

COUNTRY MUSIC LIFE

MARCH 1968

60¢

CLYDE BEAVERS

JERRY WALLACE

JOE AND ROSE LEE MAPHIS

LIFELINE: TEX RITTER



BUCK OWENS

AND HIS BUCKAROOS

NEW SINGLE

**HOW LONG
WILL MY
BABY BE GONE**

**EVERYBODY
NEEDS SOMEBODY**



BUCK OWENS AND THE BUCKAROOS
PEOPLE LIKE ME
COLUMBIA RECORDS

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Country Music Life

MARCH 1968

12. *News*

FEATURE STORIES

22. *The Golden Voice of Jerry Wallace*

26. *CML Lifeline-Tex Ritter*

32. *Bluegrass: A Question Of Survival*

36. *About Clyde Beavers*

38. *Mr. and Mrs. Country Music:
Joe and Rose Lee Maphis*

45. *Maine's Favorite Son—Dick Curless*

DEPARTMENTS

4. *Letters To The Editor*

5. *Gospel Trail/Editorial*

6. *Ten Top Tunes*

7. *Top Ten Around the "Country"*

8. *Westcoast Notes/Nashville Notes*

9. *Midwest Notes/Nashville Notes*

10. *Canadian Notes*

46. *Fan Club Guide*



Clyde Beavers, one of the most ambitious entertainers in the business is featured this month. See story on Page 37.

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**Next
Month
In**



SONNY CURTIS

ACADEMY AWARDS

FLOYD CRAMER

LIFELINE: LYNN ANDERSON

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



Dear Staff of C.M.L.:

I have been an ardent Country Music fan for several years and an avid reader of C.M.L. since it was first organized.

I know several C/W stars personally which makes me feel one with Country and Western music. I truly live C/W music at all times.

Jim Reeves and Willie Nelson are my favorite artists. I would like to see an article on Willie Nelson. A big one! He is really great.

Your magazine is growing - bigger and better. I think an improvement would be a full page photo of one of the stars in each copy. Maybe one that could be taken out without harming the other material. What do you think?

Thank you for much enjoyment.
May God bless all efforts.

Sincerely,
Bernadette Christiano

In order to have a full page picture that you could remove without damaging the rest of the magazine, the back of it would have to be blank. - JH.

Dear Mr. Harris,

I would like to thank you for the wonderful publicity that your Magazine gave me while I was in Show Business. I am in the Army now serving in Viet Nam. As a matter of fact I am in Dung Ho Viet Nam, but I will be back on the screen in the business as soon as I get out of the Army. I understand that you are still receiving pictures and articles about me and I do appreciate your keeping my name to the public while I am away.

You carried my life's story in your September '66 issues written by Mrs. Ruth Charon. This pleased me to the utter most. I need all the promotion a new comer can get.

I am receiving your publications here in Viet Nam and I sincerely "Thank You" from the "Bottom of My Heart" for the fine promotion.

Your loving friend always
Tommy Doyle

P.S. Tommy Doyle is my stage name.

Thanks Tommy. Our Pleasure. - JH.

Dear Editor,

My mom subscribes to CML but I always read it first. It's a great magazine.

I'd like for you to print more on Elvis Presley. That is pictures as well as stories, Fan Club Information, etc. Elvis is a great singer, Country Music as well as Rock & Roll.

Keep Elvis in your magazine & you'll keep me as a reader.

Sincerely,
James Gauthreaux
Long Beach, Calif.

We agree that Elvis is a great singer, but he does not make personal appearances, hence no news. - JH.

Dear Editor,

Been reading CML for some time and always enjoy it!! It's great!!

I just love the new feature "Life-Line" which is so interesting!! Was so happy to read the interview, in the Nov. issue, with Bill Anderson, one of my very favorite entertainers!!! Was hoping you'd have one with him, and you did!!

Thanks so much!

Thanks also, to both Bills (Bill Anderson & Bill Thompson) for making it possible. Sure appreciate it!!

Now, how about an interview with the following stars, to name a few, as to list them all would take pages & pages, but any interview with any star will always be welcome, like them all!!

- | | |
|----------------------|-----------------------|
| 1/ Sunny James | 2/ George Hamilton IV |
| 3/ Willburn Brothers | 4/ Charley Pride |
| 5/ Connie Smith | 6/ Ray Pillow ??? |

Please never stop having those wonderful interviews!!

By the way, how about some too with some C/M Disc Jockeys like Ralph Emery (WSM-Nashville, Tenn.) or Mike Hoyer (WHO-Des Moines, Iowa) to name a few of them?? That would be so wonderful too; if the D.J.'s could do it?

Thanks for everything! Merci! Keep up such a good magazine for C/M, it's stars & fans.

A Country Music lover,
Lorraine Plante
Huntingdon, Quebec,
Canada

P.S. Another interview with Bill Anderson would be welcome again, anytime!!

That's quite a request, but a quick check with Bill Thompson shows that he is working on it. - JH.

By Marty Deacon

Jim Harris



It's pretty difficult to say "March is here" since it is still January as I write this, but I suppose I can pretend, can't I?

Country Music Life is well into 1968 and we are happy to say that it looks like the best year yet.

We are thinking of starting monthly columns from Japan, Australia and Europe, but finding people to write these columns is another problem altogether. What we have decided to do is this. Anyone wishing to write a column for CML should send us a letter of introduction, a good picture and a sample column, similar to what you would have each month. We will select from those submitted. Do not send anything of value, as nothing can be returned. We have a lot of readers in those areas and feel that they are not being serviced properly.

We are temporarily dropping our "Where the stars are shining" section due to difficulties in getting the itineraries of the entertainers early enough for publication. As soon as we get this straightened out we will continue publishing the appearances of the artists.

For this month we have a well rounded package that includes a short story about a man that has made his mark in both the country and pop music fields. The extremely talented Jerry Wallace. Country Music Life-Line focusses on one of the real legends in Country Music, Mr. Tex Ritter. An article about the fate of Bluegrass is authored by Mitch Jayne, the well known leader of the Dillards. Mitch offers his opinions on the popularity and future of Bluegrass in a very informative article written exclusively for CML. Talented and versatile Clyde Beavers occupies a page, while four pages are devoted to Mr. and Mrs. Country Music, Joe and Rose Lee Maphis. Put all those together with our regular features and we think it makes for pretty good reading.

Over the past months, I have come to know and thoroughly enjoy many gospel quartets, but, in this month's column, I'd like to briefly discuss a group who literally, describes the words . . . showmanship and talent . . . the illustrious IMPERIALS. Many of today's gospel groups try to sing like them, act like them, and even try to dress like them; however, there is just one Imperials Quartet.

Somewhere along the line, The Imperials must have wanted to be musically creative as well as sing gospel music. Yet, even in the shuffle and the acclaim of a great deal of artistic integrity and creativity, the genuineness of each Imperial has not been damaged.

Dedication is a word often used carelessly for lack of a better word. Yet to write about the Imperials without speaking of their dedication is like a song without music. Ammond, Joe, Jim, Roger and Terry are the personification of the word dedication. The love for gospel music and their belief in it, and its people has helped them on their road to success.

A demanding personal appearance schedule keeps The Imperials on the road most of the time. Yet, they consistently find time for their families, recording sessions, television, radio appearances and back-up work.

The Imperials are the most sought after gospel group to back country and western performers, popular stars, when they do a religious album. The only back-up group Elvis Presley has ever used, besides the Jordanaires, is The Imperials. A big fan of The Imperials, Presley has often voiced praise of them. They have backed Jimmy Dean, Hank Snow, Connie Smith and others too numerous to mention.

Stars in their own right, The Imperials are instant hits wherever they go. Exclusive recording artists for Impact, The Imperials albums, (Latest album is NEW DIMENSIONS) have a zest for life, living and the realism of life itself.

The Imperials are composed of Ammond Morales (bass and manager); Jim Murray (Tenor); Roger Wiles (baritone); Terry Blackwood (lead) and Joe Moscheo, their talented arranger and pianist. All you have to do is merely listen to one of their albums, or see them in person, and you'll easily see why many consider The Imperials as one of the real leaders in gospel music.

The Imperials were formed and carefully guided by Jake Hess, one of the most respected names in gospel music. Because of doctor's orders, Jake can no longer 'hit the road' with them and spends his

Top 10 Around The "Country"

NORTH

1. Skip A Rope (H. Cargill)
2. Repeat After Me (J. Reno)
3. Easy To Love (A. Harden)
4. Just For You (F. Huskey)
5. Working Girl (C. Twitty)
6. River Of Regret (J. Stearns)
7. Before The Next Tear (D. Dee)
8. Rosanna's Going Wild (J. Cash)
9. I'd Give The World (W. Mack)
10. I'll Love You More (J. Seely)

WEST

1. Togetherness (F. Hart)
2. Dirt On Your Lily White Hands (J. Carver)
3. Skip A Rope (H. Cargill)
4. My Goal For Today (K. Price)
5. I Will Bring You Water (The Browns)
6. Stop The Sun (B. Guitar)
7. Take Me As I Am (R. Price)
8. This One's On The House (J. Wallace)
9. Take Me To Your World (T. Wynette)
10. Rosanna's Going Wild (J. Cash)

EAST

1. For Loving You (B. Anderson/J-Howard)
2. By The Time I Get To Phoenix (G. Campbell)
3. Burning A Hole In My Mind (C. Smith)
4. It Takes People Like You (B. Owens)
5. Bottle, Bottle (J.E. Brown)
6. Sing Me Back Home (M. Haggard)
7. A Dime At A Time (D. Reeves)
8. I'll Love You More (J. Seely)
9. Country Hall Of Fame (H. Locklin)
10. Blue Lonely Winter (J. Newman)

SOUTH

1. By The Time I Get To Phoenix (G. Campbell)
2. Sing Me Back Home (M. Haggard)
3. Here Come Heaven (E. Arnold)
4. Skip A Rope (H. Cargill)
5. Burning A Hole In My Mind (C. Smith)
6. Juanita Jones (S. Phillips)
7. Love's Gonna Happen To Me (W. Stwert)
8. Promises, Promises (L. Anderson)
9. Heard From A Heartbreak (J. Reeves)
10. Little World Girl (G. Hamilton IV)

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

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TEN TOP TUNES

1

A WORLD OF OUR OWN
SONNY JAMES

2

TAKE ME TO YOUR WORLD
TAMMY WYNETTE

3

PROMISES, PROMISES
LYNN ANDERSON

4

SKIP A ROPE
HENSON CARGILL

5

ROSANNA'S GOING WILD
JOHNNY CASH

6

WALK ON OUT OF MY MIND
WAYLON JENNINGS

7

IT'S ALL OVER
DAVID HOUSTON/TAMMY WYNETTE

8

FOGGY RIVER
CARL SMITH

9

THE DAY THE WORLD STOOD STILL
CHARLIE PRIDE

10

LUZIANNA
WEBB PIERCE

NOTES



I don't know what happened to the summer weather we had here a week ago. Just about the time I got all my short sleeve shirts out and my sweaters put away, the fifty degree weather came back. I know to some of you people in other parts of the country, fifty degrees is not very cold, in fact it's a heat wave. But to me it's cold. I'm the only one I know of that froze in Hawaii.

Last night, the Hugu Shrine auditorium was the scene of a big show staged by KFOX and KBBQ. Starring was the great Roy Acuff and the Smoky Mountain Boys, Minnie Pearl, Waylon Jennings and the Waylors, Jack Reno, Henson Cargill, Margie Singleton, Wanda Jackson and the Partytimers, and Leon Ashley. Music was provided by Jimmy Bryant and the all star band. Backstage was a bee-hive of activity as it looked like the whole of Southern California had turned out to see the show and renew old acquaintances. Lovely Lynn Anderson was there, as was Jim Nabors and Rick Nelson with his lovely wife Kris. Los Angeles Rams star quarterback Roman Gabriel spent some time backstage as did baseball star Ron Perranoski. Highlights of the evening included Lynn Anderson singing harmony with Jack Reno and the unscheduled appearance of Jim Nabors on stage with Minnie Pearl. Jim put on his best Gomer Pyle act and was so funny that even Minnie laughed so hard she had to sit down on the bandstand for a minute. What a combination on one stage. Gomer Pyle and Minnie Pearl. The combined efforts of both stations proved successful once again as they have in the past. The two teams have another show scheduled for March 9th featuring the entire Kitty Wells show, Tammy Wynette, David Houston, Grandpa Jones, and George Jones.

Living in Orange County here, I've always wondered what the "country music potential" was here. It is quite a sophisticated area, and I've often wondered whether there was a country music audience here or not. Just about the time I was really going to buckle down and find out, Barbara John at KGBS announced that their next spectacular would be held at the beautiful new Anaheim Convention Center across from Disneyland. After the huge Johnny Cash

Continued on Page 42

NOTES



In this column last month we asked the readers of COUNTRY MUSIC LIFE to send cards and letters to Dean Martin, expressing appreciation to him for increasing the Country Music content of his weekly NBC-TV show, both by singing more Country songs, and by having C/M Stars scheduled for appearances. Another top personality who has also been doing a great deal to expose and promote "his Country Cousins" on his late-night network TV program, five nights a week, - is Joey Bishop. Joey has presented a wide variety of C/M artists, including, in this writer's opinion, an excellent guest spot not many weeks ago, by Hank Thompson and His Brazos Valley Boys, just before they left on their second trek to Southeast Asia within a period of ten months. Plans are to originate the "Joey Bishop Show" from Nashville for a week later this year, with most all of those guesting being Country Music people or from the Nashville music industry. It will be the only time during 1968 that the Bishop program will leave it's California studio. It would be nice if YOU, the CML readers could take time to write Joey, as you did Dino, to encourage Joey to keep up his interest in C/M! Address your mail to: Joey Bishop, ABC-TV, 1313 Vine St., Los Angeles, Calif. 90028. Thanks very much!

At this time I want to bring to recognition here in CML, all of the effort and hard work done to boost and promote C/M, by the Country Music Club of Oregon, headquartered in Portland, with Ray Prater presently serving as President of the organization. This group has a monthly festival at which various C/M bands and entertainers perform; holds regular meetings; puts out the CMC of Oregon News booklet each month; patronizes C/M night clubs, and attends stage shows and/or dances where Country Stars are featured. In addition, they keep in touch with their local deejays to request favorite records, etc. All in all, the Country Music Club of Oregon does a bang-up job in the promotion of C/M in the Pacific Northwest, and has quite a bit to do with it's wide acceptance in this region. There are associations like the CMC of Oregon in other places, groups in which entertainers and other professionals work

Continued on Page 42

Midwest

NOTES



Mary Ann
Cooper

To begin with, congratulations are in order for Jackson, Michigan deejay AL 'FLAT TOP' DALY and his wife on the birth of their first child, Michael Sean Daly!! Must be an IRISH baby with that name.

Ernest Tubb's new single "TOO MUCH OF NOT ENOUGH" was written by one of Michigan's top songwriters JACK RIPLEY. Jack is also awaiting release of one of his songs by GEORGE JONES. A very talented entertainer and especially when it comes to impersonations himself, yours truly can't help but believe that Ripley is one of the BIG names of tomorrow in country music! Keep him in mind.

LYN FREEMAN just recently exited his afternoon radio program at WHOW and moved to Peoria, Illinois where he is heard each morning on their new C & W station WPEO. There is one thing the Peoria fans tell me they don't like about having TWO all C & W radio stations in one town and that is the competition. Even "loyal" fans stay home from one stage show because they are loyal to the other station, and instead of helping C & W music in that area, it has divided the listeners into almost "feudin' loyalty". So WHAT is "loyal" about that?? Nothing! I understand the same situation prevails in other localities who have a similar status. Why doesn't everybody listen to whatever the individual wants to and still attend all the shows possible and praise ALL the radio stations who play country music, instead of taking a risk of losing them all by gradual degradation? (that's all this attitude on the part of many fans amounts to). Peoria's only an example and the other radio station, of course, is WXCL - both are doing grand jobs.

WJJD lost CHRIS LANE recently when he left for Christmas vacation and didn't come back. Chris decided to resign his dj-program director post to form his own C & W program consulting firm, based in Chicago. We understand he has some other plans which may soon materialize.

ROY STINGLEY is the new program director for them.

Told ya'll about BILL & SHIRLEY WHITE in the last issue and what a remarkable woman Shirley is - wife, mother, disc jockey, songwriter, artist - well

Continued on Page 43

Nashville

NOTES



Paul and Ruth Charon

Spending the year's end and New 1968 beginning in Dallas-Grand Prairie, I was lucky enough to stay over for the Tammy Wynette Show. Billed with her, as the other headliner was Wynn Stewart. So it was our treat for some real sound country music, sending us off back to Nashville with a real good feeling. From our constant trips across the U. S. this year, there's no doubt about it; Country Music is taking over with amazing velocity, leaving a place in the nations' hearts, never to be forgotten. They know now, it is the real voice of American people.

I had read so much about Panther Hall in Fort Worth, where Tammy and Wynn were appearing, but I had no idea of it's tremendous size and modern newness. Every weekend it is packed to its capacity, as is Dewey Groom's Longhorn Ballroom in Dallas. It's like visiting in Nashville, as each showplace hosts top country stars every weekend. Vern Stovall takes his rightful place there, as he is well loved for his current selling hit, "Dallas". Loretta Lynn and Ernest Tubb were appearing there together, but we had to leave before that show was on. That's one main thing we miss in Nashville, ballrooms where you can dance to the music of the top country acts. In California and Arizona, our years there were happy with this our favorite pastime, but in this eastern area, the shows are more of the theater seat variety. Out West, many folks come in western outfits, dancing many a polka and square dance to the tunes of the house band, then gather around the stage when the stars arrive.

Nashville is looking forward to the soon to arrive Spring, and country music movie making activities. The several companies are keeping me posted, but actual dates will be reported next issue, pending the weather change. Producers, Ron and June Ormond, hosted a lecture meeting last night, which I gleefully attended. The fabulous speaker was Dr. Daniel Fry, and the subject was UFO's (flying saucers). Many Music City folk were there, executives and artists in our business. Since this subject is still considered wierd by some, I will not print their names. But Mr. Fry is often invited to lecture by the Air Force because of his intensive research and factual findings. I find most all the creative population are

Continued on Page 43

Canadian

NOTES

By IRENE BEELER

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Bill Anderson's new personal manager is G. W. "Bud" Brown from Montreal. Bud Brown has an impressive list of credentials. He has been in the promotion of Country music for over 15 years, has been a D.J., radio sales manager, most recently hosted Montreal's only Country music record show at station CFCF. For the past several years his agency; Bud Brown Productions booked all the big C/W package shows into Montreal. His duties with Bill Anderson will touch all the aspects of Bill's career and business. However his personal appearance bookings will continue to be handled through the Hubert Long Talent Agency as has been done since 1961.

Cecil Ziebart and The Polka Pals of Medicine Hat have their third release out on the Western Ranch Music label, called "Pretty Patricia" written by Ken Ziebart and Donn Petrak, who is a promoter from Lethbridge. The flip side is called "December Waltz" written by Cecil Ziebart.

The Johnny Cash Show will be touring Ontario in Feb.; However I haven't received a tour schedule from Saul Holiff (Johnny's manager) and the only date I know of is London, Ont. on Feb. 22. The Show will include all the regulars of the Johnny Cash Show - Statler Brothers, Carter Family featuring June Carter, Carl Perkins, Tennessee Three and John naturally.

Mr. Bruce Shaver, a Port Burwell Ontario farmer with a love for Country music is trying to raise a good crop of talent in his recent venture into the Country Music business. A recent release by the Alymerbased record company is Odie Workman's, "Every Drink Of Wine". Odie is also from Ontario and has had a few releases prior to this.

Bruce Shaver is originally from Alberta and is kept very busy with both farming and talent scouting and promoting. When he isn't working on his farm he will probably be found working our new Country songs or travelling to Nashville for recording sessions. Our compliments and best wishes are in order for Bruce. Canada needs more like him.

Country Charlie Pride is currently (Jan.) making his first appearance in the Toronto area with a one-week engagement at the Horseshoe Tavern in Toronto.

Very popular D.J. Bev. Monroe, now at CFCW in Camrose Alberta, has a new release on Capitol records called "Let's Have A Blue For The Blues". It was also written by Bev and was inspired by a very hot dusty day last summer at the Bengough (Sask.) Rodeo. Incidentally, CFCW is a great place to be - it's a 24 hour daily C/W music station.

Continued on Page 43

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... SO IS THIS



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NEWS NEWS NEWS



The Country Gentlemen of KBBQ in Burbank welcome Hank Thompson to sunny California. Hank appeared at the KBBQ show at the Palomino Club in North Hollywood just before his Asia Tour.

Pictured in the Palomino Celebrity Room are (L to R) Harry Newman, Bob Jackson, Thompson, Corky Mayberry and Larry Scott.

Hank's appearance on the BBQ show was a great success . . . with a packed house for both shows.

Grand Ole Opry stars Bobby Lord and Ray Pillow, along with WPLO's Bobby Johnson and the Western Gentlemen, entertained for the annual meeting of the Georgia Fair Association in Atlanta. They were chosen to represent Country Music on the show comprised of acts from all over the country and from all types of entertainment.

On Lorene Mann's birthday, January 4th, Jerry Whitehurst, the pianist on Bobby Lord's show, played an instrumental version of "Dark End Of The Street", which is Lorene's latest release - a duet with Archie Campbell, currently riding high in the national charts. This made Lorene very happy since this was the first time she ever heard an instrumental of a song she recorded.

San Antonio, Texas. The five inch rain which fell in the Alamo city on January 16, drove a skunk to a dry place right in front of radio station K-BER . . the Country Music station in San Antonio. The result? . . Yes, you guessed it! A smelly Country Music sound!

Notwithstanding this temporary set-back, K-BER has completed plans for the next big show at the Municipal Auditorium which will take place on Feb-

ruary 4th and will feature George Jones, Skeeter Davis, Slim Whitman, Bobby Bare, Roy Clark and Loretta Lynn.

Saturday, January 20th, marked the 9th anniversary of Gospel Music Concerts on the West Coast. The happenings were held at the Municiple Auditorium Long Beach, Calif. This proved to be the largest crowd of a single performance in this area.

Requests for reservations were so tremendous that it was decided to throw open both sides of the stage, making available the concert hall. By show time the entire house was sold out, including all available standing room. It is with regret that hundreds had to be turned away. San Jose, Oakland and Sacramento were also sellouts.

Impresario Polly Grimes brought in the finest talent throughout the country, and the West Coast. Award winner DJ Biff Collie did a fine job as Master of Ceremonies with Reverend Wayne North giving the invocation.

The concert opened with West Coast favorites, The Searchlighters, one of the finest young groups of dedicated Christians singing today. This was a first for the Victors Quartet, but certainly not the last. Next came yours truly, Doug Warren with the most capable Searchlighters doing the backing.

What more can be said than what has been proclaimed throughout the years for such top notables as the Blackwood Brothers Quartet who never fail to hold the crowd in their own inimitable style, The Stamps with that fantastic bass J. D. Sumner. This group has one of the finest lead guitar men in the business. The individual stylings of the great "personality plus" Jake Hess completely captures the audience the minute he walks out on a stage. When Jake finishes with a song there is that breathless hush, then all of a sudden the rafters start ringing with tumultuous applause. On and off the stage if any artist in the Gospel Field deserves the title of "gentleman" it is Jake Hess who is such a complete example of what Gospel Music stands for.

The McDuff Brothers from Houston, Texas won the hearts and admiration of the crowd with their unlimited talent and versatility. This group is headed to be one of the most popular groups coming up. Hovie Lister and The Statesmen exhibited their famous sparkle and drive to round out an evening of heartwarming and inspirational entertainment. The audience kept this group on the stage for over 45 minutes, and were still demanding more but intermission had to be called.

NEWS NEWS NEWS

This wonderful turn out is a strong indication that Gospel Music is fast becoming "Music for the Millions" right alongside Country and Western Music.

March 23rd marks another big Gospel Music Concert featuring such outstanding groups as The Imperials, Oak Ridge Boys, Happy Goodman Family, Sheldon Brothers, Searchlighters, Florida Boys with that teenager Steve Sanders of Broadway fame "Yearling", movie fame "Hurry Sundown", and personal appearance credits from such shows as The Ed Sullivan Show, Danny Kaye and Gunsmoke. This young Christian singer is an excellent example of America's fine youth. That favorite DJ Biff Collie is being brought back as Master of Ceremonies, along with yours truly Doug Warren.

If you have never attended a Gospel Concert this should be put on your "must do" list, and we guarantee you will be coming away remarking as Jim Harris is doing "I was there, and I saw it, and I still don't believe the crowd I saw!!!"

Arnold J. Phillips, President of Northeast Music, Inc., announces a new Country Night Club in Syracuse, New York. The Three Rivers Inn, one of the most fashionable night clubs in New York state, has started their new year with a new program. Dom Bruno, of Three Rivers Inn, announces the new Country Music programming will start on January 5, 1968 and will continue indefinitely. National Opry Stars will appear regularly in their main dining room, which can accommodate over 1200 people. There is also another adjoining lounge which will be used for smaller bands. Country Music will be featured each week.

Word comes from the Stonemans that the popular group has received a Western Gentleman Award from Atlanta's WPLO radio station. The station, a nationwide leader in the promotion of Country Music who has given only 10 of these awards, honored the group for their contribution in the field of Country Music.

KARK recording artist RONIE BARTH starts the new year off with her new release "I'LL WAIT FOR TOMORROW" b/w "LEFT OVER TEARS". Reports in from several D.J.'s indicate this one is off to a very good start. D.J.'s missed in the original mailing can get copies by writing J.B. ARTIST & RECORD PROMOTIONS, 2311 48th Street, Lubbock, Texas 79412 or P.O. Box 222, Warrington, Pa. 18976.



Recently nominated by the Country & Western Music Promoters' Organization of Northern California as one of the most promising vocalists of the year, DURWARD ERWIN has departed for Phoenix, Arizona and vicinity where he will spend approximately five days introducing his "hot off the press" first album on the CANARY label. This LP is titled "DURWARD ERWIN Sings Mod 'N' 'Country'" and that he does to perfection. He is backed vocally by the new NASHVILLE SOUNDS, to a superbly balanced session of strings, piano, drum and guitar, demonstrating his unique singing ability with six new numbers. This package also contains all of the songs on his previous three single record releases which have made the top 50 lineup on radio station play lists throughout the United States. Emerald Record Co. of North Belfast, Ireland, reports that his latest "hit", one of several written by up and coming C & W songwriter Earl Miles, and pressed on their label as well, has made the top 20 on "STOP PRESS" list of best sellers distributed by the Decca Record Company, Ltd., London, England. Also included on the album is a song titled "I'VE LEARNED HOW TO SUFFER NOW", hit material composed by the noted C & W songwriter Gertrude Feith of Cheyenne, Wyoming.

NEWS NEWS NEWS



Billy Grammer and his manager Jimmy Key, right, are shown finalizing a deal with Mercury's Nashville A&R chief Jerry Kennedy, adding the talents of the Grand Ole Opry star to the label's roster.

Billy will do his first session for the label next week with rush release scheduled.

DICK RICH and his mgr. JACK TURNER of J.B. ARTIST & RECORD PROMOTIONS announce the forming of their jointly owned publishing company 'FINGERHOLD MUSIC PUBLISHERS'. Songwriters, send your tapes to FINGERHOLD c/o J.B. PROMOTIONS, P.O. Box 222, Warrington, Pa. 18976. DICK will review them for possible use on his first Nashville session this spring. Songs will also be made available to all artist managed and promoted by J.B., then to other recording artist.

Bobby Buttram of Belen signed a booking contract with Circle Talent of Nashville, Tennessee. Circle Talent will be handling Bobby as of April 1. Buttram had two big records in '67 and both hit the National Charts. Bobby also was signed by Little Richie Johnson, also of Belen, for a two year recording contract for Wayside Record Co. out of Boston. Buttram will cut his first album in March. Also, Bobby signed Publishing contracts for his writing of songs. In 1968 Buttram will be at the Golden Nugget in Las Vegas, Taft Hotel in New York, Wheeling, West Virginia, Grand Ole Opry in Nashville and

several other of the top Country and Western booking establishments. Also, Buttram has been signed for several parts in a western movie soon to be made.

Grand Ole Opry comic Cousin Jody has returned

from the tall timber of Alaska after completing a six week tour of the forty-ninth state. Jody returned to Music City by way of Florida where he was recuperating from a virus picked up during his extended cold country visit. Jody reported he encountered more bone-chilling rain than snow during his Alaska stay. His itinerary included engagements at several Alaska clubs including the Driftwood Club in Anchorage. He also entertained at several military bases including installations near Fairbanks.

Jody managed to sneak in some fishing during respites from the rain and is especially proud of a caribou he bagged. The animal reportedly sported a beautiful rack.

Jody's latest record on the Tag label is 'Mr. Farnsworth's Rooster'.

The first Country Music Show ever to be presented in the new Anaheim Convention Center, will be presented by KGBS, Storer Broadcasting, Los Angeles, on March 9th, with an All-Star cast of Ray Price, Marty Robbins, Glen Campbell and Roy Clark.

Each of these performers has made major network TV appearances as guests on the top-rated shows, and have contributed greatly to the impact Country Music has made in the Popular market.

Tickets for the 8:00 PM performance are priced at \$5.00, \$4.00 and \$3.00. They are available now at the Anaheim Convention Center Box Office, all Wallich's Music City Stores, Mutual Agencies, and United California Banks in Orange County.

Ray Price, "The Soul of Country Music", brings twenty years of hits with him, as his show features old favorites like "The Other Woman" and "Crazy Arms" as well as the beautiful, soulful renditions of his current nation-wide hits "Danny Boy" and "I'm Still Not Over You". Both of the latter songs were on the national list of top hits for 1967.

Perennial favorite, Marty Robbins offers a unique variety of material, from the exciting "El Paso" and other ballads of the West, to the lovely Hawaiian songs he has made so popular. Plus, of course, the consistent hits in both of the fields, such as "White Sport Coat", "Devil Woman" and "Carmen".

Glen Campbell, newest Country star to break through to the Popular music charts, is back by popular demand. His ever increasing popularity justifies the successes he has had with "Gentle On My Mind" and the current "By The Time I Get To Phoenix". Glen's prowess as a musician will not be overlooked in this March show, as he demonstrates his outstanding talents on both guitar and banjo.

Roy Clark completes the pictures of something

NEWS NEWS NEWS

for everyone. The funniest man in show business, Roy's show-stopping arrangement of "Maleguena" is the highlight of his fast-moving show. The former co-host of NBC's "Swingin' Country" keeps the show moving with nonsense and nostalgia; with flying fingers to fabulous vocal renditions of tender love songs.

For information on tickets call 714-635-8962, or dial KGBS, 1020 or KGBS-FM, 97.

A. V. Bamford, of radio station K-BER, San Antonio, Texas and Art Barkow, entertainment director, Hemis Fair '68, signing agreement for the presentation of the first annual beauty contest - "Miss Country Music, U.S.A." The finals of this coast-to-coast event will be presented at the Hemis Fair in San Antonio, Texas on July 2nd and 3rd, 1968. Scores of Country Music stations throughout the United States will select a winner in local contests and said winner will participate in the finals in San Antonio.

A. V. Bamford, owner of "Miss Country Music U.S.A." advises that radio stations featuring Country Music are now being selected.



Randy Boone, star of the TV show "Cimarron Strip" chats with KBBQ's Bob Jackson and Larry Scott about Randy's Epic release, "It's So Hard To Tell Mama Goodbye".

KBBQ is the new 10,000 watt, 24 hour Modern Country Music Station Serving Los Angeles from Burbank, California.

KFOX Radio personality Biff Collie received one of the most rewarding gifts for the new year a radio personality could expect to receive. Here's what happened. Biff Collie was notified by mail that a small girl, Candy Thomas, age twelve, living in the state of Arkansas would be on earth only a short time longer. Biff mentioned, wouldn't it be nice for members of his country audience to mail a letter and offer her a holiday wish. The Biff Collie audience responded overwhelmingly. Young Candy received over four hundred and fifty letters from all over Southern California offering a holiday wish. Candy also received telegrams . . . telephone calls . . . and even money for her to buy whatever she wished. Just like the Buck Owens song says, "It takes people like you to make people like me". It truly does take the spirit and affection from a large and ever growing country audience to respond and have that affection felt by someone like Candy.

Billy Deaton just returned from Nashville where he cut one of the greatest set of jingles ever produced. Deaton is presently setting up a sales force to offer the jingles nationwide.

Charley Pride presently on tour for Billy Deaton played Austin, Dallas, Houston, Alice and Ft. Worth last week. This man is a real charmer with the dance crowd in Texas.

NEWS NEWS NEWS



Some \$3000 in VOX Sound Equipment has been donated to the Cathedral of Tomorrow, it was announced by the Rev. Rex E. Humbard, Pastor.

The equipment - four guitars, an amplifier and two column speakers - is being used in the sanctuary, one of the largest of its kind in the country, located five miles north of downtown Akron and 25 miles south of downtown Cleveland.

In addition, it is being used during the Cathedral's nationwide television broadcasts and at rallies in all parts of the country.

Rev. Humbard plays the VOX Country Western Guitar. Playing the VOX Bulldog Guitar is Vic Clay, an accomplished guitarist who has signed a VOX Endorsement of Product Contract calling for him to use VOX equipment exclusively in all his appearances.

The Rev. John Hope, Director of Stewardship and Development, plays the VOX 12-string Folk Twelve Electro Guitar.

In addition, the renowned Cathedral Quartet has been signed to a VOX Endorsement of Product Contract. This outstanding gospel group appears all over the country in addition to its appearances at the Cathedral.

Other sound equipment donated includes the completely new VOX Churchill Amplifier and two Grenadier XII Column Speakers.

All the VOX equipment was presented to Rev. Humbard by Rudy Scaffidi, District Manager, Thomas Organ Company, and Marvin J. Kaiser, National Sales Manager, Vox Guitars and Amplifiers.

VOX EQUIPMENT donated to Cathedral of Tomorrow is tried out by some of the artists who will be playing it on all of the Cathedral's television programs and during personal appearances. They are from the left Dwayne Friend with VOX 12-string Folk electric guitar; Johnny Clay with VOX Violin

Bass, and Vic Clay with VOX Bulldog Guitar. VOX donated some \$3000 in equipment to the Cathedral.

* * * * *

Two of the compositions penned by Mel have been recorded by "rock" artists . . . reportedly a "comer" is the "far-out" rendition of "RUBY, Don't Take Love To Town" by Nashville's own Angle-Saxons, and already showing up in the "Charts" is R & B's artist Solomon Burke's recent release of "Detroit City", written by Mel and Danny Dill.

Speaking of records to watch - Mel's brand new Kapp single, "ALL RIGHT, I'LL SIGN THE PAPERS", is proof positive of Mel Tillis' talent as both an artist and a writer. This one is destined to be BIG!

As is the custom this time of year, we have a "prediction" for 1968 that Mel's newly-formed pubbery, SAWGRASS MUSIC, might well be Music City's fastest-growing music publishing company to date! Releases by Porter Wagoner, George Owens, Mel Tillis, Norma Jean, and more; plus an impressive number of artists who have accepted SAWGRASS compositions to be recorded in the near future - including Bobby Bare and Marvin Rainwater - indicate that the coming year will be a prosperous one for SAWGRASS MUSIC PUBLISHERS, INC. There is very little doubt that both Mel Tillis and Sawgrass Music are well on their way up in the World of Country Music!

* * * * *

Tommy Floyd recently joined the staff of the Nashville based SURE-FIRE MUSIC COMPANY, INC. with his primary assignment concerned with reviewing new materials submitted to the Company. He will also be one of Sure-Fire's front line contact men with A & R men and recording artists.

Floyd is no newcomer to music. Outside of a stint in the Army, since graduating from high school in 1953, all but two months of his livelihood has been derived from the music industry.

For the past seven years he has lived in Nashville playing bass for several Opry artists and since 1964 has been associated with the Tex Ritter Show.

He was also the Nashville Representative for Tex Ritter and Johnny Bond's California based music firm, Vidor Publications.

Floyd has also signed an exclusive song writing contract with SURE-FIRE MUSIC COMPANY, INC.

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Faron Young was in the studio in Nashville last week cutting more commercials for the Pearl Brewing Company in San Antonio. Faron Young and Billy Deaton have been working for Pearl for 4 years.

NEWS NEWS NEWS

More and more top Country names are garnishing top TV Network exposure in early '68. The latest to sign is Ferlin Husky to co-host with Mike Douglas on the syndicated Mike Douglas Show, January 25, 1968. The Mike Douglas Show is now seen in over one hundred and fifty markets in the United States. It will show nationally February 8, 1968.

The Capitol star, who is experiencing top sales on his new disc "Just For You" is expected to perform not only the hit record, but many of his past million sellers, "Gone", "Wings of a Dove" and his fans will be eagerly awaiting for Ferlin's side kick "Simon Crum" to make an appearance.

The TV Network date was consummated with the Douglas Show by HLTA Exec, John Owen.

* * * * *

When a country singer can successfully put his message across to the psychedelic-pop-rock music worlds, he's really accomplished something. Jerry Wallace has gotten through. In "This One's On The House" Jerry uses an assortment of bizarre instruments to create a unique sound. He goes from the favorites, "Funny How Time Slips Away" and "Laura" to songs with as much country flavor as a Kentucky barn dance. The sound is country music - today style. The album was produced by Jack Tracy.

* * * * *

James W. (Jim) Ramsburg has been appointed Managerial Assistant at KBBQ-AM, Burbank, Calif.

Announcement of the appointment was made by Hal O. Knutson, Station Manager of the 10,000 watt outlet serving the greater Los Angeles area.

Ramsburg was formerly associated with Metro-media, Inc., in programming positions with its Kansas City and Los Angeles radio properties.

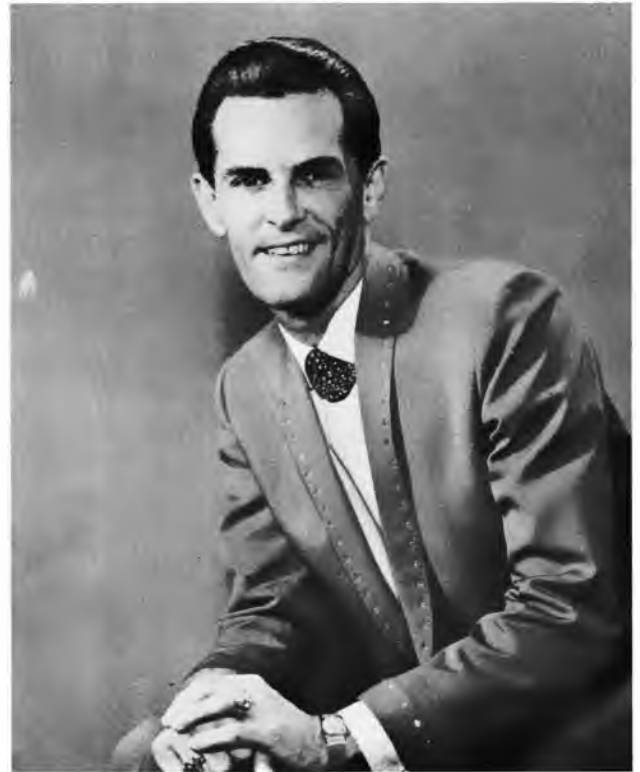
Ramsburg, 32, resides in suburban Sepulveda with his wife Patricia, and two children.

* * * * *

Starday Records' Yodelin' KENNY ROBERTS was back in New York City on January 19th to videotape another guest-spot on the popular WOR-TV "Joe Franklin Show". This was Kenny's third appearance on the show in the past twelve months. His first appearance for Franklin was so well received by viewers that Franklin has been using more and more C/W acts since. While in New York, Kenny appeared at "Henry's" in Brooklyn, bracketing his big-city stay with appearances in Rochester and in Albany, New York.

* * * * *

Star "B-W Music" artist KATHY DEE just back from a stand at the Naval Base in Halifax, Nova Scotia. Kathy is now preparing to take her entire show on a tour of the air bases up Alaska-way!



Singer, Bandleader, music publisher and one of the entertainment world's top personalities . . . Gary Van is all of these.

This tall good looking Texan has a unique style that has come only from hard work and his desire for the music industry.

Gary records exclusively for Justice Records, which incidentally is his own company, and has gained national recognition with such hits as "There's No Fool Like A Young Fool" and "I'll Cross That Bridge".

Gary and his Western Caravan are certainly one of America's finest dance and show attractions having toured every state in the Union. Gary and his Band have been long time favorites of ballroom and club operators, military installations, and leading fairs and rodeos throughout the country.

Gary and his Band are in constant demand at some of the top showplaces in the nation such as the Buena Vista Hotel, Safford, Arizona; Caravan East, Albuquerque, N. M.; Golden Nuggett, Las Vegas, Nevada; Tex William's Village, Newhall, California; Puerto Rico; Bermuda and Newfoundland.

Gary Van has been a guest on many of the top television and radio shows including the Friday Nite Frolics, Nashville, Tennessee; Midwestern Hayride, Cincinnati, Ohio; and the Opry House, Wichita, Kansas; and is currently in the process of syndicating

NEWS NEWS NEWS

his own TV show with a Country and Western format.

Gary Van was born in Point, Texas but has resided in Dallas, Texas for some sixteen years. He enjoys the outdoors and is an avid sportsman when time permits.

Gary and his Western Caravan possess one of the most fabulous wardrobes in show business and it's no reason why they are called one of the best dressed units in the business. All of their clothes are tailored by the famous western tailor, Nudie of Hollywood.

Gary Van is a seasoned performer in every respect, and is one of the finest artists to come along in many years. Gary's lightly-swinging western-styled voice and that "special something" will keep the name "Gary Van" out in front for many years to come.

A Country Music contingent featuring Grand Ole Opry stars George Morgan and Grandpa Jones and Hall of Famer Red Foley drew a series of SRO houses at the convention room of the Mint Hotel in Las Vegas. The threesome played two shows a day on January 5th and 6th.

The appearance inaugurated a series of Country Shows being booked into the Mint. A balanced country package is to play the convention hall every two months. Morgan reports the tastefully produced and lighted show played to attentive houses despite competition from name pop attractions elsewhere in the strip. Bob Plummer, entertainment director at the hotel, signed Susie Arden's band to back Morgan, Jones and Foley.

A group of visiting air personalities from Los Angeles area Country Stations cheered on the three. Comedian Jerry Lester also dropped by to meet Grandpa Jones. One of the Friday night shows was boosted by a surprise appearance by songstress Molly Bee.

Arnie Phillips, president of Northeast Music, Inc., announces a merge of interests with Mr. Marve Hoerner of Triple T. Talent, Amboy, Illinois. Mr. Hoerner has released his dynamic artist "Bobby Parrish" to Northwest Music, Inc., for personal appearances throughout the northeast. Bobby Parrish records on Omar Records and is one of the brightest voices in the Country Music show business today. Arnie Phillips is very pleased that his office was chosen to represent such a great artist as Bobby Parrish. For more information and promotion, contact Arnie Phillips at P. O. Box 1124, Scotia, New York 12302, or phone A/C (518) 374-2690.



Casey and Liz Anderson, in Southern California to visit their daughter Lynn, dropped by KBBQ for a visit on the Bob Jackson show. Pictured above (L to R) Bob Jackson, Lynn, Casey and Liz Anderson, and KBBQ's Music Director Larry Scott.

Few American's realize how far-flung US military forces really are. One American who is very much aware of this country's wide-spread military operations is entertainer Dick Flood. Dick and the Pathfinders have performed for servicemen at all major installations in this country, and has become an international traveler as well.

The fact that the US Navy maintains a busy base of operations in Puerto Rico may have escaped most of us, but Dick found during a November visit there that the men in white were as hungry for music from back home as any of their companions in arms. Dick, Pat McKinney, Alex Houston and Elmer, were the feature entertainers at the Navy Exchange Awards dinner at the Harbor Lights club on Monday, November 6th. In addition, Flood and the Pathfinders entertained on a base-wide status during their stay at the Roosevelt Roads installation.

Dick's other overseas appearances included a three month tour of Viet Nam in the summer of 1966. Although Dick wasn't allowed in the "hot war" areas, he played to thousands of servicemen. His performances included one before the crack "Black Dog Battalion" of the A-R-V-N (South Viet Nam Army). His group ventured into territory no entertainers had visited before, and was sometimes in earshot of V-C mortar fire.

The Pathfinders pride themselves on being able to conform to almost any stage facility. Dick and his men are well accustomed to GI rations, GI trans-

NEWS NEWS NEWS

portation and GI problems. Their tours have taken them from the flat-beds of Army trucks to well-equipped service club stages. They have suffered near frostbite, swamp fever and organic diseases. Dick found himself in the curious circumstances of having pneumonia in the 108 degree temperature of Viet Nam.

Flood's wide repertoire has allowed him to present the top country songs and many 'top forty' hits to his varied audiences. As a result of his dedication he has received a wall full of plaques and commendations from military commanders and service clubs.

Flood maintains his greatest reward has come from the servicemen, from Newfoundland to Puerto Rico to Viet Nam, who say he and the Pathfinders brought home closer to them.

The Clyde Beavers Show received a show while performing their annual Christmas Benefit at the Tennessee State Penitentiary in Nashville. Clyde was in his final number, a spiritual, when a groan was heard from the back of the packed auditorium. Aubrey Hollingsworth, a guard at the institution had been stabbed. Two inmates fled the theater and proceeded to their cell block where they were met by more guards. During the ensuing melee, two more guards, Herschel L. Carrie and William A. Fields were knifed and another guard, Bryan Dean was taken at knifepoint into the cell block as hostage as the two inmates demanded to see the warden, Murry Henderson.

The Clyde Beavers troupe and several of their wives were detained on stage in the theater until assistant warden Jime Rose, Mr. Hack Johnson, and several trustees could get the group to the safety of a rear trap gate.

A sensational climax to a truly great show.

MEL TILLIS, who recently re-established the already well-known fact of his popularity with not only the fans and followers of Country-Western music but the professional artists as well by playing to S.R.O. crowds at Nashville's Black Poodle Club, seems to have been "discovered" as a songwriter of merit by yet another market of the Music Industry, the Rock 'n Roll enthusiasts.

On January the 20th and 21st, Webb Pierce and Jim Ed Brown played Lubbock and San Antonio, Texas for K-BUC Radio, set up by Billy Deaton.



Harold Lee, a tall, quiet young man with a darkly handsome profile doesn't qualify as anyone's notion of an "overnight success". Yet, at the same time, Harold's rise into prominence as a recording and stage attraction has taken over a relatively short period of time. Harold, the son of a Fairfield, Ohio mechanical engineer, came into a professional music career by a circuitous route. He first heard about amateur auditions at Chicago's Rivoli Club via WJJD radio in the windy city. Harold, who had recently completed a Commercial Art course at Northern Illinois University, decided to take a chance at the auditions.

Harold was judged the best of the lot and was awarded a years contract as a performer at the Rivoli. His Rivoli performances brought him to the attention of Hubert Long Talent Agency associate John Owen. Owen, impressed with Lee's talent, told the young artist to "season on the road" then come to Nashville.

Harold Lee and the Robert Es (his band) launched out in a new van. Each band member had about five dollars but eventually the group struggled into Lubbock, Texas. Thus began a string of club and auditorium engagements that brought the dark-haired artist to the mid-south and eventually to Nashville and John Owen's office.

At that point the long months of polishing between club dates started to pay off. Vocalist Sammi Smith, who recorded one of Harold's compositions,

NEWS NEWS NEWS

joined Bill Crawford (Lee's personal manager) and Owen in "going to bat" for Lee at Columbia studios. Columbia's Frank Jones didn't need much persuading; he signed Lee to a contract on the strength of a "demo" session and made plans for the new signee's debut in early 1968. Harold's first record is "BRINGING DADDY HOME" and "THE TWO SIDES OF ME". Those who say Harold Lee has the "Nashville sound" (which he certainly has) must remember he developed it in the by-ways of the highways between Chicago, Lubbock, Memphis and Music City. Maybe that's the way it should be.



Two highly respected musicians have signed Endorsement of Product Contracts with Thomas Organ Company and its VOX Guitar and Amplifier Division, it was announced by Joe Benaron, Thomas President.

They are composer Dominic Frontieri and guitarist Bob Gibbons.

Frontieri, who just completed the music for the soon to be released United Artists movie "Hang 'Em High" starring Clint Eastwood, is one of the most popular Hollywood composers for both television and motion pictures.

Among his television credits are "The Invaders", "Iron Horse", "Rat Patrol", "Flying Nun", "That Girl" and "FBI".

He is in constant demand by such studios as

Warner Bros. — Seven Arts, Quinn Martin Productions, 20th Century Fox, Paramount and Screen Gems.

Frontieri has agreed to use Thomas Organs and VOX Sound Equipment for all his future recording sessions in both television and movies.

Gibbons is recognized as one of the top studio guitarists in Hollywood. He also plays many other string instruments. He was one of the first musicians to use the exciting VOX Ultrasonic Guitar when he played for "Hang 'Em High".

In addition to being used on nearly every Frontieri session, Gibbon plays for Andy Williams, Dean Martin, Danny Thomas and Bob Hoep. He has been on two Bob Hope Christmas trips to Vietnam.

Gibbons has been on staff at NBC for the past four years. Before that he played with such bands as Les Brown, Tex Benecke and Stan Kenton.

By signing Thomas and VOX endorsement contracts, Frontieri and Gibbons join such outstanding artists as Lawrence Welk, Henry Mancini and Paul Revere and the Raiders — all using the same equipment.



Liberty recording star Jimmy Bryant is surrounded by Country Gentlemen! Jimmy was in the KBBQ studios going over plans for his appearances on the KBBQ Country Caravan Shows presented in Southern California.

Pictured (left to right standing) Sammy Jackson . . . star of "No Time For Sargents" and newest member

NEWS NEWS NEWS

of the KBBQ D.J. team, Jimmy Bryant, Larry Scott and (seated) Bob Jackson. KBBQ is the new 10,000 watt, 24-hour Los Angeles area station.



Transmigration is defined by the dictionary as the shifting of the human soul from the body of one person to the body of another person. There are no documented cases of the human face being transferred to another person.

However, in Danny Dale we could have the first such case. Danny bears a striking resemblance to the late Hank Williams. Because Danny's face is so startlingly similar to the great country singer's face, he will play the part of Hank Williams in a movie to be made in Nashville, Tennessee.

Like Hank, Danny lives life to the fullest. The enjoyment of life and the pleasure of singing for people are two of Danny Dale's most outstanding traits.

If you get a chance to attend one of Danny's performances, by all means do so. You will then see for yourself why this man has thrilled audiences everywhere he has played.



Porter Wagoner, Dolly Parton and A.V. "Bam" Bamford, backstage of the Municipal Auditorium in San Antonio on December 30, 1967 during the big K-BER "Holiday Special", where an outstanding Country Music Show played to a full house. In addition to Porter and Dolly the unit included David Houston, Stonewall Jackson, Tammy Wynette, Lefty Frizzell, Don Chapel and Donnie Kay.

The Golden Voice Of JERRY WALLACE

By JIM HARRIS

Every artist has some key to his popularity. Maybe he has a good voice, or is a good instrumentalist, comedian, or maybe all of these. A good portion of Jerry Wallace's universal appeal is his own fun filled personality. He has been singing for most of his years and most of the time just for the fun of it.

Jerry is one of the few artists to reach popularity in both the country field and the coveted pop field as well. This, as we all know, has happened to very few people.

A tall, dark haired, green eyed young man, Jerry grew up on a farm near St. Joseph, Missouri, where he developed a love for the outdoors and of animals that has stayed with him. A good many boys in this great country of ours sweated long summers behind a plow and Jerry Wallace is no exception. Unlike most of the farm boys, though, he hasn't forgotten his heritage.

Jerry's mother was a torch singer and although Jerry was determined to become a doctor, singing was something he enjoyed immensely. In spite of his extraordinary love for music, the thought of music as a career was not in his thoughts. He didn't belong to the customary glee clubs or music clubs in school. "Maybe I was too shy" says Jerry, "but this music was a very personal thing to me."

While in his teens, his family moved to Los Angeles where he continued his education. Upon graduation he joined the Navy where he continued to sing and play for fun. After his Navy time was up

Jerry returned to Los Angeles where he formed a comedy team with a friend. The two young men played various local night spots and talent spots and in the process became acquainted with show business people. After much encouragement from friends Jerry cut a demo record of a song called "Taj Mahal". To his complete surprise a record bought the demo and released it. The song was not a hit, as few "first records" are, but it served to acquaint people with the name of Jerry Wallace.

The next record to be released was the one that did it for Jerry Wallace. "How The Time Flies" pushed him to the top of his field. From that time on Jerry has been no stranger to the top of the charts. With hits like There She Goes, Shutter and Boards, Lifes Gone and Slipped Away, Wallpaper Roses, Will The Pain Fade Away, In The Misty Moonlight and the million selling Primrose Lane.

MGM Studios called on Jerry to sing Cotton Candy World for their adventure series "Flipper" and 20th Century Fox signed him to do the opening song in their production of "Goodbye Charlie".

Jerry is one of the smoothest live performers in any field. In constant demand for nightclub and concert appearances, he has appeared in nightclubs in Vancouver, Las Vegas, Reno, Lake Tahoe, Chicago, Hollywood, etc. etc.

Currently riding on another hit record, This Ones On The House, Jerry is truly one of the super-stars in country music and will be around for a long, long time.





Country Music

According to the dictionary, a legend is a story passed down from generation to generation. A story that will never die. Such is the story of America's most beloved Cowboy, Tex Ritter.

Few men have reached the levels of success that this man has. Talent as strong as that of his does not die and no one has held the love and admiration of so many people for such a long period of time as he has.

Tex never forgets a name or a face. He has as much love and respect for his fans as they do for him. A deeply religious and patriotic man, Tex proudly announces that a tear comes to his eye and his heart skips a beat every time he views the American Flag.

Standing next to this man, one finds it hard to believe that they are in the presence of a man that has achieved fame in every phase of the entertainment industry. A man that is one of the first living members of the country music hall of fame.

This month COUNTRY MUSIC LIFE and KGBS bring you the fascinating story of this great man in his own words. Bill Thompson coaxes Tex into casting aside his natural modesty and talking about the one thing he seldom talks about. . . himself.

BILL: Tex Ritter sang a great song about hillbilly heaven. An old Eddie Dean composition. You said that's probably what? One of your most requested songs that you get when you go out on tour?

TEX: Yes. I would say so Bill, I believe it is. I believe I have more requests for it now-a-days than any other song.

BILL: It's such a beautiful song, and so well done. How many artists, I wonder, have recorded that?

TEX: Well, Eddie Dean had it first here – some eight or more years ago and I think Hal Southern and the Frontiersmen did it and Anita Carter made a record of it. A boy in Atlanta did it. There were – at the time it came out there were possibly five or six. I didn't do it then. I did it some six years later. As a matter of fact Eddie submitted it to me at the time he did it. Because he said he thought maybe he would like it on a major label. He and Hal Southern wrote it. But we didn't do it at that time. And it was some six years later that I was making a sacred album called The Lincoln Hymns. We had a large group doing it and I asked Lee Gillette if I could sneak in a song on the album session and he said "Well, it would have to be from left field." He said, "I don't think we're selling ballads." So I said, "Well it's the old song," and he remembered



LIFE-LINE



it and he said, "Let's try it, because we had the big sound in that." And I'm glad we did because that was a very expensive album and it didn't sell and this possibly helped to re-coup the losses.

BILL: Well, it is such a pretty song. I imagine it has been up-dated since the time it first came out, with the names that have been recorded in there. I imagine that is somewhat of a wierd feeling to be calling off some of the names and finding that some of them have passed away.

TEX: Yes. That's possibly why I turned it down in the beginning. Because of that thing that you touched on there. But later on I said well, other people had recorded it and we changed it a little bit and we did it and I didn't have the same feeling that I possibly had six years before. But I had recorded it twice. I recorded it the second time.

BILL: Well, as I say, it's sure a great song. It's a symbolic song I think of country music. Tex, why don't we go back to the beginning. When did you first get into country music. Had you always been interested in country music as a young boy?

TEX: Well, yes. We - of course as a young boy it was mostly - I came from a community in East Texas and a large family. I was the youngest of six. We always sang. The community sang and our family

sang - I had two older brothers, and they sang - both of them much better than I was. It was kind of a singing country, East Texas was. Brush arbor meetings and I was - my generation was possibly the last generation that attended the old fashion singing school in the summer. Of course it was mostly church music. Then as I grew older I started collecting and singing cowboy ballads. And, that's how I really got started singing in public - singing cowboy songs. I eventually ended up in New York. I lived there for some five years singing the old - most of the things that I did were the old ballads. Folk - the old folk songs - the old songs. But mostly cowboy songs. A lot of - interspersed with mountain ballads - but mostly cowboy songs. And then I came out here - to the west coast in - well, I landed here in the fall of 1936. And kept singing the same type of song, but gradually moved away from more or less the straight cowboy song, to sing what some may of called in those days the hillbilly heart throb. But now-a-days and later we called it country and western. So now for no other reason than that we wanted one word we call it country music. But that's really a misnomer. There could be several types of it, you know.

BILL: How did they ever, do you think - how did



*America's Most
Beloved Cowboy*

they ever come up with the name hillbilly? Was it just because it was music of the mountain people? This type of thing and they labeled these people hillbillies because they lived in the hills? Something of that effect?

TEX: Well, that's possibly it. And later it kind of – hillbilly music or he's a hillbilly is from the southern mountains. It became a term like that and later became a term that some of the artists resented. But years ago, a songwriter named himself Billy Hill and turned the name around and he wrote some great songs, as you know. It was not his name, but – I knew him in New York in the thirties. He wrote a lot of great songs – The Last Round-up was one of those. The Old Spinning Wheel. Some of the great songs of that era. But it's to the point now where most of the singers resent the name because it later came to denote the guy with the long whiskers or 'Where's Grandma. Well I saw her, she's dead over in the pasture. Well, fine I'll go get her in a few days.' You know that kind of thing. And most of them resent it.

BILL: Well, you mentioned the old fashioned singing school. I wasn't familiar with this. Was this in conjunction with the churches, like for the church choirs on Sundays

TEX: Not in conjunction with the churches. It was in rural America. It was a good thing, and for many years the farmers, during the summer months when the crops were laid by, would pay a traveling musician – a person that did that in the summer time and it usually lasted for three weeks. And it was simply to teach their children music. It was possibly the forerunner of music appreciation that we have now in the public schools. It was not taught in the school or in the churches – the churches didn't have – they didn't – but it was the old fashioned singing schools and they usually taught these square notes – and the old Stamps Quartet you've heard of – Leo Stamps was a singing school teacher for a short while in his younger years. It was throughout the south, whereas it was just a wee bit of culture that each community had to provide. There were no automobiles that amounted to anything, because there were no roads – the roads were not made for automobiles and each community had to create their own culture outlet. It was simply that the farmers and the merchants, the doctors, the lawyers, whoever it happened to be, but usually it was away from the county seat. It was in the rural country, where most of them were farmers, maybe a storekeeper or two would dig down in their pockets and pay a little something to bring in a singing teacher for three weeks. And it was simply to teach the children of all ages – early teens, late teens, six years old, five years old, whoever wanted to go. And they went into the schoolhouse. Music. How to read music, music appreciation, or whatever the old time teacher, whatever he knew he taught.

BILL: Did they teach like how to play the guitar

and things like

TEX: No.

BILL: It was just in the music?

TEX: No. They didn't teach any instrument. He just taught the singing. Called a singing school. You don't find it any more, and possibly East Texas was one of the last places. My generation was the last that had it there. I know they didn't have it after I grew up at all.

BILL: You mentioned the old cowboy ballads, and we have one here that I think is sure typical of the old west, a song called Jingle, Jangle, Jingle. Wouldn't you say that was

TEX: I would say that was my first hit with Capitol record – my second record and my first hit. It was made a long time ago. About twenty-four years ago I guess.

BILL: A cowboy ballad that was in a motion picture that we were trying to figure out just what the name of it was. It was a Frank Lesser composition and it wasn't Buttons and Bows. I can't think what picture it was at that time, but they came out with ...

TEX: I don't remember the name of the picture, but it was around '42. The – I can't remember the name – I know Johnny Mercer wrote some of the songs in the picture and he is the one that brought the song to me. At that time he was connected with Capitol Records. Capitol Records had just been formed and then one of my other big hits, right after that, was another song by Frank Lesser maybe a year later,



Have I Stayed Away Too Long. He was a young writer just starting out I guess

BILL: He wrote some fantastic music and Johnny Mercer too. When would you say -- what would you say was your first big break into the entertainment industry. Did it occur when you went to New York? Or did it happen in Texas?

TEX: No, it didn't happen in Texas. I was singing the cowboy ballads on a station in Houston when I got out of school for a while, but I didn't get any money for them, you know just singing, and I went to New York, and I had a few big breaks in New York. I was in a couple of plays, but I would say the biggest break of my career was -- I was signed in New York to make western pictures. Autry had already been out here. Gene had kind of paved the way I suppose for the singing cowboy, and I guess this company, they were looking around for another singing cowboy.

BILL: Was that a New York based outfit at the time?

TEX: It was a new company, formed here and in New York I suppose, Grand National. And the publicity -- the director that was to be my producer was named Edward Finney who lives here now in Hollywood, and I think he made the deal with them that he would be their national publicity -- handle their national publicity and also make a series of westerns. And he's the one that selected me and he's the one that brought me here. They got Autry from the radio



in Chicago and they got me from the radio in New York. And Lindsley Parsons made my early pictures because Mr. Finney stayed based in New York. I was with five companies -- I made pictures for five different companies.

BILL: What was your first picture for Grand National?

TEX: It was called "Song of the Gringo". I'll always remember it and it was made out here at Puento and it had a Mexican background. And I remember I sang "Rye Whiskey" in it, a song that I had been singing for a long time. And everywhere I went, they would want me to sing "Rye Whiskey". Most of them thought I'd been drunk for that was my introduction to the movie "Song of the Gringo".

BILL: "Rye Whiskey". Who wrote this particular song? Was

TEX: "Rye Whiskey" is an old folk song sung possibly during the Civil War years, an old folk song. I recorded it -- the real name of it was "Jack of Diamonds". But I'd been singing it for so long, in plugs and things, I changed the name of it to "Rye Whiskey".

BILL: So they sort of associated you as a drinker from that song?

TEX: Well, yes. That was the song that was always requested, and it's still requested. I still do it on tours. Not every show, but I still do it at a lot of shows. It's always been a great song for a live audience and of course all of the old cowboy hollers in there, of course, I added years ago. Hiccups and all like that, but it's been one of my great songs over a period of years.

BILL: I might say also, that speaking of cowboy movies, or motion pictures dealing with cowboys, that probably one of your most successful and best known was your song "High Noon". How did this come about from the motion picture of the same name?

TEX: Well, the picture was finished and they were in the editing phase of it and I think they felt that it needed something and that's when I was called. Dmitri, Mr. Tiompkin called, and the song was -- they had written this song -- and they added this song. They showed me a few shots from the picture -- some rough cuts -- but the picture was being edited. It was being cut. The picture was already over when they got the idea for the ballad. And it was the first time, I believe that a song had been used to create the mood. It wasn't supposed to be Gary Cooper's voice necessarily, it could have been his thoughts, but it was used instead of music to create the mood. And I would say that it was the first time that a song had been used in this fashion in a picture.

BILL: How many copies did it sell altogether? Was it a million seller for you?

TEX: I think it would be closer to 800,000. I don't recall. It still sells -- we put it in albums -- but I don't know if it ever reached a million or not.

BILL: Did you like the song?

TEX: Oh yes. It was a little different than the type

of things that I had been singing, but I like it. I thought it was a fine song.

BILL: It really told a story, in words and pictures about the picture itself, and Tex Ritter did it for Dmitri Tiompkin in the Gary Cooper movie of "High Noon". Something that I was interested in when we were talking about the hillbilly music and western music. What do you think brought the country and the western together to be called country and western? Possibly what would you say is the great difference between the two?

TEX: Well, the both of them spring -- the both of them have their source in rural America. And as a matter of fact the word country music is a mis-nomer. It would be more correct I believe to call it country and western music or southern and western music, but a few years back the Country Music Association -- they wanted one word. It was called C&W or country and western and they wanted one word to include it all. With the idea that one word is easier to sell than two words. So they chose the word country music. They wanted to do away with the word hillbilly music and still a lot of stations -- like I was in Idaho last week and they call it country and western music -- but the word country music includes the mountain ballads, it includes the bluegrass music, it includes the western swing band, it includes the western folk type such as the Pioneers, the word includes all of these things. And you say that country music is music that shouldn't have any electrified instruments or anything like that, but they are wanting to say is that it should be un-adulterated what we call bluegrass. What as we think of country music today, it includes all types of music that we like to think of that springs from the heart of America. It's music that comes from the rural America. The folk songs of the mountains, the folk songs of the west. The songs that are written today. The cowboy songs, the mountain ballads. The heart songs. We also include the folk singers, but not the city folk. Not what we call the city folk. That's the term we use. We call it the city folk singer. As distinguished from the folk singer that was born and bred where the songs originate that he sings about. For instance we don't include Peter, Paul and Mary. They're from New York. We don't include the Kingstons. The trio of that name. They're not part of what we call country music. They're folk singers, but city folk. It's nothing to do with the city, but that's what we call city folk.

BILL: Country music has undergone a tremendous change, wouldn't you say Tex, in the last three to four years, with a new sound, a broadening of the base to, I think the attempt is to appeal to more and more people, whereas country music at one time was narrowed down to the hard-core country audience. But now the sound has changed. Ray Price has changed his sound and you see more and more of the country artist such as Roger Miller and Eddy Arnold and many others making that crossover into all phases

of broadcasting. All phases of music.

TEX: Well, that is partially correct. Of course, what Ray's doing for instance, with all of the fiddles and the big sound. This is not the first time Ray has tried it. He tried it once before. Eddy Arnold is singing -- Roger Miller -- they're a little more sophisticated. I think you'll find the songs today, that are being written, are a little imaginative. They are -- I won't say better songs -- but there is a little more originality. The songs. I think the country songwriter today that you find in Nashville or in Hollywood or in other parts of America where the boys that are writing the hit songs today, I think you find a little more intelligent songs. And they give you a little more of a real raw slice of life. Not that there weren't some great ones years ago -- there were some great ones that will live forever. But it seems to me that the sound also has a lot to do with it. Even many years ago, a lot of us experimented, with different instruments. I recorded with big bands years ago. They used me at Capitol records to record with big orchestras. A couple of years later Eddy Arnold came out with "Possum Up a Gumpstump". That record was an old Kentucky record with a big orchestra, but I was never very successful with it and it was never any attempt to change my style. I made an album with Stan Kenton one time. Trying to wed two different types of music, it was Stans idea, but we have always tried to change and to go into new fields, over a period of years a few of us haven't, and possibly sold more records than those that tried to broaden the horizon. But a lot of us have used different instruments -- you know years ago they didn't use drums -- a lot of them didn't use drums, but Bob Wills without drums wouldn't be Bob Wills. We've always had different types of country and western music. Today called country music. But the idea of trying to broaden the base is not really new, but it's being more successful today.

BILL: Where do you think country music will eventually end up? It seems to be -- you take a look at what Ray Price is doing, he's getting broader and broader, do you think it will eventually go back to an older style, or will it level off. Do you think it's appealing to more people?

TEX: Well, if you're referring to "Danny Boy" I don't think that's country, it will not go in that direction. Maybe Ray will, but country music will not go in that direction, because that's too close to what you might call pop music. Of course with Ray's voice, it would be hard for him to make a mistake. But I don't think it will go in that direction, possibly Ray will, maybe the intention is to put bigger -- I'm just saying that that type of thing isn't new. It has been tried before. We have had artists that a few years ago burned their cowboy boots and suits before the cameras and in a few years they were happy to go to Nudies and get some more. But this isn't new. As I say it's been tried before. Ray tried it before. Then he went in that direction, we would soon be merged

with pop music. Not contemporary, but pop music which they don't want and we don't want. But there is still – I don't think it will ever head in that direction it will – if it ever loses its distinctive folk quality – of course that's a folk song that Ray is fooling around with. It's an old Irish folk melody. "Would God Tend Their Apple Blossoms", Londonderry Air of course. Boy – it's a great folk melody and he does a tremendous job on it, but country music – speaking for the musical background, will not go in that direction, because we don't all have the voice that Ray has. He has a tremendous voice. He could have been any kind of singer that he chose to be. He started out imitating Hank Williams. It would be very difficult to find that today in his voice. But he has progressed. It's nothing against Ray. Possibly the best – one of the best voices in all of country music. But country music will not head in that direction I don't think.

BILL: In otherwords, the music is changing but the lyrics – as long as the lyric content remains the change you don't see any harm in changing to a more modern type sound, in otherwords increasing the instrumentation.

TEX: No harm at all. I'm always delighted to see it. Any innovation – I'm glad to see Ray doing this, as I said he did it once before. You can't stand still, you have to try things. You can't stand still you either go back or you go forward. Country music has progressed a lot and – you see you have to keep trying new things and the songs. Some of the lyrics now on the songs. You mentioned one of the songs of Ferlin Husky. Where he is pushing his wife off the cliff. I asked him the other day if he really pushed her. And he said 'well you know I wouldn't really' . . . so I don't know – kind of like the lady and the tiger. Even in the lyric content, the music – the word freshness means a lot to the American people



today. Keep innovating and changing a little bit. **BILL:** Let's get back to your music for a moment Tex, one of my favorites and one that I get a lot of requests for, it's a song about 'Ole Shorty'. That's a beautiful job you do on this song. Can you tell us a little bit about how you selected this song and what the reaction was to it.

TEX: I first did that song, I believe, in 1952. I believe it was just before the band. For some reason we recorded – I did it in a storage room in Charlotte, North Carolina. Lee Gillette came back there and in those days portable recordings weren't as they are today. We didn't have the tape and all like that, and we tried a station, but we had feedback of a radio station coming on so we moved to three or four different localities that night and ended up at Capitol Records in the storeroom, in the back – where the records were stored and I did 'Ole Shorty'. Back there in the storeroom and then I did it over in 1962. But I think the first time I did it I did it for an album. The first time I did it was in 1952 and it was 'Ole Shorty the Coon Dog', and when I did it in 1962 it had to be changed to raccoon dog. You see that's progress. That was a little story that the legal department of Capitol Records . . . which was alright. Old piece of material that a couple of the boys here had had it and sent it out to me – I think Jim Lewis and -- let's see. Who else wrote that. Well, it's a rather

BILL: Was it Darryl Rice?

TEX: Yes, Darryl. Who now is the head of the Victor Sacred. Darryl and Jim Lewis. Texas Jim Lewis. And it's a real slice of folklore of America.

BILL: It sounds like something that you would be storytelling around the old fireplace to the children. About the old dog named Shorty. I think that's great. It's a great old story. One that you would be telling maybe on Christmas night while you're sitting around the fireplace and the snow is howling outside. That's the story about the old faithful dog, 'Ole Shorty.'. Typical folk tale. We were talking earlier about your instrumentation or how you have been instrumental in various careers and how too, you've come across some people that you have tried to interest the recording company in and they've gone to other things.

TEX: Well, possibly Hank Thompson is one that I tried hardest to get on Capitol records. And they finally signed him. But when you say instrumental in his career you might just put in a word at a record company, or something like that. But after Hank was quite successful, they asked me on my tours to recommend some other people. And I remember I made a long tour shortly thereafter and I recommended them about six. Charlie Walker was one. But they didn't sign him and nobody signed him for a long time, but now he's achieved some measure of success. Charlie Walker was one. That great piano player that died last year was one.

BILL: Moon Mullican.

TEX: Moon was in Fort Arthur at the time and my home was Neederland, Texas, eight miles away, and I brought some of his old acetates out here to Capitol and they turned him down. Jim Reeves. My nephew had gone to school with him, he was a disc jockey in Henderson, Texas. He now owns that station. I submitted Jim to Capitol records. I didn't submit George Jones, I had a record – a song that he'd written and my nephew sent it to me and said I hope he likes the voice. A boy from Beaumont, right near here. I was turned down on all of those, but that's nothing. Anybody can be a Monday morning quarter-back. But I've tried to help different artists, and I've recommended over a period of years people to sign – Jan Howard I suggested once here to Capitol right after she and Harlan had married.

BILL: Didn't she record briefly for Capitol? Didn't I see . . .

TEX: Later. It was later on.

BILL: Well you never know in this day and age, when you come across talent.

TEX: Buck Owens who had a recording contract. Johnny Bond and I were – of course we wanted his songs, but Columbia had agreed to take him the same week he signed with Capitol.

BILL: Let's move on now to a new album you have out, which I thought was very significant, and it fits very well in the country music business because most people are very conscious of their country. I think it is a very fine album. It came out just before Memorial Day and it was played here on July 4th. It's called 'Sweet Land of Liberty' on Capitol. Tex Ritter. Readings and songs by various artists on American patriotism. You say one of your favorites on this is a letter which you arranged, called 'William Barrett Travis'. Can you tell us about that?

TEX: Well, that's the last news that came out of the Alamo before Santa Anna attacked. Over 180 men there and – this letter is little publicized, but as a boy we were fed a little Texas history, but by many people it is called one of the most historic documents in the in the history of mankind, because they knew it would be certain death. They had waited possibly – if you read between the lines in history – possibly waited to be maybe reinforced by maybe Sam Houston. But if they had known Houston they would have known that he had been taught to fight by Old Hickory – Andrew Jackson – and by the Indians. Houston made – he liked to fight, but he liked to win. And there was no chance of winning in the Alamo, all he could do was slow down the invasion of Santa Anna – Texas of course belonged to Mexico at the time – but it was certain death to try to defend it. They didn't know how many days they could defend it but it was certain death, and this is the letter that the young – I think he was from Georgia – Barrett Travis – William Barrett Travis, who was the commandant along with Jim Bowie. But Jim Bowie had fallen ill and had fever and it was up to Travis and he – they had all decided that they would defend it to the death, and

death was almost certain.

BILL: And this of course came out at the right time. It came out on Memorial Day. Some of the other songs on there are 'Lincoln's Farewell Address' – not really songs, but recitations. Some are songs. 'America Our Land', 'Day For Decision', 'Old Glory', 'This Land Is Your Land', 'A Letter To My Son', and the 'Pledge Of Allegiance'. Something that maybe the classrooms of America may have in stock. Maybe Capitol will donate them to some schools. How much time do you spend on the road now Tex? Do you keep pretty busy?

TEX: Oh, I possibly average ten or twelve days a month touring, From Nashville. I'm headquartering – more or less headquartering there and I would say the average would be ten, eleven, twelve days a month.

BILL: Well, you have a home out here in the North Hollywood area. Does your family stay out here at the time or are you planning to move them to Nashville?

TEX: Well, we're planning to move them to Nashville. I don't know exactly when. We're going to sell the home out here – put it up for sale here and we plan to move to Nashville. Both boys are out of high school now and they will be gone a lot.

BILL: Let's go to one of your recent releases which we got a lot of requests for – we had a listener call the other day and say that if we didn't play the record he wasn't going to buy any of our sponsors products. She was going to boycott the store. This song called 'Just Beyond The Moon'. Would you tell us – such a tell us – such a beautiful story. Written by Jeremy Slate, who is an actor here in Southern California. Any unusual thing about how the song was brought to you or what made you decide to . . .

TEX: Ken Nelson, the A&R man, the head of the country music department at Capitol brought it to me from out here. Unfortunately I don't think I have ever met him – Jeremy Slate and I'm not too familiar with his writings or whether this is the first song he's written, and a lot of people think you have to have a lot of pull, but I've never met him and I liked the song and I did it.

BILL: Tex Ritter of Nashville, Tennessee and prior to that from here in Southern California. It's good to have you home for a brief visit, and I want to thank you and we hope that the next time you are here we might sit down and chat again.

TEX: Thank you. Thank you. I might say that I would certainly like to meet Jeremy Slate while I'm out here. I think he certainly has talent as a songwriter. I think I have seen him in a western or a TV series. . . .

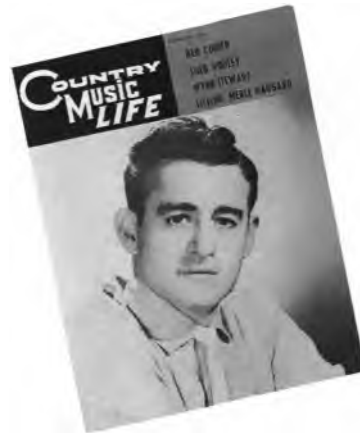
BILL: I'm trying to think. I think he is currently in a western. . . .

TEX: My boys were quite familiar with him. Two sons, knew of a show – seems like it had to do with the water.

BILL: I'm not sure. 'Road West' or – there are so many of them I can't even keep track of them. Well, again thank you and we hope to see you again.

TEX: Thank you. Thank you very much, Bill.

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BLUEGRASS: A QUES





By MITCH JAYNE

the mountain sounds, as a Short Eared Plott hound is bred from the best treeing hounds before him); Bluegrass, to put it bluntly, isn't popular or there would be no question of survival.

In and around, and recording in the Nashville area, are some of the finest Bluegrass groups in the country. But Bluegrass like the prophet, is without honor in its own country, and the Nashville Sound does without it except for occasional and all too brief spasms on the Grand Ole Opry.

Just what has happened to Bluegrass, and why?

Obviously I have my own ideas, maybe not any better than yours, but still pretty well thought out after six years with the Dillards.

Bluegrass tends to be very ritual vocally, formalized, instrumentally, and in its' worst form pretty stereotyped all the way around. Lots of talented men, good at the mandolin, banjo or guitar who tried to make a career of Bluegrass, defected to folk or folkrock. A list of these people, believe me, would look like a small town telephone directory. Lots of them didn't quit solely for financial reasons but because they wearied of what was happening to the music, or perhaps I should say what *wasn't* happening to it. They were creative people who got good and sick of playing "Mule Skinner Blues", "Foggy Moun-

TION OF SURVIVAL?

It's quite an experience to someone like myself, making a living in the Folk-Country music field, to look over a list of the Bluegrass music groups that were picking away in 1960 and compare them to a list of today's survivors.

In California alone, the compilation of abandoned group names, reminds one of some sort of musical junk yard, where all the hopes of all those people lie crumpled up in disorderly piles, like so many freeway accidents.

When I talked to Jim Harris of Country Music Life about doing an article on Bluegrass, which is my bread and butter, I was tempted to actually make a list of *Bluegrass Groups I Once Knew*, but I thought better of it. It would hardly be good manners, and more than that, it would hardly reflect well on my favorite kind of music. People might think that the population as a whole doesn't think too much of Bluegrass.

And if they thought that, they'd be uncomfortably right.

Bluegrass, by any measure the most American of musical innovations, the Folkier of the folk, the oldest sound, even though the name is new . . . (the sound as carefully put together from the best of

tain Breakdown" and "Toy Heart").

A boy at a college where the Dillards once played had the hammer by the handle when he commented on his own college group, a collection of young men from the hills of Orange County California. "If I hear those guys play John Henry or Barefoot Nellie one more time," he said, "I'll start listening to my kid brother. He at least tries something new once in a while.

This was a Bluegrass fan.

I'm right with him. The idea of listening to an endless stream of musicians forever repeating the banjo break on a song exactly the way they hear it done by Don Reno or Doug Dillard is distasteful to anyone who loves the creativity of either man. It is, I think, the main reason Bluegrass as done by the new groups, tends to bore the sophisticated listener, and the chief reason so few Bluegrass groups survive. The groups are new — their music isn't.

Out here in California there is a unique situation among the people who enjoy, play and collect Bluegrass, that obviously doesn't have a parallel in the land of Jim and Jesse. Back East Bluegrass is a very much alive commodity, with even its original creator, Bill Monroe still hard at work on his product,

learning or teaching something new every day as every serious musician must. In Nashville it's a little hard to consider Bluegrass a carefully preserved art, when its inventor considers it music and plays it for a living and is still a comparatively young man.

California however is another country. Even as far East as Denver, where Western music is still very much on the active list, Bluegrass tends to have keepers, rather than fans — people who would rather define, analyze, evaluate, tear-and-compare, than use a dab of creative imagination in the things they play. The free-wheeling drive of the Southern Mountain boys, that produced such great groups as the Stanleys, the Osborne Brothers and the Lonesome Pine Fiddlers, Flatt and Scruggs and a half dozen others just didn't hold up under export. In California Bluegrass is expensively imported from Tennessee, appreciated by very few, and used in show business mainly for the background to Hillbilly shows and commercials. When Bill Monroe does a concert at a college, the usual reaction is awe rather than joy at the exuberance of his music. The audience doesn't want to hear his new songs, though they listen politely and clap with vigor; they want to hear the ones he recorded in 1945.

I would be willing to make a wager, that if Bill Monroe, the father of Bluegrass music and one of the most creative minds that ever consolidated a *sound* out of diversified instruments, was to use an unusual or unaccepted instrument in his band before one of these California audiences, his own followers and worshippers there would mumble that he had sold out and never forgive him. This, despite the fact that he invented the basics of Bluegrass music before most of them were born, and gave it a name.

So back to that key word, survival.

Bluegrass is very much like any other of the esoteric forms of music that must maintain a fixed formula to be recognized for what they are. Lawrence Welk, who didn't have this trouble, borrowed it and evolved a style that is nearly as *formalistic* as Bluegrass in a way; sweet brass and bubbles and a chocolate-covered Scandinavian flavor that appeals to older people who remember polkas and accordians. He sticks right to his formula.

Bluegrass has no such provincial appeal, and it has always been in trouble. The city people, one or two generations away from the farm, think of it as country music and are too hip for it. The Country Music lovers think of Bluegrass as hillbilly. The Hillbillies, what few are left, listen to Lawrence Welk.

This has left a small hard-core of Bluegrass lovers, and they seem strangely intent on preservation rather than enjoyment of their own kind of music. Nothing could be weirder to me, than that possessive insistence among your true folklorists, that Bluegrass is only for the knowledgeable few who can tell you what date the record was cut and who was

playing fiddle on it.

So unknown and unlistened to has Bluegrass been in the hands of its keepers, that five years ago, during the rush to recognize Folk music, the Kingston Trio, bless them, were known to the teenagers of the time as a Bluegrass group. Things are not too different today, either.

Now the question of *survival* of Bluegrass isn't even a question really. It's going to survive, long after my great-great grandchildren are pushing up daisies and their great grandchildren have white beards. Even within the lifetime of the man who named it, Bluegrass has been encapsulated and stuck in a cornerstone to be listened to in a future millennium.

What I'd like to know is, what's going to happen to it next year?

I think the answer is in the attitude of the people who play the music, the disc jockeys who play the records, and the people who are daily discovering Bluegrass for the first time. There is a desperate need for clever, inventive Bluegrass groups who can make a hit record; establish the sound of the music in the pop world where there are few preconceived ideas about what music must be. (Witness the success of unknown groups, the resurgence of old time instruments like the sitar.) Bluegrass can make it next year.

To put it another way, maybe Flowers on the Wall, by the Statlers wasn't Bluegrass, but it was nearer to it than anything the kids have gone for since Earl Scruggs did the Beverly Hillbilly theme. The Osbornes did a magnificent record, Up This Hill and Down. Some of the cultists sniffed at it, but it did more for our music than fifty re-releases of old favorites that were anatomically correct.

As a person who makes his living from Bluegrass, I think I can state accurately that there is no *demand* for it in the Western market place. The demand has to be created by the people who play the music. Our group has found that there is a demand for humor, and we use the humor to create a demand for the music. There isn't any doubt that people like the music once they've been introduced to it, but sophisticated audiences (and they all are nowadays, you can bet on that) have to be gently but firmly brought in to listen. It's a little like cracking a mule over the nose with a two-by-four, to get his attention so that you can educate him.

An old man came up to us, after a concert at Disneyland, and said "I'm from Ohio, and I want to tell you boys, that music took me back to my childhood. I haven't heard anything like it for years."

The question is, why hadn't he? Why isn't Bluegrass as familiar as country and western music? This is the thing that bothers me a lot more than it did that old man.

I know Bluegrass will survive for future generations, but I sure wonder what's going to happen to it in mine.

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
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About Clyde Beavers



Clyde Winfrey Beavers is a young man who combines all the most important attributes for show-business success within his spare 5 foot-seven inch, 134 pound frame. Talent, of course, is there in abundance, in both the singing as well as the songwriting department. Clyde has managed to corral both these talents for his own fame, with such memorable record hits as "Here I Am Drunk Again", "Ain't Gonna Drink No More" and "I'd Rather Fight Than Switch".

But of major importance is the other side of Clyde Beavers, the side that knows instinctively how to promote and publicize a record to the point where, given his usual saleable ingredients of good song and solid singing, it can hardly miss hitting the best-selling charts.

A few years ago, Clyde first demonstrated his skill in generating press coverage when he rode a mule 175 miles across the hills of Tennessee to Nashville where the annual country music disc jockey convention was in full swing. The record, "The Man in the Glass" got coverage on front pages

for days before his arrival and when he got there, there wasn't a disc jockey in attendance who hadn't heard about Clyde "Eager" Beavers and his record.

Such is the resourceful, hard-working nature of Clyde Beavers. Born June 8, 1932 in the middle of the Depression years on a small farm on the Tennessee Georgia border, Beavers lived a life of struggle and deprivation. Eventually, the family was split up, with the children being divided among a group of helpful friends. Clyde eventually finished school in Tennega, Georgia and went on to join the United States Air Force in a two year tour of duty, which gave him a chance to travel throughout the country.

Clyde began writing his impressions of the places he saw and the people he met, impressions which eventually found their way into songs. Ultimately, upon his discharge from the Air Force, some of the songs got to be recorded, a fact which led Beavers into the entertainment field, through a side entrance - in the role of a disc jockey. He first served in the Atlanta area and later in Tennessee on country music radio shows and later became increasingly active as a songwriter and recording artist, particularly since 1961, when he first became a Grand Ole Opry regular.

The Opry, for Beavers, was a lifelong ambition, in a sense, since the radio show was one of his own first memories of music. Another of his earliest musical contacts was playing on a washboard in the smokehouse at the old home in Georgia. Beavers has come a long way indeed, when you consider his present status of one of the top "in person" performers in all of country music; the writer of such major hits as "My Mom and Santa Claus" for George Jones and "Crazy Little Things" for Paul and Paul; and the possessor of such record hits of his own as "I'd Rather Fight Than Switch", "That's You", "Still Loving You" and the original English language version of the famed Japanese hit, "Sukiyaki".

Beavers, an admirer of such artists as Marty Robbins, Jim Reeves, George Jones, Eddy Arnold, Don Gibson, Dean Martin and the late Hank Williams, feels that he has been influenced in his own singing style by various artists, including Gibson, Reeves, Jones and Martin.

A childhood ambition to appear in the movies hasn't transpired yet, but it's getting closer. Beavers has already had a screen test and is currently continuing his vocal lessons, when he's not travelling here and overseas. He has done both recently, with his Clyde Beavers Show, which includes Susie Callaway and the Eager Beaver Band. The troupe has been to Europe twice and to Puerto Rico as well.

Mr. & Mrs. Country Music





Joe feels very much at home behind the wheel of the Maphis bus.



"Mr. and Mrs. Country Music" take time out for coffee on the road.

JOE AND ROSE LEE MAPHIS

BY ANDY MOSELEY

Many of Country Music's top entertainers travel around in a bus equipped to take care of their every need while on the road, but no one is more at home than Country Music's favorite Mr. and Mrs. - Joe and Rose Lee Maphis. While Joe does the driving, Rosie is busy sewing, answering numerous letters from fans, or whipping up that favorite dish for her ever-loving husband. Tinker Bell, a small black Chihuahua given to Rosie by one of their fans, goes everywhere with Joe and Rosie, and even has her own little built-in bed on the bus.

Joe and Rosie, as Joe likes to call his favorite singing partner, travel upward to 100,000 miles per year picking and singing Country Music. Joe has the unique ability of playing Guitar, Banjo, Bass, Mandolin and Fiddle equally well, and has demon-

Leisure time on the bus is often spent doing needle - point for special friends.



strated his tremendous showmanship many times, both on T.V. and before huge crowds all over the world including Okinawa, Japan, Taiwan, Saigon, Germany, France, Spain, and the Philippines.

Joe was born in Suffolk, Virginia and was raised near the place where John Brown had his historic raid at Harper's Ferry on the Maryland and West Virginia state lines. He started his career in Country Music at the age of 10 by playing at Square Dances with his Dad. At the age of sixteen he was playing and singing on WBRA radio in Richmond, Virginia. He was one of the most popular entertainers on the old Dominion Barn Dance in Richmond for many years and was a regular on such shows as WLW radio in Cincinnati, Boone County Jamboree and the National Barn Dance in Chicago.

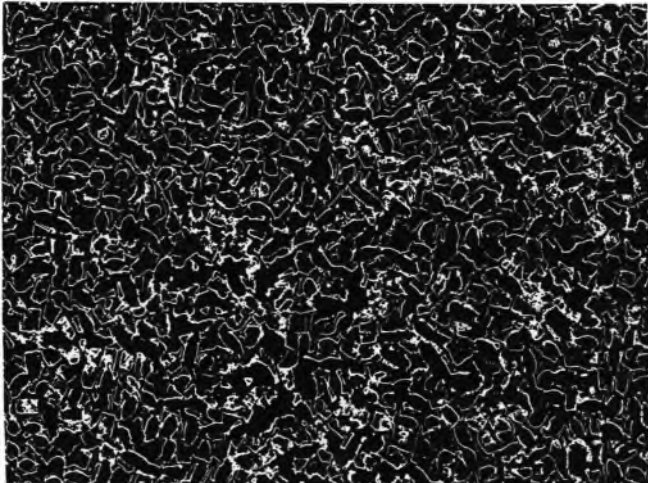
Rose Lee was born in Maryland and grew up on a farm. Her start in Country Music was in Hagerstown, Maryland. At the age of 15 she had her own radio program, and was known as "Rose of the Mountains".

While Joe does the driving, Rosie keeps the fan mail up to date.





Marquee just outside Las Vegas announcing the Joe and Rose Lee Maphis Show at the Golden Nugget.



Tinkerbelle at home.



On the old Dominion Barn Dance in Richmond, Virginia in 1948 the couple came together for the first time and from then on it was Joe and Rose Lee. They teamed up and Joe moved to California, along with Rose Lee, who was now part of the act. It wasn't long before they were in great demand to play on recording sessions. Their excellent musicianship and professional know-how was hard to beat in making good Country Records. Joe was the background behind many top selling records, including Ricky Nelson's first album, Stuart Hamblin, Tex Ritter, and many other well known recording artists. He was the fellow who did the sound track for the F.B.I. Story and Thunder Road.

With the television industry booming, Joe and Rose Lee joined the Town Hall Party Show in Los Angeles where they were regulars for 11 years. Joe's fantastic musicianship, often while on stage with Merle Travis, won him a beautiful trophy proclaiming him as the undisputed "King of the Strings". Their clean, down to earth entertainment and excellent showmanship together earned them the title of "Mr. and Mrs. Country Music". This title has been used to bring them on stage for several years and no team of husband and wife so richly deserve the billing.

In addition to all their professional credits, they are very proud of the family they are raising. They have two boys, Jody age 12 and Dale age 9, and one girl, Lorrie age 10. Although their children live with Joe's sister and Rosie's brother in Winton, California, Joe and Rose Lee like to think of Bakersfield, California as their home. Part of the reason for this is the Mosrite Guitar Factory located in Bakersfield. Every time Joe passes through Bakersfield he stops to have a look at the Joe Maphis model guitars in production there. These same Mosrite people are responsible for the fabulous new sound of Joe's you have been hearing on Mosrite Records. Joe's latest album release "The New Sounds of Joe Maphis", an instrumental, is getting tremendous air play all over the country. Rose Lee is looking forward to a new single release on Mosrite in the near future.

Yes, Joe and Rose Lee Maphis are truly two of Country Music's greats. Joe likes to reflect on the days when television was only in the making, radios were few, and records were very scarce. Entertainers performed and were judged on their live appearances only. People would come for miles around to see a good old Country Show. Although Country Music has grown with the nation, today it is still the backbone of the music industry. With all the modern facilities for recording and all the T.V. sets to bring performances into everyone's living room, Country Music is the music that tells the story of our American way of life and we can be proud that people like Joe and Rose Maphis are helping to keep Country Music what is today. Their contribution to Country Music will always be remembered.

Picture of the Month



The fastest guitar deserves the fastest car, so it was only a matter of time before Jimmy Bryant, Imperial Records artist, came across the "Voxmobile", created by internationally-famed custom car designer George Barris. And they're sharing the cover of Jimmy's new LP on Imperial label, "The Fastest Guitar In The Country" (LP-9360). The "Voxmobile", capable of speeds up to 175 mph, has 32 guitar jack inputs for its myriad amplifiers, speakers and tweeters, as well as a functioning Contin-

ental organ mounted in the rear deck. Sound balances in three separate channels and other music controls are installed in the dash. There's also a stereo tape deck cartridge installation, featuring six speakers and modulators. Total power output is rated close to 1,000 peak watts. A high-performance 289 cu. in. Ford Cobra engine and other mechanical and interior features brings the vehicle's value to more than \$30,000. Observed Bryant, "My LP is less expensive."

THE GOSPEL TRAIL

Continued

time in Nashville, booking 'his group' and heading Pete Emery Productions.

As Jake recently wrote in the liner notes for their latest Impact album release . . . "When I listened to this album, I'll quickly admit I'm proud to have been associated with The Imperials. The next time you see them on stage, you can say to yourself . . . Old Hess may be at home in his living room, but there's his dream . . . in a new dimension . . . bigger than ever . . . The Imperials . . . Jim, Terry, Roger, Armond and Joe". Beautifully written, Jake, and everyone associated with gospel music are most happy that you had your dream . . . and saw it all come true.

WEST COAST NOTES

Continued

show in November, everyone agreed that it was the best they'd ever seen, but they also agreed that it was so good, she would never be able to top it. Well she has. She has put together a package that is yet to be equalled. When she told me she had booked Marty Robbins, Ray Price, Roy Clark and Glen Campbell, I wanted to jump up and down, I was so excited. I think the auditorium at the Convention Center holds something like 8,000 people and the last I heard it was approaching a sell-out. Four of the greatest entertainers in our business! If you miss this one, you should send yourself straight to bed without a peanut butter sandwich. The date is March 9th on Saturday night.

The date for the Third Annual Academy Awards banquet is fast approaching. This event is going to be so big and so spectacular that Hollywood will be talking about it for months to come. March 4th is the date and the beautiful Century Plaza Hotel in Century City is the site.

The Dillard's have a new single coming out soon. They report that it is so good they expect it to be a smash hit. They won't tell even me about it. Every time I ask I just get a sly grin and a "wait and see".

Well, I am going to fold up my tent and give up for this month. I've got a few thousand things to do before we can put this issue to bed. Support country music in the southland, even if it is only from buying records. Drop a little postcard to your favorite radio station and let them know how much you enjoy it.

NORTHWEST NOTES

Continued

together with fans in the common cause of seeing that Country Music continuously is growing and gaining in popularity! All of these organizations are definitely needed, and do an outstanding service to Country Music!

Whatever CML readers may feel about his politics, whether for him, or against him, I think former Alabama Governor George Wallace deserves a salute for his use of Country Music talent whenever he is out on the campaign trail. For example, in his successful try to make it on the Presidential ballot in California this year, he toured the state with Country and Gospel Stars such as Skeets McDonald, Joe and Rose Lee Maphis, and Wally Fowler. Goerge Wallace not only personally enjoys this kind of music, but I'm sure he would be the first to say how much it has helped him over the years! Many other Southern politicians use Country Music, and I know it would benefit candidates in other areas as well if they would give it a try!

Chubby Howard began a six month engagement at the Harmony Lounge and Supper Club in East Moline, Illinois, a few weeks ago. The Harmony is considered to be one of the finer show places in that vicinity, and knowing Chubby, I think he will prove to be a very popular attraction there. I understand he might also be doing radio work while he is back in those parts. With the many fans and friends Chubby has around the Pacific Northwest, I look for him to be coming out this way again by the time leaves are falling from the trees next fall. He will probably visit Nashville after finishing up at the Harmony. Buddy Keith, who worked with Chubby in Jack Roberts' Evergreen Drifters Western swing band out of Seattle, is with Chubby in East Moline. Buddy plays bass and fiddle.

Taking over Chubby's spot, playing steel guitar with the Evergreen Drifters is 14 year old Mike Stanton. Mike has big boots to fill, but knowing him and the natural talent he has, I don't think there will be any problems at all! Mike will work all of the bands personal appearances and their "Evergreen Jubilee" TV Show, seen Saturday nights from Seattle. Mike's sister Donita also hopes to work some dates with the Drifters in the coming months. Mike and Donita have an established background on TV in the Northwest, having been on every week for nearly three years.

The Canadian Sweethearts (Lucille Starr and Bob Reagan), of Epic Records, were on tour in these parts recently, attracting capacity crowds at all places they played and leaving people wanting more, even though they did three shows a night. Lucille

and Bob are wonderful folks and have so much talent, they can't help but make it to the top!

Arnie Phillips informs me that Miss Banbi Lynn, whose latest release is on RCA Victor Records, is being booked through his Northeast Music, Inc., in Scotia, N. Y. Arnie is also Chairman of the Board of Directors of the Northeast Country Music Association.

Guess that about takes care of things for this month. If you haven't sent me a card or letter yet, I'd really enjoy hearing from you. My address is 8201 So. Lawrence St., No. 8, Tacoma, Wash. 98409, or c/o CML in California. Try to attend a Country Music show or dance real soon, won't you?

MIDWEST NOTES

Continued

she sews too!! ShirI presented BUCK OWENS a beautiful stage costume at a show in December, held at the St. Louis arena. Oh yes, she is a columnist for two magazines and records with her husband Bill. Shirley called us the other day and said that she and Bill will be recording as singles very soon also. THE WILLIAMS SISTERS have a record gaining in popularity, "THE BAR FLY OF THE TOWN" which was written by Shirley. It's on top at WGNU in Granite City, Illinois, a suburb of St. Louis.

Much C & W music heard on KXEL Waterloo, Iowa now with their new "Nashville sound". It's a 50,000 watter and so really reaches out.

THE STAGEHOUSE CLUB in Minneapolis presents Opry and other top stars all the time! How many country night clubs does the area have now, can anyone count that far? It's just great and sometimes, I'm told, the stars who appear at the "Stagehouse" take time to visit with the stars appearing at THE FLAME.

A reservoir project to make more water for Decatur, Illinois, is to take what is now SANGAMON PARK although I'm not quite sure just when - Bill Wood says he plans to have the park open this summer anyway. The same lake is supposed to take our home too - it's called "progress".

CANADIAN NOTES

Continued

Champion Fiddler Johnny Mooring was a guest on a recent Don Messer Jubilee TV show. He sang his latest song "Four Strings" which is about himself and his fiddle. He is a triple crown fiddle champion.

The Canadian Sweethearts have a very good two-sided hit called "Let's Wait A Little Longer (Then We'll See)" written by Curley Putman and Billy Sherrill b/w "Hello Sadness". Both sides are doing

well throughout North America.

Bobby Bare's latest release "PineyWood Hills" was written by Buffy St. Marie who is a native of the Piopot Indian Reserve in Sask. It's a very good song and I hope it really becomes a hit; it would be great if many good Canadian songwriters could become successful.

I no sooner find out that Gracie Dee and Mike Harris and Band are back in Canada when they say "bye" and leave again. They returned to Vancouver (home-base) from an overseas tour that took them many miles and to many different countrys, and shortly after left for the Orient and Vietnam again. I still have hopes that they will settle down long enough to fill me in on their tours one of these months.

Very lovely Myrna Lorrie has been a return guest on the Don Messer TV Show. Her new record "Turn Down The Music So I Can Hear Me Cry" on Columbia is doing well. Myrna has made several appearances on the Messer show and is becoming very popular again after some years absence from the music business.

NASHVILLE NOTES

Continued

interested in way out happenings; a stagnant closed mind will not create.

Marty Robbins was heard on the Bob Jennings program the other morning, reminiscing about how he started out in music. This nostalgia was brought on, because Little Jimmie Dickens was also a guest. In 1951, Marty had a little 15 minute TV show in Phoenix with a band of one, a steel guitar man, Jim Farmer. Jimmie came by to publicize his show at the Phoenix Madison Square Garden. They didn't talk much, but Jimmie went on to Hollywood telling Art Satherly about this fine singer in Arizona. Art trusted the little star's word and took a plane to the desert city. Marty was immediately signed, but he still wonders why they took almost a year to record him. Don Law finally said, "What are we going to do with this new fellow?" It was then the machines started rolling and have never stopped since for Marty Robbins. I was a young newlywed in those early '50's, was a dedicated viewer of Marty's show and spent nights dancing at Fred Care's Club, where Marty appeared as a regular. One never knows where it all will start.

Having given up the Hank Snow Music Center some time ago, the singing ranger has opened another music publishing firm, East Star Music Inc., a subsidiary of his parent, Silver Star Music Inc. Troy Martin serves as vice pres. and general manager of both companies. We still miss Ted Daffan (writer, "Born To Lose"), when we go by the old store. Ted has his own business in Houston.

NASHVILLE NOTES

Continued

Lorene Mann called to say, she and Archie Campbell taped a TV show in Augusta lately which will be seen in 27 markets. Their new duet, "Dark Side Of The Street" is being highly accepted, and the fans are awaiting their next release. Lorene's next door neighbor, Penny Jay, gave us a call; she is looking for a new drummer and lead guitarist. Since her daughter Sherry married the guitar man, they now want to settle down and buy a home. Penny is moving to the Chart label.

I appreciate Moeller Talent Inc. who is now sending me regular news releases via Bill Hudson Public Relations. They announced that their artists, Little Jimmie Dickens and the Country Boys, and Grandpa Jones would be taping the Mike Doughas Show, January 23rd. Though Mike's show won the award for the most popular daytime entertainment variety program it is not full network. Thereby, even though CML were printed daily, we couldn't tell you when to watch as each area shows it on different days. Since so many country acts appear on it now, you could check your TV guides or call the local station. In Nashville, Red O'Donnell keeps us all oriented, but every city doesn't have a keen country reporter like Red, (Nashville Banner). I firmly believe that Mike's color show is in every market; as this year I have viewed it in Dallas, Kansas, Sacramento, Tulsa and San Diego. I think all fans should write Mike in Philadelphia as this exposure is a great opportunity for country music. Mike usually has the same co-host all week, but the Jan. 23rd week each day featured a country star co-host. These included Buck Owens, Minnie Pearl, Eddy Arnold, Ferlin Husky, etc. On Buck's day, Skeeter Davis was the guest star. Her regular musicians Ronnie Light and Paul Charon were there playing for her, but you won't see them as they joined the house band to the left of the camera's eye, but I hope you listened to the guitar and drums. Other guests that day were Barbara Walters and Joe Garagiola, of the "Today Show".

Thanks to divine providence during the severe cold spell, Skeeter's gold Cadillac was demolished. They slid on an ice slick, over an embankment in Georgia. Miss Davis and the boys were not hurt! I think shows should be cancelled in this kind of weather, the lives of our families are too precious.

Hubert Long Talent is also most proficient with their news releases; this is most helpful to reporters, to know WHAT the managers want printed. David Houston and his "Persuaders" have a new luxury bus. This cruiser formerly belonged to a wealthy

businessman, having it decorated for his own expensive tastes; the coach sleeps six. To break the bus in, Hubert signed the young star to a month tour of Texas, California and Canada. David's new Epic offering is "Have A Little Faith", another one from the pens of Billy Sherrill and Glenn Sutton. Kapp artist Hugh X. Lewis, has a new single taken from his "Just A Prayer Away" album. The numbers include his favorite hymns. The strong side is expected to be "Evolution and the Bible", a synco-pated monologue which exhibits a new side of his versatility. Like Tom T. Hall, Hank Mills and others, Hugh came here as a songwriter, their own records are all doing fine. Music City companies need more good song material than they do new singers, so it's easier to break in that way for those with all that much talent.

Happy news for my former room mate: Dixie Deen is taking a vacation from her assistant editor position at Music City News to prepare for her wedding. She announces her March wedding to Tom T. Hall "Beauty Is A Fading Flower". Dixie's parents live in England, so they are not on hand to make the announcement. Dixie emigrated from London over 5 years ago, because she loved country music and this was the world's center. Don Pierce, Starday Records promised her a job, so her financial fears were alleviated. Then she moved on to songwriting and her journalistic work. The Carter Family, Flatt and Scruggs, and Johnny Cash helped lead Dixie to getting some of her songs published. She won a coveted BMI Award for her "Truck Drivin' Son Of A Gun", by Dave Dudley (which I first heard on my tape recorder in our kitchen). During her stay at our home she did secretarial work for Rusty and Doug, Flatt and Scruggs, Harlan Howard, Jimmy Martin and others. Then she moved to the position of feature writer for the music paper, owned by Faron. With these decent finances coming in, she was able to purchase her little home in Madison, a rental owned by Johnny Cash. At the time Johnny hadn't established his residence here on Old Hickory Lake. But when recording at Columbia he used the Carter home as a place to relax as they are all such dear friends.

Thanks to Howard Vokes for referring recording artist Danny Dale to me. Danny is a New Jersey resident, and writes he feels good luck in obtaining a personal manager from Florida. My briefcase has not been shipped from Dallas yet, so I can't quote the facts on his releases, but promise to next month. Over KBOX in Dallas I enjoyed Wynn Stewarts' favorable comments on Jim and Jesse's "Greenwich Village Folk Song Salesman". Too, Wynn has more comedy to his personality than we ever realized; he kept d.j. Guy Nelson in stitches. Charlie Rich ("Mohair Sam", "Mountain Dew"), has signed with Epic - "Set Me Free" is the A side. See you in April.

DICK CURLESS Maine's favorite son



Personalities from the world of music are favorite subjects for Hollywood movies, and the Dick Curless story is filled with enough pathos, disappointment and eventual success to make it a first-class box office draw.

Dick, who was born in Ft. Fairfield, Maine, on March 17, 1932, got started early as a professional singer and guitarist. In fact, at the age of 16, calling himself "The Tumbleweed Kid", he has his own radio show in Ware, Massachusetts. While still a teenager, Dick was introduced to the rough life "on the road", the one-nighters with lots of driving in between. His talents earned him featured spots with more than half a dozen bands that traveled New England and Canada.

In 1952, when going to Korea usually meant a rifle and combat, Dick turned it into one of his biggest breaks. Within weeks of his arrival, he had his own radio show on the Armed Forces Korea Network, and America's fighting men throughout the Far East came to know Dick Curless as the singing "Rice Paddy Ranger".

With his successful Army days behind him, the Dick Curless career seemed headed for the big time in September, 1957, when he won the Arthur Godfrey Talent Scouts TV program with his rousing rendition of "Nine Pound Hammer". However, due to a series of unfortunate circumstances the tide turned the other way and after several more years on the road, Dick settled down to a steady club date in Rockland, Maine, near his home and family in Bangor.

The easy going "at home" life came to an end for Dick Curless early in 1965 when he met a songwriter named Dan Fulkerson. Dick and Dan pooled a little cash, borrowed a little, and released a song called "A Tombstone Every Mile" on their own Allagash label. The rest is history. Tower Records of Hollywood purchased the master; the record sold close to 100,000 copies in less than 12 weeks.

Dick's second Tower release, "Six Times A Day", immediately jumped to the number 15 spot on the nation-wide country music hit parade. A best selling album titled "Tombstone Every Mile" followed, and then another single. "Tater Raisin' Man" made the charts within two weeks after its release. Then came Dick's current hit single, "Travelin' Man", and another album with the same title.

The Dick Curless voice had finally found its home among the other big name stars, and soon his name was in lights right along with them. After 17 years of hard work, success had finally come to stay. The nation's disc jockeys voted Dick the best new country singer of 1965 in two major annual polls.

For tall (6'4"), blond 'n handsome Dick Curless, 1965 was just a taste of the big things still to come. Dick has recently signed with OMAC Artist Corporation of Bakersfield, California, and will be appearing frequently with the new "Buck Owens American Music Show"; tours of Europe and the Far East are in the offing.

There are still sacrifices Dick must make, however. But his only "regret" is that he no longer has as much time to pursue his favorite hobbies - hunting, fishing, and tramping in the woods of his home state of Maine.



FAN CLUB GUIDE

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

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This list is revised as of Jan. 1, 1968, and contains only those fan clubs which we have heard from within the past six months. If a club is listed here, we KNOW they are active, and clubs we do not hear from will be dropped regularly.

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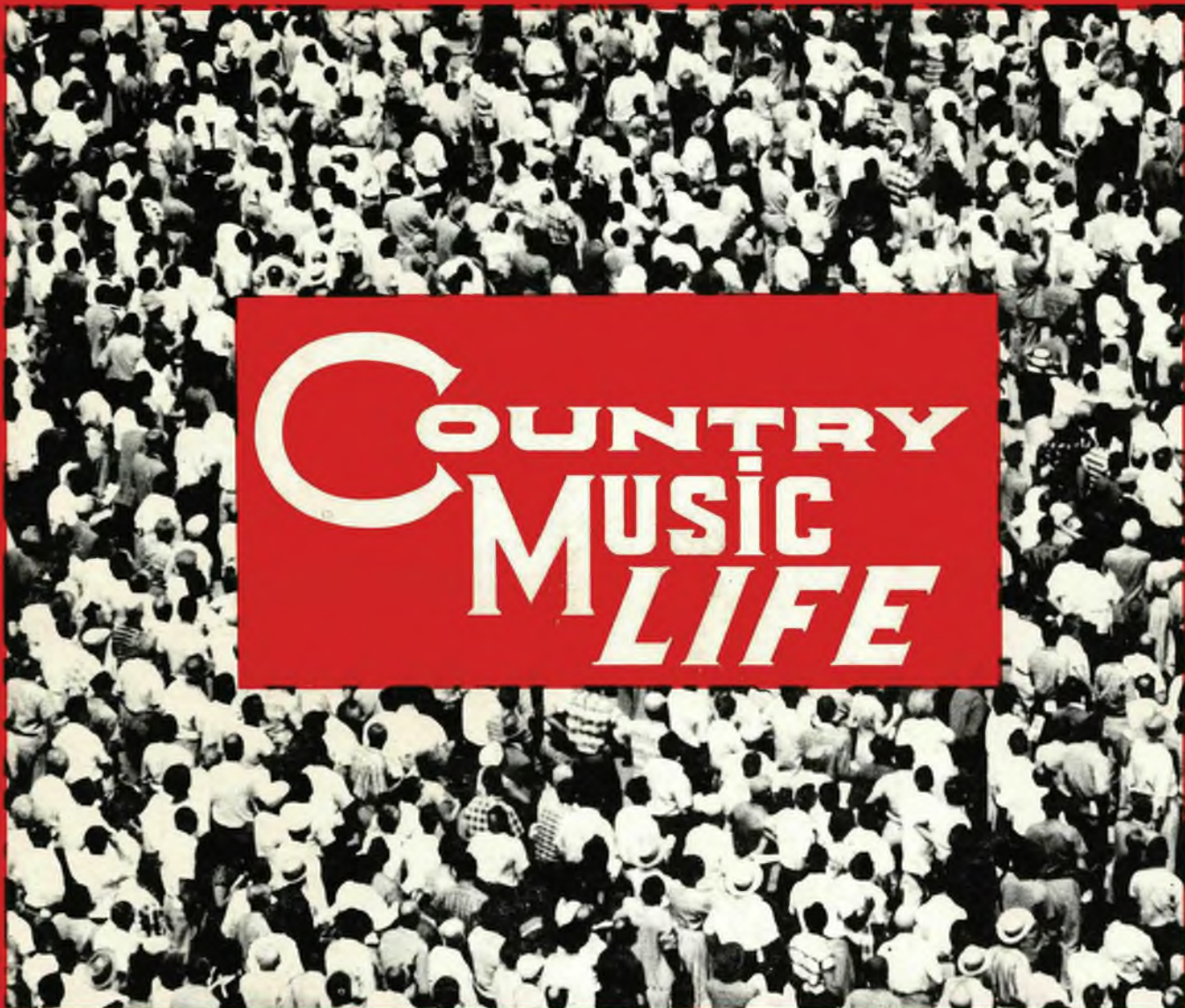
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