


COUNTRY MUSIC LIFE

THE NEWS AND VIEWS OF

Country Music

DECEMBER 1968



JACK RENO
JEANNIE SEELY
CROSSROADS
HALL OF FAME

FREDDIE HART

Buck Owens

And His BUCKAROOS
sing

~

Sweet Rosie Jones

Capitol (no. 2142)



Buck Owens Fan Club

P. O. Box 128
Eaton, California 93220



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DECEMBER 1968

12. News

FEATURES

18. *Grand Ole Opry's 43rd Birthday*

20. *Here Comes Jack Reno*

22. *COUNTRY MUSIC LIFE-LINE: Freddie Hart*

32. *CMA Annual Awards Presentation*

33. *CM Hall of Fame Installation*

34. *Be Sure To See*

36. *Jeannie Seely Is A Star*

DEPARTMENTS

4. *Mail*

5. *Editorial/Las Vegas*

6. *Ten Top Tunes of 1968*

8. *Hollywood/Northwest/Northeast*

9. *Midwest/Nashville/Southeast*

10. *Canada/Gospel Trail*

46. *Fan Club Guide*



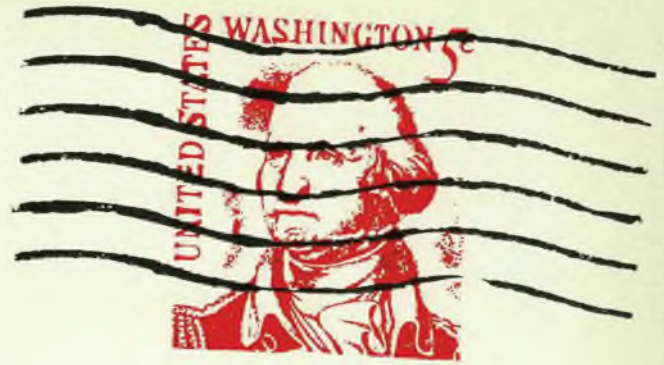
Pert Jeannie Seely is on Page one this month. Catch her story on Page 36.

**Next
Month**

STATLER BROS.

DON GIBSON WEBB PIERCE

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Dear Sir:

If you can print more stories about Buck Owens, Faron Young, and Loretta Lynn that will be wonderful. They are my favorites. I think Buck Owens is the greatest country singer in America.

I am a teacher who once planned to become a singer but got into the field of education instead. I sing, play guitar, banjo, and violin. I write country songs as a hobby, and some of them are now in the process of being published.

Sincerely,
Sybil Barnett
Clay City, Ky.

Dear Staff of C.M.L.,

I was reading the letters people wrote to you and what a pleasant surprise to see someone else ask for an article and picture of the great Willie Nelson. Every month I can't wait to get my mag. and search through it for his picture. You don't know how depressing that can be. I thought maybe if I wrote too, you'd do something about this and give us a break. I don't care what's on the back of it.

Also like Johnny Bush. A picture an article on him would be nice, too.

Please have mercy on a Willie Nelson fan!

Sincerely,
Lita Johnson

We have talked to Willie on this, and material is being prepared on him and Johnny Bush. -Ed.

Dear Sir:

I am an avid reader of your fine publication, Country Music Life, which I consider to be one of the very best of it's kind covering this big wide world of Country Music.

I enjoy your articles on the established "Stars", and I would like very much to see one on a bright new Entertainer, Miss Goldie Winn. Besides being a talented young singer, Goldie is under Brite Star Productions, Nashville, Tennessee.

My very best wishes to you and your staff.

Sincerely yours,
Mrs. John Donaldson
Greensboro, N.C.

Dear Editor,

We love all the Country Music stars but we do have a favorite - "Buck Owens and his Buckarroos". Would love more on Buck, please?

Lil Sclare
Staten Is., N.Y.

Dear Sirs:

Thank you for sending me a renewal sub. offer.

Please have a story on Jimmy Dean soon in a future magazine.

A feature story on Jimmy Dean is pending for early next year.

Dear Mr. Harris:

Would you please give us some story and picture about Waylon Jennings, Willie Nelson and Conway Twitty. Thank you for everything.

Sincerely,
Manuel Salazar
Cuba, N.M.

Love To! - Ed.

Dear Sir:

I'll admit, the unhappy cheating songs outnumber the happy ones. But Country Music is music from the heart. It tells a story, usually, a true experience. Then look at the lives of the artists. Country Music Artists and Writers live in a world of their own, they're different. So don't condemn Country Music. If it's so bad why is it the only music that lives on and on. It doesn't die with the times. Here's my comment for what it's worth.

Elsie Shaw
Topeka, Kansas

Dear Mr. Harris,

Thanks for publishing my letter in the March issue of C.M.L.

Hope to see more of the great Life-Line features. So glad you've had Bill Anderson, Sonny James so far. Thanks again. Hope to see other of my favorites in coming issues.

Lorraine Plante

Huntingdon, Quebec, Canada

We have a lot of very good Life-Lines working, like Webb Pierce, Jimmy Wakely, Jerry Wallace, and more. -Ed.

Dear Sir:

I have been receiving Country Music Life for sometime now and enjoying it very much. I would however like to see more material on the artist up in this part of the country. We have a lot of talent that no one ever seems to write about.

Sincerely,
Larry Dene
Caribou, Maine

Please contact our Northeast Representative:

Bob Riley, 132 Boylston St., Boston, Mass. -Ed.



JIM HARRIS

December. 12th month of the year and traditionally, the time of the year when everyone looks over their past accomplishments and failures and reviews themselves.

As COUNTRY MUSIC LIFE whisks into it's fourth year of publication we are extremely proud of our product. We have done what we set out to do. To publish a magazine that would be enjoyable to the fans of country music. We are happy to say that we have done so.

For you people that do not know this, COUNTRY MUSIC LIFE is mailed by second class postage. Most magazines are handled this way, as it is considerably cheaper and easier to do so. However, one thing that we feel you should be aware of, as it is becoming more and more prevalent every month, is that second class mail is NOT FORWARDABLE. If you move and do not notify us in time, you will not get your magazine. You can leave a notice with the postoffice that you will pay for all magazines forwarded to you, but this does not always work. People write to us that they did not get their magazine, and they left a forwarding address with the post office. Leaving a forwarding address with the Post Office is not enough. You must notify us.

We regret to announce the resignation of Jerrey Huddleston from the staff of COUNTRY MUSIC LIFE. Jerrey has got so many other activities that he simply does not have time to hold down the demanding job of the position he had with us. We wish him the best of luck in his future endeavors and feel confident that he will do as well at those as he did with us.

In this issue we have many exciting articles and stories to suit your reading demands. Probably the most welcome by the fans, will be the most fas-

Continued on Page 41

NOTES



Hal Blu

Greetings once again from the Best City of Them All, Las Vegas. Of course we in Country Music here, prefer to think of it simply as K-Vegas Country. As usual there are all manner of exciting events to be reported on in country music.

Past . . Present . . and Future . . here in K-Vegas Country. We delayed this column so that we could give you a brief report on the annual Gavin Awards that has just taken place at the Riviera Hotel. On the Country Music scene, (and that's all we're really interested in) Best Music Director was awarded to Lee Arnold of W.J.R.Z., Newark, N.J. who incidentally received the award last year also. Program Director's Award went to the well known Chris Lane of W.I.L., in St. Louis, Country Music Promotion Man title was awarded to Wade Pepper of Capitol Records. Station Manager of the Year Title was awarded to Dan McKennon of K.S.O.N. in San Diego. And finally the Best A. & R. man award went to the Country and Western Music Master, Chet Atkins. These are the most important of the Gavin Awards, and other than the fact that I am sure you'd like to know who received the Awards, I gave these winners to enable your reporter to pose a question. In view of the tremendous talent in the Los Angeles area, the large audience and the very hard workers in the Country and Western field. Why didn't they receive some of the coveted awards? Any comment Mr. Gavin? For that matter the entire West Coast seems to have been neglected. Our good buddy from K.B.B.Q. in Burbank, Larry Scott was nominated for Best Music Director, again this year, and knowing Larry personally, and just how hard he works, coupled with his knowledge of the Country and Western field. I must confess to being disappointed that he didn't win. I suppose that's what started the entire train of thought, regarding the lack of awards on the West Coast.

Stepping back a little further into the past we would like to report on a 1st for Country and Western Music and the Las Vegas Strip. On Sat. night Nov. 23rd. The Thunderbird Hotel, in coop-

Continued on Page 43



1

BY THE TIME I GET TO PHOENIX
Glen Campbell



2

HONEY
Bobby Goldsboro

TOP

TEN

TUNES



3

HARPER VALLEY PTA
Jeannie C. Riley

19



4 SKIP A ROPE
Henson Cargill



DIVORCE **5**
Tammy Wynette



6 FOLSOM PRISON BLUES
Johnny Cash



FOR LOVING YOU **7**
Bill Anderson & Jan Howard



8 LITTLE GREEN APPLES
Roger Miller



BONNIE AND CLYDE **9**
Merle Haggard

68

WHAT MADE MILWAUKEE FAMOUS **10**
Jerry Lee Lewis



HOLLYWOOD

NOTES



JIM HARRIS

Once again I am writing this column as Jerrey Huddleston has resigned from the staff of CML. We will have a new columnist for you next month, but in the meantime you will have to put up with me.

The Academy of Country and Western Music has announced that the fabulous Hollywood Palladium will be the scene of their annual awards banquet on March 3, 1969. The Palladium was the place for the 1966 awards show, and the facilities are excellent. There isn't a bad seat in the house. The annual affair has been getting better every year, so don't miss this one.

KBBQ and KFOX announced that their next big country music spectacular will be held January 24th in the Shrine Auditorium, Los Angeles. Making up the bill will be Buck Owens and the Buckaroos, Loretta Lynn, Waylon Jennings and Charlie Pride. In the tradition of these shows, through the joint effort of the two outlets, it promises to be a great event. Be sure to contact KBBQ or KFOX for information on how to obtain tickets.

A party hosted by L.A. agent Don Howard at his home in Sherman Oaks was a rousing success. In attendance were The Billy Mizes's, The John Leightons, The Larry Scott's, The Dillard's, Sanford Clark, Hal Blair, Don Robertson, Lee Elliott, Pat Shields, The Dick Clark's, and many others. The buffet supper prepared by Bea Terry was an epicurean delight,

NORTHWEST

NOTES



LARRY BRIEL

Thanksgiving is past, and the Country Music Spectacular starring Marty Robbins, Waylon Jennings, and the Geezinslaw Brothers has just wound up Northwest appearances. (I don't know what ever happened to Ferlin Husky and Simon Crum, as they were originally set for the tour. Oh well, we can look forward to seeing them at a later date.) Coming in January will be the entire Kitty Wells Show, plus Faron Young and His Country Deputies as an added attraction. If you live in any of the areas of the Northwest where this group will perform, it might be a good idea to pick up tickets in advance if you can, or possibly you have a friend or relative who wants to go, and they could be surprised with a show ticket as a Christmas present! Also friends, remember New Years Eve—that's an excellent time to celebrate with Country Music at your favorite ballroom, night club, etc., wherever you live.

Buck Owens and His Buckaroos received an early Christmas present of sorts, when they played a 45-minute show at the White House in Washington D.C., some weeks back for President Lyndon B. Johnson, his family, and staff. Buck could take pride in the fact that his unit was the first Country Music group ever to entertain in the White House. Many C/M artists have been at the LBJ Ranch in Texas; Faron Young and band among the most recent. With Buck and the Buck-

MIDWEST

NOTES



MARY ANN COOPER

Known at one time as the World's Champion Yodeler, SKEETS YANEY, plans to return to the recording field soon with an lp. I doubt that Skeeter will do any odeling this time, but do know he's one of those "golden throat" type singers and we will have another Disc Jockey turned record artist.

Proud parents from Indiana watched Little Jimmy Chambers wow the crowd gathered at the Ernest Tubb Record Shop during the Midnite Jamboree October 19th — with his very own rendition of "I Saw The Light". E. T. immediately scheduled the freckle-faced, cowboy (who plays a guitar almost as big as he is) for a return visit on the Christmas show. Ralph Emery is quite fond of this lad and has presented Jimmy as guest on his WSM-TV show in Nashville several times. (Incidentally, although it has nothing to do with Midwest News I want to mention that Ralph has announced his resignation from the daily afternoon TV'er effective the end of 1968. He will be devoting his time to a syndicated d.j. show for radio as well as nightly "Opry Star Spotlight" on WSM radio).

Bloomfield, Iowa, welcomed its now famous JACK RENO for a "homecoming" November 2nd. This is where Reno was born — he appeared on a big stage show with Mike Hoyer, Donna Horton and Jack's band The Gamblers.

Perry Staueffeur has resigned as manager-booker for Frontier City Park in Michigan and is look-

SOUTHEAST

NOTES



BEA WILCOX

With cold weather gripping the Southeast, most of us are content to simply listen to good ole country records by radio - interspersed with the syndicated television shows for variety. However, during the winter "slow down" of the big country spectaculars, the time is right to visit some of the area night spots to meet some of the local talent "on the way up" as well as to meet and greet some of the Nashville acts playing in these clubs.

Ed Perry's Stardust Inn on Pulaski Highway in Baltimore features the really swinging Chavez Brothers with country music seven nights a week at this plush "uptown" club. Variety is the spice here, dancing even features the limbo done in authentic style by anyone with a fun loving enough nature that is game enough to try it! Visitors here can become members of the "Whochebaba Club" simply by asking and are presented a "I Am A Stardust Inn Whochebaba" pin and membership card. Nashville acts are featured on Sundays with matinees from 2 til 6 and evening shows from 8 til 2:00 AM. February 9th will be Roy Drusky entertaining.

Dub Howington and his group are still packing The Crossroads at Bladensburg, Maryland. Dub and the band take Monday nights off; but, really entertain you the other six nights there!

The Shamrock in Washington, D.C.'s Georgetown Section offers the blue-grass and comedy sounds of those multi-talented Country

NASHVILLE

NOTES

PAUL AND RUTH CHARON



The 43rd birthday of the Grand Ole Opry and the 16th annual D.J. Convention is over for 1968. The star-studded glamour of those present would read like a fairy tale, but, getting down to earth, you would have to be a Spartan Olympic star to stand the pace. When we first remember it; there was just the CMA meeting on Thursday, followed by 2 days of entertainment and several thousand. less participants. Needless to say, the growth of Country Music has caused this rise. The first Festival, 16 years ago, hosted to 100 D.J.'s and others. This October Anniversary, the Opry feted some 6,001 persons, not including those who sneak in or don't have the \$10 registration fee.

Don't think this is easy, as badges have to be shown to enter all the main activities. But all big parties bring on the curiosity seekers who love to absorb the atmosphere. There has always been much discussion that these folks with no business there deter the D.J.'s and artists from transacting their business. Show biz is a glamour world and the fans just can't be kept apart. I like to explain these things, since we have many international subscribers who receive no other C&W publications but CML. For example, many of them write to me, who haven't yet heard of Jeanie C. Riley and "Harper Valley P.T.A." Even though these readers are few and far between, this fact explains why many times I write items I am sure most everyone

CANADIAN

NOTES

By IRENE BEELER

The Fantastic Johnny Cash Show toured Western Canada in October and was an outstanding success as Johnny's shows are all over the world. It was great to see the Show again and also to visit with everybody on the show again. The Show is so Fantastic. I talked to Johnny for a time (just thrilled me all to pieces) as well as the others. Of course I got more information for another story on Johnny which I think you will find very interesting, at least I hope so. Others on the Show were the regulars that have been with Johnny for more than five years now, The Statlers - Don, Harold, Lew and Phil; The Carter Family with Mother Maybelle, Helen, Anita and June Carter Cash; and Carl Perkins, and The Tennessee Three. John has a new guitarist filling in for (they don't like to use the word - replacing) the late Great Luther Perkins. Can't wait to see the Show again.

The November tour for Western Canada will star Ferlin Husky and Simon Crum of course, and The Hushpuppies Band, Waylon Jennings and The Waylors, and Jim Ed Brown and the Gems, his band. Jim hasn't toured Western Canada for years.

Buffy St. Marie, a native Saskatchewan girl, and one of the top folk song writers, has a great new song of her own out called I'm Gonna Be A Country Girl Again, other side is called From The Bottom Of My Heart . . . Hope it does real well for her. Buffy lives in Nashville and New

THE GOSPEL TRAIL

By Marty Deacon

The 13th annual National Quartet Convention was recently held in Memphis, Tennessee (October 9-13), with the largest turnouts in the history of gospel music's most important event.

Held once again at the Ellis Memorial Auditorium, it became the forum for Gospel Music's leading quartets . . . with all the top names in attendance. Special church services were held Thursday and Friday, featuring Dr. John Rawlings, pastor of the Landmark Baptist Church in Cincinnati, Ohio, and Rev. C.M. Ward, Evangelist of the nationwide Revivaltone Broadcast. Don Butler was master of ceremonies for the convention, with the Rev. Carl Hatch serving as chaplain.

All the leading quartets entertained each evening, with the giant Parade of Quartets, being held on Saturday evening. Saturday morning featured entertainment by non-professionals, while Saturday afternoon, the semi-professional groups sang. Rev. Hovie Lister conducted the Sunday morning services, with the afternoon being devoted to quartet singing, until the convention closed at 5 p.m.

For the first time, a DJ breakfast was planned for Friday morning, to honor all gospel music deejays. It was sponsored by Heartwarming, Skylite, and Word Record Companies.

OFF THE RECORD:

It is said that 'when Jake sings, his heart and soul show through'. And the latest RCA LP offering by Jake Hess, aptly proves this point. The selections are all excellent, with this writer's favorites being, "Old Camp—Meeting Days"; "Down By The Riverside"; and the title song, "Beautiful Isle Of Somewhere". All Jake Hess fans . . . in fact, gospel music fans in general . . . will want this album for their collections.

ON THE GO:

A recent all-night sing, at Waycross, Ga., recently drew over 10,000 people. Proves the power of these exciting song fests.

The Gospel Music Association recently released volume two of its special fund raising album. They realized nearly \$9,000, from the first album sales. The line-up, on Volume Two, includes: The Spears, The Rambos, Oak Ridge Boys, Imperials, The Statesmen, Blackwoods, Rebels, Florida Boys, Dixie Echoes, The Blue Ridge Boys, and Steve Sanders. A real powerhouse of quartets.

Would like to close this month's column, with these words by J. Webster . . . "Heaven's gates are not so highly arched as princes' palaces; they that enter there must go upon their knees".

NORTHEAST NOTES



BOB RILEY

About the only phrase I like out of the pop music field is "Tell it like it is baby" so here we go!

The biggest news in country music has to be the just completed 1968 D.J. Convention in Nashville. Your reporter arrived like everyone else, prepared to spend an exhausting and foot-sore visit to Music City.

Each year I am impressed with the friendly, smiling, cab drivers, hotel people, waitresses, etc., that greet the delegates at every turn. Maybe they are smiling because of the money flowing in during the Convention, but whatever the reason I thank them for their hospitality.

The biggest events of course center around the huge shows put on by the various major record companies featuring their rosters of talent both established and new. It never ceases to amaze me how so many gigantic record stars show absolutely nothing on stage in person, while so many who can't seem to get the big hits are such fine performers to watch.

The production involved in getting so many performers on and off the stage on these shows is top drawer for the most part. It seems on every show either Lloyd Green or Weldon Myricks were playing steel and the Jordainaires or Nashville Sounds were singing background. These people as well as the other show musicians are the real stars of the show. Here is truly the perfection of the "Nashville Sound". . . .

I must list a minus in the overall audio department however. The PA system was the worst I have ever heard this year. The engineers in general seemed in another world. The WSM show started out as a disaster when the rhythm guitar mike wiped out everything else. As Bill Anderson said when he did his number unheard: "This is carrying my whispering style a bit too far". Later on the Capitol Records show when even the fantastic sound system of Sonny James was out of balance with the house PA you knew that things were way out of line. Mistakes at the beginning of any show are understandable but the length of time taken to correct was unexcusable.

As far as talent is concerned I wanted to make a few personal observations. I was tremendously impressed by the way the Compton Brothers took

Continued on Page 43

KATHY DEE-STONEWALL JACKSON-CLYDE BEAVERS-HARRY COMPTON
JUSTIN TUBB-HANK WILLIAMS, Jr.-LITTLE JIMMY DICKENS-ERNEST TUBB
TEX WILLIAMS-TEX RITTER-DOUG WARREN-BRENDA LEE-LESTER FLATT
DEWEY GROOM-FARON YOUNG-BUCK OWENS-JOHNNY DOLLAR-PENNY
STARR-AL HOMBURG-DON GIBSON-REX GOSDIN-JEANNIE O'NEAL-MOLLY
BEE-PATSY MONTANA-JOHNNY CASH-BILLY MIZE-DUKE OF PADUCAH
ROY CLARK-ARCHIE CAMPBELL-LYNN ANDERSON-MERLE HAGGARD-JUDY
LYNN-JACK TURNER-SAMMY JACKSON-GLEN CAMPBELL-JOE MAPHIS
HANK SNOW-LORETTA LYNN-JEAN SHEPARD-JOHNNY PAYCHECK-DOTTIE
WEST-MERLE KILGORE-MINNIE PEARL-BILL ANDERSON-HOWARD VOKES



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LYNN-JACK TURNER-SAMMY JACKSON-GLEN CAMPBELL-JOE MAPHIS

NEWS NEWS NEWS



Bobby Parrish (above), snapped by Bill Grine as he finished the final cut of "In A Little While", his latest release for Omar Records. The release is currently on many station's top ten charts across the country. During the recent Nashville convention, Parrish's contract with the label was 'torn up' and a new long term contract was signed. Because of the hectic pace of the convention, Parrish met with officials of Omar Records at his motel, with the contract signing taking place in the lobby of the motel. Omar Records is a division of OMNI Productions of Nashville.

* * * * *

If The Stonemans were to take a poll among themselves to decide which one of them is most "country", they'd probably decide on Van, and here's an example of why.

First of all, when you're "poor folks" from the hills of Virginia and from a rather substantial family of 23 children, you get used to doing things for yourself. You grow your own food, and you chop your own firewood. You certainly don't have maid service. Hardship and deprivation were facts of life that the Stoneman children got used to very early in their lives, and, as a result, they're plenty self-sufficient today. Sometimes this comes in handy, because life on the road often is a test for ingenuity. But this can work against you, too.

When The Stonemans were in Hollywood last July for the taping of their appearance on Glen Campbell's Summer Brothers Smothers Show, they stayed at the luxurious, service-conscious, Beverly Hilton Hotel. Now this is a place that reeks of quality, money, cosmopolitan atmosphere, and ultra-sophistication. In other words, it's quite a contrast to the lives they led as children. As a matter of fact, they're not interested in living that way even today!

Well, our hero discovered midway during his stay at that posh hotel that he was running out of clean underwear — all he had, actually, was plenty of dirty underwear. So, undaunted, he bent over the bathroom sink for an hour or so and washed out a supply. Of course, the availability of laundry service didn't even cross his mind. His only problem was finding a place to dry it. He figured that plenty of fresh, dry, southern California air would be best, so he draped shorts, socks, T-shirts, and so forth in various and sundry places on the landing outside his elegant fifth floor room. In the morning, he thought to himself, they'd be dry. The next day, at the television studios, he remembered that his laundry was hanging on the balcony rail and other places in full view of the passing public and the swimmers and sunbathers in front of the hotel. He also knew that a nice breeze had whipped up, and he began wondering where his shorts and other paraphernalia would come to rest. That evening, after the rehearsals, he found out. Coming off the hill approaching the hotel, Van and his brothers and sisters could see some of his underwear hanging from the balcony of the Beverly Hilton Hotel, sort of like the signal bridge on a warship. But, various items were scattered in the bushes and trees down below. Unanswered forever will be questions like "I wonder what the maid thought?" The hotel management said not a word, and neither did Van.



At the Music City U.S.A. Pro-Celebrity Tournament in Nashville, Phil Harris chats with KBBQ's Program Director, Bill Ward. This was the second year Harris played the tourney. Other stars to play the tournament were: Trini Lopez, Lawrence Welk, Chet Atkins, Floyd Cramer, Pat Boone, Willie Nelson, Jerry Reed, and Faron Young — to name just a few.

NEWS NEWS NEWS

Jack McFadden, President of OMAC Artist Corporation, has just announced the appointment of Joe McFadden as Director of Talent. McFadden has been working for the last several months as National Promotion Director for Buck Owens. McFadden will be replacing Jack Brumley in the prestige position and will be working directly under Jack McFadden his father. McFadden, a capable young man who proved valuable to the Buck Owens empire during his term as National Promotion Director, has also had extensive experience with OMAC Artist. He served a year-long period there as assistant Director of Talent prior to working in the Buck Owens promotion department. He is well-versed in all aspects of his new position with the talent agency and is expected to prove outstanding as an asset to the company. McFadden may be contacted at 403 Chester Avenue in Bakersfield, California at (805) 327-7201.



With five bus-loads of Canadian fans in the audience, the WVA Big Country Jamboree stage was the scene for the first official "Canadian Hospitality Award" presentation made to Jamboree regular Billy Golden (3rd from left). Billy, a Starday recording artist, received the award from Canadian country music promoter Bob Dalton (2nd from left) for his continued interest in promoting country music in Canada through his personal appearances and support of Canadian artists. Standing by to offer congratulations were, l. to r., Jamboree Director Gus Thomas, Dalton, (Golden), Canada's "Country & Western News Roundup" editor Ben Kerr, Starday's Nat'l Promotion Director Charlie Dick, and WWVA Radio PD Bob Finnegan.



U.A.'S Bobby Goldsboro, Imperial's Larry Butler Tour Japan - Bobby Goldsboro (left) and Larry Butler used much of their time during a just-concluded promotion tour of Japan to see the sights and to mingle with the people. They are shown above in one of these excursions.

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On Saturday, November 9, the audience at the Grand Ole Opry gave Charles B. Morris a lengthy standing ovation. Morris neither sang nor performed; he earned the ovation by the conspicuous bravery he exhibited while on duty in Viet Nam. Morris who carries a Sergeant First Class rating in the U.S. Army, was awarded the Congressional Medal of Honor by President Johnson. The standing salute accorded the career soldier by the Opry audience was the first in the memory of Opry Manager, "Bud" Wendell. While on a search and destroy mission in Viet Nam on June 29, 1966, Sergeant Morris was wounded when he was discovered by an enemy machine gun placement. Withdrawal being impossible, he deployed his platoon, despite his great personal pain, then took a first-aid kit from the group's dead Medic and treated the wounded men around him. In the process, he was wounded twice more by enemy fire. Upon termination of the battle, important documents were found among the enemy dead, revealing a planned ambush of a Republic of Viet Nam Battalion. Sergeant Morris is a native of Galax, Virginia.

NEWS NEWS NEWS



Getting together in San Antonio on November 10th are two giants in the music world. The occasion was a show sponsored by KBUC radio. Pictured left to right are Barbara and Billy Deaton (promoter), Jeanne C. Riley (Miss Harper Valley PTA), Charley Pride and wife Rosine visiting from Montana.

* * * * *

This year is going out with a boom for Prairie Recording Artist George Arnold. His latest Nashville release "Young Men See Visions" is a charting contender in many East Coast areas. December 28, 1968 brought Mr. Arnold to the WWVA Jamboree. While January he will be appearing with Bill Anderson in N.Y. state. George is fast becoming the leading crowd pleaser to date. 1969 may be the year that he will receive the national acclaim that his talent deserves.

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Barbara Ray, the young girl that spellbound New Yorkers in the Nashville room during her 14 weeks that she was billed there will be appearing on the WWVA Jamboree December 28, 1969.

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The dust has settled - the entries have been counted - the prizes have been awarded and everyone concerned has termed the "Happy Birthday Bill" contest a tremendous success. It all started back in October when Bill Anderson suggested to country music radio stations that it might be fun for listeners and also a good indication of mail pull if they would plan a contest to run in conjunction with Bill Anderson's birthday November 1st. All prizes were offered to the stations including Bill Anderson Golden Guitar Knit Shirts . . . autographed albums and pictures. Over 100 stations thought this a great

idea and scheduled the contest. All the listeners were asked to do was write "Happy Birthday Bill" as many times as possible on the message side of a standard size postcard. Would you believe that a listener entering the contest over KYAK Radio in Anchorage, Alaska managed to write Happy Birthday 1364 times! Another listener in Beckley, West Virginia who entered the contest over WCIR Radio managed to write Happy Birthday Bill 1314 times on the message side of a regular postcard . . . and what's more every one of the greetings was legible. Comments from stations have been excellent. Everyone had lots of fun . . . except those radio station staff members whose job it was to count the greetings on the entries received. That was a real headache!!!

* * * * *

WWVA Radio announced the grand prize winner in the "Love You Big Country" contest on November 30, at Jamboree Hall on Wheeling Island, when Mrs. Irena M. Fowler of Rt. 1, Richmond, Ohio became the surprised winner of the 1969 Hugger Orange Chevrolet Camaro from Dulaney Chevrolet Company. Mrs. Fowler's card was drawn from the giant hopper onstage during the Jamboree from more than 25,000 cards received throughout the month of November in the contest. She expressed her amazement, saying she could "hardly believe it," and in fact, "won't believe it until I see it." Mrs. Fowler became a believer on Saturday morning, December 7, when WWVA's Program Director, Bob Finnegan and Carlisle Dulaney, owner, presented her with the keys to the new Camaro at the Dulaney Chevrolet Company in St. Clairsville, Ohio.

* * * * *

Bobby Parrish, Georgia TV-recording personality recently formed his own trio to back him on all personal appearances, both clubs and national tours. The "Bobby Parrish Trip", consists of Johnny Norman on lead guitar (Norman has appeared with Parrish for many months as his personal lead man). Joe Crosby on piano & organ (Crosby was a mainstay of the Georgians Gospel Quartet and has toured extensively); and Dave Joyener on Drums. Joyener has played with leading bands throughout the southeast. All are individual showmen, and together present the modern metro 'today' country sound, that Parrish is well known for.

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The Clossey Brothers, Bill & Fran, popular mid-west personalities, are currently hitting the nation's turntables with their latest K-Ark release. Coupling

NEWS NEWS NEWS

"Heart" with "Going Down the Road", aptly spotlights the fine harmony work of the duo. Extensive DJ mailings have begun, with early action already in Wisconsin.

* * * * *

Singer-Actor Ferlin Husky has purchased "He Walks Alone" original story by Lee McMahon to write the screenplay. Husky will star in the film which will be the first produced under his newly formed Ferlin Husky Enterprises banner. Shooting is scheduled to begin in April in Arizona.

* * * * *

On Sunday, November 17, at the Municipal Auditorium, San Antonio, Texas, Connie Smith was one of the many great stars who put on a show for radio station K-BER celebrating the 7th anniversary. Connie Smith, with K-BER owner, A. V. Bamford, look over the anniversary souvenir program. Also on the show were Ray Price, Sonny James, Marty Robbins, Willie Nelson, Johnny Bush and Roy Clark.



Don (Mr. D.C.) Chapel, and his daughter Donna, have each signed a recording contract with Monument Records, and each will have a record released soon after the first of the year, according to Monument's A & R director and Producer, Mr. Fred Foster. Don, recently left Epic Records (By his own request) and obtained the release of his daughter, Donna, from Columbia. She had been under contract only a few months. The fabulous Father and Daughter team went into a closed session November 12th, and recorded singles by Don and duets by Don and Donna. Mr. Foster was so impressed with the session that he immediately signed both Don and Donna to long term recording

contracts. Don and Bill Walker, one of the music industry's most appreciated and sought-after arrangers and producers, arranged and produced the session, and those "in the know" that heard the session, predicted "Giants", for both Don and Donna. One of "those in the know" is Miss Jean Chapel Don's sister and famous singer and hit-songwriter. Jean said, "she had never heard Donna put more in a song! She also enthusiastically predicted, "now that Don has come out of the Shadows, he will be a Star at the top soon, now that his talents have been brought out into the light, and she had never heard an artist put more 'soul' into a song than Don put into his". Donna, though young and young in "business", is proving to be one of the finest female artists of the "new breed", and has traveled over two-hundred thousand miles, performing professionally.



On David Houston Day at K-Bar-B-Q, David chats with (left to right) KBBQ's Bob Jackson, Johnny Bond, President of The Academy of Country and Western Music, and David's manager, Tillman Franks.

The four were caught just before going in for a luncheon in David's honor, sponsored by KBBQ Radio.

* * * * *

With Ben Colder's (Sheb Wooley) "Harper's Valley P.T.A. (Later That Same Day)" rapidly taking on the same hit status as did his "Almost Persuaded, No. 2" of two years ago, the MGM artist made a special trip to Nashville to record a new comedy album. He and his producer, Jack Clement, worked the entire week of October 7 getting material together for the three sessions.

NEWS NEWS NEWS



The quick-paced, up-dated Charlie Louvin Show played 18 out of 22 straight days during December, according to Louvin's manager Earl Owens of L & O Talent Productions of Nashville.

The show, featuring Opry and Capitol recording star Charlie Louvin (who is currently shooting up the charts with "What Are Those Things?"), Columbia's Jim Alley and The Gang, traveled from Texas to New York and points between for the first 22 days of the month before returning to Music City for a deserved holiday rest.

After the holidays, the show returns to the road for three additional December dates.

Will there be a "rest" for the group for New Year's? "Of Course," says Owens, "but only for three or four days. January and February already are booked heavy with dates in Georgia, Texas, Florida, and the West Coast.

"The boys told me they wanted to keep busy, and I intend to keep them on the road two-thirds of every month. This should be the greatest year yet for Charlie and the Gang."

The Charlie Louvin Show is currently one of the most requested shows in country music, and certainly leads the way as the most frequently booked.

Tickets to the Fourth Annual Academy of Country & Western Music Awards Show at the

Hollywood Palladium on March 3, go on sale today (12) at the academy's Crossroads of the World office (1515 Crossroads of the World, Hollywood, Calif.).



Due for erection around Dec. 1 is another new addition to the Dallas skyline. The huge sign at Dewey Groom's Longhorn Ballroom on Corinth at Industrial will be visible from miles away, especially at night. It will be a tangible reminder that Dallas does indeed offer top entertainment — in this case attuned to this area's continuing link with the life of the old West which in many ways is fanciful legend and in other ways quite real.

Quite real is the fact that the Dallas of today bears little surface resemblance to the Dallas of early cattle king days, but some of the old has remained in the up-and-go spirit of today's people and their institutions. Good fun is at home during any period of history, and that is what the Longhorn Ballroom offers Wednesday through Sunday nights. Owner Dewey Groom says the Longhorn is the largest country and western ballroom in the

NEWS NEWS NEWS

United States. It must certainly be among the most lavishly decorated. Groom says he has spent more than \$100,000 in redecorating the Longhorn during the past year, exclusive of the cost of the sign. The Longhorn features leading artists in the field as well as a fine house band, Dewey Groom and the Texas Longhorns. For instance, coming this Wednesday night is Jerry Lee Lewis, and on Thursday there will be David Houston.

Longhorn's sign is being built by Federal Sign Co., the 70-year-old firm which built such other large signs as those for Executive Inn, Republic National Bank, and Bryant-Texas. Federal representative Lee Petersen supplied the following details on the Longhorn Ballroom sign — It rises 50 feet above ground level and its beams are anchored 20 feet into the earth. The top is in the shape of a barn, and measures 30 feet across. Longhorn Ballroom is spelled out in letters four feet and six feet tall. Standing atop the planter box at the base of the sign will be something which can truly be said to be a LOT of bull. This creature is being made to the exact scale of a table-top statue approved by Dewey Groom. He (the bull) will be 20 feet long, 11 feet high, and have a horn-spread of 15 feet. He is being fashioned in plastic by a firm in Minneapolis which says he will be shipped to Dallas in January or February. Wonder what an old trail driver would think if he met this critter coming south as the trail driver headed a herd north!

Also helping to maintain the Longhorn Ballroom's image as tops in country and western ballrooms will be four 12x48 foot billboards featuring pictures of the same Longhorn which appears on the sign.

* * * * *

Death came Sunday morning, November 3rd, at Marymount Hospital in Cleveland, to Kathy Dee. Death was attributed to complications of her long-standing diabetic condition. Kathy's current Decca single: "The Shadow of a Girl" b/w "Funny How Time Slips Away". Kathy formerly recorded for United Artists, where several of her records made the national charts: "Unkind Words", "Don't Leave Me Lonely Too Long" and "If I Never Get To Heaven". Prior to that she recorded for Carlton Records and B-W Records, and in Canada for Compo and Rodeo International.

Kathy Dee got her start in professional show business in the Cleveland area on the regional TV show "The Landmark Jamboree", where she was part of a duo with Dottie West in the late 50's. She

was a long-time regular member of the WWVA Wheeling Jamboree and had made many guest appearances on national shows such as the Grand Ole Opry, the Midwestern Hayride and others. Kathy was well known for her C/W club work, having regularly played such major spots as the "Golden Nugget" in Las Vegas, the "Country Palace" in Montreal and the "Horseshoe" in Toronto. The Kathy Dee Show was a favorite at U.S. air bases from Maine to California, and with her show she made SIX major trips to the Greenland bases of Thule and Sondrestrom. Kathy was one of the very few civilians awarded the "Knights of the Blue Nose" award for spending more than 90 days inside the Arctic Circle in the service of the Armed Forces. Kathy was also a noted C/W song-writer, having written many of the songs she recorded. Her "Multiply the Heartaches" was a top-twenty national hit for George Jones and Melba Montgomery. A benefit show was held for Kathy in August of '68 at Wheeling; the show organized by Dottie West was attended by many of the top Nashville C/W artists. Another benefit was staged in Akron in October, produced by Station WSLR and Kathy's Akron-area band-members.

Kathy is survived by her husband, Wes Dearth, her daughter Sharon, her father and several brothers and sisters. For the past nine years the details of Kathy's professional career had been under the direction of her manager, Quentin "Reed" Welty, of B-W Music, Inc. Services were held Wednesday, Nov. 6th at the Stampfle Funeral Home in Akron.

* * * * *

Singer Joanie Hall has been signed to an exclusive recording contract by ABC-Paramount Records. Miss Hall's first sessions will be in Nashville in mid-January. Deal was by Entertainment Associates.

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Clarence Selman, Executive Head of Jim Reeves Enterprises, Nashville, Tennessee, has concluded negotiations with YVETTE MIMIEUX to record 12 Country-Western sides in Nashville. This will be the star's entry in the Country-Western field. Selections from C/W Composers Vic McAlpin, Dallas Frazier, Jim Reeves, curly Putman, and Tom T. Hall will be featured. Hall has written two originals specifically for Miss Mimieux at this session. Clarence Selman will A & R and Produce. Miss Mimieux recently debuted her "Flowers of Evil" album with Ali Akbar Khan and Mahapurush Misra, featuring poems of Charles Baudelaire.



Country Music

FREDDIE HART

When COUNTRY MUSIC LIFE started the LIFELINE series in July of 1967 one of the things we decided right away was to restrict the interviews to the people that had interesting stories to tell. Stories written by publicity agents are never as good as the person would tell themselves. The discovery we made when we started interviewing the biggest country music stars for LIFELINE, was that they ALL have interesting stories.

For the three years we have been publishing COUNTRY MUSIC LIFE we have had many, many requests for ANYTHING on Freddie Hart. Not that we didn't want to, because we have long been a fan of Freddie's since the days of Town Hall Party. But, for one reason or another nothing ever came out in COUNTRY MUSIC LIFE. When we heard that Freddie was on the bill at Disneyland, we called him ahead of time and made an appointment with him to conduct the interview. He was most happy to grant us this privilege and the date was set. After making arrangements with the photographer, we waited until the date for Freddie's appearance at the Magic Kingdom.

When that date arrived CML's Jim Harris and Jerrey Huddleston went over to Disneyland to meet Freddie. After waiting for him to finish writing a song, which he promptly gave to Flatt and Scruggs, we hopped in the car and drove to Jim's apartment where the interview was conducted.

Of all the interviews we have conducted, none has been more interesting than the one with Freddie Hart. He has a fascinating story that definitely should be told, and to our knowledge has never been told in a publication. We were absolutely amazed at this mans sincerity and his genuine love for all things living or non-living. We found a man that definitely lives by his heart and his soul. We hope you enjoy his story as much as we enjoyed getting it.



LIFE-LINE



CML: Well, let's see Freddie, I got a million and one notes here but why don't we start out first of all by finding out what part of the country you were born in and what first motivated you to start in country music and eventually make up your mind to make it your career . . . whatever comes to your mind . . .

FREDDIE: O.K., Jerry.

CML: What part . . . you were born in the United States, right?

FREDDIE: Jerry, I was born in Lochapoka, Alabama.

CML: I won't even ask you how to spell that

FREDDIE: Oh my goodness, I wouldn't know how to spell it, come to think about it. You know I went to the second grade in school so I can just go so far. I come from a family of 15 . . . 10 boys and 5 girls.

CML: What number were you in that group?

FREDDIE: I go down about 5.

CML: About 5 . . . how many other members of your family were . . . are in direct country music today?

FREDDIE: Well, they all love it, Jerry, but they . . they just . . . I guess I got the biggest mouth of the bunch. I don't know I got some brothers and sisters that can sing awful pretty I think, and a couple of them write pretty good too.

CML: Do they?

FREDDIE: They just never got into it to try to make a career of it.

CML: Well, I don't know about the big mouth, but you certainly have got a talented mouth, Freddie.

FREDDIE: Thank you, Jerry.

CML: I understand you've done your share of writing too.

FREDDIE: Yea, I love to write, Jerry . . . I mean . . . songs are awfully real to me.

CML: You had a song awhile back, that was a Harlan Howard song, "Key's in the Mailbox" and I understand that that is more or less the most requested song you get requests for.

FREDDIE: I believe it is, Jerry, just about everywhere I go . . . I'm booked out just about all over the country . . . in fact all over the world and that song is . . . I guess you'd call it a standard now. I always open up every show I do with it, whether it's at a Club or a Theatre, Auditorium or whatever it might be, I open with "Key's in the Mailbox" . . . it's kind of an invite . . . "the key's in the mailbox come on in . . ."

CML: It is a good opening number.

FREDDIE: Yes, it is.

CML: If you had to nail down one particular song as your favorite what would that one be?

FREDDIE: Well, that might make me seem kind of conceited in a way, because I happen to be one of the writers of one of the songs that is my favorite to sing, cause like I said before, Jerry, a song is real to me. It's little episodes taken out of your life and mine and out of everybody's life . . . that's what country music is, I think, and it's just a part of life and that song . . . the song I'm talking about is . . . Eddie Dean and I wrote it together . . . called "Hank Williams' Guitar".

CML: I remember it.

FREDDIE: Well it's . . . I know Hank real well for about two years and I believe with all my heart the closest thing to him was his guitar . . . he loved to write and he left the world so much . . . in songs.

CML: I wish I could have known Hank.

FREDDIE: Well, he was a pretty wonderful person . . . a real moody person . . . but he was no fake . . . he was real . . . if he didn't like you he'd say "Jerry, I don't like you stay away from me", but he was real down to earth and I don't know . . . he was no angel and didn't pretend to be, but I tell you if all of us left just a little bit of what he left a whole lot of behind like he did in songs that's where he done his part on earth I think in writing songs and singing and I hope to do the same . . . at least a little bit of what he done a whole lot of.

CML: Personally, I don't think a person has to be . . . has to feel conceited if he has a favorite song of his own that he put together. I think a favorite song has to mean something to a person and he has to have a belief in its message to have it as a favorite song.

FREDDIE: Thank you. I do . . . I love to sing this song and sometimes I even get lost when I'm singing it. I have thousands of people around me and I can sing the song and if the background is right and the mood just hits just right I get completely lost.

CML: It's a beautiful song anyway.

FREDDIE: Thank you.

CML: Another Harlan Howard song that you do is . . . I presume you do it . . . *Chain Gang*?

FREDDIE: Yes . . . I . . . in fact, Harlan . . .

CML: Do they use real chains?

FREDDIE: Well you know they did, they actually used real chains on it, Jerry. They used a piece of wood they got some chains and drop on it every once in awhile and they was real chains they used and another Harlan Howard song that I did . . . in fact I done quite a few more . . . I done "*Liein*"

JACK



By Mary Ann Cooper

Nearly everyone in the Music City (Nashville, Tennessee) area were doing daily chores to the tune of a catchy little commercial for a local store. The little song went something like - "big big big deal; big big big deal - it's the biggest deal in this here town . . ." and the deep voice singing it had housewives, people at other jobs and even disc jockies "repeating after him" as it kept running through their heads. No wonder - with several radio stations (both C&W and contemporary) playing the com-

mercial dozens of times a day. Few had the slightest idea who the voice belonged to.

Buddy Killen, one of the men behind the scenes who is well known and respected in music circles, also wondered. He decided to find out who the voice belonged to and when told it was a Jack Reno who is a disc jockey in Peoria, Illinois, Buddy called Jack while he was on the air and asked how he would like to record for his new Jab label. Jack had recorded for several small labels and had one sizable pop hit a few years previously, but this was

RENO

A

Definite

Star

Of

Today

THE break he had been waiting for.

The results — “Repeat After Me” (which, after all, people had been doing with the “big big big deal . . .”) Jack’s first release for Buddy’s label, soared to the top of C&W charts all over the U.S. and Canada. Soon to follow was “How Sweet It Is” and his first lp, “Meet Jack Reno”. All because a friend who moved to Nashville from Peoria had recommended Jack when the advertising agency she worked for needed someone to help with a radio commercial!

It would seem to most people now that Jack Reno “has it made” so to speak but it takes someone, who, like Jack, went through years of ups and downs and near stardom chances, to keep a level head and say . . . as Jack Reno does “I’ll stick to my radio job awhile”. He feels he isn’t yet ready to give up a secure position such as he now has with WXCL, Peoria’s 24 hour C&W station for the gamble that the recording business can be.

Life began for Jack Reno on November 30, 1935, in Ottumwa, Iowa. Since the age of 16 he has worked as a d.j. — the radio stations have included WNAX Yankton, South Dakota; WHOW Clinton, Illinois; KWNT Davenport, Iowa; KLLL Lubbock, Texas and six others. Jack gained the title “The Ramblin’ Reno” to people who tried to keep up with him — until he settled down to a pleasant position as music director and announcer with WXCL three years ago.

Jack was a member of the ABC-TV Red Foley show gang on “Ozark Jubilee” in 1955. The army beckoned, but that didn’t stop this boy from continuing his music. He kept working as a dj and sang when and where he could. It was while in the service Jack cut his first records including “BLUE”. This was played by radio stations enough that it was on the BMI annual list of top songs.

Jack met his wife Beverly while in the service. She was an army nurse and a First Lieutenant. On a dare from some friends to just TRY and date an officer, Jack asked Beverly for a date. Needless to say, he surely must have won. The couple were married December 3, 1961 and now have three children.

“Movie Mirror” magazine just completed its annual DJ Poll in which readers vote for their favorite among nominees. Jack Reno was the ONLY nominee in the country music field and had to compete with top pop and dj’s from other fields of music. He won, and was named the Movie Mirror D.J. of the Year for 1968. Speaking of magazines, Jack writes a monthly column about other disc jockies in one of the leading C&W magazines, and has quite a knack for writing in a humorous yet informative fashion.

Although Jack Reno is now in constant demand for personal appearances all over the country, he is necessarily restricted somewhat. However, the appearances have been more and more frequent lately and perhaps YOU will have the opportunity to see for yourself the tremendous amount of personal appeal to an audience he projects from the stage. HE thinks he’s a “*maybe* star of tomorrow” . . . WE at Country Music Life think Jack Reno is a “*definite* star of today”.



Roy Acuff and Minnie Pearl, two long-time friends, chat before their respective appearances during the Grand Ole Opry's 43rd Birthday Celebration.

The Grand Ole Opry

Ernest Tubb and his "Texas Troubadours" entertain guests at the Decca sponsored party during the Grand Ole Opry's 43rd Birthday Celebration.



A total of 6,001 people gathered in Nashville's Municipal Auditorium to help WSM Radio celebrate the forty-third anniversary of the Grand Ole Opry on October 17, 18, and 19. The Opry, billed as the world's oldest continuous radio program, was born in WSM's downtown studio at 8:00 P.M. on November 8, 1925. During its illustrious history, it has served as a showcase and forum for the nation's best Country Music talent.

WSM's Celebration guests included record company executives, producers, sales representatives, publishers, talent directors, fan club officers, and equipment manufacturers. Country Music disc jockies made up the largest block of celebrants. WSM planners place special emphasis on the role of the disc jockey in the annual Country Music promotion, and all events are tailored for them.

The WSM Breakfast and Opry Spectacular, hosted by the 50,000 watt, 1-A Clear Channel radio station, included a fastpaced review of the Opry cast following a traditional Southern breakfast. Each artist presented an excerpt from one of his hits. The Spectacular was emceed by WSM Program Manager, Dave Overton.

The D.J.-Artist Tape Session was a new addition to the Celebration agenda. The session, which took place on the lower level of the Auditorium, brought



together the Announcers and the performers who record the songs heard on the air. Each D.J. was asked to bring a tape recorder for interviews and promo announcements. The artists were grouped according to label affiliation, and all the labels sponsoring the events on the official agenda were represented.

An important news break the station representatives were given to take home, was the information that the groundwork is being laid for a new Grand Ole Opry House. The announcement was read by WSM, Inc., President Irving Waugh, that WSM has authorized a study to determine the economic feasibility of building a new home for the Opry and creating a major tourist attraction around it. The new complex would be called "Opryland, U.S.A." The announcement was made by Edwin W. Craig, Chairman of the Board of WSM, Inc., and Honorary Chairman of its parent company, National Life and Accident Insurance Company.

The study will encompass not only a new Opry House with a stage having television network origination capabilities, but an accompanying amusement area, hotel complex, and supporting facilities. It is anticipated that a major tourist attraction centered around the Opry would require not less

than 150 to 200 acres of land. Craig said that WSM officials are thinking in terms of a facility that would seat approximately 4,000 people.

"A facility of the right kind," said Waugh, "would also enable us to originate some of the big network television shows from Nashville. Not necessarily on a regular basis, but as a special origination. For example, we could invite the Dean Martin Show here for a special. We could invite the Johnny Carson Show down for a week in residence."

The present Opry House, located on Opry Place in downtown Nashville was the scene of two Celebration events. Friday night, the Country Music Association Awards Presentation was videotaped on the Opry stage for presentation on the NBC-TV Kraft Music Hall on October 30. A special Birthday performance of the Opry was opened to Celebration goers on Saturday night, and a birthday cake was divided among the Opry cast members and WSM officials.

Organizations sponsoring individual events included RCA Record Division, Columbia Records, CBS Musical Instruments, Decca Records, Dot Records, Minnie Pearl Chicken System, Inc., Pamper Music Company, Capitol Records, and United Artists Records. The Country Music Association co-sponsored with WSM on the D.J.-Artist Tape Session. The C.M.A. also sponsored a Broadcast Executives Seminar and a seminar on the international merchandising of Country Music. The six thousand plus-one attendance tally exceeded all previous years. The 1967 attendance figure was 5,009.

All persons attending the Grand Ole Opry Birthday Celebration are required to pay a ten dollar registration fee. The money goes into the Opry Trust Fund. The Fund, originated by WSM, Inc., Vice-President and WSM Radio General Manager Robert E. Cooper, is dispensed through a beneficiary committee chaired by Country Music star Porter Wagoner. The committee, comprised of Opry stars and station executives, dispenses money to Country Music performers and writers who, through no fault of their own, are unable to meet their obligations. The recipients do not have to have Opry affiliation. Over seventy-thousand dollars in grants have been distributed all across the nation.

The Birthday Celebration also proved to be big business for Nashville's restaurants, inn-keepers, and businesses. Bill Hartnett, head of the Nashville's Area Chamber of Commerce Conventions Bureau, ranked this year's Celebration as the third largest convention in the city's recent history. The Opry Celebration ranks behind a Church convention of 10,000 and a Shriner's gathering of 7,400. Hartnett estimates each celebrant spent approximately one hundred and twenty five dollars during his three - day stay or approximately \$750,000 for the entire attendance during the Celebration.

These Christmas gifts are alive!

They're more than just things. Feelings and emotions are in them. And expressed by them. They live. And they give. They entertain. Excite. Soothe. Involve.

Music involves listener with performer. Something happens. On a record, it happens each time it's played. And very few gifts have longer lifetimes.

We offer the kinds of music that make ideal gifts for anyone with town and country taste. Johnny Cash, Marty Robbins, Stonewall Jackson, Carl Smith, Burl Ives, Ray Price, Jimmy Dean, Arlene Harden, The Chuck Wagon Gang, Flatt and Scruggs, Carl Butler and Pearl.

If you give one album for Christmas, it's no small thing. If you give many, it's never too much. Either way is a great way to be remembered. Christmas means giving. You give more when you give gifts that live.

Christmas with Marty Robbins

INCLUDING:
O LITTLE TOWN OF BETHLEHEM
CHRISTMAS TIME IS HERE AGAIN
THE JOY OF CHRISTMAS
HARK! THE HERALD ANGELS SING
A CHRISTMAS PRAYER



CS 9535

Jimmy Dean's Christmas Card

The Chuck Cassey Singers
INCLUDING:
HAVE YOURSELF A MERRY LITTLE CHRISTMAS
YES, PATRICIA, THERE IS A SANTA CLAUS
IT CAME UPON THE MIDNIGHT CLEAR
JIMMY'S CHRISTMAS CARD
SILVER BELLS



CS 9204

STONEWALL JACKSON THE GREAT OLD SONGS

INCLUDING:
I'M HERE TO GET MY BABY OUT OF JAIL
KNOXVILLE GIRL / SHACKLES AND CHAINS
THE LETTER EDGED IN BLACK
RED RIVER VALLEY



CS 9708*

including:
Baby Me Baby
Knee Deep in the Blues
Little Ole Wine Drinker
California Sunshine
Wonderful World of Women

Carl Smith Country on My Mind



CS 9688*

Nashville Airplane Flatt & Scruggs

including:
Like A Rolling Stone
Universal Soldier / I'll Be Your Baby Tonight
Catch The Wind / Folsom Prison Blues



CS 9741*

ARLENE HARDEN WHAT CAN I SAY

INCLUDING:
HE'S A GOOD OLE BOY
WITH PEN IN HAND I WANNA LIVE
DREAMS OF THE EVERYDAY HOUSEWIFE
D-I-V-O-R-C-E



CS 9674

STEREO

**THE CHRISTMAS SPIRIT
JOHNNY CASH**



SILENT NIGHT
BLUE CHRISTMAS / LITTLE DRUMMER BOY
I HEARD THE BELLS ON CHRISTMAS DAY

CS 8917

**MARTY ROBBINS
I WALK ALONE**



including:
I Can't Help It
She Thinks I Still Care
Today I Started
Loving You Again
Windows Have Pains

CS 97251

*Take Me As
I Am*
Ray Price



including:
I'm Still Not Over You
Night Life
I Can't Help It
In The Summer
Of My Life
Yesterday

CS 9606*

**JOHNNY CASH
AT FOLSOM PRISON**



including:
Folsom Prison Blues
The Long Black Veil
Green, Green Grass
of Home
25 Minutes to Go
Dark as the Dungeon

CS 9639*

**Carl
Butler
and
Pearl
Avenue
of
Prayer**



including:
Tell Your
Children
Jesus Is
The One
Pale Horse
And His Rider
Romans Ten And Nine
Building On The Sand

CS 9440

**REVIVAL
TIME**

INCLUDING:
I WILL NEVER
TURN BACK
IS IT WELL WITH
YOUR SOUL

**THE CHUCK
WAGON GANG**

COME TO THE FEAST
PRECIOUS JESUS
DON'T FORGET
WHISPER MY NAME
IN PRAYER



CS 9673†

Burl Ives
The Times They Are A-Changin'

including:
Folk Singer / I'll Be Your Baby Tonight
The Times They Are A-Changin'
Maria If I Could / Gentle On My Mind



CS 9675†

INCLUDING:
IT CAME UPON THE
MIDNIGHT CLEAR
AVE MARIA / O LITTLE
TOWN OF BETHLEHEM
SILENT NIGHT, HOLY NIGHT
SANTA MOUSE

**BURL IVES
CHRISTMAS
ALBUM**



CS 9728

On
Columbia
Records

night with "Drink Up and Go Home"?

FREDDIE: I think . . . I really believe that, because very few Saturdays I could get away without a couple two or three curtain calls. You know I've sung a lot of songs and a lot of songs they liked, but that one it seemed like it got the most applause . . . and I'd come back . . . they'd call me back a couple of times . . . every Saturday night as long as I was on there and that makes you feel pretty proud. I have written songs which was 10 times bigger but it just seems like that was the part of my career, I guess, that made me feel so good. Everybody likes to be wanted you know.

CML: Right . . . they have to . . . they have to be wanted. Well, Freddie, seeing as how I'm just a little bit in the dark here, why don't we just pick it up from Town Hall Party and just . . . why don't you go ahead with whatever . . .

FREDDIE: Thank you, Jerry.

CML: I think you're a tremendous entertainer and I'm sure you're going to do twice as well as you've done since you started.

FREDDIE: Oh I do love to sing . . . I do . . . I sing whether I get paid for it or not . . . I love to sing and I love to write too. You know I wrote a book.

CML: No I didn't.

FREDDIE: Yea . . . yea . . . got a book . . . got it published through Glen Shaw Agencies. In fact, Warner Bros. have got the book talking about it.

CML: Is it on sale now?

FREDDIE: No . . . No . . . it's called "Gater Bait".

CML: "Gater Bait"

FREDDIE: It's about the Okeefanokee swamps, that's where I lived for a long time . . . me and my family . . . when I was growing up. It's a beautiful place to visit. It's a terrible place to live but it's . . . it's a novel, it's fiction and truth . . . "Gater Bait".

CML: You know, a lot of your fans are going to be reading this article and they are probably going to want to know whether or not they are going to be able to buy it eventually.

FREDDIE: Well, they will pretty soon . . . yes they will but they . . . like I'm kind of waiting for . . . to see about Warner Bros. and see what they are going to do with it. You know on things like this it's a kind of debate here and, well, you never know one way or the other until it's actually happened.

It's pretty hard to . . . they've got thousands of stories coming along, but I think mine's different . . . I really believe this . . . I think I've got something different and I've got . . . it's just a novel . . . just . . . I've got characters in that . . . in fact the characters that I used are some of my own kinfolks I used in it, using their names.

CML: I want to put my bid in for one of the first copies.

FREDDIE: Well I want to tell you, it's kind of raw and down to earth. I'll tell you right now, but it's the truth . . . it's truth and it's fiction too. I kind of buttered it up a little bit but I had a lot of trouble

in narrative in writing. Dialogue came pretty easy . . . As you can see I got a big mouth . . . but I . . . narrative . . . kind of expressing feeling into words . . . a person does this that way and this that way and you kind of feel that . . . it's pretty hard to write that kind . . . I just haven't got that yet . . . but I'm getting better, I think.

CML: Well, I think the more you do something like that the better you get at it.

FREDDIE: But this will be a break-through for me. I think so too, Jerry . . . I think the more you write . . . like songs.

CML: How much troop work . . . USO shows and this kind of think . . . entertaining the troops . . . you've done an awful lot of this haven't you, Freddie?

FREDDIE: Quite a bit, yes I have.

CML: What was your most recent?

FREDDIE: Germany, I think.

CML: Germany . . . that was about May of '68 right?

FREDDIE: May or June I think.

CML: May or June.

FREDDIE: June I think it was.

CML: And you were over there about 12 days?

FREDDIE: Well I was there 18 days.

CML: 18 days?

FREDDIE: Yea, I worked 18 days over there. I went to Munich and I went to Berlin . . . hey . . . I got a piece of the wall.

CML: You did!!!

FREDDIE: Really . . . really . . . now I really did . . . I really . . . I've got it at home and that's the truth, I really have.

CML: You got it caught in your shoe when you . . .

FREDDIE: No . . . no . . . no . . . I'll tell you what I done . . . you know it's a wall . . . a place built up there where the prisoners can look over.

CML: How did you get out of the country with it?

FREDDIE: Oh they don't know it. It's just a little piece of the wall. I was over there in West Germany, see, and you can't . . . and in East Germany you can't go over, you know . . . well I guess you could if you knew somebody but I don't know nobody . . . no . . . no . . . I went . . . like I said . . . they got visitors coming up what they call "Hitler Street" and you go up there and you look over the wall and see . . . well the wall isn't too far from where I was standing at . . . I guess from here to that wall over there I guess in this room . . .

CML: About 6 feet.

FREDDIE: Yea, something like that and I just walked over there, and the Russians standing around and they turned and they said . . . motioned with their hands "get back" and shouted some words, which I didn't know and turned their machine guns around over this way and I just picked a rock, (the piece of the wall) and I just walked back real slow like and you aren't supposed to go over there but I wanted something . . . something kind of special just to keep.

CML: Maybe you should have gotten out the Karati belt . . . the black belt . . . that might have done it.

FREDDIE: You know that's really something there . . . I enjoyed working there because . . . I felt like I was doing some good . . . we had good crowds. We had standing room only and everybody . . . the audiences was just wonderful, all of them, and I want to . . . I'm looking forward to going to Japan and I want to go to Japan again and I want to go to . . . I've never been over there since I've been entertaining . . . I want to go to Australia and like I told you awhile ago, when I go back over to Germany I want to go make the other countries around there too . . . the little smaller countries.

CML: Well, you're making your home in Southern California now aren't you.

FREDDIE: Burbank.

CML: Ever have any aspirations to go back to the old home place . . . area?

FREDDIE: Just to visit.

CML: Just to visit . . . don't want to live back there?

FREDDIE: No I don't think so . . . no I don't. I love California.

CML: Well, Freddie, we've been talking talking to you for almost an hour here and I understand you have to run, but we've talked to you about your life from the very beginning when back in the good old days you had to literally scrounge for shoes and everything else, but then on the other hand today looks a lot better to you. You've had, oh within the last two or three months, you've had two real good solid hits.

FREDDIE: I tell you, life's been awfully good to me . . . in every way . . . healthwise and careerwise

CML: What prompted you to write "Togetherness"?

FREDDIE: Well, the family that prays together stays together, that's exactly . . .

CML: It's a beautiful song.

FREDDIE: . . . And another thing is togetherness, you know, on TV they had a thing called "Togetherness". We got a magazine they put out . . . they don't call the magazine itself "Togetherness" but that's their slogan. It's a pretty big magazine but togetherness is what . . . really the idea I had in mind . . . where I got the idea was the family that prays together stays together. I mean that may not go with the song, of course, but I think it follows . . . I'm proud of the song but I tell you I got a line in the song . . . that I'm really proud of . . . one called "see a new mother smile when she holds her first child . . . that's togetherness".

CML: It's beautiful.

FREDDIE: Have you ever seen a mother when you hand her her first child?

CML: No, all they did was ask me for 300 bucks . .

FREDDIE: (Chuckle) Well I mean . . . really, Jerry, it's a beautiful wonderful sight to see. You've never seen such happiness as when they see their first child, when they first hold it . . . that's really something out of this world.

Well now I tell you . . . all things are possible with God, you know. I believe this. They ask me, they say . . . in fact I have had this happen to me. I was riding on a plane not too long ago and I was sitting beside a person and we got talking and he says "I don't believe in God". Well I was, kind of stunned and I said "Listen I don't argue religion . . . I'll discuss it and things like that but I don't argue, but I said "I'll believe the same way you do if you do one thing for me . . . get all the greatest minds on earth . . . all of them . . . dead or alive if you want to and let them create just a little blade of grass . . . create it . . . any living thing in fact . . . without the help of God and I'll believe the same way you". I said then look around at all this beautiful grass and the beautiful trees you're chopping down and you're stepping on . . .

CML: And the babies that women are having every day.

FREDDIE: Yes, you know I found people like that . . . but they can never give you an argument, they just never . . . they just can't argue with you . . . they've got to either put up or shut up and most of them can't put up at all.

CML: Togetherness came out on a single, didn't it?

FREDDIE: Yes . . . yes it did.

CML: And then you followed it up with an album entitled "Togetherness".

FREDDIE: Yes . . . and this one I got out now which is "Born A Fool", which is getting to be a big song for me.

CML: This is number . . . well, it has been as high as about what . . . No. 3 or 4 on many of the charts here in L.A.?

FREDDIE: Yes, it has been No. 1 here.

CML: It has been No. 1?

FREDDIE: Yes, it was . . . it was No. 1 here for awhile and it's in the top 5 and top 10 all over the country and across the nation in the big magazines which we go by. Listen, this has been really wonderful, Jerry. I want to thank all of you . . . for coming out and seeing the show today and giving us a chance to get acquainted here and get to talk to each other.

CML: Well we had so many requests, Freddie, from not only the readers but from people right here within our own rank to do a story on Freddie Hart and by all means I'd like to say (and I'm sure I echo Jim Harris' words), I don't want it to be the last.

FREDDIE: Thank you . . . you know I wish I could tell everybody that I've met and that I haven't met yet and that I'll maybe get a chance to meet. I'd like to say bless your hearts and save yourself for me, I need you, all of you.

CML: Actually, if we could narrow it down to what you actually did when you started, you actually started as a writer, correct?

FREDDIE: Yes, I . . . and I think, Jerry, most of the entertainers, like Hank Williams, Marty Robbins, Lefty Frizzel

CML: You have to write it before you can sing it . .

FREDDIE: I believe that most of them got their breaks through writing and if a person was to come up to me, a stranger, and say "How can I get into the business" I'd say "Do you write?" and if he'd say "yep" I'd say that's how I got my break and so many thousands of others of others, I could name to you, that through songs they got their breaks that they had waited for so long.

CML: Now did you write "Loose Talk"?

FREDDIE: Yes, I did. I wrote that in 1953 which has been over a two million seller, Jerry, and kept me eating regularly for a long time.

CML: That was the number one song in 1955 I understand.

FREDDIE: Yes, it was . . . Carl Smith had it No. 1 and then we had it out by Buck Owens and Rose Maddox, they had it No. 4 across the nation and then we had "No More Loose Talk", that was done by Carl Smith, that was a good number and I guess close to 35 artists have recorded it . . . in albums.

CML: Uh huh and then along you came with "Skid Row Joe".

FREDDIE: Oh I'm proud of that one, Jerry, I really am. You know he was a very dear friend of mine . . . I won't mention his name . . . the guy that I wrote it about, but it was about his life really.

CML: I understand "Skid Row Joe" was No. 3 on the national charts . . . about what . . . 1965?

FREDDIE: Let's see, that was about a couple years ago I think it was, yessir. In fact, I finished writing the last part of it over the phone. I had to rewrite a little bit to Porter Wagner before he recorded it. He said "Freddie, we don't want to leave him without any hope at all" and so I had to rewrite a little bit in the song.

CML: You did a great job . . . I like it.

FREDDIE: It was through Lefty Frizzell and Steve Stebbins is how I really got it, cause Steve Stebbins was my booker then and was my manager in 1952.

CML: I had occasion to meet Steve here about a month and half ago.

FREDDIE: Well I'll tell you he's . . . well as you I'm with Omac now . . . with Jack McFadden. He's my booker and also my manager now. He's Buck Owen's manager and Merle Haggard's manager and booker too.

CML: How long have you been with Jack?

FREDDIE: About 3 years now. In fact, I just got back from Germany. That's the first time I've been overseas since I've been in recording and I went over there to Germany for 18 days and had a wonderful time.

CML: I hear you were very well received in Ger-

many and I hear they want you back.

FREDDIE: They want me back twice a year and I'm going to try to go at least once a year and you know while I was over there though, Jerry, I didn't get a chance to go and see the near-by countries, and next year when I go I'm going to visit . . . I want to go to Spain and to Rome and to Italy . . .

CML: Freddie, tell me a little bit about your Town Hall Party activities.

FREDDIE: That's . . . I'll tell you, Jerry, that's one of my most fondest memories, Town Hall Party. I met just about all the artists there is, some of them gone and some of them still with us and I guess just about every artist that is an artist, that is somebody, big and little, have been on Town Hall at one time. I was with them for about 4 years and gosh it was a big thing. In fact, if it had kept going on it could have been one of the biggest things in country music . . . it really could have. Like the Grand Ole Opry. We could have had it just as big on Town Hall Party.

CML: Can we say anything about . . . do you know anything about why Town Hall Party . . .

FREDDIE: Well, I don't know if I should or not, but I'll tell you I hear it was a personal thing . . . that's what I hear . . . and I don't know what it was exactly, but I know we all regret it because it was such a wonderful thing. We all loved it very much.

. . . . Drink Up and Go Home. I wrote it and sung it on Town Hall Party the same night . . . and we had eleven curtain calls . . . they just kept calling me back . . . I was kind of embarrassed in a way, but I was awfully proud too



CML: "Drink Up and Go Home", I don't see it on here but tell us a little bit about it, Freddie.
FREDDIE: Well, Jerry, during Town Hall Town Party, there was a few songs that I had written right there at Town Hall Party. One of the songs I am awfully proud of is "Drink Up and Go Home". I recorded that . . . I forget when it was exactly, but I wrote it back stage in a little room back stage at Town Hall Party. The guy was a blind piano player, Jimmy Pruett. He played the piano there on Town Hall Party, and Skeets MacDonald, who is dead now, sang the tenor part on it for me and there used to be a guy there by the name of Quincy . . . a comedian . . .

CML: Quincy Snodgrass.

FREDDIE: Quincy Snodgrass, yes, that's the guy. I seen him not too long ago. He's a wonderful person and that's a song that brings back so many memories . . . in fact that song, I wrote it and sung it on Town Hall Party the same night. We had 11 curtain calls . . . eleven!! They all . . . all of the band and the members left the stage . . . just got off the stage and they just kept calling me back. I was kind of embarrassed in a way, but I was awfully proud too. They just wouldn't let no one else come back on . . .

CML: I heard you do that . . .

FREDDIE: . . . and I was so so very very proud and

. . . we didn't have much of nothing. About all we had was hope, and when you spread that around 15 of us we didn't have too much . . . I went to the second grade in school, and then I quit . . . in fact I got two brothers and sisters . . . two sisters . . . that never went to school a day in their lives . . .



Quincy used to stagger out on the stage like he was drunk, with a jug, and you know one night we had . . . one whole Saturday night we had to play free because of the Budweiser Company . . . I think it was Budweiser . . . some beer company was sponsoring us. They said you're supposed to drink it but you're not supposed to get drunk and so we had trouble . . . we had big trouble.

CML: Can we print that?

FREDDIE: Yea, you can print that. Or you can just say that they had to work free if you want to . . . like we had to work the whole show free or Town Hall Party would be off the air because of "Drink Up and Go Home" and that's true, it is very true and *eleven curtain calls* going back we had on the same night that I wrote it. The same night that I wrote it we had eleven curtain calls. I was so very very proud and Jimmy Pruett now I mention his name because he's blind and in the song we have there stands a blind man".

CML: Well, Jimmy is still alive?

FREDDIE: Yes he is.

CML: What is he doing now?

FREDDIE: I don't know. I seen him not too long ago. You know something? Now this is really something? Now this is really something. Now I hadn't seen him in years . . . oh 5, 6, 7 years at least and I walked up to him and said 'Hi Jimmy' and he said 'Hi, Freddie'. Isn't that something now?

CML: And he's blind?

FREDDIE: He's blind. Can you imagine that, after all these years. I walked up and said 'Hi Jimmy' and he said 'Hi Freddie'.

CML: Well a lot of blind people recognize voices but after so many years of not talking to him . . .

FREDDIE: Oh it was way over 5 years, I guess it was 7 years since I had seen him . . . since he'd even heard my voice talking and I walked up and I said 'Hi Jimmy' and he said 'Hi Freddie . . . Freddie Hart' and he put his arms around me and I put my arms around him too. I'm awfully proud of him. I'll tell you you get to love people like him. He was on Town Hall Party every Saturday. Everybody else . . . I wrote the song . . . he comes in this song an awful lot you know. Through him I guess, he's the cause of it all. We used to come off at 2 O'clock, all of us, complaining, bellyaching about being tired and everything all Saturday night for a television show . . . Jimmy Pruett would come off with the biggest smile you've ever seen.

CML: "Drink Up and Go Home"

FREDDIE: And that's exactly what gave me the idea.

CML: What did you . . . did you . . . about three years with Town Hall Party?

FREDDIE: Something like that, about three years or 3½ maybe, pretty close to four years, I think.

CML: What in your estimation was the biggest . . . or the high points of the three years . . . would you have to narrow it down to your eleven curtain call

Again" which was a big number for me and one called, "The Wall" which I have an awful lot of requests for. That's another true song. I believe, that everybody that's ever been in jail or been locked away has tried to figure some way to get out sooner or later and that song is so real . . . in fact I played a lot of prisons . . . Walla Walla and the prison here in California also . . . San Quentin.

CML: How do you feel about working in prisons?

FREDDIE: Oh I love it. I really do. I believe prison is a place for people that made a mistake and got caught and a lot of us get away with it but when they get out I think they have paid for what they've done and so I go in there and they realize they're in there for a reason and that's the way they feel . . . but you know the most requested songs I get from prisoners?

CML: What kind are those?

FREDDIE: Prison songs . . . like "The Wall" and "Chain Gang" and "Drink Up and Go Home" . . . it's kind of got a message in there about prison, about a man just got out of prison and he says he's lost his family and everybody else and he says "don't tell me your troubles got enough of my own".

CML: Uh huh. Freddie, if you had to nail down one particular area of your life . . . in other words where did you get your first big break . . . what would you consider your first big break in country music?

FREDDIE: Jerry, I think where I got my real big break that I waited for so long . . . and I have waited a long time . . . I got in Phoenix, Arizona. Lefty Frizzel was in town appearing in Phoenix, Arizona, at the ballroom . . . the Riverside Ballroom . . . and so I went down and seen him and got a chance to talk to him and I mentioned to him about a fellow by the name of Wayne Raney . . . you know he has recorded quite a few songs and he did some big numbers like "Haul Off and Love Me One More Time" and so through Lefty Frizzell I got my big break to go on Capitol records in 1952 but before then . . . gosh knows Jerry, it's quite a long story but I'll try to make it kinda of a short one.

CML: We got a lot of tape, Freddie, go ahead and just talk if you want to.

FREDDIE: Well I got my . . . really and truly this is the truth. . . I come from a big family. We didn't have much of nothing, about all we had was hope and so when you spread that around 15 of us we didn't have too much.

CML: You're not kidding.

FREDDIE: And I love music so much and I loved to sing even when I was even a little bitty fellow. I started playing guitar when I was about 5. My uncle made me a guitar out of a cigar box and I got where I could play chords on it and things and I'd sing for company we'd have on Saturday night . . . they'd come over and I'd sing and get up

and maybe buck dance a little bit and do the Georgia Slap, which is called the Ham Bone. I used to do that when I was a little kid. Well I got tired of having nothing . . . I went to school always wearing somebody else's clothes and patch on top of patch. About all we had at home was the boys had a couple pairs of overalls and the girls a couple of dresses that was hand-me-downs.

CML: But those were still the "good old days" . . . right?

FREDDIE: I think so. I'm proud of them . . . I'm real proud of them, Jerry. I mean I think the good times and the bad times are really and truly when you add them all up, they're memories and that's about all life is is memories and you know I went to the second grade in school, the first and second grade and then I quit, because . . . oh, I guess because of the big family we didn't have too much, in fact I got two brothers and sisters . . . two sisters . . . that never went to school a day in their life . . . never went to school and still they're doing real good in life, but I ran off . . . I ran away from home when I was about 9 years old . . . ran off and I'd just live out of the fields and at night I'd cover up with some dirt and cry myself to sleep a lot of times because . . . I don't know . . . I didn't know what to do. I used to go to Nashville and

. . . . but I got a line . . . in the song . . . one called a new mother when she holds her first child, that's togetherness . . . you've never seen such happiness as when they hold their first child . . .



listen to the "Grand Ole Opry" there.

CML: How old were you then, Freddie?

FREDDIE: Oh, at the time I went to Nashville I think the first time I was about 11 years old I think and I'd go back home and tell 'em I was on "Grand Ole Opry". I'd lie like nobody's business, and I kept doing that year after year. When I was about 12 years old . . . went back up there . . . went back home and told 'em I was on the "Grand Ole Opry" again . . . every year . . . the same thing over and over again . . . go back home just in time to help them gather the crops and things and then I'd take off again and you know where I was playing at?

CML: No, where?

FREDDIE: You know I'm really ashamed of this in a way. You know my mother and dad, every Saturday night all the kids would gather around, and would listen to the "Grand Ole Opry" on the radio and they'd say "Well, we didn't hear you" and I'd say "Well you just didn't listen at the right time" . . . but you know they got a Greyhound bus station there in Nashville and they got a rest room downstairs and I used to go down there and play and I'd make \$3.00 or \$4.00 a night, that's where I was playing at. When I told them I was at the "Grand Ole Opry" and I'd go back home and

. . . . I ran away from home when I was about 9 years old . . . ran off and I'd just live in the fields and cover up with dirt and cry myself to sleep because . . . I didn't know what to do



tell 'em that. I'd leave home for 3 or 4 years sometimes and go maybe wash dishes . . . I washed dishes in New York for a couple of years . . . to get clothes good enough where I could go out and plug songs and so when I went into service at the age of 14 . . . or just before I was 14 years old . . . in the Marine Corps . . . I had no birth certificate and my mother she signed for me and I went in the Third Marine Division and I was . . . I made Iwo Jima, and Okinawa, and Guam and got back home with a few little schrapnel burns and that's about all and then I went into Phoenix, Arizona and from there I got my break, from there.

CML: Did Mom and Dad sanction your . . . as you put it . . . your running off away from home.

FREDDIE: No . . . no, they didn't like it, of course, they didn't. They'd worry about me . . . in fact they had the police out looking for me a lot of times and a few times they caught me . . . yes they did . . . yes they did . . . and you know I was in and out of jails a whole lot around the country but for little things, I guess that most people that travel as much as I did would be in jail . . . there's nothing wrong with getting in jail; a lot of people get in jail. I believe that, and I guess maybe I just didn't have no money or just got into town or something when a drug store got broke into and they'd pick me up for investigation and hold me two or three days and turn me loose and sometimes when I was traveling through the country I'd even go to jail and ask them to lock me up for the night . . . so I'd get a place to sleep. They'd feed me and turn me loose . . . really.

CML: It's a good source of sustenance anyway.

FREDDIE: It is, you know . . . I mean I don't feel bad when I . . . I've been in a lot of jails . . . really. A lot of times like a kid will do I'd get into a fight here and there. I'm no angel, I don't pretend to be, and I have been in trouble like just about everybody else has, I guess, and a lot of times I got caught . . . but since I've been in the business . . . recording and entertaining everybody's been so understanding, Jerry, they took me for what I am and it's easy to be what I am.

CML: That's what country music is, Freddie, and I believe it.

FREDDIE: I do too.

CML: I guess maybe that's where I get my love for country music . . . but it's . . . you can't shake it.

FREDDIE: No . . . no you can't.

CML: If you've got country music in your blood at all you can't let go of it once it gets a hold on you.

FREDDIE: No you can't, Jerry. It's just part of me . . . in fact it's the biggest part of me, really. Most everything I write like the songs I write and I guess I've written for just about every artist in the business that's recording now . . . and some of them that are dead and gone now and I'm sorry to see but I was awful proud to have known them.

Country Music Association Annual A



A glad group gathers at the Nashville opry House following the annual CMA Awards Show. (Left to right) Johnny Cash, Jeannie C. Riley, Porter

Wagoner, Dolly Parton, Shab Doss, Tammy Wynette, Glenn Campbell, Bobby Russell, and Chet Atkins.

The Annual Country Music Association Awards are history once again. This year found some familiar faces receiving the coveted award and some new ones getting the recognition they deserve.

This year also marked the first time the ceremonies were televised. Carried as part of the NBC Kraft Music Hall, reports have it that the CMA awards enjoyed very high ratings on the Neilson scale. Filmed at the Grand Ole Opry house, the show was hosted by Roy Rogers and Dale Evans. An excellent presentation, it was well received by everyone.

Another success was added to the hat of a young country boy from Delifht, Arkansas by the name of Glen Campbell. Glen topped off a fantastic year by being named Entertainer of the Year by his fellow cohorts in the country music business. Glen has said on many occasions that of all the awards he has received, the country awards mean more than any to him.

A face not seen at too many awards was there when the album of the year award went to the legendary Johnny Cash for his live recording at maximum security Folsom Prison in California. Song of the year was given to writer Bobby Russell,

composer of Honey. Tammy Wynette walked away with Top Female Vocalist honors, while Top Male went to Johnny Cash. The best band of the year as voted by the CMA was once again the fabulous Buckaroos of Buck Owens. The funniest man of the year went to hilarious Ben Colder, who in real life is talented actor-singer-composer Shab Wooley. The best record of the year went to Jeannie C. Rileys recording of Tom Hall's Harper Valley P.T.A. For singing better together than anyone else, Porter Wagoner and Dolly Parton were awarded the Best Vocal Group award, while the best non-singer, Chet Atkins once again received the best instrumentalist award. Dolly Parton was given the most promising female vocalist trophy, and the most promising male vocalist was judged to be Glen Campbell.

The Country Music Association awards are once etched in the history books as many artists take their trophies home to put on the shelf next all their others, while some are using theirs to start a collection. But basically, it all boils down to the same thing. This is the way we in the country music business have of saying thanks for the many hours of pleasure you have brought us, and may it be many more.

wards and Hall Of Fame Presentation



The high point of the Country Music Associations awards banquet is the installation of another member of this great fraternity into the Country Music Hall of Fame. This is the highest honor that can be bestowed on a country entertainer, and to be elected to the hall of fame is the culmination of years of popularity.

A native of Hall County, Texas, Bob Wills has been called the king of western swing . . . he is a legend in the history of country music. Bob and his Texas Playboys have cut some 1500 records for such record labels as MGM, Decca, Columbia, and Longhorn records. He has written many country standards, such as *Faded Love*, *Take Me Back To Tulsa*, and his most famous, *San Antonio Rose*. Bob Wills music has been the inspiration for numerous bands that have followed – but not copied – his style. Bands like Hank Thompson's Brazos Valley Boys, Leo McAuliffe's Cimmaron Boys and Ray Price's Cherokee Cowboys.

A third generation fiddle player, Bob Wills first learned to fiddle from his father who learned it from his father. The teaching has payed off, as Bob Will will definitely go down in history as one of the greatest fiddle players of all time.

Yes, he is a legend in the music business, and his legend has been insured as in 1968 his cohorts voted the king of western swing to the Country Music Hall of Fame, Bob Wills.

Bob Wills waves the white hat while Roy Acuff and Tex Ritter join in the jubilation of news made at the annual CMA Awards Show which announced Wills as the newest member of the CMA Hall of Fame.

Be Sure To See...



TOM HARRIS

Versatility is the key to success. Especially when the task is to entertain people nightly. One must be a singer, comedian, musician, public relations man, and numerous others. Tom Harris excels at all these and many more.

Currently enjoying an un-precedented three month stand at Duane's Pirate Cavern in fun city Anaheim (California), Tom is an entertainer of the highest caliber. With very little advance advertising, Tom has built his crowds up to near capacity every night with his music and special brand of humor.

A songwriter of some excellence, he has written many songs, most of which have never gone any further than him. His latest effort is a poignant song about two little girls and a broken home, appropriately titled "Daddy", while the flip side answers an age old question "What Causes Love."

Tom realizes that no one can be entertained for hours every night with just music, so he mixes in some humor that have sent more than one person home mumbling to himself "I've got to remember that."

A great entertainer, musician, songwriter, comedian or what have you, Tom is on his way up. Drop in and see him. You'll enjoy it.

JAY LEE WEBB

Butchers Hollow, Kentucky, located two miles east of Van Leer in the heart of the Appalachian Mountains is probably best known as the birthplace of two of the brightest stars to arrive on the Country Music scene in recent years LORETTA LYNN and JAY LEE WEBB.

For one small Hollow to produce two such talented artists is a rarity indeed, unless of course, you know that JAY LEE and LORETTA are brother and sister. LORETTA'S fame is known throughout the world and for years he has lived in the shadow of his talented sister, but he is now beginning to emerge as a real star in his own right.

JAY LEE'S first release on Decca was "I COME HOME A DRINKIN'", the answer to his sister's current hit "DON'T COME HOME A DRINKIN'".

In addition to his musical talents, JAY LEE is rapidly becoming a well known songwriter, having recently signed as an exclusive writer for Sure-Fire Music Company. His first effort in this new endeavor, "Today Has Been A Day" was recorded by LORETTA in her long play Decca Album "I Like 'Em Country". Another of his fine songs, "Christmas Without Daddy" appears in LORETTA'S Album, "Country Christmas". Still another of JAY LEE'S recent compositions is "YOU MADE A WRECK OUT OF ME", the flip side of "I COME HOME A DRINKIN'".

Briefly, this is the past and present of JAY LEE WEBB. What of his future? No one knows, but in the light of his recent success, we would have to conclude that he has arrived as a fine young Country Music artist and songwriter, and it couldn't have happened to a nicer, more deserving person.



DONNA ODOM

Had fate taken a slight detour, Donna Odom might be a recent musical import from England. Things being as they are, Music City may soon have the opportunity to export samples of Donna's Talent to the British Isles instead. Donna was born in Eddwvle, South Wales, England on August 14, 1944. Her mother is an Englishwoman, her father was in the American Expeditionary Force stationed in South Wales. Fortunately for Country Music, Donna's father decided to ship his new bride and child back to the U.S. after the war.

"When I was small, I used to stand on my grandparents lawn furniture and pretend it was my stage" Donna relates, "Later I discovered the echo achieved by singing down into a rain barrel allowed me to hear the sound of my own voice. Finally my parents caught on and bought my first guitar. I was twelve when I started learning my first chords".

Donna's first public appearances, outside the usual school and community functions, were on the Reilly Springs Jamboree. The Jamobree, broadcast over station KSST in Sulphur Springs, Texas, opened the way to other opportunities, including a guest performance on KLTV Television in Tyler. At about this time Donna started writing her own material and soon branched out into writing songs for other performers.

In 1965 Donna moved to Nashville, and came under the influence and guidance of Warner Mack. Warner introduced his young friend to Music City in General and to Decca Executive, Owen Bradley. This meeting led to a singing contract with Decca Records. Donna's first release, "She Gets The Roses (I Get The Tears)" is opening new doors to one of Country Music's newest and most promising new Talents. The name is Donna Odom.



DICK RICH



Since his first stage appearance in 1947, Dick Rich has devoted his life to Country Music.

From talent contest to church socials, used car lots, theaters and any place that he could get the attention of an audience, Dick worked hard to develop a style, a personality, and a certain professionalism that has over the years been a valuable influence in the molding of an artist.

For a short time, Dick worked as D.J. for WBUX Radio in Doylestown, Pa., a full time Country Station. Where he specialized in giving other artists records a chance to be played and exposed in his area.

Dicks work schedule gradually became heavier and between club dates with his band and making appearances as a single he was very busy, but not too busy to sign a recording contract with the Chestnut Record Company of Philadelphia and then off to the Studio for sessions.

Every record that Dick makes brings him closer to hittsville and his version of "White Lightning" was quickly accepted and is still being played around the country. His current release is "Had A Talk With Baby" b/w "What Kind Of Magic".

Dick recently signed a personal management contract with his long time friend and business associate Jack Turner of J.B. Artist and Record Promo. of Warrington, Pa. and Lubbock, Texas. An album session in Nashville is in the works now and along with national promotion of Dick and his new record releases, it won't be very long 'til you'll be hearing and seeing a humble and sincere Dick Rich at the top of the Stairway to Stardom in your town and when you do, be sure to stop and say hello. Dick will have it no other way.



THE QUEEN Of Country Soul

By Judy Myers

There is a year in every girl's life, the one special year that stands out as the most significant . . . the year when the fantasies turn into realities, and the formless takes form. When one day, she awakens and looks about her and is aware that the dream *is* the reality, she *is* special and all this *is happening*. Life, as pondered over in the daydreams of adolescence, as yearned for, is now!

For Jeannie Seely, 1967, was *her* year of significance, the year when events and facts and realities combined to fulfill her greatest hopes and desires.

Petite, blonde, Jeannie Seely is a native of Northwestern Pennsylvania . . . a small town near Erie. While still in her teens, she and two friends made the long trek west, to California, where she began in earnest to work on her singing career. It proved a successful move and her career went well. She became widely known and in demand locally, which is pretty good, especially when the locale is all of Southern California. But even then, Jeannie wasn't satisfied, so she left California and made Nashville, Tennessee. The capitol of Country and Western music her destination. Here she really had competition, the greatest and best known country singers in the world, and she was determined to make her place among them.

1966 welcomed Jeannie into the fold. She had been chosen to work with the Porter Wagoner Road Show, which gave her maximum exposure all across the country. She was accepted with encores and enthusiasm at every show. Shortly after her arrival, she was signed with Monument Records. Her first recording for them, "Don't Touch Me" (Penned by her good friend and protege, Hank Cochran) moved up the charts at a rapid and headspinning pace. When the 1966 National Disk Jockey Polls were published, and the Trade Magazine Awards were revealed, Jeannie led by a landslide as the Most Promising Female Vocalist of the year. Yes, 1966 was pretty important in her life. But 1967 was her vintage year!

March 1967 found Jeannie at the Annual Naras (National Academy of) Recording Arts and Sciences) Awards Banquet in Nashville. Her name was nominated in the category of "Best Female Country and Western Vocal Performance". As they read the list of nominees, Jeannie closed her eyes and said a silent prayer. To win a "Grammy" was the highest honor she could win, as this was presented by her fellow performers and business associates, the "Oscar" of the recording industry.

Everyone was silent as the winner, "Jeannie Seely, for her outstanding performance on the recording, "Don't Touch Me", was announced. With tear filled eyes, Jeannie accepted the coveted "Grammy", just a scant year after arriving in Nashville.

Jeannie also signed as exclusive song writer with Pamper Music, and has enjoyed tremendous success with every song she has written for the company. Jeannie was recognized as a successful songwriter before she was recognized as a singer. She has songs recorded by many popular artists to her credit, including Dottie West, Ray Price, Connie Smith, Tex Williams, and Norma Jean.

At the same time, Jeannie signed for exclusive bookings with the Hal Smith Talent Agency. She has played for audiences over most of North America and is planning a trip to Viet Nam sometime in the near future. A trip to Japan is scheduled for



Jeannie makes a point with Monument Record Producer and President, Fred Foster, as songwriter Hank Cochran looks on.

Jeannie caresses lyrics with all her heart and soul as evidenced by this picture.

early June. She also plays frequent show dates in Southern California, enabling her to return to the place where they still claim her as "Their Own".

1967 saw the release of the second Monument Album, "Thanks Hank", just chalk full of her outstanding performances on wax, and the recording of a third, a follow up to her popular single of the same title, "I'll Love You More", released also in 1967.

Along about the middle of summer, the year 1967, Jeannie was contracted to be the feature vocalist of a popular syndicated television show, and the thrill was maximum. The Ernest Tubb Television Show was extremely fortunate in having Jeannie as a regular feature artist, but according to her, she was indeed the luckiest and most fortunate girl in the world. All her life she had looked up to Ernest as her idol, and now she was actually a vital part of his own television show. She was now regularly working with Ernest and other great recording stars, including Wade Ray, Jack Greene, and the Texas Troubadors. Another dream turned into a reality!

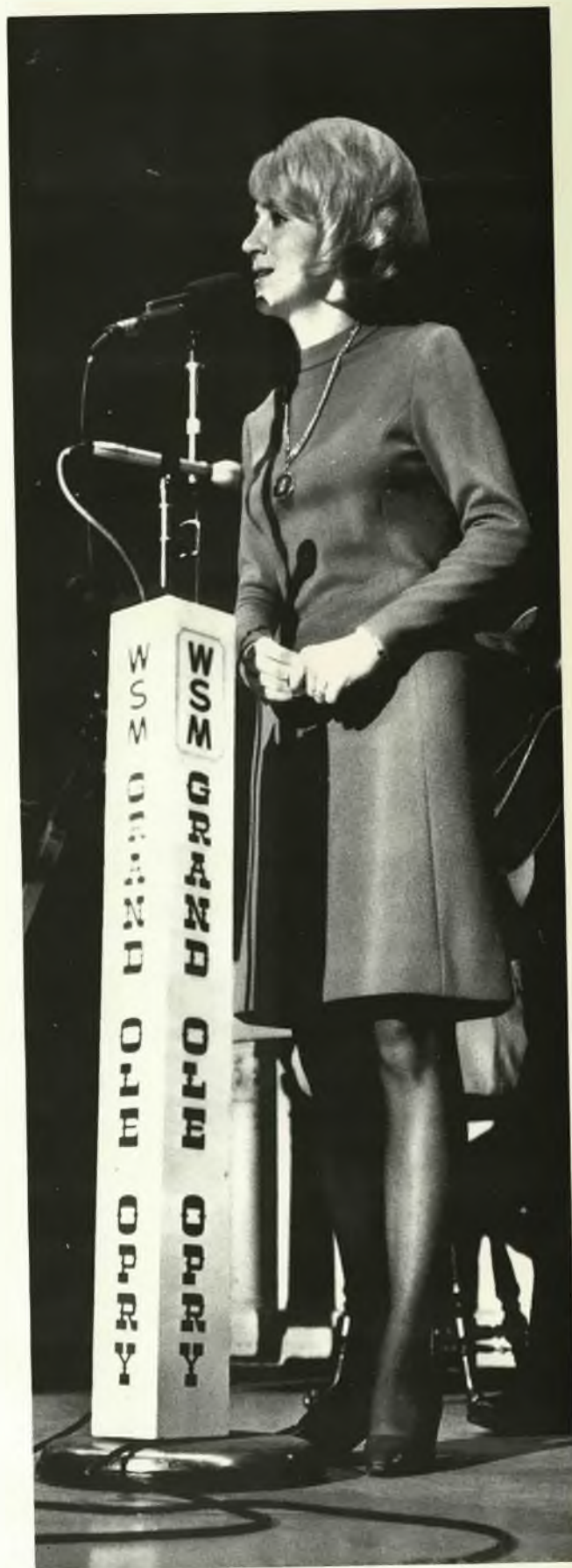
Her year, brought her invitations to play elite shows, such as the CMA Show in New York City and the Naram Show in Los Angeles. Here, she was spotlighted before the heads of the industry. She was tried and *not* found wanting, because she was issued return invitations . . . proof positive, this gal has what it takes.

Jeannie traveled, she performed for all types of audiences, from a livestock barn in Gainesville, Georgia, to the plush Nashville room at the Taft Hotel in New York City (The first girl act to headline there). She was loved and applauded everywhere she went. She came, she performed, she left. But when she left, she left a little bit of herself and fond memories for all who were privileged to see her.

When Jeannie was a small girl, she and her family would gather around the old battery radio on Saturday nights and listen to the "Grand Ole Opry". Little did she dream then that one day she would sing on the sacred old stage and take encores for an enthusiastic and loyal audience. It was then beyond even her most remote daydreams that she would become one of that revered group who claim membership in the "Grand Ole Opry". Fall of *her* year found her on stage. Nervous and nearly voiceless because her appearance had been preceded by the announcement that here "Was the newest member of the Grand Ole Opry". Another secret wish, another dream, now a reality.

Yes indeed, 1967 was Jeannie Seely's year, that one year to be looked upon as special, in many ways . . . but looking ahead, at the rate this beautiful and talented young lady is going, there will be many more special years, years to be looked back upon as milestones in the exciting life of a brilliant and radiant star.

On stage, WSM, Grand Ole Opry.



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OCTOBER 1967

Merle Haggard, Tex Williams

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editorial

Continued

inating interview we have conducted to date. Freddie Hart. Like his name, Freddie talks straight from the heart with no phoniness about him. You will really enjoy this one. A feature story about up-and-comer Jack Reno also graces the pages of this month's issue, while further on we find articles about the Grand Ole Opry's birthday, the CMA Awards, and the installation of Bob Wills into the Country Music Hall Of Fame. Our featured artist this month is none other than country music's greatest soul singer, Jeannie Seely. We feel that this is a good issue and we hope you agree.

WEST COAST NOTES

Continued

KBBQ has added the capable services of "Hoss" Barnes to their staff of fine discjockeys. Hoss fills the midnight to early AM slot.

David Houston recently guested on Donald O'Connors night time television show and was very well received. David is a fine performer and entertains audiences everywhere with his smoothing voice. Speaking of Donald O'Connor, he is booking a lot of country artists on his show, as he is a very big fan of it himself. I remember one night I happened to be watching it, and Donald was discussing the beauty of country music with a very big name in the jazz field and another big person that has made it in pop music. The discussion lasted for some time and it was quite interesting to hear the views of other musicians and entertainers in other fields of music.

The Dillard's new album is now out after months and months of hard work. It is called Wheatstraw Suite and I for one believe it is the best the Dillard's have ever done. From the haunting sounds of Listen To The Sound to the straight bluegrass of Hey Boys, it is a perfect example of what these guys are capable of.

Next month we will have a regular columnist for this slot, as he has already expressed desire to do it, but the notice was just short to get one for this issue.

MIDWEST NOTES

Continued

ing for another C&W Park. Once this Perry guy makes a success out of something, he's always off for somewhere else where he can make success out of something else. Ambition! I understand Al 'Flat Top' Daly is in charge of bookings for the 1969 season, at Frontier City. Al has many pleasant memories of the '68 season including the Annual Michigan C&W Convention in September when he was honored on his Outstanding Service To Country Music. Fay McGinnis received a special award

for Outstanding Service in Bluegrass Music and Jack Ripley, the best Michigan Songwriter plaque. Ralph Emery was on hand to present these deserved awards plus several others that were won by musical competition among Michigan entertainers.

The country music "centers" in the Midwest continue to be (in no particular order): Chicago, St. Louis, Des Moines, Minneapolis, Milwaukee, Indianapolis, Evansville, Peoria, Akron, Springfield (Missouri), Columbus and Cincinnati, as well as all of the lower part of Michigan state.

NORTHWEST NOTES

Continued

arros at the White House were Buck's oldest son Buddy Alan, who also sang; Buck's Manager Jack McFadden; and his sister Dorothy Owens, who is General Manager of Buck Owens Enterprises. The occasion was one of a series of farewell parties being held for the retiring chief executive. Although immediately after finishing the show Buck had to rush to the airport to catch a plane for Oklahoma City, the others stayed on to enjoy the afternoon with the President and his family, and had a conducted tour of the White House, including the private living quarters. They were treated like VIP's, and I can imagine all of the lasting memories for them. Country Music fans in the Northwest are especially proud of Buck Owens and his achievements, as Buck was on radio and television here, when he really started going great guns on the national C/M scene.

The Columbia single release by Judy Lynn, with the "A" side "Mommy Here Comes the Judge," has been doing well around this part of the country in the weeks since it's release. There's no reason why the record shouldn't be selling well and getting good D.J. air plays, because it's an excellent waxing, and Judy is so popular in the Northwest. The Judy Lynn Show has been in this region three times during 1968, and has made many new friends at each location it played. Some folks who went and weren't familiar with the show, came away Judy Lynn fans in a big way! I understand that Judy and the boys might be back in these parts in January, although as this column goes to press, I haven't got any definite word on scheduled appearances as yet. When the Judy Lynn album to be recorded live at Caesar's Palace, Las Vegas in March, comes out, it should be a real treat! Personally, I very much enjoy most of the live performance l.p.'s, and have some in my own collection by Hank Thompson, Ernest Tubb, etc. Country Charley Pride has a new decking done at Panther Hall in Fort Worth, Texas.

I want to make mention of a person who in my opinion (and that of others who have heard him sing), is destined for future stardom in the Country Music field in years to come. His name is Pat Roberts, he is 21 years old, and the nephew of

Northwest promoter-bandleader Jack Roberts. Pat, up until the beginning of October was a member of his uncles western-swing band, the Evergreen Drifters, singing and playing bass and rhythm guitar. Jack hired Pat to work with the group, not because he was a relative—but because he had the talent needed for the spot! Pat sings a wide variety of material, and does every song he sings in a first rate manner. My special favorite by Pat, is his version of "I'll Be Your Baby Tonight," which was recorded by such artists as Glen Garrison, and Burl Ives. Pat didn't get to record it, but if he would have been able to do so, I think Pat's waxing of "Baby" would of outsold all others! That's a big statement to make, but if you've seen and heard him, then you know what I mean. Not only is Pat quite the entertainer—he is also handsome, and downright friendly and easy to know. (How I envy him!) I better say at this point, girls—he's married. Presently, Pat is in the Air Force, stationed at Sacramento, Calif. He will be discharged in April of 1970, and then it's "Country Music Here I Come!" Remember the name Pat Roberts—you'll no doubt be hearing it often in future years!

Gary Van and His Western Caravan, booked out of Dallas, Tex., were in the Northwest in November. Their tour opened in Lewiston, Idaho, and ended in Oak Harbor, Wash. Gary's latest single recrod top-lines "Charity Case", and was written by by Justin Tubb. Justin also supervised and produced the session. This could be the big disk Gary has been waiting for. Gary and his band are well known throughout the Midwest, Texas, and Oklahoma, and have also played the Golden Nugget in Las Vegas, Caravan East, Albuquerque, N.M., etc. Also included among the groups credits are various overseas tours. As a matter of fact, they will be going to Labrador for three weeks in January. I bet they'll be seeing an awful lot of snow there!

Speaking of snow, that's a good reminder to me, to take this opportunity to wish each and every one of you COUNTRY MUSIC LIFE readers a wonderful CHRISTMAS and the happiest ever of New Years!

Until 1969—remember as always to KEEP IT COUNTRY!!!

CANADIAN NOTES

Continued

York when she is not doing concerts.

The Tommy Hunter Show saluted the Country Music Hall of Fame and Museum in Nashville in

October, International Country Music Month.

Hepworth, Ontario's Country Music Auditorium or "Canada's Answer To The Grand Ole Opry" as it's been nick-named is getting much well deserved publicity. Hepworth is only a village yet but the builder of the Country Music Auditorium, John Kocher has big plans for the village. Hepworth it-

self has only a population of 350 people but it is near Sauble Beach which has a summer population of 25,000 with C/W shows every week-end in the summer. Mr. Kocher is an astonishing man of drive and ambition. A very successful business man, financially, and ALWAYS a Country music fan, he wants Hepworth to become the C/W music center of the North — "Nashville Of the North". He simply got the idea for the Auditorium and put his idea into a reality. On May 8, the ground was broken for the Auditorium and on June 29 it was opened. Opening ceremonies included the cutting of the ribbon by Dorothy Gable, Director of Nashville's Country Music Hall of Fame and Museum. Starring on the opening show were Red Sovine and Hank Loclin and it will book all the top name stars as well as providing an outlet for exposure of Canadian talent which is another of Mr. Kocher's interests. Such an avid fan of Country Music is Mr. Kocher that among his plans for Hepworth is for a charter of the Western bank but he wants to call it not only the Western Bank, but the Country and Western Bank. He plans a recording studio with programs being taped for radio and television, and possibly another Auditorium. Mr. Kocher certainly should be congratulated on his efforts and ventures.

SOUTHEAST NEWS

Continued

Gentlemen on Mondays and Tuesdays. Wednesday through Saturday nights the Shamrock band backs up a young newcomer who is beginning to cause quite a real stir around the Washington area . . . Clark Williams. Carol Lee and Bobby Stevenson are on a leave of absence from the Shamrock due to an extremely heavy booking schedule.

Bill Harrell & Don Reno are featured at the Franconia Volunteer Fire Department, Franconia Road, near Alexandria, Virginia on Saturday nights. Wednesday nights this versitile bunch of guys "wow 'em" at Washington's Speakeasy Club.

The WWVA, Wheeling, West Virginia, Jamboree announces its winter schedule is now in effect — only one big four and a half hour show of the live broadcast on Saturday nights. However, on the Jamborees featuring the top-name headliners, there will be two big shows as per the regular "better weather sked" at 7:30 and 10:00 P.M. After the broadcast, be sure and visit The Backstage Room in Wheeling or The Big Country Ranch in Claysville, Pennsylvania. You'll be well entertained.

Be sure to pick up your free copy of "The World of Folk and Country" presented by WDON Radio and available at certain of the sponsor's establishments as advertised on WDON. It is jam-packed full of all kinds of national interest country music news and features.

America's Good-Will Country Music Ambassador to Vietnam and other areas of the Far East, Jimmy Case, "flew the Pacific blue" to join his fam-

ily in Falls Church, Virginia, for Christmas. Jimmy combined a little business with pleasure, however, and was busily recruiting fresh new country music faces for presentation to the country music starved U.S. Servicemen overseas. This tour of Jimmy's is planned for five and a half months. Shell Bowling U.S. Airman, formerly stationed in the Washington area is now at Ton San Nhut Air Base in Vietnam and is doing eight country music shows per week in the Saigon area. A former Oxon Hill Clogger square dancer, Tommy Barthlowe, is also in Saigon serving in the U.S. Army Special Forces (Green Berets).

Miss Nikki Newland very recently completed a Nashville recording session . . . a Tommy Faile song, "Poor Little Heart". Nikki is back again at "Chubby's" nitery in Washington by popular demand and is featured on Friday, Saturday, and Sunday nights along with Jimmy Moore and The Rangers.

NORTH NOTES

Continued

over their show. A bunch of kids who make up for lack of subtle presentation by sheer enthusiasm and personality. Showing absolutely no awe on appearing at the "big shew" they just went out and turned everybody on. Great job!

I liked Jack Barlow very much, fine stage presence. I played his first record on the air like it was going out of style, and predict his new one a must for the charts. And speaking of on stage pros Wanda Jackson is up there with the best: I never knew she could crank up a yodel like that. Also a plus for Mary Taylor, on stage delivery hard to top and how about that dress . . . WOW!!!

There is no question that many of the newer acts completely wiped out some of the big stars as performance is concerned. Hit records are one thing but performance is another. When an artist has both he becomes a super-star. We saw some at the Convention: Glen Campbell, Bobby Goldsboro, Jimmie Dean and of course Johnny Cash.

A word about John. Whoever is responsible for the New J.C. should get a special award. I have a feeling his new Mrs. has to take a great deal of credit. From a recording star with a great sound, tremendous string of hits, who also sang and played guitar like everyone else he has become a fantastic performer on stage, with an absolutely great all around show. Leroy Van Dyke had his Gene Nash to create his act but who did it for Johnny Cash? Stand up and take a well deserved bow! His cast of the Carter Family, Statler Brothers and one of my favorites Carl Perkins compliment him perfectly. But it is her personal magnetism that completely overwhelms you! His show is on a par with Belafonte, Liberace, and Victor Borge as a concert attraction. In short, congratulations Mr. Cash you have arrived as a truly magnificent all around star.

From the west coast I watched young Kenny

Vernon and his group in the Fender showroom. This is one of the tightest best groups in all of country music. Each musician is a master of his instrument and play together like a velvet glove. If Kenny can only get a lot of material of his own and get away from the Buck Owens and Merle Haggard bag he can become one of the big ones!

I was heartbroken the man with the Thumbs was not in town. But fortunately Curley was there to play as only he can being the undisputed greatest steel player in the world.

This comes to my second big complaint. Without mentioning any names, for the second year in a row the biggest single star in the business as well as the No. 1 artist and his band were not on hand for the Convention. I feel there is no excuse for this. I don't care how rich and successful these two artists have become; if Glen Campbell, Jimmy Dean and Dick Clark could arrange their unbelievable schedules and be there, so could they. Those of us who make up the CMA as well as the countless fans and boosters to show our love and support of country music. To have these two gigantic talents ignore the Convention for two years in a row is to me a sign of complete indifference.

This also holds true for the name Decca stars who year by year refuse to appear on their own label's show, but are in Nashville walking around; com'on labels who's working for who?

The televised Kraft show was a tremendous asset to country music, the awards given most certainly deserved and justified. Hubert Long did a tremendous job this year as CMA president.

All in all another exciting convention, leaving us to wonder who will be the Jeannie C. Riley of 1969?

LAS VEGAS NOTES

Continued

eration with K.V.E.G. & K.U.L.A. Radio, presented the one and only "Marty Robbins" for two big shows at 8:00 and 11:00 P.M. This one night concert in Country and Western was a first for the Las Vegas Strip. And your reporter is proud to announce that it was a tremendous success. Not only was there turn away crowds at both shows, you Marty Robbins fans will be happy to know that Marty was very well received, to the tune of a standing ovation. I must admit that it was with great pride that I went into the beautiful Thunderbird Hotel to see the Marty Robbins Show. Proud that Country and Western music is being recognized as the tremendous entertainment that it is, and proud to see it presented in such beautiful surroundings. Jody Miller, "Miss Queen of the House" also did a fine job, especially on the Long Black Limousine. Bobby Bishop did his latest hit "Roses to Reno". And the entire band did a real smooth professional job. And last but by no means least, we had an opportunity to see and hear "Marty Robbins Jr.". This young man could very well be a

rising star, and a real credit to his famous father. Not only does he sing a good country song, I have to agree with General Manager of K.V.E.G. Bat Henderson who we attended the show with. He said, as we watched Marty Robbins, Jr. "As handsome as this young man is and the way he presents himself, all he needs is a good schedule of personal appearances and he'll sell a lot of records". Your reporter agrees with Bat, I might even say he might be Country Music's next big heart throb. No contracts have been signed yet but I am happy to report that the Thunderbird Hotel is considering another show with one of Country music's great stars. There'll be more on that as soon as we know for sure.

Going back a little further, on Nov. 14th the annual benefit for St. Jude's Ranch for children was held at the Frontier Hotel on the L.V. Strip. Known as the St. Jude's Nite of Stars. This show is a standout show with the "Greats" that are on the scene here. Turning out to perform, free of charge. We are happy to report that Country and Western music was well represented. First, our thanks to Doyle Vaughn of the Hughes Organization, for arranging air transportation for Jimmy Dean. So that he could make the show and still adhere to his busy schedule, it's this type of cooperation that makes Country Music so great. Unfortunately we did not get to hear Jimmy Dean sing on the show as he took over as M.C. from the ailing Shecky Greene. Jimmy turned in a fabulous job as M.C. Along with Jimmy Dean was Wayne Newton who we consider country because he does so many Country and Western tunes. Of course the one and only Molly Bee turned in a good performance on her rendition of "Don't Fence Me In". Dave Barton who is a regular in the Frontier Lounge is not exactly country, but we were well pleased by his versions of Anytime, Love Of The Common People, Walking In The Sunshine and Welcome To My World. All good country tunes and well done. Margaret Whiting did Gentle On My Mind, a John Hartford tune, and Vic Damone did a good job on Bobby Russell's Little Green Apples. Bobby Russell by the way, was also the author of Honey. So even though there were more artists from other fields, Country and Western music was a big part of this charity show and we're happy to report that the show was a tremendous success. With the owners, entertainment directors, etc., from the Strip Hotels seeing how well received Jimmy Dean was. It wouldn't surprise me to see him on the L.V. Strip before too long.

At present in L.V. we feel fortunate to have Kay Adams, Tower Recording Artist as a regular at the Nashville Nevada Club. Currently appearing in the Merriment Lounge it's Suzi Arden and the Ardenaires, that's in the Mint Hotel Downtown, In the Million Dollar Golden Nugget we have Eddie Dean and on Sunday nights at the Silver Dollar Gabby

Shaffer, the Sunday Morning man on K.V.E.G., his band the Confederates are appearing. So as you can see we are very fortunate in always having a wide variety of artists in Country and Western. That takes care of the Past and Present. Now for future events in K-Vegas Country. One of the things that we are very happy to report is that Gabby Shaffer of K.V.E.G. has signed with Chaparral Records and you'll be hearing a release by Gabby after Dec. 27th. One side is "Lips" and the other side is "Give the Man a Dollar". Hope you'll agree this boy puts a lot of feeling in his music. Also in the near future the Golden Nugget will be featuring Waylon Jennings on Jan. 2nd. And opening Jan. 9th will be Dottie West. The Mint Hotel will have in their Merrimint Lounge Eddy Cash, Jan. 3rd to the 14th. Polly Possum Jan. 15th thru Feb. 4th. And Suzi Arden will open again Feb. 3rd thru March 3rd. And of course the Silver Dollar Saloon has a guest artist every Monday & Tuesday and they always come up with well known artists. As you can see there's always a lot happening in Country and Western Music in Las Vegas. A couple of other events coming in the near future, and we'll sign off. On Feb. 11th LeRoy Van Dyke "The Auctioneer" will be opening at the Hotel Sahara on the L.V. Strip and also in Feb. the L.V. Strip as a matter fact, at Caesar's Palace, it'll be Miss Country Music Show Business herself the fabulous Judy Lynn. So I must say Country and Western Music is doing very well in Las Vegas and I do believe it's here to stay.

Well that about tells it for K-Vegas Country . . . Past . . Present . . and Future . . Hal Blu signing off till next issue reminding you to smile, your friends will wonder what you've been up to and it'll scare the devil out of your enemies Peace. Country Musically Yours, Hal Blu.

NASHVILLE NOTES

Continued

already knows. The really big events are broadcast over radio, around the world, such as: the death last month of Red Foley . . .

As I report every year since our first publication, this Convention is the biggest ever, and as it grows where will we move for space. Even the Grand Ole Opry is in negotiation talks for a new building and recreation area. The progress of this event, we will report to you from time to time. The huge Ryman Auditorium has a great amount of nostalgia for everyone concerned, but the growing crowds need more room, so they won't have to stand in line for hours. This Convention, our popularity was so great that NBC TV came here to film the CMA Annual Awards for the Kraft Music Hall. The hosts for the fantastic telecast were the King and Queen of the Western world, Roy Rogers and Dale Evans. They hadn't made an announced appearance in Music City for 10 years; I am sure that you, as well as I, had been wondering, when they were

going to grace the stages of the Grand Ole Opry. I say that: Roy and Dale, Gene Autry and Tex Ritter are the original ones to glamorize the singing cowboy, in fancy attire, around the world. I am sure everyone was as disgusted as I, that this NBC Awards Show was bumped off for a Presidential Campaign program. Let's hope it is shown soon while the news is fresh, but whenever it comes, the step is big for our business, and thank you to NBC for granting us that importance. I understand that the Metronome winner, Jack Stapp, was responsible for the original negotiation for this NBC acceptance. Even Hugh Downs, of the NBC "Today Show", admitted that most of his mail concerning talent, came from the Country Music field,

I was as thrilled as you all must have been, that Mr. Bob Wills, the King of Western Swing, was awarded the honor of being the new member of the Country Music Hall of Fame. It was so wonderful that Red Foley and Steve Sholes were able to enjoy this honor last year, before their passing. We will miss them so much, and flowers should be given to the living. Like Mr. Foley's "Peace In The Valley", Mr. Wills' "San Antonio Rose" was a hit in all fields of music. I am sure Bob reminisced at this occasion, giving a silent prayer for the late Tommy Duncan, his vocalist on this song, and lead singer with Bob for many years. Bob's Award was presented by Tex Ritter and Roy Acuff, both, all of Fame members themselves.

I extend my appreciation to Miss Peggy Steelman (Tom Tall's Fan Club President) for help in this Award listing: Roy Rogers and Dale Evans-Hosts; Vocal Group of the Year - Porter Wagoner and Dolly Parton, presented by Chet Atkins - Comedian of the Year - Ben Colder (Sheb Wooley), presented by Bobby Goldsboro - Band of the Year - Buck Owens' Buckaroos, presented by Johnny Cash, accepted by Dorothy Owens; -Instrumentalist of the Year - Chet Atkins, presented by Dick Clark - Album of the Year - "Folsom Prison" by Johnny Cash, presented by Jeanie C. Riley - Male Vocalist of the Year - Glen Campbell, presented by Tammy Wynette - Song of the Year, "Honey", award presented to Bobby Russell by Jimmie Davis and Bob Wills; - Female Vocalist of the Year - Tammy Wynette, presented by Glen Campbell; - Single of the Year, "Harper Valley P.T.A. to Jeanie Riley, presented by Roger Miller: - Entertainer of the Year, Glen Campbell, presented by Jimmy Dean: - Hall of Fame Plaque, Bob Wills, presented by Tex Ritter and Roy Acuff. At the CMA meetings, attended by members only, Mr. Bill Williams was elected President. Bill is a very fine man, a friend of mine, and loved by everyone in the business. He is the Nashville editorial director of Billboard Magazine and still maintains some announcing duties at WSM TV. He is the Newsman on the 6:00 a.m. Boyce Hawkins Early Birds Show. Until this year, it was the Bobby Lord Show, now Bobby

spends most of his time on tour.

This year the Convention made the Nashville Tennessean and Nashville Banner headlines most every day for a full week. But this was shared with some magnamous world news, like; the Jackie - Ari wedding, the Apollo 7 space flight, the Presidential Campaigns and the Kentucky Fried Chicken moving its headquarters to Louisville, Ky. Colonel Saunders, Jack Massey and the Board are very intelligent in their advertising psychology. Last year the Colonel made a big splash, outside the Auditorium, filming his brides' commercial, during the hour of the Minnie Pearl Fried Chicken Luncheon, the first to introduce her new enterprise, and the first event to follow registration of Convention goers. This cute bride commercial was just released this year, around Convention time. Now the Colonel's move to Louisville made the front page, the day after the CMA Pro - Celebrity Golf Tournament, when the winners were announced. The golf picture, just on top of the Colonel's news, included; Perry Como, Pat Boone, Chet Atkins and Phil Harris. This is the secret of the success of free enterprise! eh. Frank Beard and Davey Marr tied for the low pro score in this tourney. Trini Lopez, who has been golfing 2 years said he was scared to death and his legs turned to water. This 'pop' star, who has a great Country album won many hearts with his humble ways. Pat Boone was so pleased that he vowed to return next year. Again

Andy Williams couldn't come, but his brother Don was an eager participant. Bill Thompson, assistant producer of Glen's Smothers Brothers TV Show, brought some politics to the tournament and there's no doubt that he's for Pat Paulsen for President, as seen on the back of Bill's T shirt. Country Gentleman Irving Waugh, president of WSM Inc., puffed on a cigar as he walked the greens, to steel his nerves. Lawrence Welk had a huge crowd of usual females following him around the Harpeth Hills Golf Course. This year the Tourney was headed by David Rogers, instead of Stardays' Don Pierce and Hal Neeley, both of whom were responsible for the original idea.

Jeanie C. Riley made a grand entrance during the Convention, with her very own honor guard - representatives from the Army, Air Force, Navy, and Marines. My husband, a Korean and Viet Nam veteran, wonders how they were allowed the time - except that this glamour would be great to entice enlistments, and why not!

Skeeter Davis and her band made their first appearance at Trina's Fan Club Convention Dinner-Show. Your reporter's son Paul Charon was on the drums, as usual with Skeeter. ASCAP presented her with a coveted award at their gala luncheon, for, "There's A Fool Born Every Minute". Paul was on drums on the flip side: he is on both sides of her new record, "TIMOTHY", excuse a proud mother for reporting this.

FAN CLUB GUIDE

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

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Wild sense of humor. Does voice characterizations that make his program a variety show! Professional musician and a great comedian. Steeped in country music and the people who make it.



CORKY MAYBERRY

Corky bubbles like champagne. He ideally suits the dinner audience and then paces himself into a delightful up-beat evening mood tailored to entertain a mixed audience until midnight.



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