership in the "Sliders" combo. The "Sliders" combo. The "Sliders" were a popular Rock combo, specializing in college and high school concerts and dances. Neese played rhythm guitar and sang with the group. Before coming to the Long contingent, Neese operated his own booking agency, Bandwagon Talent, which catered to collegiate and teen club business.

Chuck's background also includes a stint as a teacher in Metropolitan Nashville Public Schools. He worked as an elementary and high school teacher.

"Chuck's value to the organization is obvious", Long commented, "especially in view of his teen music background and current plans to expand HLTA's operations into the contemporary and rock music areas. His contacts in the pop field will enable us to offer an even wider range of talent to our buyers".

* * * * *



Jerry Wallace's latest Liberty Record "THAT'S WHAT FOOLS ARE FOR" is one of the Country's top tunes on the West Coast and New York area. Looks like it will be a big one for him. The song is published by Primrose Music Company, and written by Joe Coffey.

Jerry's album - "THIS ONE'S ON THE HOUSE" - was the first one for Liberty. His second one will be released soon.

K-FOX early rising funny man Dick Haynes will soon be seen performing his roll as an early-days Western bartender in the Hollywood flick "Support Your Local Sheriff". K-FOX'S Dick Haynes performs with stars James Garner and Walter Brennan in this United Artists release. Also near release date is Dick's movie efforts in M.G.M.'s "A Time To Sing" which is the story about a country singer making good. In this movie Dick plays his natural funny self as an M.C. and Haynes was at the reins. The picture stars Hank Williams, Jr.

* * * * *

THE MERLE HAGGARD SHOW booked for a full schedule in May will include appearances in New York, Canada, Ohio, West Virginia, North Carolina, and Virginia. The show starring Merle Haggard, The Strangers, Bonnie Owens and Red Simpson will also feature Conway Twitty and his Lonely Blue Boys, Freddie Hart and Kay Adams.

* * * * *

HANK KING has returned to the country music business. Hank was formerly with the WWVA Jamboree, and recorded for Blue Hen records. He is now available for personal appearances, and would consider recording again, provided the right offer came along. His address is HANK KING, RD. 2, Hillview Dr., New Kensington, Pa. 15068.

* * * * *

The HOWARD VOKES Country Music show has been booked solidly the past months, and are now turning down bookings as fast as they come in. The Vokes show is playing to packed houses, and return engagements for the group are always a must. Howard who is known as "Pennsylvania's King of Country Music" proves it every time he steps out on any stage. Howard also operates the VOKES, MUSIC, RECORD & PROMOTION firms and wants all to take notice of address change which is P.O. Box 12, New Kensington, Pa. 15068. Artists, song-writers looking for a break in the business, Mr. Vokes is the man to contact. Also the Vokes Music firm offers strongest material possible to any record artists needing recording material. The firm, especially has some top notch material for female singers.

* * * * *

Bobby Parrish, rocking with his number one hit, "A Woman's Love" on WGOV Radio, Valdosta, Georgia, recently played six shows in the station's area. Archie Campbell, featured with Parrish, played to packed houses all six shows. Bobby is booked in the Georgia-Florida areas, by Mark Connor, WGOV Radio personality.

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JAMBOREE AGREEMENT ANNOUNCED IN NEW YORK — At a special press luncheon in New York City recently, Basic Communications, Inc., announced a contract agreement with Mr. Leon Ashley whereby Mr. Ashley will supply all talent for the WWVA Big Country Jamboree. On hand for the luncheon were, left to right, Mr. Emil Mogul, President of BCI; Mr. Ashley; Mr. Jack Jackson, Jamboree Coordinator for Mr. Ashley; and Mr. J. Ross Felton, General Manager of WWVA Radio.

* * * * *

Little Richie Johnson is in Nashville, producing several sessions for Wayside Records, including a new album with Darrell McCall.

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On Saturday, May 11, the Grand Ole Opry paid a final tribute to George D. Hay, the pioneer broadcaster who originated the world-famous radio program and gave it its' colorful name. Hay died on May 8 in his Virginia Beach, Virginia, apartment. He was 72. He adopted the childhood nickname of the "Solemn Old Judge" when he first went on the air as an announcer-moderator. He served radio station WMC in Memphis and WLS in Chicago before coming to WSM in Nashville in November, 1925.

At 9:57, during the regular Opry broadcast, Grant Turner, a longtime friend of Judge Hay and a veteran Opry announcer, read a special tribute. The tribute was timed to coincide with the program "turn-around" at 10:00 P.M. Turner voiced the tribute over an instrumental background provided by the Willis Brothers:

"The songs we sing on this Grand Ole Opry stage will have a special meaning tonight because the men and women of the Opry stand in respect at the passing of a wise counselor and good friend,

George D. Hay. George Hay not only created the Opry out of the fabric of his imagination, he nurtured and protected it during the formative years. A reporter-turned-impresario, Hay heard the heart beat of a nation in the Country Music he loved. He taught us to measure our music by this golden yardstick; it must be eloquent in its simplicity.

George Hay crusaded for Country Music from the Opry stage, in high school auditoriums, in tents, barns, and in the open from the beds of lumber-trucks. Country Music was his profession, hobby, and first love. He lived to see the Grand Ole Opry become an object of national pride and international interest. George Hay's love for this music from the land was surpassed only by his affection for the people who listened to, played, or sang it. Tonight, we'd like to return some of that love . . . He called himself the "Solemn Old Judge." If he was solemn, it was only in the face of those who sought to change or corrupt the purity of the barn-dance ballads he sought to preserve. We, the performers and friends of the Grand Ole Opry, salute the memory of one whose influence is felt on the stage of the Opry tonight . . . the Solemn Old Judge, George D. Hay!"

Many of the members of the current Opry cast knew Hay personally. He retired in 1956, and moved to the Norfolk, Virginia, area to be near his family.

* * * * *

On April 27, Country Music's most successful duo celebrated their twentieth year together. Lester Flatt and Earl Scruggs first performed as a team on WCYV Radio in Bristol, Tennessee. Since that time, they have grown to international prominence with their unique stylings of Blue Grass Music. They have rendered their precise interpretation of instrumental Blue Grass in every vehicle from psychedelic nightspots to network television.

During the 8:00 to 8:30 portion of the Grand Ole Opry, Lester and Earl were honored by plaques, telegrams, and good wishes from their professional associates. WSM Announcer, Grant Turner, presented a plaque from WSM to both men on their twentieth anniversary. The plaque saluted their "Great talent and human warmth". Representatives from Martha White Mills joined in the tribute by giving Lester and Earl plaques honoring them as "The world's greatest flour peddlers". Martha White was represented by Robert B. Dale and Everett Burke.

Telegrams from several associates were acknowledged, including congratulations from Warren Beatty, star and producer of Bonnie and Clyde, for which

NEWS NEWS NEWS



Pvt. Tommy Doyle, from Music City, enjoys a week in Malaysia, away from the Viet Nam war zone. He was a guest and 'picked' several nites at the plush Ambassador Hotel. Says the girl on his shoulder was his date for the first nite in this Asian city. COUNTRY MUSIC LIFE arrives and he shares its' pages with his buddies. Also states that he can hardly get around to answering the over 300 letters he received after our publishing his overseas address. Most are from girls, of course.

An unexpected honor was in store for a big country music package consisting of Bobby Bare, Jimmy Newman, Dave Dudley, Porter Wagoner, Dolly Parton and Tom T. Hall when they made an appearance at the Municipal Auditorium in San Antonio, Texas, May 12. In the audience was Presidential Aide Paul Glenn who came backstage after the show and invited the whole troupe to visit the LBJ Ranch in Johnson City as his personal guests. Although Dave Dudley and Tom T. Hall were unable to accept due to prior commitments, the remainder of the cast visited the Ranch where President Johnson was in residence at the time.

They were delighted to find that all of the Presidential Staff are avid country music fans and were treated to a tour of the Ranch, - usually forbidden

when the President is there - the Official Presidential Plane "AIR FORCE ONE" and were extended an open invitation by the President's Personal Pilot Col. Cross to visit the White House at any time.

To top it off, they were accompanied by some members of the Staff to Austin, Texas where they appeared May 13.

New Hubert Long Talent Agency luminary, Penny DeHaven, wowed the crowd at the Northeast Country Music Incorporated Meet in Wheeling, West Virginia, to the extent that the slim songstress was accorded "Queen" honors. Miss DeHaven, who's first Imperial release is now gaining momentum across the country, performed for the gathering of promoters, disc jockys and fans, then was voted the favorite among the North Eastern stars participating. The NECMI ballots were cast by representatives from Maine, New Hampshire, Massachusetts, Rhode Island, New Jersey, New York, Pennsylvania, West Virginia, Vermont, and Connecticut.

Penny, a West Virginia native, captured several regional amateur titles in talent contests before moving to Nashville. She is currently being groomed for stardom under the guidance of HLTA Associate, John Owen, and Imperial's A & R Producer, Scotty Turner.

Kapp Recording Artist, Leroy Van Dyke has been on the road with his specially built Oldsmobile Toronado for some two months now and the exotic auto continues to draw curious stares and admiring glances wherever he and the Auctioneers take it. The 28 ft. 3 in. limousine is one of five built by Olds. The car features the Toronado frontwheel drive but has a tandem axle at the rear with four wheels. Leroy reports that the special vehicle carries 35 hundred pounds in personnel and equipment. The other Super Toronados belong to a Pennsylvania College, a Wyoming mining company and a Chicago Touring service. The car carries Leroy and four band members.

Van Dyke's traveling unit also sports a new sound system said to rival the finest portable systems in the Country. The six thousand dollar Ampeg amplification system accommodates up to fifteen Shure microphones and features an Altec speaker system. The system was specially tailored at Ampeg's Linden, New Jersey plant for the Van Dyke caravan.

Leroy's first Kapp single "A Lonely Thing" was written by Charles Rogers, author of "Louisville".

The single will soon be followed by a Gene Nash produced album comprised of "lonely" songs. The LP is slated for May release.

BIG MEL TILLIS



MEL TILLIS is a man dedicated to fishing. But even the fishing pole can't keep the lad from Pahokee, Florida from writing or singing a country song.

Tall and lanky, MEL moves with the casual grace of a true son-of-the south, but there's deceptive speed and driving ambition underneath that keeps him constantly on the move. The ambition spurred MEL to develop himself as an artist as well as a writer and it has paid off. Today, MEL is an accomplished showman who is just as good out front as he is with the pen.

Turning a tune and flashing real life scenes in wide-screen technicolor on the wall of the nation's music mind, became MEL's trademark as he put down 350 songs that were recorded in the first six years of his career . . . including 35 by C & W great Webb Pierce and 11 by Burl Ives. Fifteen of his songs won BMI writing awards. There's no way to figure how many records MEL TILLIS tunes have sold.

Columbia records saw the potential and signed him early in his career. After five years and a string of C & W hit records like "*Violet And A Rose*", "*Georgia Town Blues*", "*Sawmill*", and "*Walk On Boy*", Mel left and joined the Decca label. His first Decca release (featuring WebbPierce on harmony), "*How Come Your Dog Don't Bite Nobody But Me*" written by MEL and Webb, jumped right into the charts. He had other hits while with Decca such as "*Half Laughing, Half Crying*" and "*Don't Tell Mama*". Now, MEL is recording for the Ric label and once again has a hit record in "*Wine*".

Artist like Brenda Lee, Jimmy Dean, Johnny Ray, Teresa Brewer, The Everly Brothers, Burl and Webb, you name 'em . . . artist who have recorded his songs . . . and for that matter the millions who buy the records and go to see the show . . . all of these folks are glad that nothing . . . not even fishing . . . can keep the song from coming out of MEL TILLIS.

James O'Gwynn first became known to most people when he started appearing on the Louisiana Hayride in Shreveport, Louisiana, back in about 1956. He was a new name to most of the Hayride fans but the world of country music was not a new one for James. Country music played a big part in his entire life. Why, when he was only 8 yrs. old, his mother was teaching him to play a guitar! Soon he was singing in Church and over local radio stations in Hattiesburg, Miss. Music was a family affair as James' mother and sisters loved to get down the old string instruments to pick and sing, and let us not leave out the fact that James had 13 aunts and uncles who all played a musical instrument! It is not surprising that even then James' ambition was to become a professional country entertainer!

That career was launched officially on the Houston, Texas in 1954 when James made his first professional stage appearance. His ambition has remained steadfast through the years, through his 4 years in the Marines, and he intended to see it through.

By 1956 he had gained experience, signed a recording contract with Starday records, and signed on as a regular member of the Louisiana Hayride. The Hayride audience took a likin' to this young man and his record of "Losing Game". He was tagged as "The Smilin' Irishman" and often billed as "The Pride Of The Hayride". Hayride fans are sure to remember his records of "Muleskinner Blues" and "Two Little Hearts".

James began to tour extensively throughout the Southwest and also acquired his own TV show in Shreveport. Tours in Canada and Alaska were next on the agenda and a record entitled "Talk To Me Lonesome Heart" broke into the national top ten country charts for James. There was no stopping this O'Gwynn boy - he kept right on making appearances all over the country, guesting on the top shows of the nation, including the Grand Ole Opry in Nashville many times. He has continued to put out a continual stream of good country records such as: Easy Money, House of Blue Lovers, Down On The Corner Of Love, My Name Is Mud, Red Light On My Heart, Eleven Years Ago, Cupids High Powered Rifle and others.

James is currently associated with Shelby Singleton and records on Shelby's SSS International label and has enjoyed great success with "It's Not The Best Way To Live" b/w "Queen Of Every Honk-E-Tonk" - a new sound for James featuring the one string steel of Lloyd Green and the Bellzuki guitar playing of Jerry Kennedy.

His tours have taken him over many million miles and he has appeared on shows with and traveled with practically all of the top artists in the business. James is very well known in the Southwest, a headliner on any show there and always in demand. His travels are getting more extensive all the time, and he's on the road about 6 weeks out of every 7.

James likes people and that alone says a lot. He has a friendly contagious nature that spreads to all

JAMES



O'GWYNN

he might meet. He's happy in his work and despite the ups and down, he continues at his profession with real spirit. Before a spotlight, he does his best to please the audience and give them their money's worth. He dresses in the bright, sparkling outfits which have become associated with country music and is the only way he feels "properly dressed" on stage.

On the personal side he's a good looking guy who stands 5'7", weighs 145, has black hair, brown eyes and a personality and smile that just won't quit. Celebrates his birthday on Jan. 26th and calls Winchester, Miss. his birthplace and grew up in the Hattiesburg area. When schedule permits he enjoys horseback-riding, swimming, dancing, and TV. He likes football and baseball, the colors of blue and green and seems to be mighty fond of potatoes.

Not the most popular artist according to the polls, not the biggest record seller, not a fast rising overnight sensation. But a sincere and deserving artist who is dedicated to country music and who is going to be around in the country music field for many years to come, making a good steady name for himself.



Country Music

Every once in a while a personality makes such an impact on the music business that the whole industry sits up and takes notice, and to the public this person can seem to do no wrong. Such is a young man from Delight, Arkansas by the name of Glen Campbell.

This is not the first time that COUNTRY MUSIC LIFE has featured Glen, and breaking a precedent, we are featuring him in his second LIFE-LINE, an honor given to no other artist as yet.

When we decided to interview Glen for the second time, we acted on the premise that since the last LIFE-LINE, so many things have happened to this man that it is almost like a different person. Glen has gone from a locally known studio musician to one of the most in demand artists for shows and concerts all over the world.

When we contacted Glen for this month's LIFE-LINE, he was playing a week long date with Sergio Mendez and Brasil '66 here locally. Such was his schedule that the only time we could fit in for the interview was on a Saturday night between shows.

With tape recorder in hand, we went trooping over to Melodyland Theater, sat with Glen in his dressing room and started talking. This is the result.

CML: Glen, we featured you about a year ago and since that time many things have happened. Probably the first thing we should start off with is the song that really put your name before the public 'Gentle On My Mind'. How did you get that song? Was it offered to you or did you look for it or . . .

GLEN: No, I heard John Hartford's record on the radio and I went in and recorded the song for an album and my producer, when he heard the finished product he - he took dubs and had 150 dubs made up and sent them out to the promotion man and they said "Yea", you know, "give us a single record on it", so . . .

CML: Well that was . . .

GLEN: . . . and they released it as a single.

CML: That was the record that really started you off, so to speak.

GLEN: Right. It got a few doors open.

CML: That's when people really became familiar with the name Glen Campbell. How many did it sell, did it - did it go over the million mark?

GLEN: No, 'Gentle On My Mind' didn't go over the million mark. I really don't know. I've never seen any figures on it. There was over 600 thousand singles and the album, I don't know how many it sold. I haven't seen any figures on it either.

CML: But basically it was an album song originally.

GLEN: Right. That was basically what it was cut for but I guess together the album and the single have sold a million.

CML: John Hartford said I believe one time that when he wrote the song he could only think of one person he would like to have sing it and that was Campbell . . .

GLEN: Oh really?

CML: . . . and he was riding in his car one day and turned on the radio and heard it.

GLEN: Hartford's a great writer, boy.

CML: He's probably *THE* big writer today - out of Nashville.

GLEN: I think he is.

CML: He's starting a whole new bag, a whole new trend in songs, I don't know what you call it . . .

GLEN: I think it's . . .

CML: . . . a philosophical thing or . . .

GLEN: Yea. Well he started the mind - mind bit in the Country Music - you know rather than the - well, you know - I'm goin' out to my honky tonk and I'm gonna get drunk and I'm gonna leave you if you don't change - well he changed this around a little bit, cause I think Country Music needed a change.

CML: Oh I think so too.

GLEN: Cause I think it was real stuck in a rut, you know.

CML: Yes - I think it was in a rut. I think people were . . . although more and more people are listening to Country Music . . . I think they were listening to a select few artists.

GLEN: Right. They were - they sure were.

CML: They were listening . . . they either like Sonny James, or Buck Owens, or Marty Robbins and they

GLEN CA

LIFE-LINE



don't listen to the music as a whole. I think they buy the artist.

GLEN: Right. They buy the artist.

CML: 'Gentle On My Mind' was — how long before you — what was your next one, was your next one 'By The Time I Get To Phoenix'?

GLEN: No. My next record was a record called 'Baby' the old Floyd Tillman song.

CML: 'Baby'

GLEN: But they pulled it back as soon as we got 'By The Time I Get To Phoenix' out. When we recorded 'By The Time I Get To Phoenix' they just like dropped 'I Gotta Have My Baby Back'.

CML: 'By The Time I Get To Phoenix' was the song that — that was *THE* big seller. That was the one that won the Grammy . . . or . . . did 'Gentle On My Mind' win Grammys?

GLEN: Right. I got two Grammys from 'Gentle On My Mind' — best performance by a male vocalist in the Country field and Country and Western record of the year.

CML: For . . .

GLEN: For 'Gentle On My Mind'.

CML: Phoenix?

GLEN: I got best vocal performance by a male in the pop field and best vocal performance on a contemporary record in the pop field.

CML: That was for 'By The Time I Get To Phoenix'?

GLEN: Right.

CML: That's quite an achievement, to win two Grammys in the country field and two in the pop field.

GLEN: I . . . felt very proud. I felt something was happening and I really don't realize what's happening yet, Jim.

CML: Well now the Grammy awards are record industry's equivalent of the Oscar.

GLEN: Right.

CML: They are given to various people for their performance in the recording industry the same as . . .

GLEN: The publicity you get out of something like that you can't buy. You just get an untold amount of publicity that you normally wouldn't get, say, for winning a Grammy or something of this nature . . . but it's the Grammy itself. I'm very honored by the

MP BELL

music industry so to speak.

CML: Has anybody else won four Grammys at one time, outside of Roger Miller's two consecutive years?

GLEN: No, I don't think so, Jim . . . not that I know of.

CML: I believe he won four one year and five one year or five and six or . . .

GLEN: Right.

CML: . . . something like that.

GLEN: Roger has eleven Grammys in all.

CML: Eleven — so it must have been five and six then.

GLEN: Yea, it might have been.

CML: And then you've won four. You won four one time out.

GLEN: Right.

CML: And up until that time very few people had even heard of Glen Campbell.

GLEN: Right. I've been . . .

CML: They heard the name but they didn't really know who he was.

GLEN: Right. I'd just been sitting around L.A. I guess the reason for that . . . Jim, I've been cutting records for . . . since 1961 but I haven't been out on the road. I haven't been beating the bushes. I've been sitting in L.A. doing studio work and you've got to get out on the road in order for people to know you.

CML: Well, now you've quit studio work for other people haven't you?

GLEN: Right . . . that was my New Year's resolution this year . . . to quit the studio work and go into working on Glen Campbell and my career.

CML: Well that broke a lot of hearts for people in the recording business. Because Glen Campbell was always one of the most welcome people in a recording session.

GLEN: Well I don't know about that, Jim. There's a lot of good guitar players around I'll tell you.

CML: Well, there's a lot of good guitarists, but I know that every record session I've been to a good portion of them had Glen Campbell on them.

GLEN: I enjoyed the studio work . . . I really did. You get to work with so many different people and such a variety of music that you do.

CML: I think this is one of the keys to your success, Glen, is your versatility. I think anybody that can sing *'The Impossible Dream'* and put the guitar down and pick up a banjo and sing *'Dang Me'* in the same breath . . .

GLEN: I think it's more or less what I grew up with, doing all kinds of music . . . although playing in my uncle's western band, so to speak . . . we played everything from *'Rose Room'* to *'Avalon'* . . . all the old standards . . . *'Stardust'*, *'Smoke Gets In Your Eyes'* . . . we also played all the country stuff and the old Sons of the Pioneers stuff we did. I think it's just grown up with me more or less.

CML: Well you said something one time that I really admired. You said 'I'm not a country singer . . . I'm

not a pop singer . . . I'm a singer'.

GLEN: Right. I like to sing. I judge it strictly on the material, not on the bag it's in . . . cause you can take any song and do anything you want with it.

CML: Sure.

GLEN: Whether it's pop, country, you know, Russian, or Polish, or what.

CML: Oh anything can be . . . any song can be adapted to the pop style.

GLEN: I think there's more country songs adapted to the pop style though . . .

CML: Oh, I think so too.

GLEN: . . . when you get right down to it.

CML: Oh sure. Your arrangement of *'The Impossible Dream'* is just out of sight . . . just out of this world.

GLEN: Oh thank you. It's the way I felt . . . the way I'd like to hear the song. I've heard a lot of records on it, but I've really never heard a good rendition of it.

CML: Well now that one came from a Broadway play didn't it?

GLEN: Right. That was a good country Broadway play *Man From La Mancha*. But I wasn't happy with the records that I heard on *'Impossible Dream'* and I'm still not happy with my particular record of *'I'm possible Dream'* out of the album . . . it's a bad mix and I'm singing it pretty bad . . . you know . . . to my ears.

CML: Well to yours . . . it sounded pretty good to me.

GLEN: Oh thank you, Jim.

CML: How did you get the song *'By The Time I Get to Phoenix'* . . . did Jim Webb offer it to you or was that another one that you just wanted to do?

GLEN: I say it on an old Johnny Rivers album and I liked the title and I said ('well maybe I'll rise from the ashes with this one'), you know, at the time I didn't know what Phoenix meant. I'd never seen a song with that title. I just thought I'd hear it and see what it sounded like . . . I didn't really hear it, I got the sheet music on it and read the story and that's what sold me on the song. Had I heard Rivers' arrangement of it in the album I probably wouldn't have recorded it, because it didn't do anything for me.

CML: Well don't you think that that's basically the country music story . . . is the words or the meaning?

GLEN: Right . . . the words.

CML: The story behind the song . . .

GLEN: If I get a song in now I read it before I listen to it and see if the story has anything to say.

CML: I think that *'By The Time I Get to Phoenix'* . . . I think it's just the type of song . . . the type of story that everybody likes . . . no matter who's singing it.

GLEN: Well I changed . . . I didn't like the way the ending went on the song . . . it's like I say . . . you can change the melody around . . . the writer doesn't care . . . on that particular record, but the ending was . . . it sounded funny to me and I changed the last . . . five or six bars of the tune and I changed the melody around and I changed the chords around a little bit . . . to fit the way I thought it should be.

CML: Well, that sure was a good arrangement and it sold a lot of records and . . .

GLEN: Yea, Ar De Lory my producer arranged it. He's a good producer, he really is and this is his first crack out of the barrel at arranging.

CML: Well now you didn't . . . at the Country Music Academy Awards 'By The Time I Get to Phoenix' wasn't included?

GLEN: Yea I sang it.

CML: I know you sang it but it wasn't included in the awards you received.

GLEN: No. It probably will be included next year cause I think it was too late in the season for the Country Awards.

CML: Well you won three Academy Awards . . . Country Music Academy Awards . . .

GLEN: Uh huh.

CML: . . . it was less than a week after you won the Grammy Awards, wasn't it?

GLEN: Right – after the Grammy Awards, that really put the – how do you put it – how would you say it – icing on the cake – or – I really wanted – well down deep I guess I wanted – I didn't expect the Grammy Awards, I didn't even expect them – in fact I didn't even expect to be nominated, much less win them, but the Country Awards I was definitely wanting something for 'Gentle On My Mind' . . . or for an album or something and it really did – I think I was more thrilled about that than I was the Grammys.

CML: Well didn't you have a couple songs nominated the year before?

GLEN: Yea, I was nominated in every – almost every category the year before – for male vocalist and for guitar player and I had a record in there I think and I didn't win anything and I'd been to one where I was



nominated and didn't win, so I wanted to go back and I wanted to win next year.

CML: And you sure did. You walked away with three of them. You got best – which is the best album for 'Gentle On My Mind', you and Al De Lory, and you got the best single for 'Gentle On My Mind' and you got the top male vocalist.

GLEN: Right . . . right.

CML: I know I was there and I know that when they announced your name – Tommy Smothers announced it didn't he?

GLEN: Right . . . Tommy and . . .

CML: Molly Bee. And I know when they announced it I heard 1300 people agreeing with the balloting.

GLEN: That tickled me . . . it really did.

CML: That was quite an honor.

GLEN: It really was – I feel very honored that the music business, or the music industry, you know, gave me the award this year and I really want to thank them for it too.

CML: Well, I think that I've heard people describe you as what they call a ten-year overnight smash.

GLEN: Yea – it's more like a twenty-year overnight smash cause I started when I was about 8 years old down in Prescott, Arkansas. We had a radio show – down there.

CML: . . . and you were born in – were you born and raised in Delight, Arkansas or just born . . .

GLEN: Right – out of Delight, Arkansas . . . about eight miles – I say Delight cause that's the closest town to our farm, which is about eight miles.

CML: And from there you – when did you actually come out to the West Coast to – or did you actually come out here specifically to get into the music business or just happen to move out here or . . .

GLEN: No, I just came out here specifically to join a group. I was playing with the Champs – *Tequila* and *Too Much Tequila*. I played with them for – oh I don't know – about a year I guess.

CML: One thing that always amazes me – the fact that you played with the Champs, you have played with the Beach Boys, the Mamas and the Papas, George Jones . . .

GLEN: Jack Jones . . .

CML: Jack Jones, Dean Martin . . . there just doesn't seem to be anybody you can't accompany or play a-long with.

GLEN: Well I think it's – like I said, Jim, I think it's from the background that I grew up in – or the environment that I grew up in – the music business – just from doing all kinds of music.

CML: Well you're just – just a musician and an entertainer and . . .

GLEN: Right. I consider myself a musician.

CML: That sings.

GLEN: Yea, that sings.

CML: Pretty good too.

GLEN: Oh thank you, Jim.

CML: Then after – let's see, 'By The Time I Get

To *Phoenix*', that came out when – when was it released?

GLEN: October of last year.

CML: October of last year. And did it – did it reach number one on the National charts?

GLEN: Uh huh.

CML: It reached number one.

GLEN: Yea it did. It was the first – first number one record I had. It reached – the album was number one on the National charts too.

CML: It's – it's a good record – it must be pretty good 'cause Ben Colder's got a number 2 version out on it.

GLEN: Does he really?

CML: Yea.

GLEN: I haven't heard that.

CML: Yea, I've got it. I've got it at home.

GLEN: He's a funny guy.

CML: Oh yea. It's hard to believe that he and Sheb Wooley are the same people, you know.

GLEN: Uh huh. There's a very talented guy' – acts and sings.

CML: I saw your show here just three nights ago and it seemed to me that the audience was a Glen Campbell audience. I think this is one of your talents, Glen, I think you have the ability to sell an audience that you are – you are playing here with Sergio Mendez and Brazil '66 and I believe the audience that came was originally a Sergio Mendez audience, but by the time Glen Campbell got through I think their thinking had changed a little.

GLEN: I've talked to a few people that said they never heard of me and they'd be back stage, you know, for autographs or something and they'd say . . . they wanted to know if I had any albums out and I think – I told them I thought it was in the programs here and which it was, and they've come – a couple of them have come back for the show again and to tell me they have bought records and they knew who I was now anyway.

CML: Yes, I've heard a lot of people say that although they had heard of Glen Campbell they had never really seen him, or really knew who he was, but that after the show they not only knew who he was but were gonna run out and buy about three of his albums.

GLEN: Right – now this is what I'm talking about – about getting out and meeting people. I think if I had started – well you never know – maybe timing – maybe that was my time, the end of last year to start to get out and go on the road but the way I look at it, going out on the road you really – you make about the same money as you do when you're a studio musician, if you're not a star, so to speak, or a big star – the expenses on the road eat you up and I didn't go out on the road for five years. Maybe I'd go out once a month, or once every two months – just doing a show, but if you get out – I think if you're good enough, if you go out on the road you can make it and you can draw, I think.



CML: Well, of course, it's a rigorous thing. How long do you spend on the road approximately – about how much of a month do you spend on the road?

GLEN: I was out all of February and all of March and this is like being back home here at Melodyland.

CML: Didn't you play the Nashville Room in New York?

GLEN: Right. I played the Nashville Room in New York – for four days.

CML: I've heard a lot about that place.

GLEN: It's kind of weird. It's an old place. It's at the bottom of the Taft Hotel in the basement and the only way to get to the bandstand is through the audience and the only way to get off is through the audience and if you've got a big crowd in there you just don't get on and off, you know. And I played nine days at Bimbos in San Francisco, which is a Supper Club and it's really fun, cause like one week I'll work with Sergio Mendez and the next week I'll work with Johnny Cash. Then maybe I'll do a couple colleges and it's really – I find that people enjoy music in every form if it's presented in the right way.

CML: I agree. I talked to a guy recently and we were talking about the show that you did over here at the Anaheim Convention Center just last month and he asked me who was on the show and I told him and he said 'Well Gee, Glen's been on about six or seven shows in the last year and everybody's seen him. I

don't see how he draws', but you still draw.

GLEN: I guess maybe they're waiting for something.

CML: They probably come up with the same reason I come up with, that you're just a fantastic entertainer.

GLEN: Well, thank you, Jim. I really don't change the show around that much – except I just – I add the new songs or take out some of the old songs.

CML: I've noticed a definite polish to your performance in the last year.

GLEN: I think it's more like confidence than polish.

CML: Confidence?

GLEN: Yea . . . I've kind of figured out in the last six or seven months to go out and do what I do rather than go out and try to be something I'm not. Or try to do this or do that when it isn't really in my heart to do it and I don't feel right doing it . . . so my show builds around exactly what I want to do the way I want to do it and that way you're at ease you're completely relaxed with yourself and that's - if the audience come to see you, well be yourself, you know.

CML: Well do you . . .

GLEN: . . . If you want to say 'heck' or 'dang' or, you know - was, or ain't - say it, you know.

CML: Well now do you program your show before you go on or do you kind of play it by ear after you get out and feel out the audience.

GLEN: Oh no. I have a list of the tunes. You have to with an orchestra. You have to go by the list, but the jokes and one-liners I throw in, they're at will - whenever I feel like throwing them in.

CML: Well you've used a couple of programs from the Geezinslaw Brothers.

GLEN: Oh yea . . . they're funny.

CML: Yea.

GLEN: Funny act.

CML: What was one you said on - it was on Joey Bishop's show one night - about the drunk that was walking down the street with one shoe on . . .

GLEN: Right. Oh they haven't used that in their act. Sam just told me the joke.

CML: Oh.

GLEN: The guy with one shoe on and the policeman said 'Hey buddy did you lose a shoe' 'No I found one'.

CML: Did you - You've been on Joey Bishop's show how many times now?

GLEN: About five or six times I guess.

CML: He sure seems to be doing tremendous things for country music.

GLEN: He is - he sure is.

CML: Joey's booking a lot of acts. He's not just keeping himself along the lines of the Glen Campbell or the Ray Price, he's booking Merle Haggard . . .

GLEN: From Merle Haggard to Sonny James, Marty Robbins . . .

CML: They've all been . . .

GLEN: . . . Grandpa Jones, Minnie Pearl . . .

CML: And Joey's not afraid to admit that he's a big country music fan. He digs it.

GLEN: Well, I think a big change is coming in this music business. It's going big too. It's going a little bit more back to talent now rather than somebody - coming in and making a mechanical recording and grabbing some group off the street to sing it.

CML: I think so too. I think that's probably one of the big reasons for the tremendous popularity of country music. I think people are listening again.

GLEN: Uh huh. Definitely listening.

CML: Listening to the lyrics.

GLEN: I think this will go on for another - I'll bet it'll go for at least three or four more years. I'll bet you're going to see a big change in the next year, I think in, music. It's going to swing, more so 'cause the underground radio stations are coming in now and they're going to be playing all the psychedelic - it'll be - the underground stations will be like - like the R & B stations, more or less. The R & B stations they came out of it now. - They're like making their way, so to speak. I know there's an underground station here in L.A. They don't play nothing but strictly gaudy psychedelic blues. - They hold a pretty good rating, too, and they cater to just this one specific audience and it's - so therefore now a lot of the top forty stations are going good music or middle of the road stations.

CML: I think they have to, cause I think the general public as a whole is I think - I wouldn't say getting fed up with the rockville, but they can't understand it.

GLEN: Right - they don't understand it.

CML: They don't know what they're listening to. .

GLEN: Oh I can appreciate that kind of music. I can appreciate any kind of music if it's good. But a lot it just - like - 'My Baby Does the Hanky Panky', man, or 'Let It All Hang Out' . . . or 'Sock It To Me Baby' . . . or 'Wolly Bully' . . . I just don't get anything out of this kind of songs or this kind of material.

CML: I don't either.

GLEN: I think it's in very bad taste in the first place and I don't think they should put stuff like that on records to present to the American people.

CML: Well, of course, they go under the assumption that the people that they're going to sell it to will buy it.

GLEN: Right - that to me - making those kind of records are like every Country TV show I've seen produced. They play it down, they don't play it up.

CML: Yea. They put out the horse collar and rail fence . . .

GLEN: Right - the horse collar and the rail fence and bale of hay and a handkerchief on the side of your neck - that's not Country music, you know.

CML: I know when . . .

GLEN: It's not really hill billy music, it's - I don't know what you'd call it. I think it's the way somebody - it's the way they think they should look when they're doing it - or like they just got their suit back from the jeweler's, with the sequins on it and . . .

CML: I think they think they need to put up a sign that says this is a Country Music Show.

GLEN: Yea. That's really what it is. Why can't they go out and present it like a Dean Martin show or an Andy Williams show? Because this is the way I'm going to present it on my summer show. We're going to have a Country special in August and I'm going to have Marty Robbins and Merle Haggard and Sonny James and we're going to do it with a little class.

We're not going to have bales of hay out or horse collars out or we're not going to go to some barnyard and load up a bunch of manure and come on and throw it on the stage. We're going to do it with a little class – like a Hollywood Palace show or something.

CML: I think that's the way it should be done and I must . . .

GLEN: I do too.

CML: One night last summer at Disneyland when they had the Country Music Jubilee out there they had moved in some bales of hay and some other things and – Bill Thompson I believe was the M.C. that night and he just told them flat 'get it out of there'. He didn't even want to see it in there.

GLEN: I know it . . . that's what I mean. They play it down. Why can't they come out and sing like anybody else? . . .

CML: Sure.

GLEN: . . . You know

CML: I think this is what some of the people are doing. By now they know all of your major music shows are featuring country in one form or another, maybe not constantly but they are occasionally – like – well Lawrence Welk has Lynn Anderson on and, of course, the Smothers Brothers and Joey Bishop – Dean Martin, of course, he's all country.

GLEN: Dean he's country – I know. Now you take clothes for instance. You notice how they're going back to the western clothes – they call it continental now, or British cut – nothing but the old western suits, man, that's been around for years with the – they say you want a flared bottom? Western pants have always had a flared bottom so they'd go over the boots. The guy said 'well this is the newest thing, the flared bottom', I said 'you kidding? I was wearing those when I was a kid in 1952, man'. Like that suit there he made me, he said this is the newest thing, you know. Now does that not look like a western suit?

CML: Sure.

GLEN: You know, it looks like just a western suit with a British back maybe on it – and without the arrows – but to me this is western clothes, the pants without belt loops.

CML: They think they really got a good thing going.

GLEN: Yea, they think they got a good thing going now. That's really where it's at. Well they're just now getting around to it really, is what's happening, you know. They're just now catching up so to speak.

CML: Glen, you've been on the Smothers Brothers Comedy Hour several times and you've always been well received and then just recently they announced that you've been selected to host the Summer Smothers Brothers Show.

GLEN: Right, I don't know what we're going to do yet. We're just going to throw it out there and see what happens.

CML: Well you've got – you've got how many shows?

GLEN: About 15 shows.

CML: About 15 shows.

GLEN: John Hartford's one of the writers on the show and John will be performing.

CML: I'd heard that John was going to be on the show with you but I didn't – I'd never heard any clarification of it.

GLEN: He'll be in the – he'll be on the show every week as a writer, writing skits, songs, and stuff like that and he's also going to be on about 4 or 5 shows as a performer.

CML: And Tom Smothers is going to produce that show?

GLEN: Right.

CML: Well did he actually select you for the show or does he actually do that or is that left up to someone else . . .

GLEN: Yes, he did . . .

CML: He did it.

GLEN: Tommy is the big cheese over there.

CML: That's quite a break for you, Glen . . .

GLEN: Yes, it is.

CML: You'll be on nationwide television when everyone else is running reruns.

GLEN: Right, we're fighting old movies on ABC and reruns on NBC of Bonanza.

CML: You say you don't know what you're going to do yet, but I'm sure everything will be . . .

GLEN: Well, it's going to be – I'll be singing mostly what I do on my albums – everything from pop to religious, country – just anything really.

CML: Dean Martin's got – I don't know if it's still the number one show this year, I know it was the number one show last year.

GLEN: It is – it's still the number one show in that time slot.

CML: It is? He has a lot of country performers on and does a lot of country stuff – in fact everything he does any more is country.

GLEN: Right. It is – every song he does.

CML: From 'Houston' to 'Don't Let the Blues Make You Bad'.

GLEN: Right. His new record 'You Still Got A Place In My Heart' was on the back side of 'By The Time I Get To Phoenix' – on my record – in fact I played it for Jimmy Bowen, Dean's producer and he said 'Yea, that sounds like it would be good for Dean' so he recorded it with Dean and released it as a single.

CML: What do you think would happen if they were to cut Dean strictly country – I mean with a steel guitar and the guitars in the background with the with the orchestra?

GLEN: I don't know.

CML: Do you think it would sell?

GLEN: I think he would sell if he said 'Yea', or 'Hi' on a record, you know, cause he's . . .

CML: Dean Martin.

GLEN: Dean Martin, yea. Dean's a personality, you know – it's like when you go see him in a movie. You go see a personality, you really don't see an actor – although he's a great actor. I think he's a tremendous actor now, but you go see – you see a movie up there,

you don't even think about what show it is. You just know Dean Martin's in it and I'm going to see it, you know, and there are pros and cons on it and people are going to come out and say 'Oh, it's a terrible show' you know, 'but Dean was great', you know. It just seems like the guy can do no wrong.

CML: No, he's . . . of course, he got a pretty good price for that too. I read someplace where he'd got . .

GLEN: Yes he does . . . Owee, I'd say . . .

CML: Dean doesn't do nothing for free.

GLEN: No, not anymore. I was talking to Hal Wallace . . . and he said he did Dean and Jerry's first picture and he said Dean called him Mr. Hal. Well, Hal produced the last thing of Dean's - I don't know when it will be - I think Five Card Stud with Robert Mitchum - I don't know when it will be released, they just finished it about a month ago and he said all through the movie he called him Mr. Dean and he said he really got a kick out of it.

CML: That Dean Martin's quite a guy. Well you seem - I think you'd make - I think you are a good natural actor, because of your relaxed personality.

GLEN: Well, if you can relax you can do anything - on stage or on camera - really it's - the looser you are the better off anything comes. For the first Bishop show I was on, man, I couldn't even remember my name. I went up - just wound up tighter than a drum and it came off that way and I said 'How are you I'm fine', you know, just couldn't wait to answer a question and I'd say things I didn't even know I was saying cause I couldn't think straight.

CML: How do you prepare yourself for a long road tour? Do you try to get two or three days good rest or do you just condition yourself to that type of thing or how do you do it?

GLEN: Not really. I don't really get any extra rest or anything. When you're on the road you get used to four or five hours sleep a night - and you kind of get used to it really for awhile, but like - I like to play golf and I'll get up early and I go play golf, when I should stay in bed and sleep. Like working out here, we worked last night and I got up this morning and went out and hit the golf ball around, you know, then just got home in time to take a shower and come in here and go to work, you know . . . get on the stage and forget my songs, you know.

CML: Boy you'd never know it from looking at you.

GLEN: I write my show up in my hand and so I'll know what's happening, you know.

CML: You're one of the few artists that I think I've seen on the stage that I think actually accompanies himself.

GLEN: Well . . . my manager and the agency they say, you know, 'Go out without your guitar'. I say 'Well, why don't I go out naked', you know. Makes just as much sense. Stand out there in your tux and sing a song. Who cares if you've got a guitar strung around your neck or make all the hand gestures. That's all garbage. Stand up and sing your song the way you do it, you know. If I stand up and sing a

song with a guitar in my hand that's the way I sing a song.

CML: When 'Gentle On My Mind' was released, the song that was on the flip side was 'Just Another Man', which you wrote.

GLEN: Yea . . . Joe Allison actually wrote the lyrics and I wrote the melody, and I changed the lyrics around, naturally - left out some and added some to make it fit the melody, but Joe actually wrote the song.

CML: Why did they never do anything with it, I thought it was a tremendous song.

GLEN: I think it's a good piece of material too. I think we'll get it in a lot of albums when I get a single on it.

CML: I noticed you've had - what seems to be one of your favorite songs - you try to do it every show is 'Tomorrow Never Comes'.

GLEN: Uh huh. I haven't been doing it down here cause I haven't got the arrangement on it. I don't know where it is. I've been on the road for two months and I've lost half of my arrangements.

CML: That song always seems to go over real well.

GLEN: It's a good song, it really is. It was written by Johnnie Bond really but when Ernest Tubb recorded it he got his name on it, you know.

CML: For some reason I just can't feature Ernest Tubb singing 'Tomorrow Never Comes'.

GLEN: Oh yea, man. *Oh You Tell me* - you never heard Ernest Tubb's record of *Tomorrow Never Comes*?

CML: Hu uh. Never have.

GLEN: . . . *that you love me. Oh you tell me that you care.*

CML: That sounds like Ernest Tubb right there.

GLEN: Very country and very straight. I've really changed that around. It isn't even recognizable.

CML: That's - how old is that song? It's pretty old.

GLEN: That was during the War. It was written - during the second World War.

CML: Gosh, it's such a modern song.

GLEN: I remembered it from guys singing it in clubs and stuff when I first started in clubs. I started when I was about thirteen or fourteen in Houston, Texas, playing in night clubs and that's where I got familiar with all the old country standards, 'Tomorrow Never Comes' is a country standard.

CML: Have you always - have you always been a singer, Glen, or were you primarily an instrumentalist?

GLEN: No, I've always been a singer. When we had the radio show when I was a kid, my uncle played lead and I just played rhythm and sang, but you do - when you do one you really do the other, although I know a lot of rhythm guitar players who don't lead but - I had to, we couldn't afford a rhythm man and a lead man too, so I just played both.

CML: Did you come out - when you came out here to California, did you - did you start out as a singer right away or did you -

GLEN: No, I started out - I played guitar with 'The Champs' and did a little singing and the guy that had

the record company, you know, I went over and said I'd sure like to cut a record singing, you know – well 'we make strictly instrumental records', and I said 'Well O.K. maybe my time will come'.

CML: You cut a lot of demos too didn't you?

GLEN: Right. That's really how . . . what got people to noticing that I was a singer, I guess, just from doing demo sessions.

CML: What was actually your first record as a singer?

GLEN: I recorded one in Albuquerque, New Mexico, really my first one, but it was pretty bad. We cut it in a radio station. My first record out here, when I came to California was 'Turn Around Look At Me'. First crack out of the barrell . . . I don't know – we sold 700,000 records, and it got up in the top thirty as a pop record – strictly a pop record.

CML: That song is on your 'Burning Bridges' album?

GLEN: No, it's on the 'Hey Little One' album, 'Turn Around Look at Me'.

CML: Then you came up – what did you follow that with?

GLEN: A thing called 'Once More' and then Capital bought my contract cause it was on Crest records with 90% fewer hits after that, so we switched to Capital.

CML: Have you – have you always had good success with your singles?

GLEN: Relatively.

CML: And your albums have been excellent?

GLEN: The albums just really started selling in the last year – after the 'Gentle On My Mind' thing and of course after the Grammys. The Grammys mean one thing. When you win a Grammy in the pop field you automatically get the good music play . . . the KMPC's, the KGIL's, the KEZY's . . . KZEY . . . what is it here in Anaheim?

CML: KEZY.

GLEN: KEZY . . . The stations like this start laying on your records and this is when you start selling albums. It's like you can just release an album, period, and you get to sell a lot of albums. . . if you've got good material on them, I think.

CML: Well, you got a lot of play on good music stations anyway.

GLEN: Right – and that's mainly from the Grammys – from winning a Grammy in the pop field. I guess the good music program directors think it's, you know, well if a guy beats out Frank Sinatra and Ray Charles or Frankie Valli, which are strictly pop singers, you know, I guess he's got to have something on the ball so they program his albums.

CML: Well then once you got – I think your albums are pretty good cross section of your thinking – the fact that there's all kinds of music on your albums.

GLEN: Right.

CML: Everything from 'Evasive Butterfly' to 'Bowling Green'.

GLEN: Right.

CML: It's 'Hey Little One' that was a big hit for Dorsey Burnett years ago.

GLEN: Right – and Dorsey's a country guy.

CML: Sure.

GLEN: He goes back to the, you know – like I say to 60% to 70% of your pop charts the songs are written by country people.

CML: Dorsey Burnett – it's amazing how many of these people initially started out – Johnny Tillitson started out with the cowboy boots and the guitar.

GLEN: Right – believe it or not Mark Lindsay with Paul Revere and the Raiders he was playing in a hill billy club up in Oregon before he started out with Paul Revere.

CML: Isn't James Burton an old country boy – isn't he from Louisiana?

GLEN: Yea, from Louisiana and the funny thing about it was – you've heard a thing called 'Free Born Man' off the new album which was written by Mark Lindsay of the Raiders and Keith Allison, the kid on 'Where The Action Is' and it's a great song – one of the finest country songs I ever heard.

CML: Are you having an album – your new album you're talking about is due out when – shortly or . . .

GLEN: The first of May.

CML: The first of May?

GLEN: It's called 'A New Place In The Sun'. It's – it's like – again, it's got all kinds of music on it. It's got 'Free Born Man', which is – sounds like a Buck Owens track with the brass on it, you know, and songs like 'Sunny Day Girl' which is strictly a pop song, but it's a good song, I think – I got 'The Twelfth Of Never' on it – it's got 'The Last Letter', the old Rex Griffin song, which is a great song, I think and a couple things that I wrote on it – Jerry Fuller and I wrote – thrown in.

CML: I know your 'Hey Little One' album has – it has 'The Impossible Dream'.

GLEN: Right. 'That's All That Matters To Me'.

CML: 'That's All That Matters'. 'I Wanna Live', isn't that on that album too?

GLEN: Right.

CML: Which is now your current single?

GLEN: Right – it's the current single.

CML: How is that doing for you?

GLEN: Well. It jumped from 40 to 12 last week on the Country charts.

CML: That's pretty good.

GLEN: And it's 51 I think up on the pop charts.

CML: On this – getting back to the Smothers Brothers Show. You're going to be the host on the show. It's going to be – it sounds like it's going to be The Glen Campbell Show, is it . . .

GLEN: No, it's going to be the Summer Brothers Smothers Show, starring Glen Campbell.

CML: The Summer Brothers Smothers Show, whose idea was that?

GLEN: Tommy's I guess. He's a nut.

CML: And they're going to be – is it going to be basically the same type of show?

GLEN: It will be basically the same type of show only I'll be emceeding it instead of Tommy and Dickie.

-But we'll be doing little skits and little bits with Pat Paulsen and I'll be singing a lot on it.

CML: John Hartford will be . . .

GLEN: Right, Johnny will be on, like I say, four or five of the shows, I'm sure. We're going to have one Country special like I said and use like - I'm going to try to get Roy Clark two or three times, or people like this that need the exposure that have the talent, you know, that really haven't made it that big, so to speak.

CML: There's a lot of people in the business that . . .

GLEN: Right. The Waylon Jennings, I think a lot of them are - I'm going to have Merle on and I don't know who else really. I'm letting them handle that cause . . .

CML: In other words people that . . .

GLEN: Or the Stoneman Family, we're going to have them on.

CML: Oh there's a fantastic act.

GLEN: Right - now this is what I'm talking about. I'd like to have the people out in television land to see some of the Country acts that have really got a lot of great talent and not just the ones that have the big records, so to speak.

CML: I think that something like that is definitely needed. Some of these people that, like you say, that do have the talent but nobody really knows about it.

GLEN: Nobody knows about . . . right. Look at Pat Paulsen. This guy's got to be one of the funniest comedians . . . one of the funniest characters and he's been around for 25 years.

CML: And nobody knew about it.

GLEN: Nobody knew about it until Tommy brought him on the Smothers Brothers Show and the first crack out of the barrel everybody just loved him.

CML: It must be a tremendous break for you Glen that could very easily lead to other television offers . . .

GLEN: Yes, it could . . .

CML: The experience in television . . . National television.

GLEN: Right - well that's like a lot of people now, the only reason they recognize me is from the Smothers Brothers Show and from Joey Bishop. I've had more people recognize me on the street in Moab, Utah or Podunk, Idaho, from the Joey Bishop show. I'd go in a restaurant to eat, you know . . . 'hey weren't you on the Bishop show', you know, or 'weren't you on the 'Tonight' show. It's amazing, there's a lot of - in fact I know a lot of acts this is all they do - they'll do the 'Tonight' show with Johnny Carson or 'Joey Bishop' and they'll do a couple of - maybe a Carol Burnett Show or something like this and they work - you know - 48 weeks a year for this.

CML: Well now how many network shows have you done besides the Joey Bishop Show and The Smothers Brothers Show? Have you been on the 'Tonight' Show with Johnny Carson?

GLEN: Yea, 'The Tonight' Show - and I did the

'Shindig' show, 'The Dick Clark Show', 'It Happened In '68', 'Swingin' Country' and I'll be on the Grammy Show on NBC, which will be aired May 8th.

CML: Has that been taped already?

GLEN: Yea, I come on and do a little talking and introduce Hartford.

CML: How do you like working with people behind you like some of the seats at the Anaheim Convention Center.

GLEN: It's hard. Well they knew the seats were like that before they bought them, you know, and all you can do is turn around and say 'hi' cause the show was a complete sell-out. See they didn't expect that many people.

CML: They didn't - they had those seats blocked off originally.

GLEN: Originally they were blocked off and then they had to sell them, you know, they told them though that it was in back of the stage. I don't like to work in the round at all, or with people behind me, you know. They should make auditoriums - now - like a lot of the new music halls at the Colleges, especially, they are making like five-deckers, like there's a bottom row here and then on the sides all the way here and all the way here and there's about five decks, man, you know, you feel like you're in Jackie Gleason's stomach . . .

CML: Have you been on the Gleason show by the way?

GLEN: No, I haven't.

CML: That guy - Jackie Gleason, probably, in my opinion, is the greatest showman in the world.

GLEN: He is.

CML: Just fantastic.

GLEN: He is - the talent comes out in the end, Jim. I know - the guy's got talent - the guy entertains - he's a personality.

CML: Well this is probably why you're going places as fast as you are, Glen, is you are such a tremendously talented person, as an entertainer, a singer, a musician or whatever.

GLEN: It's - I really don't know what the combination is.

CML: But whatever it is, it's there and . . .

GLEN: Yea . . . Thank God I got it. I consider myself very lucky. There was an old lady one time - 86 years old - she said 'You know you're a 7th son'. I didn't know I was a 7th son I never did stop to think about it, but she said '7th sons are very lucky'. I said 'Oh really'. She said 'Yes, you're going to have tremendous luck in your lifetime. She's dead now. She died when she was about 95 years old and I - this has always stuck in my mind. Every time I walk out on the stage I think of her, for some reason, you know, why I don't know. Her name was Cissy Dams.



Ferlin Husky

Ferlin Husky is an artist who just had to happen. He must have been tagged as a 'Man of Destiny' even before he was born, in the little village of Flat River, Missouri.

Ferlin's mother provided a back-drop of melody in the Husky home, and musical aspirants for miles around gathered there to share each other's hopes and vie with each other's talents.

Young Ferlin's sensitivity to the moods of others, forced him to find relief from the tears that were constantly burning just beneath his eyelids. Thus, his alter-ego, Simon Crum, was created, and the bubbling laughter of Simon was a perfect balance for the serious-minded and sad-faced Ferlin.

His initial foray into the recording field brought a third personality to the front, in the form of Terry Preston, the alias first used by Ferlin. This was the beginning of his true career in music from his base of operations on the west coast, where he had moved after a hitch in the merchant marines.

It didn't take long for Ferlin to realize that the old adage "*BE YOURSELF*" was a pattern for happiness and success. So, his assumed name of Terry Preston was discarded and the proud family name of Ferlin Husky was resumed.

The proof that "*Be Yourself*" was magic, showed through when the beautiful tune "*GONE*", originally recorded by Ferlin as Terry Preston, was re-done under his own name, and took off like a meteor, to sell several million discs, and become an all-time, beloved standard.

Aware of the taste of honey and the first strawberry of spring, Ferlin played his guitar especially for those who needed a bit of music in their lives.

He would lie back on a grassy bed, look up at a sympathetic sky and picture musical notes trailing on his very own satin ribbon of melody.

Ferlin Husky has had his heartaches and joys. One only has to remember his "*DEAR JOHN*" with Jeannie Shepard; "*SINCE YOU'RE GON*"; "*SOMEBODY SAVE ME*"; "*SEA SAND*"; "*I SAW GOD*"; "*WINGS OF A DOVE*"; "*THE FACE OF A CLOWN*"; "*AS CLOSE AS WE'LL EVER BE*"; "*JUST ANOTHER LONELY NIGHT*" to know this. Then there were the lighter moments with "*I FEEL BETTER ALL OVER MORE THAN ANYWHERE ELSE*"; "*TRUE, TRUE LOVIN'*" and so many more catchy tunes that it would take a figurative ream of paper to list them.

Then there's Simon Crum, Ferlin's other self. Simon is a delight to audiences, and has had a string of hits on his own, including "*COUNTRY MUSIC IS HERE TO STAY*".


Ferlin Husky: recording, television, movie, club, and one-nighter star, is truly a genius. There are few artists quite like him; quite as wonderful; quite as talented, in most unique way; quite as versatile, and, at the same time quite as understanding.

He is not the sort of person who reveals his emotions overtly, and yet he is much loved for his helping hand and magic talent.

The Nashville-based, Capitol Records' wonder, Ferlin Husky is the thoughtful and thrilling answer to the common madness of our modern age of anxiety, guilt and self-pity.

A complex but much wanted performer, Ferlin Husky has the restless urge of creativity, the vision of hope, and the mask of the knowing of all people that comes of God's direction. He is one of the world's desirable greats.





There have been some strange things happening to country music lately, and nobody seems to know quite how they started.

It seemed like, as long as people could remember, Country Music was the music for just plain folks: songs to explain, (or maybe complain about) what happened to the common man in this old world, with a little more emphasis on triangular love affairs than square ones, a little more sad than happy.

The Nashville stars sang the songs and set the pace and glittered like butterflies under the lights at Ryman Auditorium. There was just nothing under the sun any surer than that everybody knew where Country Music was at. Disk Jockeys had separate piles marked *Country* and *Popular*, and you couldn't have possibly mixed them up if you had shuffled them.

THE GOSDIN BROTHERS —

WHAT'S HAPPENING TODAY

And then these strange things started happening. Roger Miller, who'd been banging around Nashville for some years, wrote up a little ditty called "Dang Me" with a modicum of hope he could slip it in somewhere between some items on the country D.J.'s turntables. But a funny thing happened to Roger on his way to the charts.

And then there was Henson Cargill, who found the teenie boppers skipped to his rope, and Glen Campbell who turned a simple but very lovely little ballad into a nationwide fever, on the part of the city and country people to make that trip to Phoenix with him. And that ain't the half of it. Country and "popular" music seem to be converging as surely as the double barrels of a shotgun, and there are a lot of people who can't wait to hear it.

For instance, people like Vern and Rex Gosdin, who are helping to make it happen, a little more every day.

To understand the impact the Gosdin Brothers are having on the country field, you have to listen to what's happening. It's always a little fantastic to realize what two people can do when they are really attuned to each other: when they really *understand* what's happening to a song. Musicians call it *grooving*, psychologists would probably call it a kind of ESP. It is sometimes almost a brother thing, as it is in Vern and Rex's case, an effortless blending of voices and intentions that comes out easy, but hits you like double-ought buck shot.

I'll never forget the first time I heard the Gosdins. It was the first time I'd seen them too. A couple of slim, quiet looking country boys. Neat looking and unspectacular, with the quiet diffidence of visitors to the Hollywood Wax Museum. They moved around easy, talked when spoken to and their voices had that soft, clinging Alabama drawl that makes everybody from the South sound like a dirt farmer. I was pleased to find out that dirt farmers were what they had been; Roy Gosdin and his nine children back in the thirties; whacking a living out of 165 acres of land, down around Woodland, Alabama. Polite enough to tell you first off, that they were from "around Birmingham" because they knew you'd never heard of Woodland and didn't want to embarrass you. I kind of like that.

When they sang together it was startling. Two country boys singing a country song, but what was emerging from the speakers was something so different from what I had expected, that I got goosebumps. Man, they *grooved*. They didn't even need to watch each other. They played their guitars like they were attached to them by umbelical cords; sang the lyrics to ballads like they had lived every word of the songs

and were merely passing on information to the rest of us. I listened through their set with the feeling that something very unusual was happening, up there on stage, and I had a great urge to try to put my finger on it. It's the urge that, in this business, is called survival. I was hearing overtones of tomorrow, and that's been known to give more intelligent people than me the creeps.

I talked to Rex and Vern Gosdin later. It was fun, because they hadn't yet learned any compunctions about being glad someone liked what they did. They talked with complete sincerity of old time country music fans, and the objectivity that pegs the real country musician. It's the same objectivity you get from talking to a man who has been breeding Plott hounds for twenty years, and is moderately proud of this year's crop, but isn't sure he has anywhere near the perfect hound yet.

At the same time, it was obvious that the Gosdins have a very accurate idea of where they're going. They're looking for that distant point when Country and Pop start fitting together like two halves of a zipper. They don't think area-wise, or "bag-wise" as the Hollywood people would say. They don't get involved in truck songs or drinkin' songs, or triangle songs, or even ephemeral songs about country people's problems. They just take a good song, and make it live; peel the top layers of protective coloration off a country ballad, and make it real for anybody.

Now this isn't to say that no one has ever done this before. Glen Campbell did it beautifully, in "By the Time I Get to Phoenix". But it is so rare to find a duo who can do this one thing consistently, that what the Gosdins do is electrifying.

I really ought to admit that I lost track of the Gosdins for a while. It's easy to do. It's an arena where if you stop for a minute, the lions eat you. But I never forgot them, because you never forget real talent, whatever your situation.

And then last week I heard something really great. The Gosdin Brothers had been nominated by the Country Music Academy for two awards, one as the best vocal duo of the year, the other for their single record, "Hangin' On" which was up for the title of best single record.

This has been a year of surprises and minor miracles. Bonnie and Clyde brought the old bluegrass sound into the motion picture theatre. Glenn Campbell has thousands of Beatle fans buying his records. John Hartford is selling the songs he wrote for a rural audience to an army of bubble-gummers, who think the lyric to "Gentle on My Mind" is a psychedelic poem. Disneyland is featuring a weekly show at Tomorrowland (interesting idea) with people like Roy Acuff and Merle Haggard.

It's great to realize that this might be the big year for people like Vern and Rex Gosdin, who have a thing to say, and all of a sudden, seem to have an audience to whom to say it.

Sometimes, nice guys finish first.

We here on the West Coast are so very fortunate to have at our fingertips a wealth of yet to be discovered talent; hard working, dedicated, people that keep at it day after day, realizing that some day their time will come when they too may share the limelight of those who have "Made It". Country Music Life would like to take this opportunity to share with you a recent interview with one of these people, a person whose talent has been building since the very early years of her life. We sincerely believe that there is only one way for this little gal to go; up!!

MEET (MISS) DEE FORD -



I recently visited the Foothill Club in Long Beach, California, and had the privilege of seeing and hearing Miss Dee Ford perform. She is a member of the Tennesseans, the band which backs Mr. Billy Mize, well known star of "Melody Ranch". Billy claims the Foothill Club as his "Home Base", and if you ever are in the vicinity, stop in and say hello and be ready to be royally entertained.

After sitting at a table and enjoying the show, I cornered Miss Ford and talked with her at length, took many notes and conned her out of the few photographs in her possession at that time. Dee was born 450

BEAUTY AND

miles South of Albuquerque in a town called Silver City, in New Mexico. She said she first became interested in country music from observing her mother, who used to play in a band and sing. As a matter of fact, Dee's whole family are tied to country music in some way, with each of them playing an instrument.

Dee arrived in California in 1955, and promptly began playing on a T.V.'er called "Sandy's Hayride". She describes the show as a "Cal's Corral" type of show that aired on Saturdays and Sundays on Channel II.

A stand with Channel 5's "Western Varieties" brought her to the attention of Mr. Charlie Aldrich, and she ended up doing six months on Channel 13's "Walkin' Talkin' Charlie Aldrich Show", which was aired on Thursday evenings.

After that things seemed to slow down for Dee, and she spent the next eight years working as a secretary in an office. Then she dropped in on Bonnie Price, "The Grandma of Country Music", and owner of the Foothill Club. She eventually started working part-time there with the band. Bonnie, realizing the potential of Dee's talents, signed her on as a regular member of the band. This took place two-and-one-half years ago, and the resulting association has "Put The Polish" on Miss Dee Ford. She is a master of the bass guitar, electric fiddle and just about anything else with strings on it. A very fine vocalist, Dee informed me that she is shortly going to journey to Nashville to cut her first record.

To return to her versatility as a guitarist, I asked Dee at what age she first picked up a guitar, to which she answered; "I was probably 7 or 8 when I first started playing music".

We talked about the type of functions at which she appeared when she lived in New Mexico and the resulting conversation was most entertaining.

Silver City, being a small town, does not have

THE BASS.....DEE FORD



many night clubs, so she did not play these much, however there is a club there that she played at only on the week-ends as the place was not open during the week.

I asked her if she had ever played off of the back of a flat bed truck and the answer was yes. She has also done her share of rodeo work, school dances and the like. She says that rodeo work is very exciting, and added . . . "Besides, you get to see the show".

Our conversation again turned to the Foothill Club and the band, The Tennesseans. A closer working band than most, their blending of the Country Music instruments are something else! When Billy Mize is out of town, the steel player, Skeeter Stultz, doubles as the band's leader.

The piano playing duties rest in the capable hand of Tommy Gale, and on lead guitar is Jimmy Bevins. Sandy Bigano is a "Tiger" on the drums, and of course, Dee Ford on the bass guitar. The singing is split up between Jim, Dee and Billy, and watch out when they get together for a harmonizing session . . . cause they are great. Dee loves playing with the Tennesseans, and at the Foothill Club. She spoke so highly of Bonnie Price as an employer and person

that I feel compelled to quote her exact words . . . "Bonnie Price, she's a great gal, and I really like her and I would like to say that she is the finest person to work for in a night club." This reporter would like to add that I had the pleasure to meet Bonnie Price, and I do not think that I can add anything, but to echo the feelings of Miss Ford.

There you have it . . . a thumbnail sketch of Dee Ford: A most delightful combination of beauty, skill, stage poise and just about any adjective that you describe her to a T.I. and Country Music Life wish her all of the success in the world, and judging from the way she is going, she will not have much trouble in gaining it!

This is your ballot for the annual COUNTRY MUSIC LIFE readers poll. For the past two years we have been mailing out ballots to random subscribers and then tabulating them as they are returned. This year we are going to give all subscribers a chance to vote for their favorites. Please indicate your choices for the various categories, cut out the ballot and mail it to COUNTRY MUSIC LIFE, P.O. Box 2366, El Modeno Station, Orange, California, 92667. If you do not desire to cut the ballot of your magazine, please indicate your choices on a separate piece of paper and forward it to us. ALL BALLOTS MUST BE IN OUR OFFICE BY SEPTEMBER 1, 1968.

TOP MALE VOCALIST:

- ROY ACUFF
- REX ALLEN
- BILL ANDERSON
- EDDY ARNOLD
- BOBBY BARE
- JOHNNY BOND
- JOHNNY CASH
- TOMMY COLLINS
- JIMMY DEAN
- JIMMY DICKENS
- ROY DRUSKY
- DAV DUDLEY
- TENNESSEE ERNIE FORD
- DON GIBSON
- GEO. HAMILTON, IV
- FREDDIE HART
- STONEWALL JACKSON
- SONNY JAMES
- HANK LOCKLIN
- BOB LUMAN
- ROGER MILLER
- WAYLON JENNINGS
- GEORGE JONES
- WILLIE NELSON
- BUCK OWENS
- WEBB PIERCE
- RAY PRICE
- TEX RITTER
- MARTY ROBBINS
- CARL SMITH
- HANK SNOW
- RED SOVINE
- WYNN STEWART
- HANK THOMPSON
- ERNEST TUBB
- LEROY VAN DYKE
- PORTER WAGONER
- BILLY WALKER
- SLIM WHITMAN
- TEX WILLIAMS
- SHEB WOOLEY
- FARON YOUNG
- ELTON BRITT
- RED FOLEY
- LEFTY FRIZZELL
- JERRY WALLACE
- MERLE HAGGARD

MOST PROMISING MALE:

- JACK GREENE
- CHARLIE PRIDE
- GLEN CAMPBELL
- JACK RENO
- LEON ASHLEY
- HENSON CARGILL
- VERN STOVALL
- DAVID HOUSTON
- BOBBY AUSTIN
- BENNY BARNES
- BOBBY BARNETT
- J ED BROWN
- JOHNNY DALLAS
- BILLY DEATON
- DICK FLOOD
- CLAUDE GRAY
- BOBBY HELMS
- BOBBY LORD
- JIMMY MARTIN
- BILL PHILLIPS
- GEORGIE RIDDLE
- JACK ROBERTS
- RAY SANDERS
- JOHNNY SEAY
- TOM TALL
- JUSTIN TUBB
- CHARLIE WALKER
- KENNY PRICE
- DURWARD ERWIN
- DEL REEVES
- JOHN HARTFORD
- JOHNNY PAYCHECK
- JERRY REED
- BOB LOGAN
- LEE HAZELWOOD
- ROY CLARK
- HANK WILLIAMS, JR.

TOP FEMALE:

- MOLLY BEE
- JUNE CARTER
- SKEETER DAVIS
- JAN HOWARD
- WANDA JACKSON
- JUDY LYNN
- LORETTA LYNN
- ROSE LEE MAPHIS
- ROSE MADDOX
- PATSY MONTANA
- JEAN SHEPARD
- KITTY WELLS
- DOTTIE WEST
- CONNIE SMITH
- TAMMY WYNETTE
- BONNIE GUITAR
- LIZ ANDERSON
- JEANNIE SEELEY
- LORRIE COLLINS

MOST PROMISING FEMALE:

- KAY ADAMS
- KAY ARNOLD
- MARGIE BOWES
- FAYE DARLING
- KATHY DEE
- DOTTIE MAY
- JENNY JAMISON
- PENNY JAY
- NORMA JEAN
- LOIS JOHNSON
- MELBA MONTGOMERY
- MARION WORTH
- PENNY DE HAVEN
- JANET MC BRIDE
- PEGGY LITTLE
- JODY MILLER
- CATHY TAYLOR
- CHERYL POOLE
- LYNN ANDERSON
- MARGIE SINGLETON
- BOBBI GENTRY
- RUBY WRIGHT
- ETHEL DELANEY
- DOLLY PARTON

VOCAL GROUP:

- WILBURN BROS.
- COMPTON BROS.
- STATLER BROS.
- WILMA LEE & STONEY COOPER
- JOHNNIE & JONIE MOSBY
- ANITA KERR QUARTET
- JACK HALLORAN QUARTET
- HOMETOWNERS
- CARL & PEARL BUTLER
- CARTER FAMILY
- FLATT & SCRUGGS
- THE DILLARDS
- TOMPALL & THE GLASER BROS.
- BOB MORRIS & FAYE HARDIN
- JORDANAIRE
- JOE MAPHIS & ROSE LEE
- JIM & JESSIE
- WILLIS BROS.
- HARDIN TRIO
- STONEMAN FAMILY
- EVERLY BROS.

TOP COMEDIAN:

- DON BOWMAN
- MINNIE PEARL
- DUKE OF PADUCAH
- ARCHIE CAMPBELL
- ROY CLARK
- SIMON CRUM
- HOMER & JETHRO
- PAT BUTTRAM
- STRINGBEAN
- ROD DILLARD
- BEN COLDER
- COUSIN JODY

TOP INSTRUMENTALIST:

- CHET ATKINS
- JIMMY BRYANT
- ROY CLARK
- PETE DRAKE
- DEL WOOD
- DUANE EDDY
- PHIL BAUGH
- GLEN CAMPBELL
- FLOYD CRAMER
- JERRY REED
- TOM BRUMLEY
- DON RICH
- MERLE TRAVIS
- LUTHER PERKINS
- JOE MAPHIS
- LARRY BUTLER
- EARL SCRUGGS
- DON RENO
- DOUG DILLARD
- DEAN WEBB
- BUCK TRENT

FAVORITE SINGLE RECORD: *(Released within the last year)*

FAVORITE ALBUM:

ALL TIME FAVORITE RECORD:

ALL TIME FAVORITE ALBUM:

ALL TIME FAVORITE ARTIST:

CML ANNUAL READERS POLL BALLOT

BEST BAND:

- | | |
|---|-------------------|
| <input type="checkbox"/> TEXAS TROUBADORS | (ERNEST TUBB) |
| <input type="checkbox"/> BUCKAROOS | (BUCK OWENS) |
| <input type="checkbox"/> TOURISTS | (WYNN STEWART) |
| <input type="checkbox"/> STRANGERS | (MERLE HAGGARD) |
| <input type="checkbox"/> AUCTIONEERS | (LEROY VAN DYKE) |
| <input type="checkbox"/> TENNESSEE THREE | (JOHNNY CASH) |
| <input type="checkbox"/> SO. GENTLEMEN | (SONNY JAMES) |
| <input type="checkbox"/> WAGONMASTERS | (PORTER WAGONER) |
| <input type="checkbox"/> ROADRUNNERS | (DAVE DUDLEY) |
| <input type="checkbox"/> JONES BOYS | (GEORGE JONES) |
| <input type="checkbox"/> PO' BOYS | (BILL ANDERSON) |
| <input type="checkbox"/> HEARTACHES | (DOTTIE WEST) |
| <input type="checkbox"/> HEARTBEATS | (FREDDIE HART) |
| <input type="checkbox"/> CHEATIN' HEARTS | (HANK WILLIAMS) |
| <input type="checkbox"/> BRAZOS VALLEY BOYS | (HANK THOMPSON) |
| <input type="checkbox"/> RAINBOW RANCH BOYS | (HANK SNOW) |
| <input type="checkbox"/> CIMARRON BOYS | (LEON MC AULIFFE) |
| <input type="checkbox"/> TENNESSEANS | (BILLY MIZE) |

editorial

Continued

with some exciting plans for the many months to come. Hal Blue, from KVEG Las Vegas, makes his writing debut in CML with his newly inaugurated column covering the activities in and around Las Vegas. We welcome the association and hope you will enjoy it as much as we enjoy having it. Also in this issue, we are starting a new feature. In previous years we have mailed out ballots for our annual readers poll to random subscribers. Inside you will find a ballot for the poll. This will give all our readers the opportunity to vote for their favorite artists in the field. With our regular features and stories we think COUNTRY MUSIC LIFE is getting better every month. Our never ending efforts to give you the best reading on country music to be found anywhere.

WEST COAST NOTES

Continued

run into many very nice people, one of these being Mr. Steve Stebbins. Mr. Stebbins is the 'main cog' in The Americana organization in Los Angeles. During one of our interesting talks he informed me that one of his newest people, Miss Linda Manning is coming on strong with the Country people, and if you have ever seen this little gal you know what I mean. Not only that, but she sings good too! Linda records for the Mercury folks, and is currently riding high with "Someone Up There Loves Me". A talented gal, she has nine years classical piano and two years voice training, and sings in French, Persian, Spanish, Italian, and Cajun dialects . . . I can't even SING!

June 3rd was the date, and The Foothill Club was the place, the occasion was the installation of officers of The Academy of Country and Western Music. A combined dinner-dance, the evening was most enjoyable and that is not saying enough. The dinner was a buffet type, and let me tell you, Miss Bonnie Price does set a fine table! I think that she had to go to "Denny's" or somewhere to eat after the thing was over, 'cause there wasn't anything left on that buffet table to eat except the serving platters. A good cook, a wonderful host, and a warm and friendly person quite accurately describes the character of "Grandma Bonnie".

I sincerely do hope that you enjoy the feature story on Miss Dee Ford this month. It was an extreme pleasure to interview her and to bring her story to you . . . she's great, get out and see her and the rest of the gang at The Foothill Club in Long Beach.

Sorry to hear that D.J. Paul Ward has left KGBS for the bay area and station KPAK in Frisco. Paul

recently held down the mid-nite till six a.m. slot with KGBS . . . a good person, he will be missed.

COUNTRY MUSIC LIFE gets it's share of mail covering many facets of the publishing business, however I would like to see more mail from our regular subscribers in regards to what THEY would like to see more of or less of in the magazine. To receive no mail in regards to this is in itself a credit to COUNTRY MUSIC LIFE, but from time to time we wonder what you are thinking, and what are some of the things you would like to see us print in the book. Reader participation is an integral part of any publication and is welcomed, so come on, turn off that TV and drop me a line and spill your thoughts to me, I'll answer you . . . and let me lay this on 'ya . . . in the event you have some friends who like CML tell them how they can get it, better yet, show them. Any publication that says they do not need subscribers is off it's gourd!! Also, the larger the circulation, the better the magazine, and speaking for Jim Harris and the staff, this is where it's all at . . . to continually upgrade the book and to keep you informed of the 'happenings' in Country music in as attractive a publication as possible. This is what we are here for, your 'informative enjoyment agency' if you want to call us that! So help us, tell your friends about COUNTRY MUSIC LIFE, and do send to us any info that you care for us to know about. SEND IT TO ME, JERREY HUDDLESTON, c/o CML, Box 2366, El Modeno Station, Orange, Calif., Zip 93667.

Thanking you in advance . . . see 'ya in August!

NORTHWEST NOTES

Continued

"Home To Stay", by Buck Owens' Buckaroos on Capitol is drawing even more attention around the Northwest than a Buckaroos record usually would, is because of vocalist Don Rich. Don is from Tumwater, Wash., though he now lives in Bakersfield, Calif. Don got his start in entertainment at a young age, making personal appearances in Western Washington, and also he was seen regularly on TV in the area. His parents still live in Tumwater. As most everyone knows, Don sings and plays lead guitar and fiddle with the Buckaroos. Many Northwest C/M fans are glad to see him get this well deserved break, as they felt he could have made it as a singer on records a long time before this. Our best to Don for ever increasing success in the future!

I received a couple of new waxings from the Paula label in Shreveport, La. One by Tony Douglas and His Shrimpers couples "Love Is The Reason" and "Me and My Lonely". The 'plug' side is "Love", but I think "Lonely" stands the better chance of making the charts. Tony is part writer on both songs. The other disk pairs "Thanks To You" with, "Your Love For Me Has Died", by Kenny Hart and His Country Knights. Here it looks like the "Thanks" side will be the one to score. Kenny and his group

have been working club dates in the Mountain States. One thing I'll say for sure is that Don Logan puts out a real good Country sound on Paula, and has a strong line-up of artists such as Nat Stuckey, Cheryl Poole, Mickey Gilley, Tony Douglas, etc.

Radio Station KATN, Boise, Idaho, expects to have a stereo operation - KBBK on the air shortly. When it happens it will be Idaho's first and only Country stereo station. Back on AM, KATN has a new dial position (950), and has boosted power to 5,000 watts. Now it is on an equal footing with KGEM in Boise, which has been broadcasting C/M on that power for some period of time, and used to boast being Idaho's only 5,000 watt station. Well, the more people who can pick up Country Music on their radios - the better it is!

The present air staff at Radio KSMK in Kennewick, Wash., billed as "The Western Hospitality Station, Serving The Tri-Cities, Washington" is Frank Kennedy (also Program Director); Randy Blakley, Jimmy Cox, Joe Young, and Hank Davis. Troy (Tex) Young is the big boss man at KSMK.

Tommy Collins recently made an appearance in Pasco, Wash. Also on the bill was Gayle Holly of Wayside Records. Gayle wrote two of the songs in the "Country Music By The Wayside" album, they are "Exceedingly Well", and "The Right To Love What's Left". Tex Young is Gayle's Personal Manager.

Radio KMO, Tacoma, Wash., a few weeks ago lost the services of Billy Graham (who was an on-the-air personality, as well as being Program Director), and Charlie Byrd who was a fine deejay. It seems to me since Chubby Howard left KMO in early January, and now with Billy and Charlie gone, it will be difficult for the station to keep up it's top rated Country Music sound.

It has been called to my attention that there has been no listing in the CML Fan Club Guide for the Loretta Lynn International Fan Club, which I know is very active. So, for those of you who are interested, contact - The Johnson Girls, P. O. Box 177, Wild Horse, Colo., 80862. Loretta Lynn is a favorite in the Northwest, as she is elsewhere!

That wraps things up for this month. Drop me a line when you can at 8201 So. Lawrence St., No. 8, Tacoma, Wash., 98409 or c/o CML in Calif.

MIDWEST NOTES

Continued

erwax, The Ginny Tiu Show, Leon Douglas, Joe Taylor & The Red Birds; **Sept. 1** - Dottie West & The Heartaches, Merle Travis, Mel Tillis, Marty Martell & band; **Sept. 2** - The Pee Wee King Show with The Collins Sisters, Kenny Roberts, Bob Richards & The Knights of the Road.

FRONTIER CITY, near Onsted, Michigan . . . August 4 - The Stonemans, Hensen Cargill; **August 11** -

The Johnny Cash Show; **August 18** - Billy Walker Show; **August 25** - Lorne Greene Show (*others to be added, extending into September*)

FRONTIER RANCH . . . in Ohio . . . August 4 - Tommy Cash, Ralph Emery, Lonzo & Oscar, The Homesteaders; **August 11** - Porter Wagoner & Wagon Masters, Dolly Parton, Glaser Bros.; **August 18** - The Stonemans, Wilma Lee & Stoney Cooper; **August 25** - Waylon Jennings & the Wailors, McDavid, Bobbie Staff, Coon Hunters; **Sept. 1** - Connie Smith Day (*this is where Connie started her singing career!*) featuring Connie & her Sundowners, Vernon Oxford, Stan Hitchcock; **Sept. 2** - George Jones & Jones Boys Melba Montgomery; **Sept. 8** - Roy Acuff & Smoky Mt. Boys, Marty Brown, Bill Howard; **Sept. 15** - Osborne Brothers, Texas Playboys, Bobby Barnett; **Sept. 22** - David Houston & Band, Tammy Wynette, Pat McKinney; **Sept. 29** - Bill Anderson & Po' Boys, Country Charley Pride.

RIVERFRONT PARK, located 4 miles off I-94, Hartford, Michigan . . . August 4 - Willie Nelson, Johnny Bush, and two other bands to be added; **August 11** - Dottie West & The Heartaches, Merle Travis, Mel Tillis, Charley Mott & The Jokers, Judge Paul Ballew; **August 18** - also **Sept. 1** - were still unbooked at the time brochure was received in May. **August 25** - Bill Anderson Show, Jimmy Gately (*his fan club will hold a picnic here this day*)

LAS VEGAS NOTES

Continued

And of course K.V.E.G. and K.U.L.A. Radio was well represented. It was my pleasure to M.C. the show and Gabby Shaffer and Don Lloyd "The Singing D.J.'s" both stopped in. And Danny McPhail was on hand to help me co-ordinate the entertainment. I would like to thank each and every fan that turned out, and as I said at the benefit. When I looked out at the crowd, both entertainers and audience, and saw so many wonderful good hearted people, "This is what makes me so proud to be a part of Country Music!" Needless to say a wonderful time was had by all, and equally important a certified check in excess of \$1,500.00 was sent to Curly Chalker on Monday the 27th. We are happy to report that Curly's up and around now, although he won't be able to work for a few weeks.

We feel very fortunate here in Las Vegas, there is always an abundance of good Country and Western entertainers. For example during May and June we had Roger Miller and the Geezinslaw Bros., along with thumbs Carllile and Marty Alred at the Sahara Hotel, Dean Martin and Molly Bee at the Sands Hotel, the Mint Hotel presented Red Foley and Grandpa Jones, along with Suzi Arden and The Ardenaires on May 24th and 25th. And on June 14th and 15th they had Minnie Pearl along with Hank Thompson and his Brazos Valley Boys. Needless to say, every Mint Hotel Country and Western Jamboree has been a sell-out. As of this writing, the artist or artists for the

next Mint Show haven't been signed. But Bob Plummer who handles the Mint's entertainment says that they will definitely have another Jamboree in July and August, and probably every month from now on. The Mint will feature Jody Miller "Queen Of The House" in the Lounge July 16th thru August 13th, with a Country Show on hand in the Lounge for the rest of the year.

Of course no column about Las Vegas and Country Music would be complete without "The Golden Nugget". Seven days a week it's Country Music time at The Golden Nugget. Here are some of the stars that have appeared since The Golden Nugget doubled the size of the Gold Room. Joe and Rose Lee Maphis, Merle Haggard and Bonnie Owens, Claude Grey, Billy Walker, Dottie West, Merle Kilgore, Wynn Stewart, Eddie Dean, Johnny Paycheck, Rose Maddox and David Houston. Opening July 11th it'll be Weylon Jennings, he'll be there thru the 24th. These are just the headliners I've mentioned, there are always at least four groups at The Golden Nugget and everyone is headed by a well known recording artist! Be sure and take in The Golden Nugget when you visit Las Vegas.

We also feel grateful to the Nashville-Nevada, The Larriat Club, and The Silver Dollar, who bring in guest artists frequently for one or two night stands. In future columns we will go into more detail as to individual performances, their content and reception. Here's something of a scoop for COUNTRY MUSIC LIFE, by the time this issue is published there will be another Country and Western Night Club on the Las Vegas scene, it'll be Ray Morgan's "Boot Club" at Tropicana and Paradise. They'll open with a big Country Star Feature guest artists frequently and have the very popular Terry Lee Clark and The Hickory Holler Tramps as House Band.

Many thanks to Country Music Life for the opportunity to spout off about Las Vegas or as we like to call it K-VEGAS Country.

CANADIAN NOTES

Continued

Far East is the Dave Todd Trio from Toronto who are booked by Mike Harris. Mike says he is looking for new talent to take to the Far East and Canadians get first chance. How about that, Canadians? You would get a chance to see a lot of the World as well entertain. And while Mike is away his fiddle album is doing very well sales-wise. Gracie will have a new single and album in Oct. Beats me when she gets the time to record. Mike Harris has his booking agency in Vancouver.

THE GOSPEL TRAIL

Continued

songs for choir with piano accompaniment.

The Vicounts recently finished a successful and rewarding tour of the Canadian Maritime Provinces and the Island of Grand Manan, some forty miles off the coast of New Brunswick. During that tour, Phil Wallace wrote . . . "As I'm writing this, the sun is just beginning to break across the endless span of horizon. The sky is flawlessly clear. We have just ended our visit to the Island of Grand Manan, Our ole blue bus is patiently waiting to board the ferry for the two hour ride back to St. John New Brunswick. . . an occasion we will long remember." Wish we could have been there with them.

Will close this month's column, with these words by Henry Ford . . . "The question 'Who ought to be boss?' is like asking 'Who ought to be the tenor in the quartet?' Obviously, the many who can sing tenor"

NASHVILLE NOTES

Continued

tan. In this tourney, Chet Atkins, Boyce Hawkins, and Hank Wallis (Nashville sound Bass man), were there to participate, from Music City. My cousin, Dr. Robert Holmgren, Psychiatrist, is a member of this club. I wonder if he was out there, psychoanalyzing our musicians. Not that they need it, but it could lower their score, by releasing tensions. We were leaving Dallas as they all teed'd off there in Fort Worth, the sister city. After arriving in Nashville, we noticed Boyce, with a rosy face, back at the helm, as pianist-newsman on the morning WSM "Bobby Lord Show", talking about the fun he had at the tourney. Boyce is the brother of Hoyt Hawkins, of the Jordanares.

The next week, after Glen Campbell, our own Bobby Lewis was the headliner at Panther Hall, his second engagement this year. He and his lovely wife, Pat, spent a long time visiting with the crew and friends of KBUY Radio, Ft. Worth. For new readers; I predicted Bobby as a future star, when he was a virtual unknown, several years ago, on his first visits to Nashville. Ernest Tubb, Hal Smith, Haze Jones, Grand Ole Opry appearances, and Bobby's own tedious work, finally made a regular place in the charts for his soulful voice. In this latter category must be mentioned his loyal fans and Fan Club Journals, who print endless news data! This month's column is a kind of little tour, between Dallas to Nashville to Phoenix; including Arkansas, Oklahoma, New Mexico and all of Arizona. It's an education in Country Music, as well as, knowledge of our nation. You find out what's really going on out there, listening to the highway car radio, and spending several weeks in major cities. I find, when based in Nashville full time; it's easy to calculate the press coverage might be somewhat colored and stepped up. But it's not, for a small example, as one pulls into Interstate service stations for gas, campers & Cadillacs pull up with Country Music blasting

from their dashboard radios. When stopping in cities like: Dallas, Tulsa, and Phoenix, for several weeks, we find the crowds flocking to C & W shows. . . If I write the book I plan, it will be about the glorious expanse of beauty across our land, sweetened by the sounds of Country Music.

Approaching the "Cowboy Hall Of Fame", on Route 66, outside Oklahoma City, one sees the modern grandeur of architecture, devoted to western heritage, in Will Roger's home state. Seeing that, Amanda Blake (Kitty, of "Gunsmoke"), is the most recent and only female member of fame; I state this. Our own veteran, Patsy "Montana, should be honored in the same category. She was the first feminine western star to sell a million plus records, with her own-penned song, "Cowboy's Sweetheart", and has been a living example of the western cowgirl ever since.

Coming into Erick, Oklahoma, we found the giant sign, reading, "Erick, Okla. the home of Roger Miller and Sheb Wooley", gone. Are they getting too modern, or, did we miss it? Leaving the town, I looked back, the sign was there, coming from the West.

Then crossing the Texas Panhandle, we found, it's still wild west, but the highway towns are growing. Crossing the New Mexico border, this is the beginning. You look out, for many miles and know! This is where the lonesome cowboy songs got their start. Tularosa and Santa Rosa are fine little desert towns, with modern motels and restaurants, etc. But then, follow Route 54, south, to the Arizona border, and you know. Here is the wide expanse of desert where the lonesome cowboy songs found their original being. You travel for many, many! miles - without seeing; a ranch, car, cow, cowboy, or waterhole. Arizona shares this heritage in history, but in recent times, it has become more populated with towns, than New Mexico.

Fringing the borders of the mining towns, we came thru into Miami and Globe. Sporting a Texas Hemisfair license plate, we were immediately stopped by the Highway Patrol, what did we do? Nothing, they were checking, as some convicts had escaped from a Texas prison. Still nervous, thru Miami, I glanced up and saw a warm welcome C & W marquee. The Shamrock Lounge, starring Bobby Barnette, the 1st of June week. Down thru these dry mountains, we soon welcomed the sight of Mess and Phoenix. Passing by the fabulous, mysterious Superstition Mts., we reminisced, as the car radio had played, Walter Brennan's recitation, "Dutchman's Gold". Everyone around wishes to find that lost Apache gold; I know, living 15 years in Mesa, Tempe and Phoenix, near the Superstition Apache Junction, (before, a seedy tourist trap, now a thriving metropolis, spreading into Mesa, home of the Mormon Temple).

Completely wiped out, from a 2,000 mile trip, we settled down at Goodyear in the Sundowner tourist spa, with cooling pool, in 100 heat. . . After a few refreshing breaths, I turned into Ray Odom's Country KHAT Radio. It was just like home in Nashville, the number one song for the last three weeks was: "An-

other Place, Another Time", by Jerry Lee Lewis. This great number fell back, just for a short spell, topped by, David Houston's "Have A Little Faith", then shot back up to the top. I knew this song of Jerry's would make it, when I first heard it on KBOX, in Dallas, 2 months ago. I interviewed Jerry Lee and his sister, Linda, before Christmas, in Grand Prairie, Dallas superb. I knew for sure then, how much he loved Country Music, this record proves it, by the deep feeling. Linda had cut a Country album, on Columbia. After that, Jerry was heading for the Los Angeles City Center, where he starred in the show biz first - a rock - a - billy version of Shakespeare.

Settled in Phoenix, we find, the great Johnny Durrell is appearing this holiday, up the Van Buren Ave. at Magoo's nightspot. An interview with him will be in the next column. Also we will include a few notes from Riverside Ballroom, the Phoenix P.A. home of Country Music stars.

We wish to express sympathy on the passing of Governor Lurleen Wallace. She and her husband, George were loving fans of Country Music. It was my pleasure to spend the evening with them, backstage, at the Opry, last year, when they visited the stars of the music they loved!!!!

Tammy Wynette and Don shouldn't have to worry about DIVORCE like in her heart rendering record. Their new home, a 17 room house out in the Nashville suburbs should give plenty of separation space, in case they ever have an argument. Too, Donna and her brother, can practice their vocal and drum sessions, without being heard at the other end. For 'not wanting to play house', Tammy is doing just the opposite. Every family should have this much space, to allow for all sorts of hobbies and other activities.

Marty Robbins made a switch from his normal Nashville recording session locale. Bob Johnston, his producer, and Marty went to Columbia in New York City. Marty hopes this change will bring a hit in the pop country field, as was his "White Sport Coat". For the reader who wrote to the Editor; thank you for liking my story on Marty's movie "Hell On Wheels", yes we will report on the next film, when Mr. Patrick decides the time. I have noticed Wheels on many movie marquees as we toured some 20 states this year. A coincidence, at column time, I am typing in Phoenix, Ariz. Marty's hometown, where I lived when Marty was doing his first little TV show. Arthur Godfrey's sister, Cathy hosted a kiddie show in the next studio. The children and I would leave this program, walking by the tiny cubicle of a studio, where Marty was picking away, in western attire. I knew then he would go places, even though I wasn't active in Country music at the time. Saturday nites we would dance at the small Fred Care's nightspot, where Marty sang. We never became acquainted, as I didn't have a reporter's mind in those days, my job of raising 2 small children came first.

We regret reading of the passing of George Hay, The Solemn Old Judge; this great entertainer gave

the Grand Old Opry its name. The Judge was 72 yrs. old, having retired from the Opry some years back. During his retirement, he resided at his apt. in Virginia Beach, Virginia, often enjoying the game of golf. I am sure all readers know the fabulous legend of his fame. It was strange that, the month before, Red O'Donnell had printed a letter from the Judge, saying he was happy and healthy. This was in response to the reference a lady made, in print-referring to him as - the 'late' George Hay. Folks hadn't heard of him in such a long time, that, I imagine she assumed him deceased, without doing actual research. In the letter to Red, the Judge stated, "Yes I am very much alive and 72 years young"! If one were psychic-minded, they would say the lady was Jean Dixon, with a premonition of the future. This very great gentleman will always be immortalized in The Country Music Hall of Fame. It is wonderful he lived to see Country Music grow to its present international acclaim.

The end of May found Trini Lopez appearing on the Merv Griffin talkie show. Trini belted out, in true Country style, "Mountain Dew" and "Mental Journey" Merv asked Trini why he performed this type of song, away from his 'pop' field. Trini answered with, "Well I have done 15 albums, none of which were country and western. You know, Nashville is now known as the recording capitol of the world, so what artist wouldn't want to go there? I was raised in the cowboy state of Texas, in Dallas, so naturally, I love western music. Then too, the trend in 'pop' music is evolving to the more gently type, like country music, with a story to tell. I was so proud to watch the genius of Chet Atkins, the musicians are so naturally talented, giving the singer feelings of freedom and ease. The record row atmosphere doesn't emote the the big city tensions. I enjoyed being invited out to lunch at the home of Johnny Cash, and his wife June Carter." . . . (these quotations are somewhat out of context, but I took pretty good notes, and this is just about accurate, as to Trinis' actual words.)

To Editor: Incidentally, Trini's brother, Jesse, is resuming his singing career, finally recuperated from a very serious accident, in December. The week we left Dallas, Jesse headlined at Soul City, famed city nightclub. After a summer of P.A.'s touring the nation, Jesse resumes his studies at a Texas college. We all hope Jesse will revert to some Country recording; this young man has a lot of spirit.

The middle week of May, when we left - Kenny Price was the star attraction at: Dewey Groom's new enlarged entertainment facility, "Longhorn Ballroom". Now, the first week of June, Kenny stars here in Phoenix, - at Mr. Lucky's out on Indian School Road. Do you think I'm following him, or is this popular star just covering every nook and cranny of these United States? . . . Like Johnny Darrell, I will give you a rundown on Kenny's engagement in the August column . . .

Phoenix KHAT Radio, many times daily, announ-

ces the local - Marty Robbins Contest. Promoting his "Love Is In The Air" record, the contest regulations offer big prizes. Entrants must submit a full description of this airline stewardess, whom the song is about. This includes her name, state of birth, birthday, color of eyes, hair weight, etc. etc. The national winner receives \$500 or, an all expense trip to Nashville, plus all 22 of Marty's Columbia Albums. Phoenix local winners receive - \$50 plus other prizes. Entries are to be in by June 15th, the final decision is on June 25th.

Another first in a terrific contest . . . "Miss Country Music U.S.A." . . KHAT and the Phoenix Western Wear stores - are searching for - ! "Miss Country Music Phoenix". Like Miss America, this contest will be held in the other states, the winners viewing for No. 1 in the Finals. They will take place at the glamorous, world famous, World's Fair July 2nd in San Antonio, Texas, (Hemisfair '68), the Fair months are: April to October 6th, 1968) . . . According to the Dallas Times Herald, Country Music acts are booked for this Fair. Great folks, Lady Bird Johnson and Bob Hope have already graced the podiums of this Alamo scene. The Miss who wins this coveted title will receive: \$250 in cash, a western wardrobe by, Nudie the Tailor of Hollywood; public appearances, etc. The Phoenix finals will be televised. What a phenomenal innovation for our business! To be a part of such a fantastic national event!

I was sad to hear of the death of Country Music star, Skeets McDonald, in California. Many happy memories does my family have, when we first started in this business. Both over the TV from San Diego and in person, we watched Skeets perform on the Town Hall Party - in Long Beach. We talked to him many times at: Town Hall, Smokey Roger's Bostonia Ballroom, and at the Nashville D.J. Conventions.

"Born A Fool" is the current release out by Freddie Hart. It will wrench all your fibers, almost as much as his last one, "Togetherness!" Freddie is the soul music man; can you remember his "Blue", of some 10 years back; if you are cold and numb to emotional feelings; Blue and the others will free you from the gigantic cost of a Psychiatrist! . . . I know, my cousin charges \$50 an hour.

We hope to obtain the wedding photo of: Lynn Anderson and Glen Sutton, pictured in The Nashville Banner newspaper.

July 1st . . . Pete Sayers and Boyce Hawkins take over the Bobby Lord Show (WSM) - while Bobby goes off on his annual summer P.A. tour. Musical newsman, Bill Williams, is back on this 6:00 a.m. daily program, following his serious hospital visit, due to a heart attack. Bill's also the Nashville head of Billboard Magazine . . . so kind he is and a much loved person in the music business!

Also hospitalized in Music City was, veteran songwriter, Beasley Smith. He is a charter member of the Nashville sound. Beasleys' big hits were: "Lucky Old Sun" and "Old Master Painter" . . .

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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AURORA, COLO. 80010

This list is revised as of April, 1968, and contains only those fan clubs which we have heard from within the past six months. If a club is listed here, we KNOW they are active, and clubs we do not hear from will be dropped regularly.

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