

# COUNTRY MUSIC LIFE

THE NEWS AND VIEWS OF

***Country Music***



**NOVEMBER 1968**

**ANNIVERSARY**

**EDDY FUKANO**

**JOHN HARTFORD**

**SPECIAL INTERVIEW**



# Buck Owens

And His BUCKAROOS  
sing

at

## Sweet Rosie Jones

Capitol (no. 2142)



Buck Owens Fan Club

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PERSONAL MANAGEMENT:  
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403 Chester Avenue  
Bakersfield, Calif. 93301  
Ph. 327-1000 or 327-7201

# Country Music Life

**EDITOR AND PUBLISHER**  
*James E. Harris*

**ASSISTANT EDITOR**  
*Laura Fairbank*

**ASSOCIATE EDITORS**  
*Bob Bee*  
*Irene Beeler*  
*Hal Blu*  
*Larry Briel*  
*Ruth Charon*  
*Paul Charon*  
*Mary Ann Cooper*  
*Marty Deacon*  
*Bob Riley*  
*Bea Wilcox*  
*Doug Zepp*

**FAN CLUB EDITOR**  
*Blanche Trinajstik*

**ART DIRECTOR**  
*Frank Blake*

**CIRCULATION DIRECTOR**  
*R.S. Caulfield*

**ADVERTISING & PROMOTION**  
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12. News

#### FEATURE ARTICLES

- 18. Dick Clark Presents "Killers Three"
- 20. Results of CML's Readers Poll
- 22. Who is John Hartford?
- 24. CML LifeLine: Joey Bishop
- 32. Country Music at Disneyland
- 36. Mike and Donita Stanton
- 38. East Meets West: Eddy Fukano
- 41. The Genius of Lee Hazelwood

#### DEPARTMENTS

- 4. Mail
- 5. Editorial/Northeast Notes
- 6. CML Ten Top Tunes
- 8. Hollywood Notes/Northwest Notes
- 9. Midwest Notes/Nashville Notes
- 10. Canadian Notes/The Gospel Trail
- 46. Fan Club Guide

**JACK RENO      JEANIE SEELY**

**Next  
Month**

**FREDDIE HART**

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Dear Editor:

So many of our C-W artists are recording pop stuff. Some of it is good, however it makes me wonder just how much further pop - is country music going.

Even on the stations that play all C-M, or claim to, you hear C-M singers doing pure rock-pop.

It scares me, how far away from real country - the C-M is getting.

Does anyone agree with me on this?

I enjoy your magazine very much. You are doing a fine job.

Sincerely,  
Frances Neathery  
Hayward, Calif.

How about it readers? -JH.

Dear Mr. Harris:

Am writing to express our sincere thanks on behalf of both James O'Gwynn and myself for the feature story you ran on James in your July-August issue of Country Music Life.

We certainly do appreciate this a great deal and hope that many more country music fans will become acquainted with James through your magazine.

You have a very fine publication in Country Music Life - one we will most certainly recommend to our members.

James and I would like to wish you much continued success with your magazine and to once again say thank you.

Sincerely,  
Shirley Johnson  
President  
James O'Gwynn Fan Club

Dear Sir:

I am writing to ask you if you will do a "lifeline" Column on my star George Jones soon.

Always a "Lovebug"  
for George -  
Nat'l. George Jones Fan Club  
Fran Maloney, President

We have had many requests for a LIFELINE on George. Unfortunately, he is difficult to catch still long enough to tape. We are still trying though. -JH.

Howdy:

In the next year I would like to see stories and full page pictures on our beautiful girl Country Music stars.

"Your Country Music Friend"  
Harold Wayne Ferris  
McKees Rocks, Pa.

Dear Editor:

The pictures of Buck Owens in the May issue were excellent. I hope you will have more pictures and an article on him soon. He is my favorite singer. I would also like a story on Buddy Allen.

Sybil Barnett  
Clay City, Kentucky

Dear Mr. Harris:

Having played professionally myself years ago I am particularly interested in the side men. I wish we could have a vignette's on some of these men.

Mrs. W. C. Stone  
Eugene, Oregon

I would like very much to do a series of articles on sidemen, but information is not as readily available about them as it is on the artists. -JH.

Dear Sir:

I am a subscriber to your fine magazine "Country Music Life" and have been since the first issue.

Ronald Schaefer  
Baltimore, Maryland  
P.S. Could you please have stories on Freddie Hart and Jimmy Wakely soon.

We have a lifeline coming up on Freddie Hart next month, and Mr. Wakely shortly thereafter. -JH.

Dear Mr. Harris:

I'm glad that I send for Country Music Life. I like to know what is going on in Country Music. Could you please tell me if Tommy Cash and Johnny Cash are brothers.

Sincerely,  
Margaret Lawrence  
Loma Linda, 92354

They are brothers. -JH.

Jim:

A note to express my most sincere appreciation to you and your staff for the two page article on the Gosdin Bros.

I enjoy C.M.L. very much and find it a credit to our business.

Sincerely,  
Rex Gosdin

Many thanks Rex, and we here at CML consider you and Vern a great credit to our business also. Our best wishes for your continued success. -JH.

## NOTES



**JIM HARRIS**



**BOB RILEY**

Another year has past for country music and a very successful year it has been. Record sales are at an all time high, bookings of the artists are booming—they are playing bigger and better places all the time—and more and more people are listening to—and enjoying—country music every day. It is a very big commodity in the American entertainment scene and tradesters all over are—even at this seemingly date—realizing the potential of the country music audience.

Country Music Life closes it's third year of publication with a look back on the preceding years and realizing that we are extremely grateful to the people that have supported CML both by subscribing to and buying it and advertising in it. The people that read Country Music Life have found a magazine that they can rely on to bring them the truth and the facts about their favorite artists, and activities pertaining to country music. Also, we found something unique in this business. If we were publishing a news type magazine, we could probably put out a good book without necessarily knowing much about news. Or if it was a publication about flower arranging, we would not necessarily have to know a lot about flower arranging to publish an acceptable magazine. Not so with country music. We have found—and we admit that we didn't know it when we first started—that you don't put out a country music publication without knowing all you can about country music. It just isn't done. The people are smart enough to know when you don't know what you are talking about.

This issue marks the first year that we actually gave every subscriber the opportunity to vote in the annual readers poll. Even though a mis-print in the dead-line for returning the ballots—it was supposed to be the 21st not the 1st—caused a lot of readers to not participate in the voting, we still received over 700 ballots back in the mail. The tabulating was done by myself on my living room

*Continued*

Hello once again from New England where things are sure popping here in Boston. As yours truly predicted in an earlier column. WCOP the Plough Inc. station here in town has gone country on a full-time basis.

The outlet is formatted along the same lines as successful sister stations WJJD and WPLO, programming so-called "Top 40" modern "Country-Wide" music with a generous serving of all-time hits and album cuts thrown in.

Known as the "Hottest Brand In Town" WCOP features a line-up of experienced air personalities. In order of their daily appearance the "Western Gentlemen" are: JACK REYNOLDS, HONEST JOHN MAZER, (who is also P.D.), JIM DIXON, ED NEILSON, BOB GREENE and BILL DRAKE.

Have been packaging some appearances in this area with my group the Nashville Sounds, headlined by such stars as: LEROY VAN DYKE and the Auctioneers in October, HANK WILLIAMS JR. and the Cheatin' Hearts in November, and a two day stand with everybody's friend and favorite, KENNY ROBERTS.

AAA Recording Studios in Boston has been producing a series of country masters featuring local talent, to be released on MUSICOR RECORDS' New Talent Division; with LITTLE BUCK, The CHISHOLM BROS. ERNIE AUCOIN and EDNA JEAN ADAMS among the first artists pacted.

The annual Eastern State Exposition fair held in Springfield, Massachusetts featured some of the biggest names in country music with such greats as: BUCK OWENS and the BUCKAROOS, FARON YOUNG and the DEPUTIES, PORTER WAGONER, DOLLY PARTON and the WAGONMASTERS, and EALON JENNINGS and the WAYLORS to mention a few.

WHIM in Providence reports a show featuring ERNEST TUBB and the TEXAS TROUBADORS

*Continued*



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*Webb Pierce, Red Sovine*

FEBRUARY 1967

*Bill Anderson, Rex Allen*

MARCH 1967

*Minnie Pearl, Ernie Ashworth*

MAY 1967

*Hank Snow, Carl Smith*

JUNE 1967

*George Hamilton IV, Ray Price*

AUGUST 1967

*Don Bowman, Roy Clark*

OCTOBER 1967

*Merle Haggard, Tex Williams*

NOVEMBER 1967

*Bill Anderson, Johnny Bond*

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*Kenny Price, Sonny James*

FEBRUARY 1968

*Sheb Wooley, Wynn Stewart*

MARCH 1968

*Jerry Wallace, Tex Ritter*

APRIL 1968

*Lynn Anderson, Academy Awards*

MAY 1968

*Minnie Pearl, Tammy Wynette*

JUNE 1968

*Bobby Bare, Dave Dudley*

JULY 1968

*Glen Campbell, Ferlin Husky*

SEPTEMBER 1968

*Molly Bee, George Lindsey*



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## TEN TOP TUNES

1

HARPER VALLEY P T A  
Jeannie C. Riley

2

THEN YOU CAN TELL ME  
Eddy Arnold

3

MAMA TRIED  
Merle Haggard

4

BIG GIRLS DON'T CRY  
Lynn Anderson

5

ONLY DADDY THAT'LL WALK  
Waylon Jennings

6

UNDO THE RIGHT  
Johnny Bush

7

HAPPY STATE OF MIND  
Bill Anderson

8

SOUNDS OF GOODBYE  
George Morgan

9

BORN A FOOL  
Freddie Hart

10

AIN'T GOT THE TIME  
Tom T. Hall

**Pick one to die.  
Pick one for jail.  
Pick one to waste away.  
Pick three for happiness.**



Photo contributed by Bruce Pendleton

Some children find happiness easily. Others need the help and guidance only a trained person can provide, medical attention they cannot afford, love they have been denied. When you decide to give to your United Fund or Community Chest, you may change a life.

**Your fair share gift works many wonders** ✓ **THE UNITED WAY**



27.5 million families benefit from child care, family service, youth guidance, health programs, disaster relief and services for the Armed Forces through 31,300 United Way agencies.



# HOLLYWOOD NOTES



Jerrey Huddleston

# NORTHWEST NOTES



Larry Briel

If anyone were to ask me what year I best remember in regards to country music "making it", I'm sure that I would have to say '1968'. This year has seen many people in the country music field advance far beyond even their wildest dreams. A prime example: Mr. Glen Campbell. His "way-out" success with his own series, The Smothers Brothers Comedy Hour, has pointed the way for Glen. With Glen, as with all other country music personalities, success has not made him un-available to the fans, and the smaller audiences. He is still the "corn bread fed" boy from Delight, Arkansas. . . . and I for one feel that this great person will continue to exude this air of personality. . . .for it is Glen, and it fits.

This year has seen many of the "greats" pass from this earth to eternity with the great master in the heavens above us. . . .folks we will and do dearly miss. . . .one of the most recent being Mr. Luther Perkins, lead guitarist for Johnny Cash. A personal friend of mine, I was always glad to talk to Luther; his "down home" way of presenting his way of doing things for example: I once asked him how he got started with Johnny, and his answer was a simple. "I just got lucky". I told him that I believed that it was his fantastic talent with the guitar that got him started. . .and again he said: "No, I just got lucky!"

Another of our beloved folks are gone. . . .up there. . . .Mr. Red Foley, the old master, as he was so often referred to. I was priveledged to meet Red at a recent Disneyland appearnace, and I can tell you. . . .he told it as it was. Sure, we are all sorry that these folks are gone. . . .but they are not forgotten, thank God for the fine recordings that all of these folks have left behind for our pleasure. . .and you can bet your boots that I get mine out often and play 'em. . . .don't you forget. . . .play yours too!

One of the biggest dissapointments of the year 1968 was the format change of Radio KGBS. . . .

I couldn't hardly believe it when November of last year rolled around and I had served my first year on the staff of COUNTRY MUSIC LIFE. The same feeling is true this month, only it's now 24 months. The time has flown again, and CML continues to grow and expand in starting it's third BIG year on the C/M scene! I'm kicking off my next period of twelve with every hope and desire for continued and increased success with this magazine. I look forward to all of YOU, the loyal readers and subscribers of CML to talk up our publication to everyone you know and come into contact with, who haven't heard about it. Not only me, but Jim Harris, or any staff member will always be more than glad to hear from you with your comments and suggestions about COUNTRY MUSIC LIFE. So, do take time to mail along that card or letter, o.k.?

All of the Nashville Convention happenings and festivities are past now, and wasn't it a pleasure to see Roy Rogers and Dale Evans hosting the Country Music Association Artist Awards on the Wednesday night "Music Hall" Program over the NBC-TV Network. I wish they would be able to do this every year, as it brings respect to C/M!

The Country Music Spectacular in the Northwest for November, stars the entire Marty Robbins Unit, featuring Bobby Sykes, and Don Winters. (Isn't Marty's Columbia recording of "I Walk Alone" great?) Also on the show are Ferlin Husky with his Hushpuppies (I knew Ferlin many years ago when he started out, billed as Terry Preston). Of course he will have his side-kick and alter-ego Simon Crum with him, as usual. Ferlin and Simon will do their part to stage an interesting performance! Rounding out the bill will be the popular Waylon Jennings and the Waylor's. The next All-Star Show in this region will be in January, top-lining the Kitty Wells Show, and Faron Young and the Country Deputies. More on this in the December and January Issues of CML.



# MIDWEST NOTES



Mary Ann Cooper

W.R.O.Z., Evansville, Indiana, held "open House" and a special Country Music Week in September. Henson Cargill, Snooky Lanson, Jim Ed Brown, Wilma Burgess, Earl Scott and Evansville's Jimmy Nall, each made guest appearances thru-out the week. The climax was a big show on the 8th, featuring Marty Robbins, Skeeter Davis, David Huston, Henson Cargill, Dave Dudley, and Don Bowman. WROZ is a full-time C & W station.

Jimmy Gateley's active fan club held a club picnic at Frontier City, Onsted, Michigan's country music park August 25th. This was a special day also, for Pete Drake, who recorded an album (live) at the park. I do not believe this has ever been done at a park before; but correct me if I'm wrong, someone. So that I won't make any Bill Anderson fans mad (of which I am one), had better mention that Bill and his Po' Boys head-lined the shows at Frontier City that day.

Does any one club in a city with half a dozen top C & W night clubs, suffer?

In the case of Minneapolis, apparently not. Ray Perkins of the famed Flame Cafe there, reports that the club has had its most successful summer in all of its 12 years as a Country Music Showcase. The other clubs have similar success reports although they haven't been at it quite as long. Minnesota's own, Sherwin Linton & the Cotton Kings, share largely in this success, as well as the big Nashville based stars who are constantly booked into the Minneapolis-St. Paul area clubs.

Johnny Cash and his entire show are certainly REAL troupers, after going ahead with a scheduled p.a. at Sangamon Park, Monticello, Illinois, August 4th, with the knowledge that guitar player, Luther Perkins, was not expected to live. Luther passed away the following morning in a Nashville hospital, as you know, of burns sustained from a fire in his home. Not accustomed to playing the country music parks in the past few seasons, Johnny has brought record attendances in to every one of them

*Continued*

# NASHVILLE NOTES



Ruth and Paul Charon

The fact that it's WSM's Birthday and Convention time again must amaze you as much as it does me. The year has flown so fast, due to our travelling the nation, that I can't believe this is our 8th D.J. Convention in attendance. Since so many thousand have added their presence on the registration roles, at least try and look us up in the registration line. If we are still passing out CML's that day and Jim Harris will be there, we shouldn't be too hard to find.

This column is being typed in Burbank, California, the home of my dear friend, Molly Bee, and her brother, Bob. In a short while, we will head back to Nashville. I hope to do some grand visiting with Molly and take in the shops, plus the NBC TV Studios. Since Miss Bee and Dean Martin have been appearing at the Sands, quote our new Las Vegas columnist, Hal Blu, lets hope she is back from tour. Then next time I'll list some of her appearances and future plans. Anyway, we'll have our usual conflag at the Convention. Her brother Bob should have some updated news on hand at their Magnolia Ave. offices. Her co-host from "Swingin' Country", Rusty Draper, made some Nashville night club appearances this summer.

Last night in San Juan Capistrano, we were the guests of movie producer Robert Patrick, at his Mission Drive-In Theater. I am sure you have all seen the Marty Robbins and other movies he has produced. I was quite taken aback to hear the Wilburn Brothers sing the theme song of the movie "The Shakiest Gun In The West", with Don Knotts. "Thoroughly Modern Millie" was crazy and good.

The two days before in San Diego, we found Tom T. Hall's penned hit "Harper Valley P.T.A." No. 1. Then saw it on the Dick Clark Show riding the top ten. It was a lucky break for Jeanie C. Riley, when her manager, Paul Perry, found this future hit. When I phoned Newkeys Music, to get some information about Luther Perkin's death, from Dixie, Tom's wife; the office said already it had sold 400,000.

The passing of Luther was a great loss to everyone, as well as myself. We had been friends since

*Continued*

# THE GOSPEL TRAIL

By Marty Deacon

# CANADIAN

## NOTES

By IRENE BEELER

Bob Lemar, of the top Swordsmen Quartet, recently sent the following words my way. They left a big impression on me and I thought I'd pass them your way.

### IT TAKES COURAGE:

To refrain from gossip when others about you delight in it;

To stand up for an absent person who is being abused;

To live honestly within your means and not dishonestly on the means of others;

To be a real man, a true woman, by holding fast to your ideals when it causes you to be looked upon as strange and peculiar;

To be talked about and yet remain silent when a word would justify you in the eyes of others, but which you cannot speak without injury to another;

To refuse to do a thing which is wrong, though others do it;

To live always according to your convictions.

The Winston-Salem, Chamber Of Commerce are currently distributing thousands of booklets describing the benefits and attractions of their fine city. The Swordsmen Quartet are featured in that booklet, "Winston Salem Story". . .

"Flexible" is the name of the Courier's bus. . . I should say 'was' the name of their bus. Just recently they met with a truck filled with 70,000 pounds of potatoes. Needless to say, the bus lost. To solve this problem, they picked up a new 1968 G.M. "4107" bus, and will officially dedicate it this month. On October 21st, the Couriers will begin their tour to the Holy Land.

A relatively new quartet, the Wayfarers, recently completed their first tour, which found them in the states of Pennsylvania and Ohio. Be on the lookout for this new group, as you'll enjoy their special style of gospel singing.

Would like to hear of activities in your area. Drop me a line, in care of this publication. Would appreciate hearing from you.

I'll close this month's column, with these words by Charles Buxton. . . . "You will never 'find' time for anything. If you want time you must make it."

There is a theory in Country music that when death strikes someone in the Country music field it usually knocks on other doors before subsiding for a while. This theory has proven true once more. In the space of a few weeks it has taken three top name and beloved stars: Ernest "Pop" Stoneman, Red Foley and Luther Perkins who was lead guitarist for Johnny Cash for almost 13 years. Even tho they are no longer with us may their stars shine forever via recordings and in fond memories

Jimmy Arthur Org has a very timely new release called "Going Where The Chilly Winds Don't Blow" which is nice to dream about at this time of year. Jimmy is from Edmonton and was on his way to tour the Sudbury area in Sept. and visited many D.J.'s on the way. You will remember Jimmy from his "Irena Cheyenne" hit of two years ago. He records for the Apex label.

The Pezo Secos Singers appeared at a Regina college for a one night concert. Their latest folk song is "Gotta Come Up With Something". They have, and it's great.

Diane Leigh, vocalist on Carl Smith's "Country Music Hall" CTV show has a new single, called "The Wife You Save May Be Your Own". Dianne is one of the busiest gals in Canada. When she is not recording or on a personal appearnace tour or rehearsing for the TV show she is a wife and mother to three little boys.

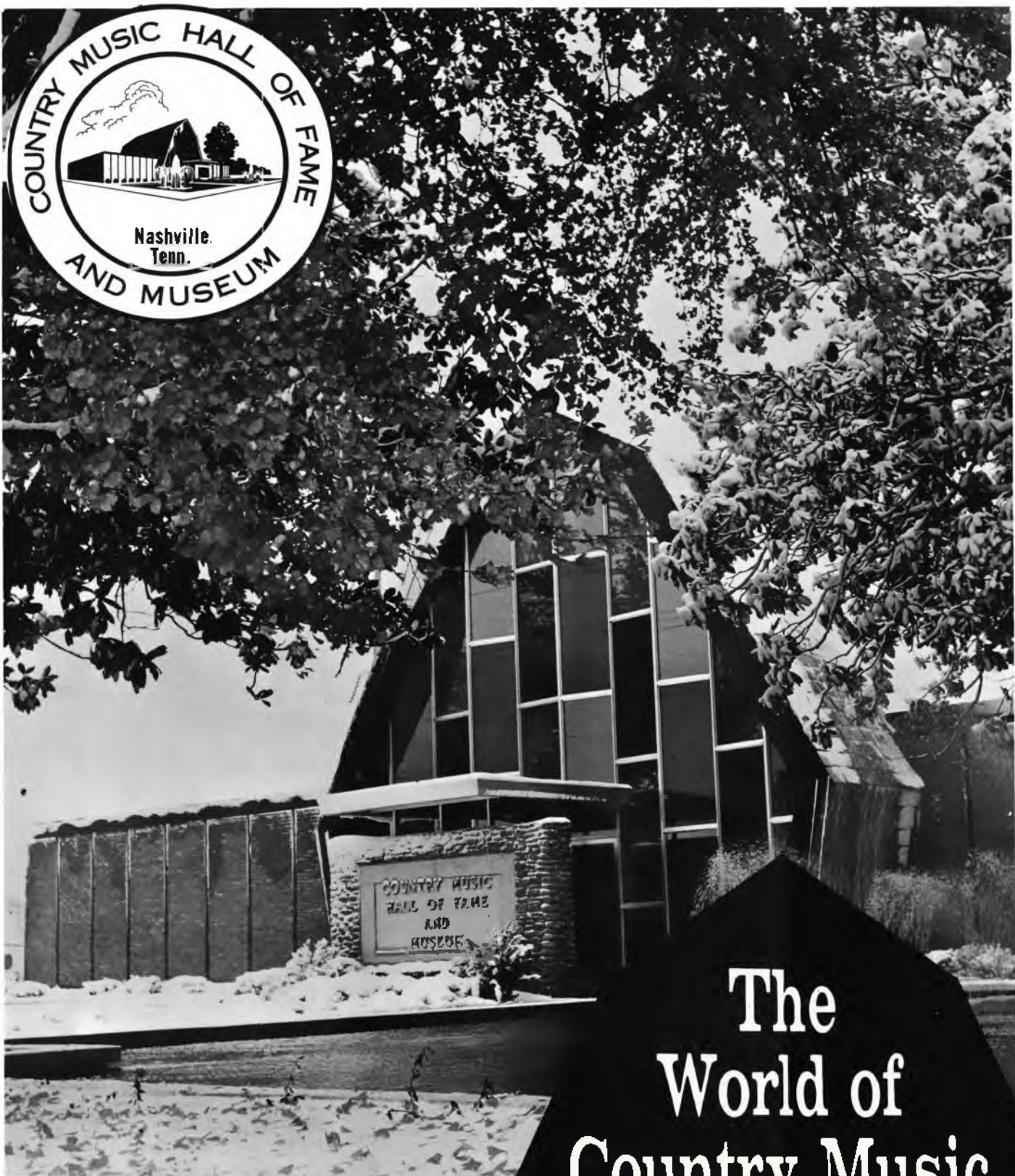
Catharine McKinnen, "the voice of an angel" made a return engagement to Regina where she appeared at the Vagabond Motor Inn. Catharine has her own show this fall on the CTV network. She became known from her appearances on "Singalong Jubilee" and "Don Messer's Jubilee".

The Hank Snow - Dottie West - Grampa Jones - Sonny James show which toured Western Canada in Sept. was a huge success as always.

The October tour for Western Canada is The Johnny Cash Spectacular and spectacular it is. Along with John will be the Statler Brothers, Carter Family - Helen, Anita, June and Mother Maybelle, Carl Perkins and The Tennessee Three - Minus One.

A. D.J. who features Canadian talent often is





# The World of Country Music

*in sight  
and sound . . .*

*Tennessee's Greatest  
New Attraction!*

A never-to-be-forgotten adventure for  
every member of the family!

# NEWS NEWS NEWS



Buck Owens and his Buckaroos played to the largest crowd in their career this past month as they entertained 39,000 cheering fans at the Huston Astrodome.

The highlight of their performance was the duet with Buddy Allan when they sang, "Let The World Keep On A Turnin'".

The fans were also treated to a double-header between the Huston Astros and the Pittsburgh Pirates.

\*\*\*\*\*

Marve Hoerner announced the signing of Dave Finn to a personal management pact. The young Denver entertainer will be co-managed by Vi Flageolle, of Denver, Colorado.

The twenty year old singer-musician, is well known throughout the Rocky Mountain area, having appeared on leading stage shows, and has appeared at top clubs, including The Four Seasons, the Top Of The Rock, and the Denver Hilton Hotel, Finn was also featured for many years on KLAQ Radio's, 'Rocky Mountain Jamboree.'

Bobby Parrish recently signed Finn as his rhythm guitarist. He will also be the MC for 'The Bobby Parrish Show' . . . national touring package show. Although not as yet recording on his own, he has done extensive background singing for recording sessions.

\*\*\*\*\*

Selected by the beautiful blonde Pat Montandon, San Francisco's No. 1 Party Girl, BOBBY WYLD entertained exclusively for guests on September 16, 1968 at San Francisco's famed Ghirardelli Square. This party was sponsored by the Greater San Francisco Chamber of Commerce to

celebrate the publication of Pat's new book "How To Be A Party Girl" by McGraw Hill which she she dedicated to "San Francisco, my constant source of inspiration".

Listed in last December's Esquire as being one of the country's top Party givers, and attractive hostess of the morning movie telecast over KGO-TV, Pat's immediate plans country music-wise, as she reports "now, while it's big" include a recording session with Bobby Wyld for the CANARY label. Pat is scheduled for a series of TV appearances with Joey Bishop, Johnny Carson and Mike Douglas to promote her book.

Bobby's new release "AND I SEE YOU" b/w "REFLECTION OF A FOOL" has been receiving heavy airplay in the area.



Little pink hearts have been discovered on doors and windows at the Wheeling station. . .and staff members have been heard humming "love, love, hurrah for love" and similar tunes.

The reason behind all the "love" is a well-guarded secret of program director Bob Finnegan; but, knowing Bob's inability to keep a secret, the word will be out soon.

Finnegan has been smiling a lot lately, and he's been heard saying "button, button, who's got the button" while he takes inventory in the Big Country prize room.

What's it all about? Only Finnegan knows. . .but the fever is spreading. . .and the general consensus is that "the object(s) of his affection" are the Big Country listeners!



# NEWS NEWS NEWS

Dick Clark arranged, through American International Pictures, a special screening of the forthcoming A.I.P. release "Killers Three", (which he produced) at the annual Country Music Association Convention, held in Nashville, October 17-19. Film, scheduled for nationwide release in early November (starring Robert Walker, Diane Varsi and Clark), revolves around a country theme, and co-stars country and western singing star Merle Haggard. Haggard's Capitol recording "Mama Tried", from the film track, has been a best selling disc for the past three months.

Haggard and wife, Bonnie Owens, -- latter heard in the film's soundtrack -- attended the convention, along with Dick Clark Productions' representatives, Dick Clark, Staff Clark, Steve Tolin and Florence Stanley.



Pictured left to right Lady Bird, Billy Deaton (promoter), Dorothy Owens (Bucks' sister), Don Rich, President Johnson, and Tom Brumley.

Two men who started as poor "country boys" in the Southwest and rose to the No. 1 spot in their chosen fields met in the White House on September 9. Buck Owens, the No. 1 country entertainer, gave a command performance in the White House for President Lyndon B. Johnson, his family and staff. It was the first time a country show had been performed in the White House.

Buck Owens and his Buckaroos were there on the invitation of the President, performing one of a series of farewell parties planned for the retiring chief executive.

For 45 minutes the Western musicians sang and played. Heading the list of songs were "Tiger by the Tail" and "Crying Time". both familiar to Western music fans. Owens played "Tiger by the Tail" on a nationally televised Western music special last spring.

Buddy Allan, Buck's oldest son and a newcomer among Western singers, performed, accompanied by the Buckaroos.

When the last chord was struck, Buck had to hurry to the airport to catch a plane for an Oklahoma City date, but the rest of the group stayed to enjoy the afternoon with the President and his

Accompanying the musicians were Jack McFadden, Owens' manager, and Dorothy Owens, his sister, who also is general manager of Buck Owens Enterprises. Miss Owens was seated beside Lynda Bird Johnson Robb. Mrs. Robb is expecting a baby in October.

"This has to be the most thrilling moment of my life," Owens said. "It is difficult to find the right words to express my appreciation of this great honor. Never before have I received a warmer welcome or a more enthusiastic audience."

Both President and Mrs. Johnson expressed appreciation for the country music presentation.

Owens said his entire party was treated like VIPs. They were taken on a personally conducted tour of the White House, including the private living quarters.

A carnival atmosphere dominated the day, complete with a merry-go-round and other carnival rides. President Johnson brought his personal chef from Texas to prepare a western meal of barbecued spare ribs.



Decca recording star, Bill Anderson, was honored with a luncheon in his honor by station KBBQ, Burbank-Los Angeles.

The KBBQ "Country Gentlemen" proclaimed it "Bill Anderson" day, and featured Bill on many of the programs during the day.

Pictured right to left, KBBQ's Harry Newman, Anderson, Eddie Briggs, Larry Scott, Corky Mayberry, Bob Jackson, and Decca promotion man, Don Reardon.

# NEWS NEWS NEWS



"Maybe I can get an idea for a song" -- was the smiling comment from Bill Anderson, Decca recording artist and star of the Grand Ole Opry, as he boarded a plane for St. Louis and the first two games of the 1968 World Series at Busch Stadium. Bill went as the guest of Dave Bristol, manager of the Cincinnati Reds and long time personal friend.

Actually, writing country songs was furthest from Bill Anderson's mind as he is one of baseball's most ardent fans and follows the game very closely all season long. His attendance at the '68 World Series between the Cardinals and the Detroit Tigers marked the first time Bill had ever seen a Series "in person".

The two days in St. Louis were welcome holidays as Bill Anderson has been following a gruelling schedule of personal appearances and tapings of his nationally syndicated half hour color TV show. . . .but who ever heard of a 7th Inning Stretch lasting two days!!!



KAPP recording artist Mel Tillis (center) receives congratulations on being named a regular member of country music's most widely syndicated TV show "The Porter Wagoner Show". In addition to Wagoner, Tillis joins such other regulars as the Wagonmasters, Spec Rhodes and Dolly Parton. Passing out plaudits are (L to R) show host Wagoner and Dolly Parton.

\*\*\*\*\*

FARON YOUNG and band were given a guided tour of the LBJ ranch on Sunday September 22, 1968. While on the ranch Faron run up upon an old acquaintance, Lady Bird Johnson, when he

You can see by the smile, that everything is going right for popular country artist Dick Rich proud winner of The National Schaefer Talent Hunt in New York City. The camera caught Dick as he was discussing show biz with pretty WWVA Jamboree Publicity Director Geraldine "Gerry" Henry in Wheeling, WVA.

\*\*\*\*\*

Felix Adams, Station Manager of Radio Station KBBQ in Burbank, today announced the promotion of Mel York to the Position of Chief Engineer. York joined KBBQ in 1963, and held the position of Transmitter Supervisor until his recent appointment. Prior to coming to the George Cameron station in Burbank in 1963, York was with KBIG in Los Angeles.

\*\*\*\*\*

Bobby Parrish recently played the Tiki Lounge, 'easy listening' club, in Valdosta, Georgia. For the first time, in the history of the lounge, modern country was presented. Utilizing the new country sound, with backing by lead guitar, organ, rhythm and drums, Parrish's appearances resulted in the management being forced to turn away over 100 people on the Saturday evening. A re-booking was immediately scheduled.



# NEWS NEWS NEWS

worked for her on one of her wistle stop tours when the president was campaigning. Also Faron met President Johnson. The tour was arranged by Farons business associate Billy Deaton.

\* \* \* \* \*

DURWARD ERWIN, virtually unknown to some is, conversely, a name that unfalteringly continues to gain in popularity with his outstanding vocal renderings on the CANARY label. The enthusiastic receipt and success of his recent album release "DURWARD ERWIN SINGS MOD 'N' COUNTRY" has placed him among those nominated as most promising male vocalist of the year in national readers' polls.

The increasing demand for his songs for pressing on more foreign lables, coupled with direct response to him from fans from abroad are indicative of his international appeal.

His latest single release, "A GIRL NAMED SORROW" has made No. 2 on Radio Apinte in Paramaribo - Suriname, and a letter from Miles Skalka, Radio Prague in Czechoslovakia discloses that the airing of his records over that station has resulted in the receipt of a lot of fan-mail



Jeannie C. Riley, whose million seller is number one on the KBBQ Sizzlin' 60, socks it to the KBBQ Country Gentlemen on the steps of Burbank High School.

Jeannie was the guest of the KBBQ DJ's at a luncheon in her honor, and Tuesday, September 17th, was proclaimed "Jeannie C. Riley Day" on K-BAR-B-Q, the 24-hour Los Angeles area country music station.

Pictured left to right are: Corky Mayberry, Larry Scott, Jeannie, Harry Newman, Pat Sciolds and Bob Jackson.



Canada's lovely contribution to Country music is Myrna Lorrie. This beauty is loaded with talent. While barely in her teens she co-wrote and recorded "Are You Mine" which was a tremendous hit throughout North America. Since then she had had many hit records and has traveled extensively with her own band. She records for Musicor records.

\* \* \* \* \*

"Snuffy" Miller, the drummer for Bill Anderson's Po' Boys band, used to pride himself on the fact that he never rode a school bus. This usually brings the comment from Anderson that Miller probably didn't graduate from Kindergarten. At any rate, Snuff can't make that claim now.

Bill and the band, enroute to a performance in Cedar Rapids, Iowa, experienced bus trouble near Minneapolis. Because of the hour, the band was unable to find a car rental agency in their vicinity. Finally, a service station attendant advised them that a neighbor who contracts school buses to the school system might rent them a school bus. The band piled their instruments in the vehicle and rode in the spartan surroundings of the big yellow bus to their destination. They arrived at the auditorium about five minutes to show time, somewhat shaken by the less-than-luxurious ride, but ready to play.

# NEWS NEWS NEWS



Avco Broadcasting's MIDWESTERN HAYRIDE journeyed to the 1968 Ohio State Fair for two live telecasts on the Avco four-station network and a grandstand show for Fair-goers. This was the fourth consecutive year that the HAYRIDERS had originated their show from the Fair before live audiences numbering as high as 50,000.

MIDWESTERN HAYRIDE regulars, including Kenny Price, were joined this year by special guest stars Roy Clark and The Stonemans.

Ohio Governor James A. Rhodes cited the efforts of Avco Broadcasting as being a major factor in making the Ohio State Fair the second largest in the nation. In addition to airing many public service promotional spots, the group broadcaster moved the bulk of its talent, engineers, equipment, and production staff to the Fair to originate nearly 50 hours of telecasts.

\* \* \* \* \*

Willie Nelson, world-renowned for his unusual, touching and prolific compositions, made his West Coast concert debut at the KGBS Country Music Spectacular, Friday, October 4th at Anaheim Convention Center at 8:30 p.m.

"Night Life," "Funny How Time Slips Away," "Hello Walls" and "The Party's Over" are all Nelson compositions which were featured in his portion of the show. Not only is Nelson one of the most popular composers in the Country Music field, but his material has such warmth and imagination that they have been recorded by such popular music artists as Perry Como, Bing Crosby and Frank Sinatra.

Nelson's ability to hypnotize an audience with his half singing-half talking arrangements, make

him unique among entertainers. In addition to performing his many hits, Nelson will also feature new star Johnny Bush.

The show was produced in association with Artist Consultants Productions.

\* \* \* \* \*

Two of the newest, and possibly the swiftest newcomers to Monument Records guested on the WWVA Big Country Jamboree Saturday (Sept. 21) and brought screams, whistles and encoring applause.

The newcomers were big Billy Reynolds and the Leamon Sisters.

A top-notch vocalist with a cool nite-club approach, Billy wowed the women and astounded the men with his fantastic range and style. . . particularly with his chart-hopping Monument release, "I know You're Going away."

The Leamon Sisters' Jamboree appearance left 'em beggin' for more! In gold mini dresses and white boots, not to mention their long-long hair, the duo performed for audiences that shook the Hall with applause.

With reactions like Billy Reynolds and the Leamon Sisters received, there's no doubt that they will be returning to the WWVA Big Country Jamboree soon.



Seen down front are a few of the avid country-western fans who have come down front at the San Antonio Municipal Auditorium to take pictures of their favorites. Near capacity crowds at both the afternoon and evening performances were extremely enthusiastic.

A. V. "Bam" Bamford, owner of K-BER Radio



# NEWS NEWS NEWS

and veteran producer of country-western shows, was delighted with the terrific show and the outstanding crowd. This show, on Sunday, September 8th, kicked off the K-BER Grand Ole Opry season for the year.

Pictured onstage at the most recent K-BER, San Antonio, Grand Ole Opry Show from left to right, are Mother Maybelle and The Carter Sisters, Johnny Cash and The Tennessee Two, Carl Perkins, and The Statler Brothers. . . . also headlining the show were George Jones and Jim Ed Brown. . . .



From left to right: Al Gallico, Hubert Long, Billy Sherrill, David Huston and Tillman Franks.

As is often the case with artists enjoying a long string of hits, material selection had become a pressing problem prior to David Huston's latest recording date. The session was postponed several times while Huston and his Epic mentors searched for a song "strong" enough to match the young Louisianan's talent. Finally David, faced with a fast approaching PA tour that will keep him on the road for several weeks, went into the studio determined to make the best of the material available.

After several tries at dressing up the songs selected for the session, the dissatisfied Epic helmsmen reevaluated their efforts. Finally Epic Producers, Billy Sherrill and Glenn Sutton, the duo responsible for several past Huston hits, spotted a melody without words in one of their own compositions. Before releasing the musicians, Sherrill and Sutton had them record an instrumental track of the song without Houston's voice. They planned to "dub" David in later if they could arrive at a suitable set of words for the tune. The two men

huddled in the studio, while David went to lunch, and wrote lyrics to the melody. The result of their effort, titled "Where Love Used to Live", came off beautifully and is Huston's new release.



K-BER radio just completed its 6th annual talent discovery contest, by far the most successful ever held. This year four preliminaries and the finals were held on five successive Friday nights at the newest shopping center in San Antonio, Central Park Mall.

The winner was Gary Ellison, shown along with Max Gardner, K-BER Disc Jockey. Gary Ellison sang "Healing Hands of Time" in the Finals to win. In second place was a cute blonde 15 year old girl from nearby Seguin, Texas, Dottsie Jean Brodt. In Third Place was Dave Tower from Orange, Texas. The first prize winner got a recording contract from Holiday Inn Recording Company of Memphis, Tennessee, and appeared on the K-BER JONNY CASH SHOW. Second place received a television set, and third place got an electric guitar and amplifier. All finalists received prizes.

This was the first state-wide Talent Discovery Contest sponsored by K-BER, San Antonio, with all the preceding annual contests having been local only.

Rarely does a story lend itself so well to a country score as the new Dick Clark feature motion picture production "KILLERS THREE", to be released through American International Pictures in November.

The film, which is set entirely in a small town in North Carolina, stars Robert Walker, Diane Varsi, and Dick Clark, who also produces. In addition, many residents of the towns of Ramseur and Coleridge, North Carolina, make their motion picture debut in minor roles. Directed by Bruce Kessler, the story takes place in 1947, following the end of World War II.

Prominently featured in the role of Diane Varsi's brother, is country singing star Merle Haggard. In addition to making his dramatic film debut in "KILLERS THREE", it is Merle who is heard above the title of the picture singing a ballad he wrote especially for the film called "Mama Tired". The song has been recorded for Capitol records and will be released shortly as "Mama Tired" Ballad from "KILLERS THREE".

Bonnie Owens, who is Mrs. Merle Haggard, will be seen in one special sequence in the motion picture. At an annual picnic, where the plot is put into effect, Bonnie sings for the townsfolk another original tune penned by Haggard titled, "Yes, I Love You Only", which she recorded for Capitol on a single and this is set for release at the same time as Merle's single.

Clark has made a reputation as the arbiter of teenage taste with his long running "American Bandstand" (going into its twelfth network year for ABC-TV), the late "Swinging Country" for NBC-TV and "Where the Action Is" for ABC-TV; now has two new television music-variety shows in addition to Bandstand on ABC-TV - "Happening '68", the high rated Saturday show, and the new daily, "It's Happening".

Although this is the fifth Dick Clark feature production ("Psych-Out" and "Savage Seven" are already in release), this is the first of the Clark productions in which Dick has taken an acting role. As Roger, best friend of Robert Walker, he is the third of the "KILLERS THREE". An explosives expert as a result of his Army training, he is the key man in the planned crime.

In addition to Merle Haggard and Bonnie Owens, Dick Curless and Kay Adams will be heard but not seen in "KILLERS THREE", singing in several sequences. The country score will be done by Harley Hatcher and Jerry Styner.



# DICK CLARK PRESENTS





**MERLE HAGGARD**

**IN**

# KILLERS THREE

*Merle Haggard (l) as Charley tells his mother, portrayed by North Carolinian Fairy Sykes (making her acting debut), that he must try to bring in his sister and brother-in-law who are wanted killers in the new Dick Clark production, "KILLERS THREE".*



*Pretty Bonnie Owens, a mustachioed Dick Clark and Merle Haggard pose for the still camera between scenes from the Dick Clark Production "KILLERS THREE", filmed in Ramseur and Coleridge, North Carolina for release by American International Pictures. The motion*





### TOP MALE VOCALIST

1. *Buck Owens*
2. Johnny Cash
3. Bill Anderson
4. Merle Haggard
5. Sonny James

### TOP FEMALE VOCALIST

1. *Loretta Lynn*
2. Bonnie Guitar
3. Kitty Wells
4. Connie Smith
5. Tammy Wynette



### MOST PROMISING MALE VOCALIST

1. *Charlie Pride*
2. Glen Campbell
3. Hank Williams, Jr.
4. Del Reeves
5. Jim Ed Brown

### MOST PROMISING FEMALE VOCALIST

1. *Lynn Anderson*
2. Dolly Parton
3. Norma Jean
4. Kay Adams
5. Cheryl Poole



### TOP VOCAL GROUP

1. *Wilburn Brothers*
2. Carl and Pearl Butler
3. Statler Brothers
4. Stonemans
5. Glaser Brothers

### TOP INSTRUMENTALIST

1. *Chet Atkins*
2. Don Rich
3. Roy Clark
4. Floyd Cramer
5. Buck Trent



### TOP COMEDIAN

1. *Don Bowman*
2. Minnie Pearl
3. Ben Colder
4. Roy Clark
5. Simon Crum

### BEST COUNTRY BAND

1. *Buckaroos (Buck Owens)*
2. Tennessee Three (Johnny Cash)
3. Po' Boys (Bill Anderson)
4. Brazos Valley Boys (Hank Thompson)
5. Strangers (Merle Haggard)





**ALL TIME FAVORITE ARTIST**

1. *Johnny Cash*
2. *Buck Owens*
3. *Ernest Tubb*
4. *Bill Anderson*
5. *Jim Reeves*




**CML  
ANNUAL  
READERS  
POLL**

**FAVORITE SINGLE RECORD (1968)** *Folsom Prison Blues . . . . Johnny Cash*

**FAVORITE ALBUM (1968)** *Johnny Cash at Folsom Prison*

**ALL TIME FAVORITE RECORD** *I've Got a Tiger By the Tail . . . . Buck Owens*

**ALL TIME FAVORITE ALBUM** *Best of Buck Owens*



There's only one John Hartford.

He sees the world through strange windows-- windows sometimes far away and sometimes so uncomfortably close that they make life seem almost super-real. The window panes are sometimes blue, sometimes rose-colored, often black.

What makes John Hartford an artist so different from every other artist in the recording industry? To begin with, John has never recorded anything he hasn't written himself. RCA-Victor intends to preserve this mark of uniqueness. Thus his career as a recording artist is actually built around the central theme of John Hartford, the writer. The keynote of this writing is that John wants more than anything else to be himself. Each of his songs is, in some special way an expression--or an extension--of himself.

"Had I not made this record I still would have made these songs. I would have sung them to my family, my friends, and softly to myself, I reckon."

John's lyrics are in constant motion. His songs almost never have a "punch line," as such. There is a tendency toward stream-of-consciousness technique here, something like continuous word-movies which frequently border on abstraction.

Because he is so unique, you might conclude that John Hartford is the only artist who can sing John Hartford. Not quite. The satirical "Great

JOHN HARTFORD



Men Repeat Themselves," and "Tobacco," lead the list of Hartford tunes already recorded by leading Nashville artists.

"There are three kinds of music," says John—"good, bad, and indifferent. I try to stay out of that last category."

He has succeeded remarkably well, as "Tall, Tall Grass," backed with "Jack's in the Sack," reveals. Thoughts like

"When autumn comes the season turns,  
The pain of leaving starts to burn, Reality  
we start to learn from love in the tall,  
tall grass"

could scarcely be called indifferent. Or how about

"Stick your hand in the same old grind  
Sing it to the tune of Sweet Adeline  
Sign your name at the base of her spine  
'Cause Jack's in the sack with the gripe."

He records exclusively for RCA-Victor, under the direction of Chet Atkins and Felton Jarvis. His personal management and bookings are handled by Chuck Glaser.

A John Hartford recording session is a pretty mysterious thing, due to the fact that nobody's ever even seen one except the producers and the musicians who participate. We do know that John contributes his own unique banjo sound, but what really goes on behind those closed doors in the dark of night is anybody's guess. The end result is a pretty groovy sound though, and that's the important thing.

That sound, however, could never become reality without the unique personality that is John Hartford.

"If people can't put something in a box and label it, they're afraid of it," he says. John shuns labels, musical or otherwise, and his personal tastes are as hard to pin down as the rest of him.

His favorite color might be orange one day and purple the next. Queries about his favorite food evoke similar responses, since everything, to John, is viewed in the relative context of the immediate situation. He says his favorite hobbies are "jam sessions and watching." What he watches, we were unable to determine. He does have a favorite wife, however, whose name is Betty. Together they are the parents of a favorite year-and-a-half old son, Jamie, whose favorite song, written by his father is entitled "The Wart."

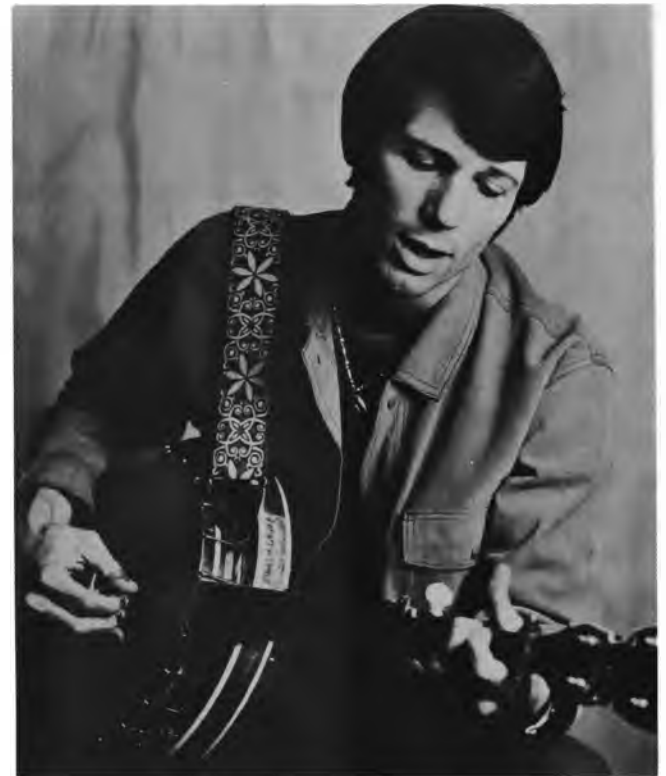
Musically and otherwise, John is a firm believer in versatility. He digs many kinds of music, all the way from folk to classical, and also has a passionate craving for old time fiddle tunes.

This extreme versatility is reflected in both the songs he writes and the way he writes them. He often scribbles down pages of straight prose before

he comes up with a verse or two of satisfying lyric. It may take him a week or two to complete one song. Sometimes it takes even longer than that. One of his songs, entitled "Front Porch," was four months in the making. Another, called simply "Who's That," he finished in eight minutes.

There is no "Hartford Formula" for a successful song. John has a tendency to jump into lyrics feet first, saying exactly what he thinks and feels. What he feels can range all the way from black depression

"Bodies are piled in the pits of the damned  
Gasping for air as they're buried in sand."  
through the carefree caress of warm summer wind  
"That keeps you on the back roads and  
the rivers of my memory, that keeps you



ever gentle on my mind."  
to wry humor

"Hooray for baking soda, ain't it neat?  
Hooray for National Baking Soda Week."

When he came to Nashville, John Hartford could have become almost anything—a painter, a disc jockey, a deck hand on a river barge, a bearded bum in a cold, clattering freight car. He may be a little bit of all those things. But today he is much more. As both a performer and a writer, he is a composite of human experience and emotion. The only way to capture the real John Hartford is to listen, and listen carefully. John declares adamantly that he would rather express his world to a listening audience than to become a "big star." It is entirely probable that he will do both.



# Country Music

*Country music is enjoying an immense popularity like it has never experienced—nor like it ever dreamed it would experience. Several reasons for this are around, but the primary reason is exposure. More people are exposed to it today—and like it—than ever before in its history.*

*For our third anniversary issue, we wanted to feature someone that was very instrumental in accomplishing this, and at the same time wanted to talk with someone that was not directly involved in country music, but loved it just the same.*

*The Joey Bishop Show on ABC-TV features more country talent than any show of its kind. Not because ABC realizes the tremendous entertaining abilities of country artists, but because of one man—Joey Bishop.*

*As you read through this exclusive interview, you will be reading the words of a man that truly loves country music, and has loved it for as long as he can remember. A man that has made his living in other forms of entertainment, but just recorded an album of great country songs, because 'I wanted to'. He knows—and sings—the words to some country songs that other people have stayed away from because he 'listens to the lyric'.*

*Joey was most enthused about the idea of COUNTRY MUSIC LIFE featuring him in Country Music Life-Line, and so when the date was set, we went up to his office in Hollywood, plugged in the tape, tested the microphones and started talking about his favorite subject—country music. This is what we got.*

**CML:** Joey, what little thing, if there was a little thing, prompted you to become the country music fan that you are today?

**JOEY:** First of all, we've had many of the country-western people on, and there is something beautiful about their uninhibitedness. They just speak very honestly. They don't try to maintain an image or anything. They're just plain people and they're the best guests. They are like they are. They don't change. They don't try to compromise anything and I think the music reflects that.

**CML:** Now, this goes back to about 1940 for you?

**JOEY:** I've always been a big fan of country-western. I have never sang country-western, because I am such a fan I don't want to spoil it.

**CML:** I recently taped an interview with Molly Bee for the Lifeline series of Country Music Life, and among some of the people Molly dearly loved—she brought it out in the interview—was Joey Bishop. And for this matter she extoles a little bit on you. Matter of fact, she told me of how she did a show with you, and when you took her home after din-

# JOEY BISHOP





# LIFE-LINE



er you sang—what was it—WRECK ON THE HIGHWAY to her.

**JOEY:** I don't think it was WRECK ON THE HIGHWAY.

**CML:** Well, what she was trying to get across is that Joey Bishop is not just an everyday fan, like he turns on the radio and listens to country music.

**JOEY:** I have KIEV on here all day long and it's all country-western.

**CML:** But the average fan doesn't know WRECK ON THE HIGHWAY well enough to just drive around in a car and sing it.

**JOEY:** I didn't sing WRECK ON THE HIGHWAY. I sang something else she had never heard before, and I think it was HEARTBREAK AVENUE, but I'm not sure now.

**CML:** Can we talk just a little bit about your reaction to your fans whether they be your TV fans at home—in regards to letters you might get—how they are accepting your exposure of country music.

**JOEY:** You mean when we have country-western people on?

**CML:** Right.

**JOEY:** They love it. They love it. It's always a lot of fun, you take Minnie Pearl, Roy Clark, Homer and Jethro, Glen Campbell, Buck Owens. I think the least amount of notes we ever have prepared are with country-western people, because they have so much to say and they don't check it out before they say it, they just say it. It's a great correlation between how they are in person and the music they do. You take any one of the country-western songs. It tells it in almost the first or second line. YOUR CHEATIN' HEART, TAKE THESE CHAINS FROM MY HEART AND SET ME FREE,

BORN TO LOSE. It tells it right away. And they don't mind telling either, about the town that they're from: What I love mostly about country-western, it's always self depreciation, its never flouting, and some of them drive around in Roll's and everything, but when they come on the show, its just a matter of they met their cousin Tilly back home, and they went to the barber shop, and they're just people, they're honest people. Thats what I love mostly, is their complete honesty. I've never had anybody on that was country western that was a fraud.

**CML:** Well, I don't think you will find many in the country field and I speak from the heart on that. I don't think there are.

**JOEY:** I think that what happens, is if there is one or two they are immediately eliminated by their own country western people.

**CML:** Can we talk a little bit about the mandolin that was presented to you by Molly Bee.

**JOEY:** Yes.

**CML:** Can you give us the surroundings as to how that came about?

**JOEY:** I have been playing mandolin, and the mandolin is a soft instrument and Molly Bee presented me with one that was electrified and so was I.

**CML:** But you don't play it often on the show.

**JOEY:** The electric mandolin?

**CML:** Right.

**JOEY:** You run into a kind of different problem with the electric mandolin on the show, than you do with a soft mandolin. Most of the time when you hear an electric guitar, for example, there is a kind of rhythm in the background that over comes the sustaining sound. Kind of a whispering sound coming from the smplifier. We have not been able to lick that, but the music above it kind of licks it. When you're doing a mandolin, kind of a solo instrument, it doesn't come off as well.

**CML:** You've had the Stonemans on, haven't you?

**JOEY:** I don't think so.

**CML:** They're the group from Nashville. They are originally a family of 23 children, of which, I believe, there are 13 living. They are presently in town for the Glen Campbell show.

**JOEY:** No. I don't think we've had them on. No.

**CML:** There's a little gal, Donna Stoneman, that plays the electric mandolin, and I tell you she does an irish jig while playing ORANGE BLOSSOM SPECIAL, for instance, and she's just tremendous with it.

**JOEY:** It's a great instrument, the electric mandolin—to practice with because there's no pressing of the strings as hard as it is when you are playing a non-amplified mandolin. You can just touch it nice and easy and it will play for you.

**CML:** Have you got anything that you would like to touch on yourself? I have several other questions that I have been moulding over.

**JOEY:** No. Just fire away. Anything at all.

**CML:** How much more in the future do you plan on having country music on? Are you going to keep it in moderation like you have? By the same token, I don't mean to say that I'm sitting here telling you to have more country guests on than you have been.

**JOEY:** I will say it to you this way. We have never turned down any country western artists who are in town. Many times we would like to get somebody on like a Minnie Pearl—we have to wait for Minnie when she's back in town—or Roy Clark. The trouble with country-western is that they're so successful that their appearances are few and far between. We had the Geezinslaw Brothers on and I thought they were fantastic. I wanted to have them back, but we have to wait. A lot of country-western people do many of the fairs and concerts that the average performer does not do.

**CML:** Right.

**JOEY:** And they very seldom lay off. I've never yet met a country-western performer who was out of work.

**CML:** There is not too many of them. I must apologize Joey, I don't know anything about your album. I didn't know about it.

**JOEY:** It's not out yet.

**CML:** Is it going to be country?

**JOEY:** It is country-western.

**CML:** Is this the one—Molly told me a while back that you and her and someone else were going to Nashville and cut an album — is this the one?

**JOEY:** Yes, but they wanted the album in August and I wouldn't have had the time to have gone to Nashville, so I did it here when I got through doing my show each night.

**CML:** Why don't you tell us just a little bit about it, if you can. This will come out in November or so?

**JOEY:** They asked me to do a country-western album, because last year I won the Man Of The Year award for country-western. They asked me would I do an album, and I said well I don't sing too well, and they said do some songs that are so pretty that it doesn't really require a great voice, it has feeling and really you have feeling. So we selected ten of the songs that I thought had great feeling in them. Some of the songs are HEART-BREAK AVENUE, COLD COLD HEART, YOUR CHEATIN' HEART, TAKE THESE CHAINS, BORN TO LOSE, LISTEN THEY'RE PLAYING MY SONG, YOU WIN AGAIN was another of those songs. YOU'RE THE REASON I'M LIV-ING.

**CML:** Now those are all sung by Joey Bishop.

**JOEY:** Yes. Ten songs and twenty violins, three guitars, harmonica, organ, eight voices done by Ernie Freeman and they're really gorgeous. Now I am believing I can sing.

**CML:** Maybe we'll have a bit of a change on the Joey Bishop Show from now on.

**JOEY:** I'm going to do a few of them on the show a couple of them.

**CML:** Who are you going to get to announce and bring on Joey Bishop?

**JOEY:** Oh, it will be a little time before I can go on for this kind of money.

**CML:** Joey, can you tell us about when the album will be released? When can we buy it in the stores?

**JOEY:** I don't know. I'm meeting for cocktails Friday with 35 distributors and then we're having a little party Saturday. They have been pressed already. I imagine it will be a week or so anyway.

**CML:** That will be quite a thing. I'll have to watch. You brought up something just a few minutes ago that I had in the back of my mind, however I am going to say that I am just so doggone thrilled about getting to meet Joey Bishop, and not only that but to sit down in his office and do an interview with him, that I'm just a little on the nervous side. I shouldn't be, I've talked with many, many great people, but . . .

**JOEY:** But nobodies going to be king. I can understand. I have a compassion for your nervousness. Sometimes I frighten myself. I find myself in my regal robe and my crown and it's just frightening.

**CML:** This is going in the book, you know.

**JOEY:** I don't care. I want to be king. I'm not the king of country-western. Don't mis-understand me. Just king.

**CML:** Well, I think that the country music is such

*. . . I think the least amount of notes we ever have prepared are with country western people, because they have so much to say, and they don't check it out before they say it. They just say it.*





a togetherness thing, that I don't think there could ever be a king, or a head honcho or whatever you want. I mean the only time anyone is king, is when they are ever popular, like for instance Glen Campbell. Elvis Presley was up there at one time. Now it is Glen, and pretty soon it will be . . . who knows. Of course everyone is considered king and queen in country music, but not in the sense that they are the ones that sit on the throne and guide everybody else.

**JOEY:** Oh no. That's not my kind of kingdom at all. My kingdom is based on kindness. That's all.

**CML:** A little earlier, when we started in to the thoughts about your album, you mentioned that you did win the Academy of Country and Western musics award.

**JOEY:** Right.

**CML:** The Man Of The Year. Now I have been pretty close to Molly Bee in the last three months in so much as I had the pleasure of taping her and conducting her interview for the Lifeline. Molly is such a warm person and everything she projects is warm. I can't remember exactly how it went—and if you wish to go with this—it's fine, but I am

*. . . They are not like other people who are very big in our business, and you can't even get to them. I don't know any country western guy that you can't get to. That you can't pick up a phone and talk to him . . .*



pretty sure Molly said that there was tears in your eyes when you were—you knew you were nominated, right?

**JOEY:** No. I knew I was getting it. You don't get nominated. You are voted. In other words you are not a part of a category. And they only do that with the Man Of The Year award, to make sure, of

course, that he will be there. So I had been told a few days before, that I had been voted Man Of The Year, by the Country-Western Academy. But I attended the affair, and even though you know you are getting it, and everything, you still kind of get—when you see the little statue with the cowboy hat and the microphone—you still get kind of touched.

**CML:** But you were misty eyed when you went on stage.

**JOEY:** Yes I was.

**CML:** Which bears out the warmth in Joey Bishop.

**JOEY:** Well, either that, or I had never received an award before and that choked me up.

**CML:** Molly mentioned something about the fact you were late to the affair—or something like that anyway they sent Minnie Pearl over to the studio to get you?

**JOEY:** No, what happened was—I was doing my show that night, so naturally I was going to be late to the affair, so what I did was I sat down at the wrong table. The first person that said hello to me, I sat down with, and it happened to be Minnie Pearl. And I was supposed to be seated on the other side of the room with Tommy Smothers and some other people. So I understand what happened was that they had the spotlight arranged to hit there when I was introduced and I ran all the way around the room and got there just in time for the guy to say 'Joey Bishop'. Otherwise they would have had the spotlight on Tommy Smothers and I would have been sitting on some other part of the room.

**CML:** Here again, Joey, is something else you can extoll on if you wish to. How do you feel about the rock groups coming in and doing country music? Do you feel they are doing a well enough job, or are they just trying to capitalize . . .

**JOEY:** I haven't heard any of the records . . .

**CML:** Are they doing it in the same vein as the country artists do it . . . for the love of it?

**JOEY:** You have to feel country music. You have to feel it to do justice to it. You can't just be a good singer and decide you are going to do country western. You have to really know it and understand it. And then cultivate a love for it. You can't just have a good voice and say if so-and-so can sell a hundred thousand records I can sell a hundred thousand records. That's not the reason for my doing an album of country western. I love it, and whether I did an album or not, I would still be going around the house singing it. If I didn't sing it on my own album, I might be singing it to the

accompaniment of Dean Martin's album or something. I just love it. There is a kind of a sadness about it, and usually you hear it in girl love songs. That's one of the first things that attracted me to country western. You don't hear of a guy torching it, or a guy crying his heart out, usually you hear about a girl that was jilted. Born to lose, I've lived my life in vain. To hear a guy sing that, there is something about it, that reeks of honesty. He don't care. The one song . . . *listen they're playing my song* . . . I chose that because it was so obvious that this guy was so hurt and so torching that he made — of all of his torchings. No line pertains to the next line. It's feeling he has for the moment and the next thing he talks about is the next feeling. Down the street a baby just cried when he woke up all alone, and a train leaving town and that lonesome sound is chilling me right to the bone. A song is playing I can hardly hear about a love that's gone wrong, and freezing rain on the window pane, listen they're playing my song.

**CML:** I'm going to buy your album.

**JOEY:** No really, then from there it goes to 'taps being played by a soldier's grave, so sad it torments your soul, listen to that northwind moan, tonight is so dark and cold'. This guy's just groping. Every sound, every little movement, every little feeling that he has puts him in the mood for the loneliness that he has.

**CML:** That's good. Now, the basic thing I want to get across is do you think these rock groups are going to make it?

**JOEY:** I don't know. If they feel it, and they convey that feeling to the audience, it will make it. But if they're doing it for a lark—if they're doing it because they think it's easy to do, they're making another mistake. You have to live country-western

music. You have to feel a part of what that guy says 'by the time I get to Phoenix she'll be rising' . . .

**CML:** You have to put yourself in the mood and . . .

**JOEY:** That's right. You've got to and what worked great for me was that it didn't require a solid singing voice. It required feeling. And there is something almost cantorial about it. I was able to inject in it the feeling of my own people. Here it's individual, there it was collective. When you take songs like LET MY PEOPLE GO or EXODUS, they also have—there is a feeling inside. You can do it from the heart and not have to worry about was the note clear or did you sustain a note. That's what I loved about it.

**CML:** I think I've got basically the answer to the question I'm just going to ask, but is there a particular form of country music you enjoy best? Do you enjoy the lively sound of country music, do you enjoy the haunting soul . . .

**JOEY:** I enjoy the haunting soul.

**CML:** Do you have someone in mind that is your . . . when you go down to the record store do you have favorites that you are looking for or . . .

**JOEY:** When I was up in Tahoe — in Lake Tahoe, for three weeks I played all of Dean's country-western albums. That's all I played for three weeks. Great songs. WELCOME TO MY WORLD. There is, again, an uninhibitedness about it. Only country people talk like that. Come in. Let me make you happy. You get a reversal when you get the hip thing—not the hippie—the hip thing. Where the guy is kind of doing you a favor. Here is a guy offering you hospitality and saying in essence that you would be doing him a favor by taking advantage of his hospitality. It's a whole different thing. There is no fessaud. It's naked and it is open. When they bring you a gift—like Jimmy Dean arranged for Nudie to make me the outfit—the happiness that the country-western people have when they are giving you something, is really unbelievable. The mandolin. The amount of trouble that Molly went to keep it a secret. These are the things I talk about and I think it best describes America. It almost goes back to the pilgrim. The wife taking an apple pie over to the neighbor and thanking her for taking the apple pie. As opposed to—today you have it with the welcome wagon—its people trying to make other people happy. Trying to please other people.

**CML:** Well this is the point that Molly tried to get across when she talked about the Academy presenting you with the Man of the Year award. In essence they were saying thank you for believing . . .

**JOEY:** When they spoke to me, a few of the people, they said that I was the only one who hosted this kind of a show that didn't put down country western, who sincerely looked like—they gave me a great analogy and I don't want to mention any names, but they said 'he seemed relieved that the country people had done well', on the other hand I expected them to do well so my introduction was a lot more flowery, there was an excitement about my saying we have so-and-so on . . . Molly Bee, Glen Campbell . . . whoever we had—Buck Owens—the others did it quietly hoping that if they didn't go over well he hadn't gone out on a limb. And I think that was the real deciding point on how one host would treat country music. I don't bring on Homer and Jethro or The Geesin-slaw Brothers and then sit there in trepidation and say 'gosh, I hope they do well.' I say I think they're terrific, and if they don't do well, that doesn't mean that I still don't believe in them. Roy Clark can come on my show any time he wants to come on. And that's another thing. We always talk. I think there has to be a kind of communication between youngsters and adults, between country-western and the so-called city slicker . . .

**CML:** Not only that, but I think it goes back to the entertainers too. The entertainer comes on the Joey Bishop show, and if he's not familiar with the Joey Bishop love of country music, it could work in the reverse. But Molly told me that she has



watched you work with some of these country artists, even before show time, and that you instill the thought in their mind that you are just as much country music as they are.

**JOEY:** I love it. And I think what they see is—for example when Glen Campbell was on, I wanted to do **YOU'RE THE REASON I'M LIVING**. We rehearsed it for about a half an hour and during the rehearsal we completely forgot that we were rehearsing it for the show. We enjoyed it so much, that we were just singing in the dressing room. I think that was conveyed to Glen. When he finally came on the air, instead of saying this guys putting up with me, it's he really enjoys it.

**CML:** What do you think of the phenomenal success of Glen? Now this is a Joey Bishop interview, but . . .

**JOEY:** I predicted it on my show. And we ran the tape where he looked at me like I was nuts.

**CML:** Two months later he's got the Glen Campbell Smothers Brothers Show.

**JOEY:** That's exactly what I predicted. I said he would have his own show before the summer was over, and he had it. But there—he epitomises—you see first of all, country western people are unspoil-

*. . . The important thing is that we get to know each other . . . I don't think the country should be so divided that country western belongs here and 'Stardust' belongs here . . . . .*



ed. I don't care how big they are in the business. They are not like other people, who are very big in our business and you can't even get to them. I don't know any country western guy that you can't get to. That you can't pick up a phone and talk to him.

**CML:** This guy is one of the most friendly people that I have ever . . . .

**JOEY:** Jimmy Deans the same way. Molly Bee—I said to Molly, as soon as my tape comes in I'd like to have you come over to the house and listen to it. Unfortunately it was not a good tape, so I've waited for — the record will be in before the tape comes in. But—what was the name of the fellow Molly had over to my house with her, that writes music and sings and he was terrific and I had him on. I can't think of his name. We had him on the show. He was very nervous and Jimmie Rodgers brought on a kid that was very nervous. But he was fantastic.

**CML:** I think that goes back to the point that I was trying to make where you have your little heart to heart talk with—as long as we're in a country thing here—he has his little talk with the country people and lets them know that whether their Dean Martin or Homer and Jethro that they're just as welcome on the show as either one and Joey's confident that they're going to do just as good a job as either one.

**JOEY:** Well, we treat the unknowns the same way. It's not that we're favoring country music—don't misunderstand me—I don't care if its a rock group or if its some kid that's never been on the air professionally. They all get a chance to talk with me and they all get a chance to sit down. There is a cordiality and an understanding that this guy is not just using us. He enjoys us. And there's a difference. When you've got a performer on and your just using him, they sense it. I think what they see, is a reversal of their own hospitality. It's what they would do if I was a guest on their show. If Minnie Pearl had a show and I was — I know how she would treat me. And that's the way we treat them.

**CML:** I think we've got a pretty good story unless there is something you would like to touch on personally Joey, maybe something that has happened on the show in respect to the country artists?

**JOEY:** What was the fellow that did Folsom Prison — Johnny Cash. We sit and sometimes—they think that because it's from Los Angeles that maybe it's a Los Angeles audience, like maybe some hip comic going down to Nashville might think it's a Nashville audience. But they're out there for one minute and they know that the audience here is just as much hung on country music or good singing as anybody else. I know their trepidation. They think, well I'm out of Nashville and I'm here in Los Angeles and maybe he gets a sophisticated Hollywood audience, but really the more sophisticated they are, the more they go for it.

**CML:** I think they all want to go back home. At one time or another and this is one way of . . .

**JOEY:** I think that for the first time, people not associated with country music are listening to the lyric. For the first time. I think you will find it in PHOENIX, GENTLE ON MY MIND . . . I imagine years ago, that as soon as they heard the plunking guitar or the hot fiddle, they say country western. But I always listened to the lyric. The lyric always fascinated me. The guy says 'take these chains from my heart and set me free', he's telling it right away.

**CML:** There is a meaning behind it too.

**JOEY:** Of course.

**CML:** Joey, do you think your fondness for country music somehow inspired you in your overall campaign to establish the word kindness . . .

**JOEY:** No. That's more a form of communication. Country western, soul singing, I think there is more communication between say a negro performer doing a soul song and people listening and hearing this guy plead for his people has more form of communication than the word kindness. That's the point I am trying to bring up. The kids that do the rock and roll. Maybe if you are an adult, you will turn it off, but when the kids come and sit and talk and you hear human beings talking, these are people talking, there is where your communication starts to exist. If you get a Janice Ian on who is 17 years old and she is going to do a protest song, you may dislike the protest song, but when she sits down and talks to you, when you start to see her point of view, you can start to see why the protest song.

**CML:** When you speak of negro performers, I don't know if you have ever had this gentlemen on before, Country Charlie Pride . . .

**JOEY:** Yes. We have.

**CML:** Jim and I were in doubts as to whether you had him on or not.

**JOEY:** Yes we had him on and he was great.

**CML:** Country music is to me—of course I have always been a country music lover myself—but it's just amazing to have all of a sudden—maybe not all of a sudden—but to have a variety show of the stature of the Joey Bishop Show feature so much country and I must say that it is very good for country music.

**JOEY:** I would think that would be an indication then, of how correct I am in my assumption. Because if it were not something you would enjoy, it would be hard to get it on. When we get the mail. Why don't have so-and-so and get so-and-so back.. And it was nice that little bit—the kidding of the Geezinslaw Brothers on the panel and Homer and Jethro challenging myself and Herb Ellis to a mandolin and guitar contest. I think the important thing is that we get to know each other. If you don't get it through a song then you get it through a person. I don't think the country should be so divided that country-western belongs here and

STARDUST belongs here.

**CML:** How fast do you feel, Joey, that country music is overtaking the other forms of our American music.

**JOEY:** I don't really know. I hope, as has been the case in the past, of a certain form of music saturating the airwaves until another form of music takes its place. I remember before the round the clock type of beat . . . four o'clock, five o'clock, six o'clock, rock . . .

**CML:** Rock around the clock.

**JOEY:** That kind of went down, and then the Beatles came in with YESTERDAY and things like that, I think it's when it has the common denominator of being able to reach everybody is what determines its popularity. So if country western encompasses in it the feeling of love song . . . of guy torching for the girl, or vice-versa, and its played as pretty as its played, I think then it remains very, very popular.





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# COUNTRY at

People that are interested in country music just naturally seek out places where they may be entertained by their favorite entertainers. In the last few years country music has shown up in some pretty wierd places — not necessarily wierd, but places where you don't normally expect it to be. But Disneyland?

When Disneyland started its series of Country Music Jubilee Shows, the talent people from the park were smart enough to know that in order for it to be a success, they would have to book big name stars, and that they did.

The list of performers playing this past summer reads like a Who's Who of country music. Webb Pierce, Buck Owens, Merle Haggard, Wynn Stewart, Sheb Wooley, Flatt and Scruggs, Minnie Pearl, and many, many others.

I have been attending these performances regularly since they were started a little over three years ago, and this past summer saw many repeat customers. I saw many people that I recognized as regulars "attendees" of the Sunday afternoon get togethers. The audience that didn't come for the show, but were just "looking for a place to sit down" were thoroughly entertained by the best in the business. More than one person was heard to remark on his way to the "*people mover*" that they really didn't like country music, but "*that guy was great.*"

Some of the entertainers brought their own bands, but for the most part music was provided by the great band of Noel Boggs.

Chuck Korson and Ron Schwartz of the Disneyland Entertainment Office deserve a lot of credit for their efforts in bringing to the Disneyland crowds the best country music to be found anywhere.

# DISNEYLAND



*Wynn Stewart smiles for the Disneyland camera following a very successful performance.*



*Pretty Cheryl Poole put on a delightful show and showed the talent that she is made of.*

*Miss Showmanship, Judy Lynn, brought her entire show with her, and what a show it was.*



*The ever popular Rex Allen puts on his usual great show.*







*The man with the gravel voice, Tex Williams, never falters in his stage act, and the people couldn't get enough of that deep voice.*

*Country music super-star Webb Pierce delighted the Disneyland audience with his superb music. Following his performance on the Tomorrowland stage Webb granted CML an exclusive interview for Life-line.*



*Balladeer Merle Haggard accompanied by his wife Bonnie Owens, and band The Strangers, showed the public why he is one of the most in demand performers on the circuit today.*



# MIKE AND DONITA STANTON

## Heading for the top

By Larry Briel

It's a long way from entertaining in the family room at home, to filling in on the bandstand for Hank Thompson and the Brazos Valley Boys, but Mike and Donita Stanton have done that and much more since beginning their careers in Country Music in the Northwest a few short years ago.

Mike's interest in music and guitars began at a very early age -- even before he could walk! Often, when the Stanton Family visited a certain relative who had an old "box" guitar, and Mike would disappear, his parents had a good idea where to find him--he had crawled into a closet where the guitar was kept, and was trying to play it.

During the next couple of years Mike's folks bought him toy guitars like many children have, but Mike always wanted a real "big" guitar. When he was five years old they got him a basketball hoop for Christmas, which, when wrapped had a shape somewhat like a guitar. As the wrapping came off--was Mike ever disappointed!

Mike had his initial guitar lesson at age seven, getting his first genuine guitar by way of a payment to his mother from a woman who was taking ceramic lessons from her. At this time Mike's parents still weren't real sure of his interest in guitar, thinking possibly it might be a childish fad. But Mike's guitar instructor said that he had a natural talent for music and should continue with lessons. Mike's only problem was he couldn't get his fingers around the neck of a spanish guitar. His teacher advised him learning the steel guitar, which he did, and later went on to win honors in national competition, playing both steel and spanish guitar, and attracting much favorable attention. Mike in the course of time ran out of teachers who he could learn anything about guitar from, so he had to continue on his own. Mike briefly taught, and had a couple of students learning guitar from him.

Donita, six years older than her brother, joined Mike after he had been playing for a year and a half. She for some time had held out, saying--"girls don't play guitar". But, after she had played spanish (rhythm) guitar for awhile and started singing, while Mike was on steel guitar in the act--Donita really began enjoying the entertainment field!

Mike and Donita Stanton became more and more in demand for personal appearances, and one of

the first major things they did was to tape record a program of Country songs for a Pop radio station in Cortez, Colorado.

At home in Tacoma, Washington, a friend of the family with initiative by the name of Gil Farley, without the Stantons knowledge, approached Country Music personality Chubby Howard, (also a steel guitarist), about having "real professionals" for an appearance on his "Western Jamboree" TV Show. (At this time Mike was ten; Donita 16.) When they arrived at the studios of KTVW, Channel 13, where the program was telecast, Mike and Donita thought it would strictly be a one time only performance. However, in the following days response from viewers was so good, and Chubby and the other cast members enjoyed them so much--they were invited to be on the show on a regular weekly basis.

While Mike and Donita were on Chubby Howard's "Western Jamboree" TV show as weekly regulars, they were invited to join the cast of the weekly "Jack Rivers Show", on KTNT-TV, Channel 11, in Tacoma, which they did, including personal appearances at the Tropics Ballroom, near Shelton, Washington. They were on the Rivers Show for several weeks, finally leaving it because of too many other commitments, including many with Chubby Howard.

*Mike rehearses a tune on steel guitar, with Chubby Howard joining in playing the dobro guitar.*





Mike and Donita were on the "Western Jamboree" for nearly three years, right up until it went off the air in 1966.

Along with playing the Spanaway Park Pavilion, and the Tropics Ballroom, the Stanton duo have appeared at other leading entertainment spots in Western Washington, such as the Spanish Castel Ballroom, between Seattle and Tacoma; the Evergreen Ballroom, near Olympia, and the Windmill Dance Hall, Puyallup. They have also worked some shows in California.

Together, Mike and Donita haven't only entertained for stage shows and dances with Country Music artists and groups, but have also done promotion for Country Music Month, salmon bakes, been in parades, worked radio station remote broadcasts, played for fraternal organizations, and have done various other kinds of performances.

In January of this year, when Chubby Howard found he had to leave his spot playing steel guitar with the unit rated as the Northwest's Number One western-swing band--Jack Roberts' Evergreen Drifters, Chubby recommended Mike to take his place. Since then Mike has been a featured performer with the group on all of their appearances over a wide area of the Northwest, and on the "Evergreen Jubilee", which has been seen Saturday nights over KOMO-TV, Channel 4, Seattle. Donita has sung on occasion with the band, and made a guest shot on the "Jubilee" a few months ago. Mike and Donita's first time as guests on the "Evergreen Jubilee", was back when they were weekly regulars on the "Western Jamboree".

Donita, who three years ago was a contestant in the Miss Tacoma Contest, (which is associated with the famous Miss America Pageant), and made a high finish in the area competition, was recently offered \$1,000 a month, to entertain six nights a week as a solo artist in a well-known Tacoma restaurant. Donita was forced to turn it down, because she didn't feel she would be able to hold up night after night as a single act, without any back-up band or other entertainers on the show.

Mike is 15 years old now, and after considerable research, the Country Music Association reports that as far as is known, Mike is both the youngest musician working in a professional, non-family western-swing band, and also the youngest member of the CMA. In addition to his primary instrument--the steel guitar, and the spanish guitar, Mike also can play banjo, bass and drums.

Donita, 21, has been married nearly two years to Hayden G. Williams, who is not in the entertainment field. She lists the songs she enjoys singing most as "How Long Is Forever", "Blue Moon",



*Donita with Minnie Pearl.*

and "Little Things Mean A Lot". Her favorite Country Music stars are Loretta Lynn, Roy Acuff, and Wanda Jackson.

Mike and Donita's father and mother, Don and Oleta (her friends call her Skeeter), say--"We're very proud of them, and we would like to see them continue and become extremely successful in the Country Music field. Our appreciation goes to Chubby Howard for giving them their first big break".

Back when the young Stantons first started with their music, their folks thought it would be wonderful for entertainment in the family room at home. They, nor Mike and Donita had any idea in the beginning that one evening in the future the kids would be on the bandstand filling in for Hank Thompson and the Brazos Valley Boys; that Mike would become a regular with the Northwest's Number One western-swing band, and Donita do some singing with the group; and the two of them going on to other outstanding achievements in Country Music, as Mike and Donita Stanton head for the top in their chosen field! If you see them along the way, don't hesitate to step right up and shake their hands--they'll be more than happy to meet and talk to you.

*Mike and Donita on the bandstand at a personal appearance with Jack Roberts and the Evergreen Drifters.*



The world is shrinking. Not literally, of course, but with air travel approaching the speed of sound, and soon to surpass that magic figure, people can now travel anywhere in the world in a matter of hours. Lunch can be eaten in London and dinner in New York, or vice versa, and people can go to South America "for the weekend". What does this have to do with country music?

With the ease of travel that we have today people of many cultures and nationalities are brought together much easier than they were ten years ago. Our country artists are traveling all over the world to entertain people and bring the Nashville sound to the entire world. Well what about a little guy that brought the Nashville sound from Tokyo, Japan to the United States.

Barely five feet tall, Eddy Fukano has taken the nation by storm. A slight figure with the typical Japanese manner of shyness, Eddy is well on his way to carrying his title of "Country Music King of Tokyo" across the United States.

Born and raised in Tokyo, Eddy was graduated with honors from the Peer's school in Gakushin. During his school days he learned to love country music and learned to play the guitar and sing. He listened to records by such artists as Buck Owens, Eddy Arnold, Hank Snow and many others. Eight years ago he began his career as a professional singer and has appeared with the leading country music bands in Japan. He soon developed his own band and before long was known as "The Country Music King of Tokyo."

Wherever Eddy appears he receives a warm ovation from the audience due to both his abilities as a singer and his natural sense of humor on stage. At one point in his act Eddy "fakes" a bad note on his guitar and while the audience and the band look on puzzled, he appears to be looking for the trouble in the instrument. After much scrutiny he points to the plate on the back of the guitar and announces that he has found the trouble. The plaque reads "Made in U.S.A."

He has been signed to a long term contract by Dot Records and his first record on the label "It's Lonesome" garnered big reaction from fans and disc jockeys alike. His album "Eastside West" is made up of his current single and several of the best country songs of all time.

In his short time in the United States Eddy has appeared on Gene Autry's Melody Ranch and Truth or Consequences. Traveling both as part of a package with the Buck Owens Show and as a single Eddy picks up fans wherever he goes. He recently closed a long stand at the Fabulous Mint Hotel in Las Vegas.

Country music has spread all over the globe with American country artists bringing their music to the world's population, and it looks like the world is sending some of theirs. Country music is very fond of Eddy Fukano and there is no doubt that he loves it.

# EDDY FUKANO

East Meets West





Walking off Sunset Boulevard into Lee Hazlewood's office at LHI Records is similar to taking that picturesque short-cut that your friend mentions in imperatives before you embark upon a cross country tour; you drive off the main highway and usually end up in a rut with a flat tire, but sometimes you stumble into a cool, idyllic clearing in a secluded forest. Here you sit for hours revelling in your singular shangri-la until the intercom buzzer interrupts.

Lee Hazlewood is a man of few, but well chosen, words-an artist at the gentle rap. The slight country twang in the voice puts you at ease and the graciousness of the man makes you want to take your shoes off and settle down. Your immediate impression is one of unerring good taste: he surrounds himself with quality.

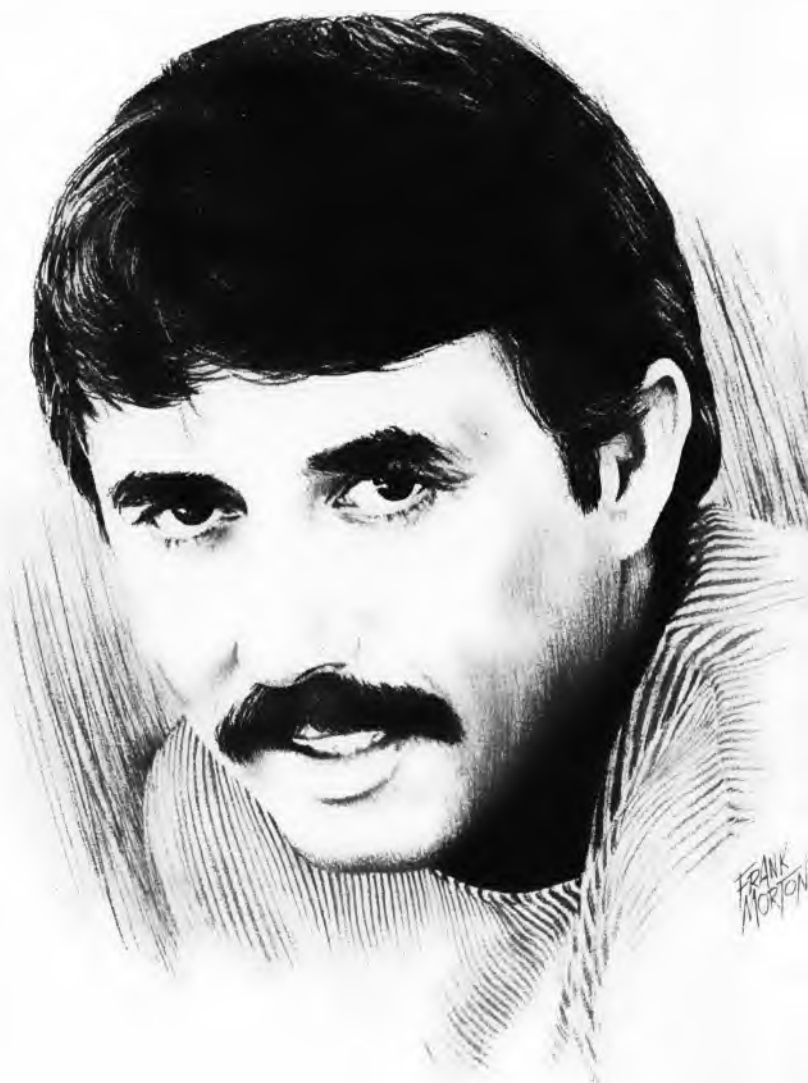
He is a creative man in a creative field. Lee is involved in his business. Right now, he eats, sleeps and drinks LHI Records. This does not make him inhuman nor does it make him super human; however, it has made his life rather success ridden. He is not a businessman per se. His work includes record production, dealing with varied artists and their temperament, songwriting, as well as corporate matters.

Lee's creativity extends beyond his role as an executive producer to his own career as a recording artist for Reprise Records. For some time the public has wanted to know more about that "voice" heard so many times in duet with Nancy Sinatra. It is the voice of Lee Hazlewood: deep, husky, intense, distinctive.

Lee has spent relatively little of his life sitting in that private world above Hollywood. Born in Mannford, Oklahoma, July 9, 1929 (a town now submerged beneath a mile of water), Lee spent most of his first thirteen years moving around the oil fields of Texas and Oklahoma. His father was a member of that colorful breed known as "wildcatters." And there is some of the "wildcat" in Lee.

Finally the family settled in Port Nechez, Texas, but Lee did not stay too long, just long enough to complete high school and then he was off to Southern Methodist University where he completed his pre-medical studies. The Korean War interrupted his education and upon his return, instead of entering medical school, he moved into a seat behind a microphone at Radio KRUX in Phoenix, Arizona.

Lee's interest in music advanced beyond "spinning platters" (in the jargon of the time--"a wax to watch"). He began to write songs, but his compositions went relatively unheralded until he took matters into his own hands. He produced a record, "The Fool" (a Hazlewood composition)





# HAZLEWOOD

## A GENIUS

## AT LARGE

sung by Sanford Clark. The record sold 800,000 copies and Lee Hazlewood was a success.

Along came contracts and the first Hazlewood record label, Jamie, to which he signed a young guitarist by the name of Duane Eddy--an association which produced hit-records for three and a half years.

In 1964, at the age of 33, Lee Hazlewood retired.

"I retired because every record I heard on Top 40 was the Beatles. I thought that the record business had taken a ten year step backwards."

"The only hope I had seen at the time was the Rolling Stones. I was screaming Stones to every Beatles. Now, I believe them (the Beatles) remarkable, ten years ahead of their time."

Lee came out of retirement at the request of friend Jimmy Bowen of Reprise Records who asked him to produce some records for an unknown trio named Dino, Desi & Billy. From this alliance came four consecutive hits.

What is the formula for success?

"There is no formula. I don't make records for Chicago, Los Angeles or New York; consequently, they sell there. But I will sacrifice anything to get the song right and sometimes it works."

Lee's non-formula proved a godsend for Nancy Sinatra, who had been signed to Reprise for 5 years already and had not come up with a hit record. "She was singing too high, for one thing, and for another she was trying to be Goody-Two-Shoes which is not her natural style. I thought she needed more gutsy material." And he was right; obviously so with a string of hits beginning with the modest success of "So Long Babe," followed by "These Boots Are Made For Walking," "Sugar Town," "Summer Wine," "Jackson," "Ladybird" and others.

Now Lee Hazlewood is venturing into new areas: scoring movies and acting. He already has to his credit the Title song for "The Cool Ones" and the theme for "Tony Rome" which starred Frank Sinatra and the soundtrack for, as well as a role in, Joe Pasternak's "The Sweet Ride."

Somehow there is no feeling of immediacy in Lee Hazlewood, and yet his accomplishments are numerous: singing, songwriting, producing, acting. He moves forward fast and leaves no trail. He stays on top of everything and reaps the benefits. Lee Hazlewood is an amazing man, a very amazing man.

*Continued*

floor. It was quite an interesting undertaking. I have my favorites like anyone else, and I remember the alternating moments of elation and depression as I watched my favorites getting the votes only to see some other artists start to catch up. The results are printed in this issue and we are sure that they are your favorites also.

November marks not only our birthday, but that of the Grand Ole Opry also. The Opry is 43 years young this year and is celebrating in grand style. The Annual disc jockey convention and country music festival takes place in Nashville, Tennessee, and once again people from the country music business come from all over the world to take part in this celebration. During this week the annual Country Music Awards are handed out and elections are revealed to the Country Music Hall of Fame. We thought of adding a category in our readers poll to select your choice for the Hall of Fame, but dropped it at the last minute, as we didn't want the readers to think they were actually casting votes for the Hall of Fame. The idea was to get an idea who the fans would like to see installed, but the chance of mis-understanding was just too great. In any event, the newly elected members to this hallowed shrine are most deserving of this honor, whomever they may be.

For three years our motto and credo has been 100% country and nothing but country. In this issue, we feature a person in Life-Line that could very well cause accusations of deserting our policies. When we decided to do a Life-Line on Joey Bishop, we proceeded on the basis that this man has done more to bring country music to the television public on a national basis than anyone else on the air. The Academy of Country Music elected Mr. Bishop as their Man of the Year in 1968 primarily because of his efforts to expose the late night viewing public to country music. Joey is a big country music fan. He has been since 1940—and he was most anxious to grant us this exclusive interview. Features on the new Dick Clark movie, "Killers Three" starring Merle Haggard. A story about the great John Hartford, an insight into the genius of Lee Hazelwood, and a special article about country music at fabulous Disneyland make up this, our third anniversary issue. We hope you enjoy it.

**NORTH NOTES**

*Continued*

along with GEORGE HAMILTON IV and the NUMBERS, WILMA BURGESS and an all star line-up.

WBSN in New Bedford plays host to the HANK WILLIAMS JR. show in early October.

Regardless of the popularity of country music in various localities, it is without a doubt the No. 1 attraction with G.I. audiences everywhere. In military clubs throughout New England name country artists outdraw "pop" dance bands and recording artists sometimes costing three times as much, by anywhere from two to three hundred percent. Which proves that not only are our boys the finest in the world, but they really know good music!

Sad to announce the break-up of KENNY ROBERTS and Mgr. Quentin Welty. . . .strictly business-wise due to a legal technicality; two fine people who remain the best of personal friends.

To all the country music purists. . . .I believe you can still dig the clean, driving sounds of west coast artists like BUCK and MERLE; and at the same time be turned on by the lush stylings of the likes of DOTTIE WEST augmented by the so called: modern Nashville sound. After all the real secret of country music is the heart that goes into it, and that will never change.

But on the other hand I feel RAY PRICE truly a singer's singer, and magnificent on his BURNING BRIDGES album for example, has been pushed too far off the deep end with the FRANK SINATRA brass section. It just gets in the way of his great heart and cramps his natural phrasing and style.

And speaking of records. . . .ARCHIE CAMPBELL never ceases to amaze! I am sure many of his comedy fans were thrilled to hear such a fine singing voice with such feeling. Oh well there is also GOMER PYLE. . . .

And how about DON BOWMAN at Folsom Prison, a real classic.

**WEST COAST NOTES**

*Continued*

the "Country Giant" is no more! They are no 100% 'pop' music. . . .whatever that is!!!! I made many friends there, and I hope that I can keep 'em, and at the same time I cannot help but feel that the Storer outfit didn't "stick-it-out" long enough. . . .and at the exact same time I must tell you that I am *not* an authority on ratings 'n' things. . . .so what must be must be.

I was very glad to hear that a fan club has been formed for a most deserving little gal, Miss Lynn Anderson, or if you please Mrs. Glenn Sutton. In the event that you do not recall, CML had the



pleasure to bring to your reading attention the "Life-Line" of Lynn Anderson in the April 1968 issue, and a fine feature it was too! I very seldom "strongly urge" you all to buy or join anything. . . . but this is a request truly from the heart. Lynn is a dynamic performer, and if you wish to be in on the ground floor of her happenings, then by all means, join her club now. . . .well. . . .you may finish reading this column first. . . .after all!! Here's the address to write for more information on Lynn's fan club: Linda Palmer: President, 17 No. Wabash Avenue, (and would you believe her city?) Battle Creek, Mich. Zip Code being 49017. . . .do it! You'll be glad you did!

I was also very happy to hear from Mrs. M. Ward in Crawfordsville, Ind. Some good things happening around there, so pay attention! Thanks, Mrs. Ward.

As I mentioned to you earlier in the column, the "country giant" Radio KGBS, is no longer in the business to play country music; however, on the fourth of October, they went out with a bang! Miss Barbara John pulled it off again. . . .only this time it looked like of all things that the traffic was going to goof up her show. The site was again the site of one of her former success', the beautiful Anaheim Convention Center adjacent to Disneyland. I managed to talk to her a few minutes before the show was to go on. . . .she was walking around with fingers crossed. . . .both hands. . . .I asked her what was the matter?. . . .she said; "No one's here yet!". . . .I looked at my watch, it was five minutes before show time: 8:25. . . .I looked out from back stage and the audience was immense. I turned back to her and said: "Looks as if the whole darned state is here. . . .what do you mean, no one's here yet?" She said: "I mean the performers!". And as luck would have it, they all walked in together, and the ensuing four hours were truly enjoyable and I would like to say thank you first of all to Miss Barbara John, for putting together some of the greatest package shows the California fans could ever expect to see. . . .and secondly, and I'm sure that Barb echoes my thoughts on this vote of thanks. . . .thank you Mr. and Mrs. Country Music Fans, for "gettin' out" and making this type of show a stupendous success!

When I see this kind of an audience show up, I know that country music is here to stay!

Oh. . . .you wanna know who was there, huh? Din'cha go? For shame!! What do you mean you couldn't get a seat on the plane from New York? You coulda swam down. . . .oh well, this is how the roster looked Oct. fourth: a very popular man was the headliner, Mr. Sonny James, and he brought his "Good Guys". . . .The Southern Gentlemen with him. The lovely Bonnie Guitar was there, and

did a bang up job, the multi-talented song writer-singer, Willie Nelson "tore-'em-up". . . .and Johnny Bush was there, and this guy is great! All of the folks had an unexpected pleasure when Tammy Wynette walked in and was promptly whisked on stage. . . .whew!!!! Is she ever nice!!

Joe and Rose Lee Maphis have a new address for those of you who keep track of them sort of things. . . .here tis'. . . 1017 South Graycroft, Madison, Tennessee. . . Zip Code is 37115. . . .and you may thank our friend Biff Collie of Radio KFOX in Long Beach for this info!!

Well. . . .in a few days the creepy little goblins will be out and around your neighborhood and mine bumming candy 'n' apples 'n' stuff to last them out the year, then in a month or so, the one day of the year that I wait for will arrive, yep. . . . Thanksgiving! And I suppose that I do not have to tell you what's next after that, do I? Allright. . . . What wise guy said Friday, the 29th of November? Christmas!!! Whooppee. . . .Who cares? In regards to buying gifts, I mean! You know these little dolls (kids play-things type dolls) the ones that sit up, crawl on their stomachs, 'n' cry "real" tears, and 'help mommy in the kitchen'. . . .know the type I'm talking about don't you? I walked into a discount store the other day, looked up the saleslady, told her I wanted one of these 'monsters'. . . .she showed me the doll, and I asked her how much it was. She said: "How much do you want to put down on it. . . .twelve or twenty-four month plan?" I'm tellin' ya, there toys are beginning to get way out of reach in price. . . .the only one that I could afford was the one that wets on ya' after you give it a bottle!

Then pretty soon after Santa's visit, and you get the roof of your house cleaned off (reindeer), "D-Day" rolls around, don't it? 'D' stands for drunk. . . .I'm talking about New Year's. . . . whatchotalkinabout?

I guess that I will miss the convention in Nashville again this year, gang. So I'll expect you all to cry big buckets of tears for me (try sending money) I'm going to try and make it next year though, I'd better!

Till then. . . .keep happy, 'n' write big long letters to those you love, as the phone company already has enough money. . . .and oh yes, a good friend of mine wanted me to mention her in my column, so here 'tis: Nancy Harris!

## MIDWEST NOTES

*Continued*

where he has appeared this summer! When it comes to the Illinois park, he's been the ONLY real

success, financially speaking, for the park.

Must get a word in for another "trouper" I had the pleasure of watching perform at the Illinois State Fair, and also enjoying talking with. That, of course, is Waylon Jennings, who had to do the show one shoe on and one shoe off, sitting on a stool. He had injured his foot on a Wisconsin fair date a few days earlier and was still in pain. Just as Chris Andersen and I were leaving, we heard a man tell promoter Hap Peebles, "the star of this show was that guy out there on crutches". This was a show with a fantastic line-up - Ray Price, Waylon, the Stonemans, David Houston, Tammy Wynette, Bobbi Staff, and Stringbean.

Larry Good was a surprise guest at the state fair here in the Prairie State (or a surprise to me at any rate) and put on a great performance. . . .now we know why everyone from Kansas City rave about their hometown boy! Larry lives in Independence, Missouri (on Truman Street, no less) but I think Kansas City claims him as he makes many, many appearances in the area.

The Capitol Records' sponsored Buck Owens Show, featuring Billie Jo Spears, in St. Louis, was a tremendous success, according to Chris Lane of W.I.L. Chris tells us the next big show will star Johnny Cash, in November.

Charlie Wright, President of the Peoria C & W Music Club, says that plans are well underway for a big Midwest Country Music Convention in Peoria - perhaps in the spring of '69. Hope they have better luck at this than those of us who tried unsuccessfully to organize such an event for St. Louis. Will report to our readers on the progress of this venture.

## NORTHWEST NOTES

*Continued*

Making recent area appearances have been Little Jimmy Dickens and His Country Boys, as well as Jimmy Wakely with his band. The Wakely Group has Bud Issacs on steel guitar. Bud, in the early 1950's was on Red Foley's "Ozark Jubilee," viewed over ABC-TV, and he was also on many old records put out by Red. Bud is generally credited with being the developer of the pedal steel guitar in such wide use today. He is supposed to be having a new record out shortly.

Bud was in Seattle with Jimmy Wakely at the time of the unexpected passing away of Red Foley in his Fort Wayne, Indiana motel room, after a performance there. Bud was shocked at Red's death, as were all of his many friends in the Northwest. Red Foley is gone - but his records will live on and on! I knew Red, and when I think about

him, I remember such things as his interest in Mike and Donita Stanton when they were on a show with him in 1964. At the time Mike was ten years old; Donita 18. Red kept referring to Mike as "the little fella". When Red last saw Mike in May of this year, and looked at the old pictures, he said-- "there's no doubt about it, the little fellas a BIG fella now!" Mike presently is 15; Donita is 21, and Mike is a regular member of Jack Roberts' western-swing band.

Chubby Howard, who spins the Country disks on Saturday mornings at KAYE Radio, in Puyallup, Wash., asked me if I would mention James H. "Jim" Nicholls, General Manager of the station. Jim lets Chubby promote C/M on KAYE in any and every way possible, and Chubby wants to salute him for being so generous in this!

Another radio note - Jimmy Williams is now on the air at KRDR, Gresham, (Portland) Oregon.

I was really surprised not long ago, when I got an awfully nice letter from the gracious Judy Lynn of Columbia Records. She just wanted to thank me for coming out and seeing "The Judy Lynn Show," when it was in the Northwest recently, and how much she appreciated me taking time to do so. How many Stars of top-note have you heard of, who will do this; taking the necessary time, etc. Because of it, I think very highly of Judy Lynn!

Have you heard about Buck Owens and the Buckaroos playing a show for President Johnson at the White House in Washington D.C.? More about this coming up.

Until the Christmas Issue next month, drop a card or letter my way. Address me at 8301 So. Lawrence St., No. 8, Tacoma, Wash., 98409, or c/o CML in Calif. Let's all join to *keep it country!*

## CANADIAN NOTES

*Continued*

T. Texas Tony Chipman on CJGX, Yorkton, Sask. He has a special program called "Canadian Capers" where he reviews the new releases and plays the old ones.

Roy Orbison has postponed his Western Canada tour scheduled for mid-Oct. to January. Two of Orbison's three sons died when fire destroyed their home in Henderson, Tenn. This is the second tragedy to hit the family in two years. Mrs. Orbison was killed in a motorcycle accident in 1966.

Jim Ed Brown played a weeks' engagement at the Edison in Toronto and will play for the first time in Kitchener in Sept.

I would like to invite all Canadian singers, managers, promoters, etc. to send their news and notes to me at: P.O. Box 14, TYVAN, Sask. Canada.



## NASHVILLE NOTES

*Continued*

1958, when he and Johnny often gave advice and encouragement to Paul, then a young teenage beginner in Country Music. I know everyone will miss Luther, one of the Tennessee Two since the very beginning of the Johnny Cash career.

Rex Allen states that; in deference to the rising anti-gun sentiment, he will no longer carry or use his pair of 45's while making personal appearances.

Merle Haggard has joined the list of movie making country stars. He is in "The Killers Three", starring Broderick Crawford, Robert Wagner and Diana Varsi. He has also been chosen to do the background music for the Dick Clark produced movie. Bonnie Owens and the Strangers are also featured.

Concerning a promise I made in last month's issue; I said I would report on the Phoenix engagements of Kenny Price and Johnny Darrell. My husband was hospitalized and laid up several weeks, so I just couldn't make it out to Magoo's and Mr. Lucky's. Friends that did go, told me I missed some dog gone good shows. Phoenix just gives fantastic acceptance to country music acts. Never a week goes by without several star being featured. They aren't scheduled at Riverside Ballroom like they are at the clubs and Colesium. During the week we left and the previous one here is a list of the popular stars making P.A.s in the Valley of the Sun City.; Roger Miller, Jody Miller, Ernest Tubb and the Troubadours, Willie Nelson, Johnny Pay-

check, Kay Adams, Bucky Know and Bob Luman. These were all separate appearances, except the latter two. Several long interviews with Buddy Knox disclosed that he is breaking into the country field, on the United Artists label, with "Gypsy Man". His plans are so serious that, he is moving his wife and family from Macon, Georgia to Nashville. Everyone remembers his giant hit "Party Doll". Even though he was a young rock and roll star, Buddy grew up around and loved country and western, with hometowns in Texas and Georgia. He sat 3 hours at the Desert Inn and talked the leg off Freddie Sutton and me, about music. We hardly got a word in; the country fans will gladly receive this young man, as he is their kind of people. Miss Freddie is a Dallas native, friend of Ray Price, remembering when he came to her recording company, trying to get his career started on records. Another friend in this group of ours is Chubby Crank, trumpet player, who travels a lot with Ray. Ray has added some elite college professor types of musicians to his entourage, along with some sharp extra acts. This is great for a grand show, but a shame for some of the smaller promoters who can't afford his raise in price. But it is healthy for situations to change and that is the cost of progress.

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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 Trinjastick, 2730 Baltimore Avenue, Pueblo, Colorado 81003.

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