

GIANT POSTER INSIDE



SEPTEMBER/1968/50c

country

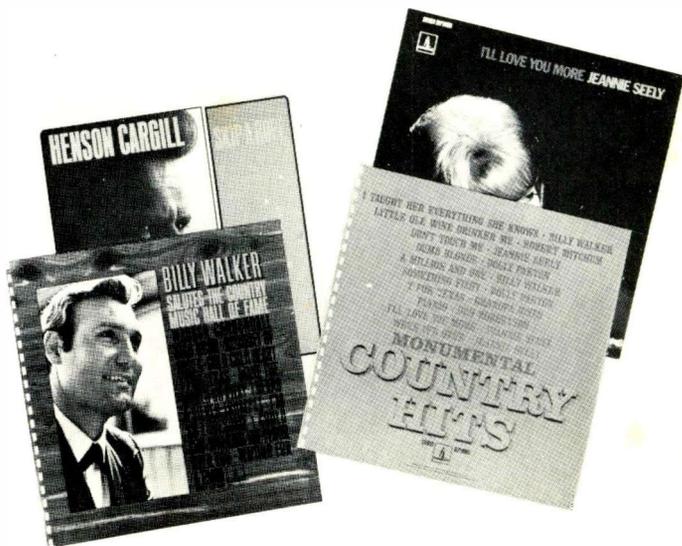
**BILLY
WALKER**

**LORETTA
LYNN**

**HANK
THOMPSON**



Here are 20 romping, sad, bright, artistic, moving, happy, clever, tearful, loving, comic, lonesome, rocking, records about women, men, railroads, horses, love, hate, women, marriage, babies, divorce, war, peace, women, mountains, rivers, valleys, women, cars, birds, bees, trees, flowers, powers, dancing, hope, women, fears, tears, guns, puns . . . and such. try some.



Skip A Rope
Henson Cargill
SLP 18094

I'll Love You More
Jeannie Seely
SLP 18091

Billy Walker Salutes the Country
Music Hall of Fame—
Billy Walker
SLP 18101

Monumental Country Hits
Various Artists
SLP 19095



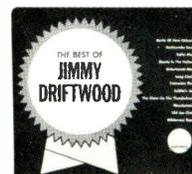
Grandpa Jones Sings
Real Folk Songs —
Grandpa Jones
SLP 18021



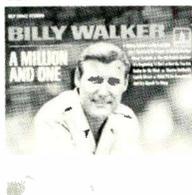
Rusty Draper Plays Guitar
Rusty Draper
SLP 18026



Grandpa Jones Remembers
The Brown's Ferry Four
Grandpa Jones
SLP 18041



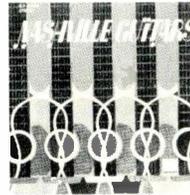
The Best Of Jimmy
Driftwood
Jimmy Driftwood
SLP 18043



A Million And One
Billy Walker
SLP 18047



The Seely Style
Jeannie Seely
SLP 18057



Nashville Guitars
SLP 18058



Swingin' Country
Rusty Draper
SLP 18062



The Walker Way
Billy Walker
SLP 18072



"Thanks, Hank!"
Jeannie Seely
SLP 18073



Everybody's Grandpa
Grandpa Jones
SLP 18083



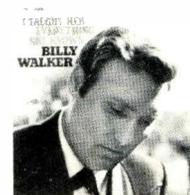
Hello, I'm Dolly
Dolly Parton
SLP 18085



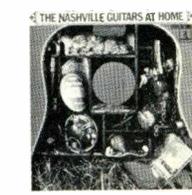
That Man, Robert Mitchum
Sings
Robert Mitchum
SLP 18086



The Heart of Hank
Hank Cochran
SLP 18089



I Taught Her Everything
She Knows
Billy Walker
SLP 18090



The Nashville Guitars
At Home
SLP 18093



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MONUMENT RECORD CORP.

NASHVILLE/HOLLYWOOD

country

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ABOUT THE COVER

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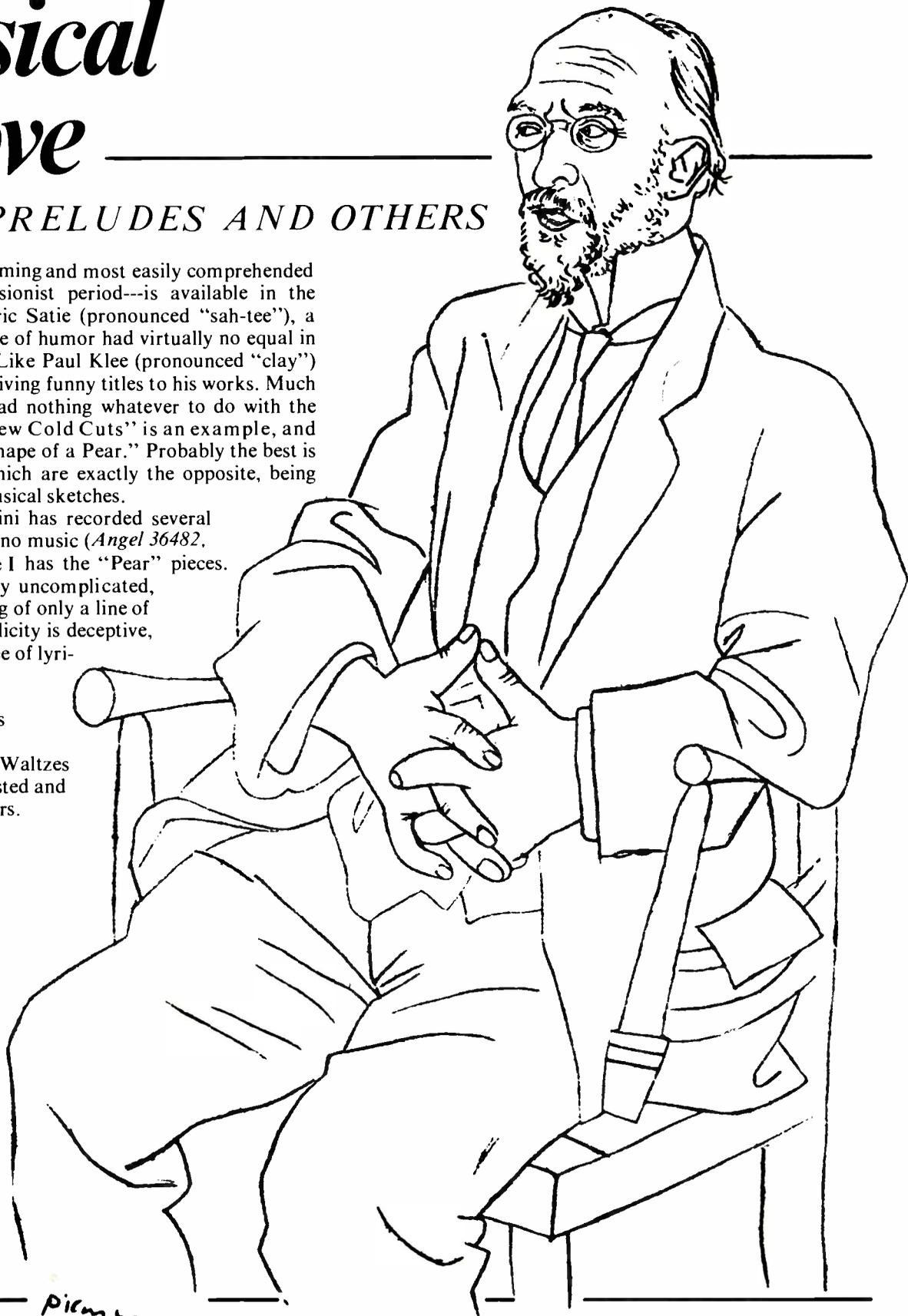
Classical Groove

FLABBY PRELUDES AND OTHERS

Some of the most charming and most easily comprehended music--of the impressionist period--is available in the works of composer Eric Satie (pronounced "sah-tee"), a Frenchman whose sense of humor had virtually no equal in the music of his time. Like Paul Klee (pronounced "clay") in art, he delighted in giving funny titles to his works. Much of the time the title had nothing whatever to do with the work performed. "New Cold Cuts" is an example, and "Three Pieces in the Shape of a Pear." Probably the best is "Flabby Preludes," which are exactly the opposite, being lean, sharply-drawn musical sketches.

Pianist Aldo Ciccolini has recorded several volumes of Satie's piano music (*Angel 36482, 36459, 36485*). Volume I has the "Pear" pieces. The music is extremely uncomplicated, in some cases consisting of only a line of single notes. The simplicity is deceptive, as there is a high degree of lyricism throughout.

On *Philips 900-179*, Evelyne Crochert plays "New Cold Cuts" and "Three Distinguished Waltzes of a Man Both Disgusted and Affected," among others.



Melodiya-Angel is an unusual line of recordings. Taped in Russia, then processed here on American equipment, its releases offer a glimpse into the contemporary musical attitudes of a people whose taste is not much different from ours. The "Symphony Fantastique" of Berlioz (SR-40054), Gennady Rozhdestvensky conducting the Moscow Radio Symphony, is sensitively played. A long tone poem rather than a symphony, the piece is structured in five movements and is one of the monuments of the Romantic era. The stereo sound is breathtaking.

Volume III of Bach Organ Favorites is out, with the ubiquitous E. Power Biggs as soloist (Columbia MS 7108). Biggs' playing is, for some, too intellectual, his technique too impeccably "perfect" and dry. But for those who prefer precision to a sloppier kind of emotional attack (the same problem exists in flamenco guitar playing---between Sabicas and Montoya) he is the great technician among organists. Side 2 of the disc opens with the chorale prelude "Sleepers Awake" which---rock fans please note---is the melodic basis for Procol Harum's "Whiter Shade of Pale." The first side, containing the "Arnstadt," "Fiddle," and "Cathedral" prelude fugues, is a good introduction to heavy Bach.

Among the moderns, Igor Stravinsky is a giant. His "Firebird Suite" and "Rites of Spring" are his most popular works, the latter particularly immortalized in Walt Disney's magnificent---and early psychedelic---movie *FANTASIA*.

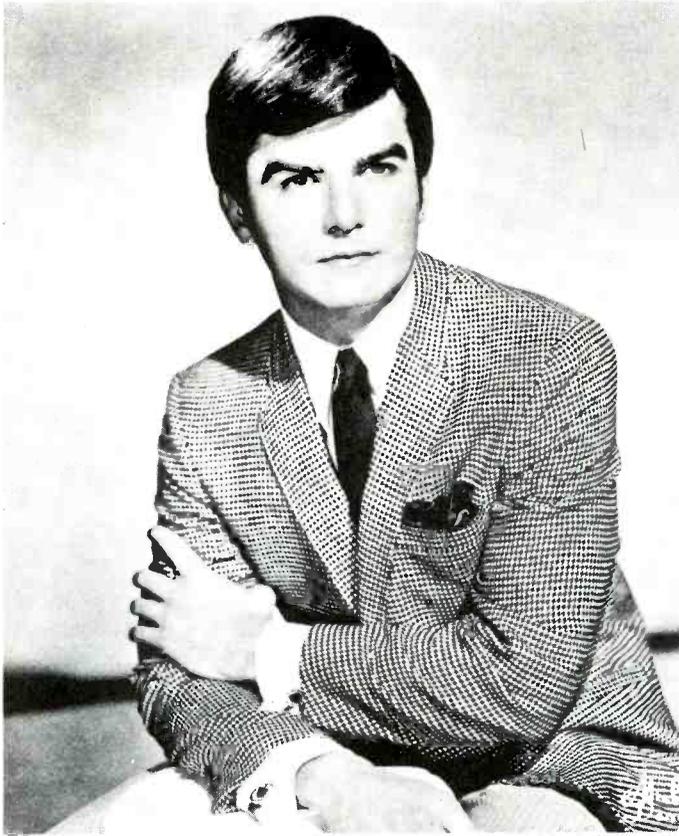
Other Stravinsky works are pretty avant-garde. "Histoire Du Soldat" (Story of a Soldier) is a spoken-sung drama with a rather advanced structure. But in suite form---music only---it makes more pleasurable listening. Columbia's recent release (MS 7093) of that suite backed by the "Pulcinella" suite from the ballet of the same name, is Stravinsky on the delightful side. The composer conducts the Columbia Chamber Orchestra.

One of the latest releases in *London's* distinguished Phase 4 series is Respighi's "Pines of Rome" and "Fountains of Rome" (21024), two tone poems conducted by Charles Munch with the New Philharmonia. This deluxe series---double fold jacket and striking liner photo---is an engineering marvel. For anyone with a stereo component or modular system (CLASSICAL GROOVE will soon devote a column to discussion of appropriate equipment) a Phase 4 is worth the listening. The clarity and depth of reproduction can be frightening at times. *London* channels 12 tracks

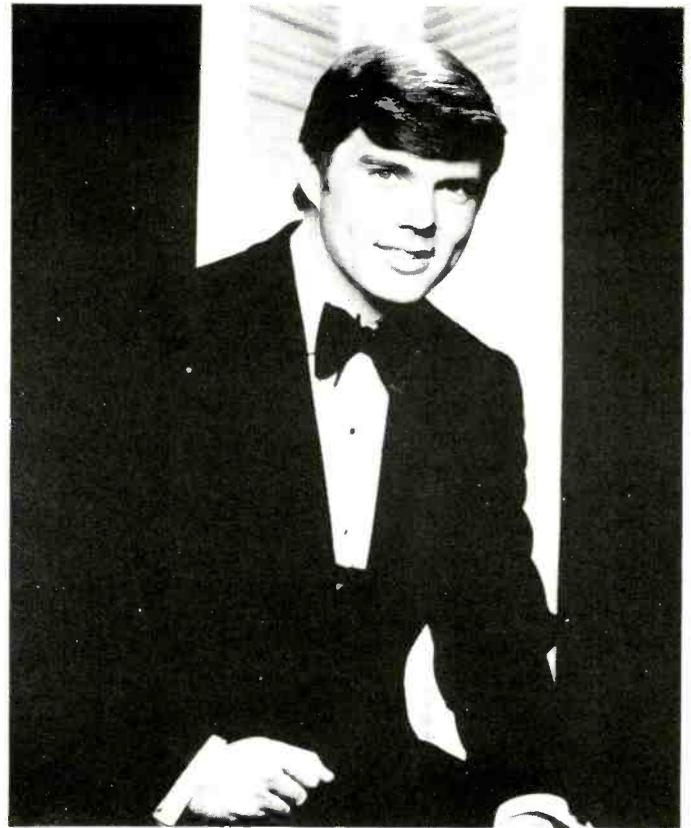


down to 2. The fortissimo ending on "Pines" with kettle drums in the bass and brilliant horns in the treble, sounds like something out of *QUO VADIS*. Munch's reading is exciting, never plodding, yet he approaches the softer passages in "Fountains" with great feeling.

You will probably never hear about this except from **CLASSICAL GROOVE**---which we may repeat often, since we delight in the offbeat---but a very fine example of early American music is to be found on Decca DXSA 7197, "Music of the Moravians in America." Not church music this, but six delightful string quartets by John Frederik Peter, played by the Fine Arts Quartet. The Moravians were among the earliest independent Protestant groups (15th century) and established themselves in the New World in Bethlehem, Pennsylvania in 1741. Music was a part of their life and these selections indicate that while Mozart and Haydn were flourishing on the continent, the Colonies could boast of as much musical craftsmanship as their European counterparts. •



LARRY CARTELL



JOHN DAVIDSON

Larry Cartell's career as a singer began when he was discovered by Nicholas Busillo last year. Busillo, who discovered Al Martino and other artists, took Larry to New York where he recorded his first record, "Cowboy Santa." Busillo reports the record is destined to become an all-time Christmas standard, along with "Rudolph the Red-nosed Reindeer," and "Jingle Bell Rock."

A native of Philadelphia, Larry recently appeared on the Woody Woodbury Show and the Dating Game, two national television programs. His latest accomplishment is the singing of the lead song from "Girl in Gold Boots," a motion picture to be released this month. The song is on the Glenolden label. Larry also sings other songs on the film sound track, including "Sin," "Cowboy Santa," and "Cold Water and Cherry Pie." He has also signed a movie contract, enabling him to play the lead in three motion pictures over the next 18 months.

His singing career started at age three, when he sang with his father in bars throughout the Philadelphia area. He entered contest after contest, beginning as a young boy, continuing thru his teens, and won every talent contest in which he was a contestant. He sang well and won one contest for 64 weeks straight, the prize was a \$25 war bond, and the talent contest was finally discontinued because no one could win over Larry. Larry is an accomplished musician who has written many songs, both words and music. He is a talented and industrious business man as well as a musician, and is the owner of an excellent imported food business. ●

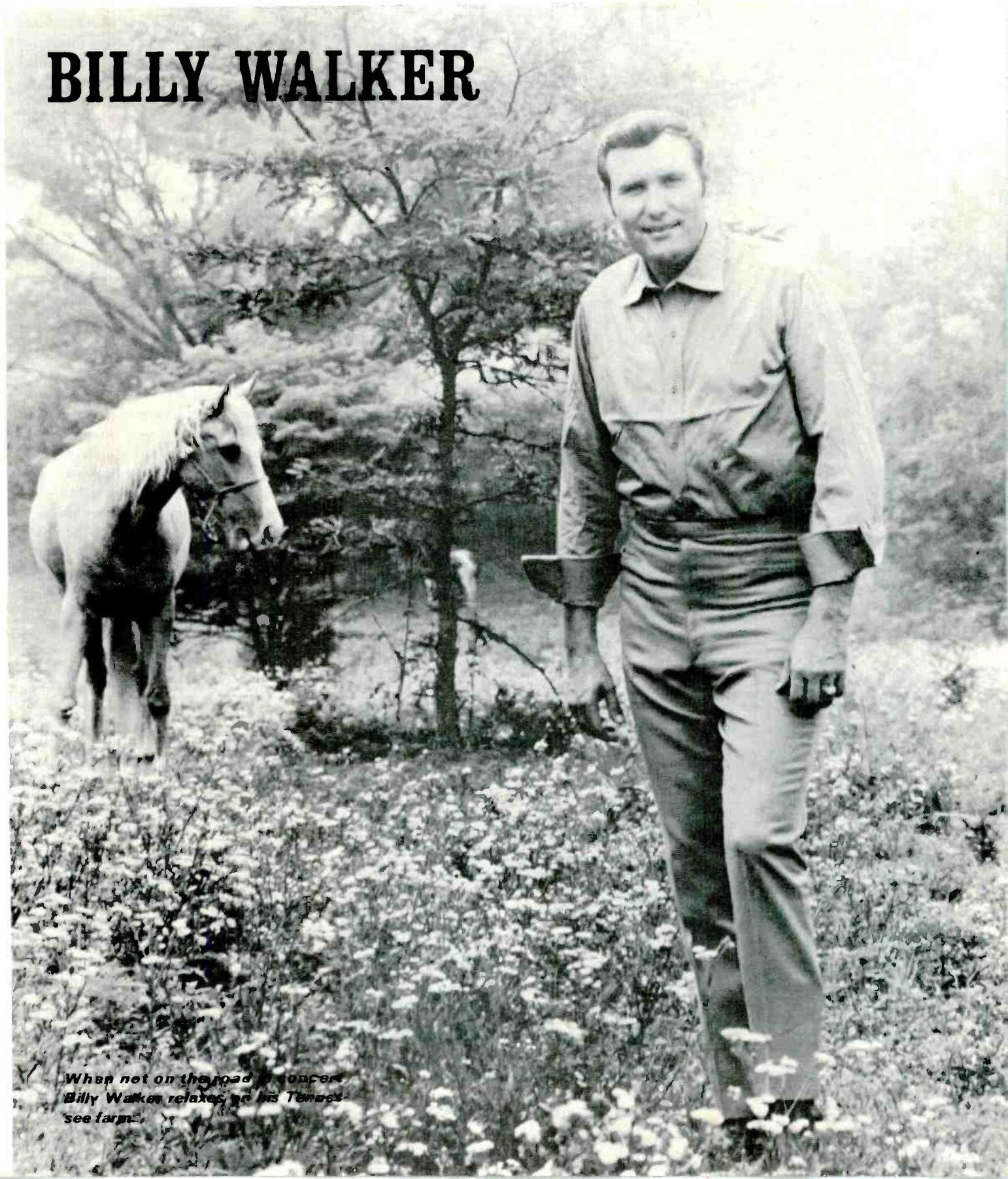
The son of a White Plains, New York, minister; a former philosophy and drama major at Ohio's Denison University, 25-year-old John Davidson has proved that he can play many parts. His three Columbia LP's—*The Time of My Life*, *My Best to You*, and *A Kind of Hush*—have been best sellers. A fourth album, *Goin' Places*, will be released shortly.

John is currently entertaining audiences at the Persian Room of New York's Plaza Hotel. In addition, the six-foot, blue-eyed performer has procured parts on television, stage and screen. He played the role of Curly in the New York City Center production of "Oklahoma," and was featured in two Disney films, "The Happiest Millionaire" (which broke attendance records for Christmas week at the Radio City Music Hall) and "The One and Only Genuine Original Family Band."

His television career has been growing since he stepped into the shoes of Andy Williams back in 1966 as summer host of Andy's regular weekly television show. While on the program, John received more fan mail than any summer replacement in the history of television. Since that time, John has hosted his own TV special, "John Davidson at Notre Dame," and a Kraft Music Hall special, "Class of '68." He has appeared on numerous variety shows, including "The Carol Burnett Show" and Hollywood Palace." ●

CHANGING TIMES

BILLY WALKER



*When not on the road in concert,
Billy Walker relaxes on his Tennessee farm.*

BILLY WALKER

(continued)



"The status quo is not good enough," Billy Walker insists. "Today's market demands and deserves the best we can offer."

Billy Walker is not a satisfied man.

He has had his share of hit recordings, including an impressive collection of number one discs such as "Circumstances", "Forever", "Charlie's Shoes", "Funny How Time Slips Away" and "A Million And One" . . . to name a few.

He is in constant demand for personal appearances all over the country and in numerous foreign markets. (Particularly Germany and Australia where he has thousands of fans in both countries.) Nevertheless, Billy Walker is not a satisfied man.

He has a beautiful wife and four adoring daughters, a luxurious home and countless material possessions valued in the thousands of dollars.

Most aspiring artists would gladly settle for success equal to Billy's.

"I'm grateful for the success we've had," Billy says. "Boots, my wife, and I didn't start out with very much materially. Through the years we've had some great breaks, met a lot of fine folks, and managed to stay before the public with hit recordings, concerts, and television."

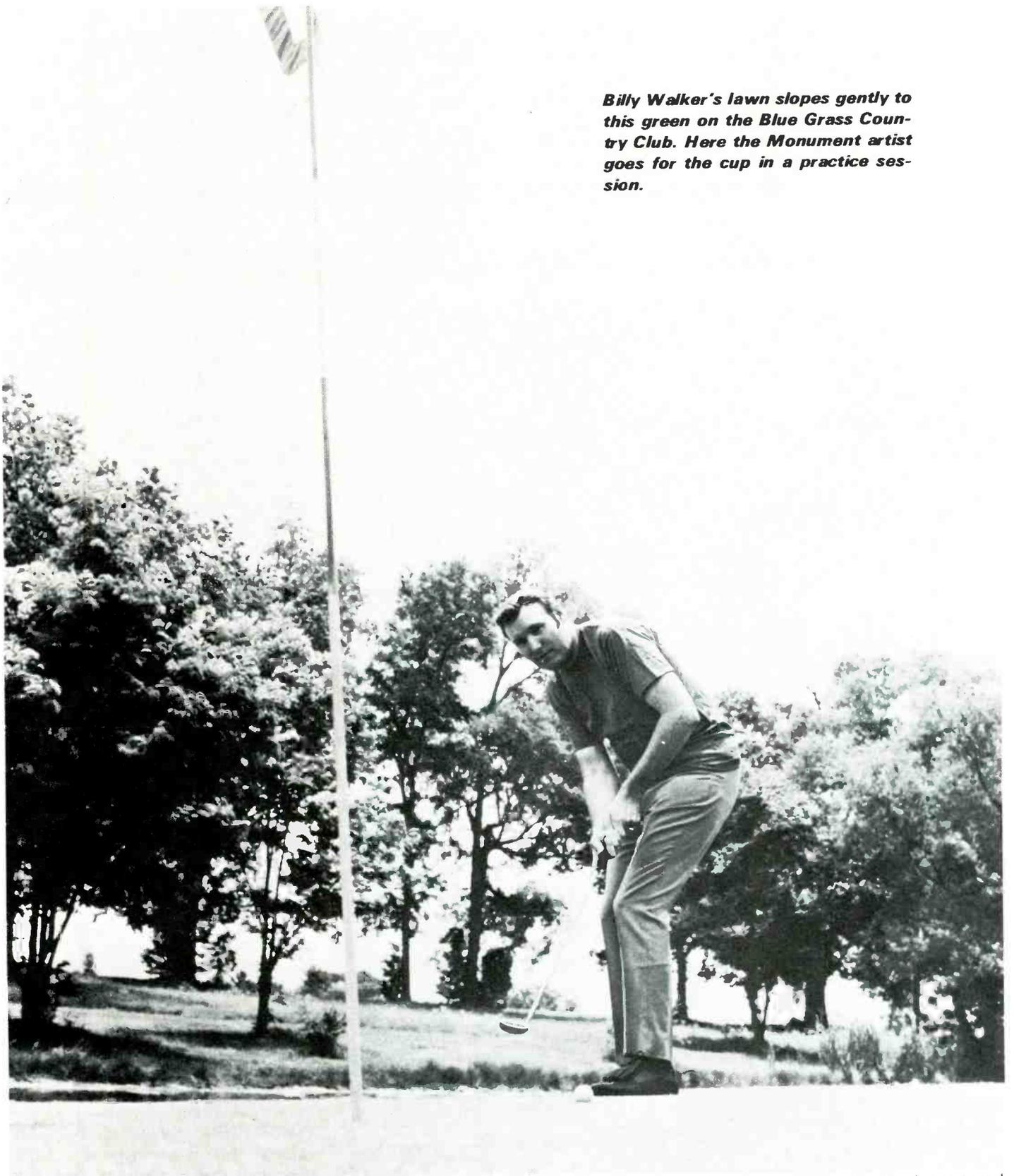
With all this, one wonders what it will take to satisfy Walker.

"I'm going to pull-out all the stoppers from here on," Walker said. "The ability to be adaptable is the key to continuing success. And the simple truth is that country music has continued to mature, bringing into play a carload of new fans . . . students, young marrieds, professional people. There was a time when country music was considered strictly 'blue collar' and rural . . . but those days are gone. The rural fan is still with us and we hope and trust always will be. It's just that the base has grown to include a more diverse nucleus of fans.

"The success of C&W radio stations in metropolitan markets is proof of the growing popularity of country music," Walker continued. "Of course," he hastily added, "The exposure of country music to the big city audience was a necessary step towards capturing the more 'sophisticated' music fan."

Walker, whose current smash recording of "Ramona" is high on the charts, believes it is necessary to adjust to the times. He has chucked the beads and

Billy Walker's lawn slopes gently to this green on the Blue Grass Country Club. Here the Monument artist goes for the cup in a practice session.



(continued on next page)

sequins for high-fashion, tailored clothes, and is gearing his act to a 'total entertainment' concept.

"Until recently," he said, "Top acts could play it by ear on stage, but now it is becoming more desirable to prepare for a concert with a carefully planned program."

With this in mind, Walker recently formed a top quality band, The Tennessee Walkers, and they have been working daily on their "total entertainment"

act. "Careful research, thought, and planning go into divising an act," Walker said. "Of course," he added. "Another vital ingredient is work . . . rehearsals."

Asked why he is spending so much time and money on his act, when he already is in constant demand, Billy had a ready answer: "Because I want my act to be the best I can offer. Times are changing . . . so I'm changing with them."

"Already doors are opening for country artists which we never thought possible a few years ago," Billy said.

He gives the Country Music Association (CMA) a lot of credit for the new opportunities afforded today's country artists: "Jo Walker (CMA Executive Director), Frances Preston (Broadcast Music Vice-President), Hal Cook (Billboard Magazine Publisher), and others like them have succeeded in showcasing country music before some of the nation's most influential audiences, and the results are obvious."

Fred Foster, President of Monument Records, for whom Billy records, says it is only natural that Billy is not satisfied with the status quo. "Billy Walker is a perfectionist. He has one of the finest voices in the business, and a masterful presence on stage. He understands his obligation to his fans and is naturally always seeking to improve."

"Many artists of Billy's stature would tend to be self-satisfied, but it's easy for me to understand why Billy is concentrating on staying current with the times."

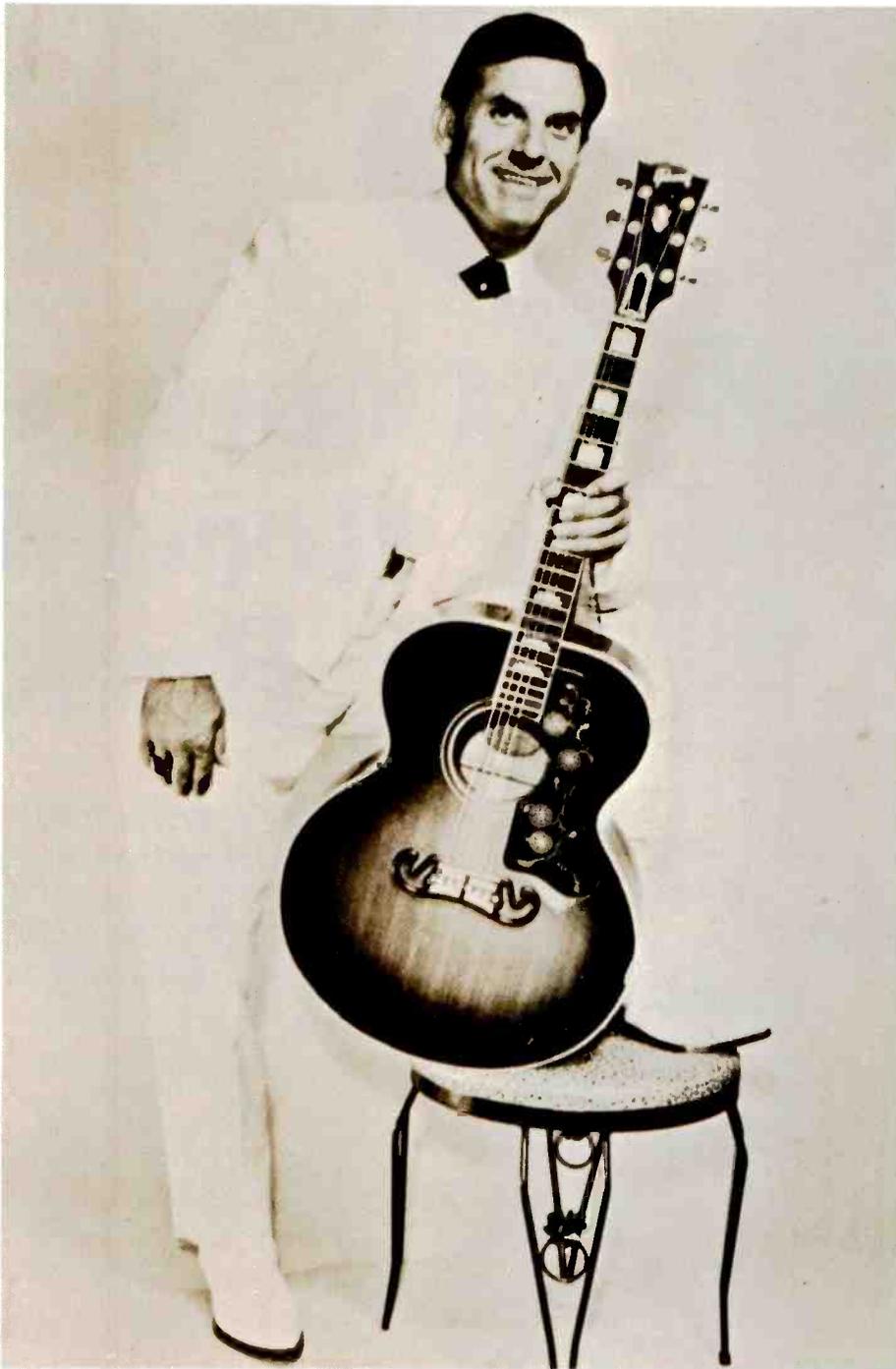
Buddy Lee, President of Aud-Lee Productions, which handles Billy's concerts, says Billy has attracted the attention of promoters and talent buyers representing name clubs throughout the country. "I'm not surprised," Lee says. "Popular music, simply put, is music that is popular. This being true, Billy is singing the most popular music in America today. His current hit, 'Ramona', for instance, is being played by C&W, 'Top 40', and 'Good Music' stations, throughout the nation."

Billy Walker, for a young artist, possesses one of the best established names in country music today. His countless fans are satisfied that he is the top country artist of our day. Regardless, Billy still insists that he is not satisfied with holding to past laurels. So he has set his sights on even higher goals. "Half the fun is in the struggle," Billy says with a grin. This determination, coupled with his natural charm and talent, have served Billy well in the past. One would be playing a pretty safe hand to bet they will serve him equally well in the future. ●



PROFILES

MONTY LEE



Monty Lee Montgomery was born in Cloverdale, Alabama, and he became interested in country music when only eight years old.

Monty's first record was with Pappy Daily on the Musicor label entitled Teenage Memory b/w Love Is Where the Heart Is.

Monty has toured extensively throughout the United States and Canada with George Jones and Melba Montgomery for three and one-half years. He also has appeared on nationwide television.

In January, 1968, Monty signed an exclusive recording contract with K-Ark Records of Nashville, Tennessee. A current release is You're Meant for Me b/w I Thought I

Heard You Call My Name. His latest, written by brother Carl Montgomery, is "Trucks Gonna Be My Home."

Monty is from a very musically talented family of seven children—five boys and two girls. His sister Melba is a fine example of the Montgomery talent. Earl and Carl are both successful songwriters. Earl is the writer of the big George Jones hit *4033* and Carl is the author of the Dave Dudley hit "Six Days on the Road." Earl has also written the George Jones release, "Small Time Laboring Man."

Monty now makes his home in Nashville, Tennessee, with his wife Darlene and their daughter Christine.

Monty is one of those artists who pleases the audience with a lot of action . . . he really keeps the room jumpin'. •



Buffy Sainte-Marie

Country Record Rack

***“ALL THE LIGHTS
ON BROADWAY
DON'T AMOUNT
TO AN ACRE
OF GREEN”***

In 1961, on a warm Sunday afternoon in Springfield, Massachusetts—Springfield seems to evaporate on warm Sundays—Buffy St.-Marie gave what must have been her first audition for a record company. I had hauled my equipment up from New York to make the tapes.

I found her tense, brittle, attractive in a dark and exotic way—it was later that I discovered she was an American Indian and a member of the Cree tribe—and ever since I have been known as the guy who turned down Buffy St.-Marie for a record contract.

I still can't say I was wrong because, for one, the label I was working for would not have done her the justice that *Vanguard* has; furthermore, she's developed such formidable artistry since then.

The title of her first album, *IT'S MY WAY* (79142) indicated her individuality (she recently insisted, on a TV drama in which she took a part, that the Indians be played by *real* Indians) and her abilities as a powerful songwriter were immediately recognized with "Universal Soldier" and "Cod'ine."

MANY A MILE (79171) followed with one of the loveliest lyric songs ever written: "Until It's Time For You To Go." Even as late as *LITTLE WHEEL SPIN AND SPIN* (79211) Buffy was a folk artist, confining her writing and performing to the traditional mode.

But with *FIRE AND FLEET AND CANDLELIGHT* (79250) she broadened her musical framework with a folk-rock version of Joni Mitchell's "Circle Game" and a really good blues of her own, "97 Men In This Here Town Would Give Half A Grand In Silver Just To Follow Me Down." This album also contains, on the back, what must be the best color photo portrait ever to appear on a record. Buffy's features—and hands—are beautifully captured.

Her newest album, and the reason for this review, is called *I'M GONNA BE A COUNTRY GIRL AGAIN* (79280). It was made in Nashville with the advice and help of Chet Atkins. It uses a whole passel of back-up musicians; good studio men, famous in their own right, like Floyd Cramer and Grady Martin.

Obviously Buffy is at home with the country sound. The first song, same as the album title, contains the line at the top of this column, and could take its place at the top of the country charts. Hopefully it will. While she doesn't sound like any of the female country singers around today—clearly her life and experience have been very different from theirs—she has the flavor and the warmth that the material demands. Her voice, with its unusual vibrato toned down, has never sounded better.

"Uncle Joe," a traditional fiddle tune, is enhanced by use of a mouth bow—an instrument familiar to country fans through its use by Jimmy Driftwood. The album's *tour de force*, though, is "A Soulful Shade Of Blue." A girl is having her wedding dress prepared, and in giving directions to the dressmaker, muses on her forthcoming reunion with her sweetheart. She wants her costume to be a soulful shade of blue to remind him of her faithfulness while they were apart. The song is country to the core, even to the little yodel note at the end of line 1 in the chorus. And it is—rarity indeed—understated. Its story is told through the words of the girl only, and we are left to infer the fund of emotion behind the speech. "Jimmy Brown The Newsboy" is an example of this technique, but where that one is a sentiment-



tal heart-breaker, Buffy's tune is one of joy.

The gentlest piece on the album is the traditional-sounding "Tall Trees In Georgia" and the angriest is "Now That The Buffalo's Gone," a song that could have come only out of the desperation of a people beaten but not defeated.

An unusual album, by country music standards; one that proves how far the Nashville sound has reached, and how many ways it can be shaped by personal vision, in the hands of a performer of the calibre of Buffy St.-Marie. •

once... **HANK THOMPSON,**

THE HIRED HAND

Ever hear of a country music picker and singer by the name of "Hank the Hired Hand?" You have—but you just don't know it. This was the first professional "handle" of Henry William Thompson. And just who is Henry William Thompson? He's a singer, a bandleader, a songwriter, a music publisher and one of America's most popular entertainers—He's Hank Thompson!

The popularity of Hank Thompson and his Brazos Valley Boys is almost overwhelming. His list of hit records would fill a page and includes many of his own compositions, such as "Humpty Dumpty Heart." His record sales have exceeded 30 million. Hank and his boys have made a clean sweep of popularity polls conducted by Billboard, Cashbox and other leading music publications. His roster of television appearances includes NBC's Johnny Carson Show and Swingin' Country; ABC's Joey Bishop Show and the Jimmy Dean Show. They are in great demand for personal appearances. For fourteen straight years they have been a feature of the Texas State Fair and for six years have been a top attraction at the Cheyenne Frontier Days in Wyoming. Hank and the band make an annual tour of Europe, Asia and Africa playing for military and civilian audiences. They average 240 personal appearances a year and the 1968 itinerary includes more than 40 fairs throughout the United States.

When he isn't traveling, which evidently isn't often, Hank calls Lake Tenkiller, Oklahoma, home. He was born in Texas—Waco to be exact. His musical abilities did not start with the guitar. It all began with a harmonica. He won many amateur contests with his "French Harp" but being an avid fan of Gene

This is what the audience sees when Hank steps onto a stage. Spangles and modern Western styles make his image just the way he wants it. His fans seem to like it that way, too.



Autry, Hank decided to master the guitar. His parents gave him one for a Christmas gift. It came from a second hand store for the magnificent price of \$4.00. Becoming a singing cowboy like his idol wasn't easy. It was several years before Hank had his chance before a microphone. He got a job performing in a stage show at a local theater every Saturday morning. The show was broadcast by Radio Station WACO. A local flour company heard Hank and decided to sponsor him in an early morning show. This is when he became "Hank the Hired Hand." Six months later, Hank joined Uncle Sam's Navy. His boots and his guitar accompanied him on what was to be a 37 month tour with the Navy. When he reached San Diego, they made him send his boots home but they let him keep his guitar. It went with him through 16 states and the islands of the South Pacific.

While he was on Guadalcanal, a native boy offered him a kayak filled with beads and trinkets in exchange for his beloved guitar. When he refused, the boy then threw in the kayak—but it was still no deal. The boy returned later with a basket of money, the boat, the beads and a native girl but Hank still refused. Hank made good use of his guitar in the campaign to remind the troops to take their atabrine pills against malaria. There was a chain of radio stations set up in the islands described as "The Mosquito Network." Hank was introduced on each of his broadcasts as follows: "This is your Mosquito Network. It's Atabrine Cocktail Hour under the banyans by the musty Mantanikau River on Guadalcanal—only 7,000 miles from the sunny shores of California. The canteen cups are clinking, the conversation is intimidating. It's time to throw that pellet down the palate." Then Hank would come on to sing "Deep in the Heart of Texas" or some other song reminiscent of home.

While in the Navy, Hank wrote a song called "Whoa Sailor." Following his discharge, he auditioned for Radio Station KWTX in Waco and was hired for a noon show. He gathered a group of musicians, dubbed them the Brazos

(continued on next page)



The happy smile of a successful performer is always on the face of Hank Thompson for he dearly loves to sing and play. He probably would keep it up if he got nothing for it.

Hank was recently a guest with his Brazos Valley Boys on the Joey Bishop Show and excited quite a few people nationally with his brand of Country Music.





Guest appearance for Hank and his "Boys" on the Joey Bishop Show was highlighted by Joey's attempt to get into the Country Music act.

After Hank explained the intricacies of the business Joey decided to remain with his own show.

Valley Boys and began to travel through Central Texas playing for dances and shows. His first recording, made in the fall of 1946, was his own song written in the Navy—"Whoa Sailor," backed with "Swing Wide Your Gate of Love." Both sides were immediate hits. Tex Ritter heard Hank on a Texas radio show and called him to the attention of a recording executive in Hollywood. He signed a contract with Capitol Records and recorded "Humpty Dumpty Heart" and "Today." Then the boy from Texas really started to move—and hasn't stopped since. In 1948, Hank married Dorothy Jean Ray, a Waco girl, in a ceremony on the stage of the Arcadia Theatre in Dallas, Texas. The wedding was broadcast over Station KRLD. There were 4,000 guests at the wedding. Dorothy herself is a cowgirl. She spent most of her life on a Texas ranch near Waco.

Hank credits his success to his fans. He says that country and western fans are the most loyal of all musical enthusiasts: "Country music has personality. It has always been big and just keeps on growing."

Not only does Hank Thompson's brand of music have personality—so does Hank. It comes right across the

footlights to each member of his audience as an individual - just as if he were singing to each personally. He loves his work and his audience, and it shows. He is completely relaxed and at ease, and enjoys every minute of a show.

Hank and his band can play a fiddle breakdown and go right out of that into "San Francisco" or "Jersey Bounce." He doesn't consider this at all unusual. "A good song is a good song no matter who does it. It's when you take it out of its idiom that you ruin it. It's when you start messing it up with a lot of fancy chord changes that you ruin it. We play it just like it was written." This may be part of the secret of his success. People like good music played well regardless of the instruments used.

Hank is also well liked by his fellow performers. This is within itself a great compliment—both for Hank as a person and for his professionalism. He and Merle Travis are especially good friends and he says that Merle is a great influence on his work.

As for his song writing, Hank says that the simplest thing about any song is to tell an interesting and appealing story in rhyme. "Use your imagination. Try to tell a story." He also says that it helps to have a Webster's Collegiate Dictionary with a vocabulary of rhymes. "One must have a theme or idea. If the idea is weak, the story will probably be weak. As for melodies, few songs are strong enough

The Tall Texan and his band "The Brazos Valley Boys" posing formally.



musically to be appealing just as instrumentals. It has been said that no original melody can be composed today—it has already been done by the masters of the past. Considering that there are only twelve notes in the scale, this is quite conceivable. However, much can be done with chord patterns, rhythm, times and tempos, phrasing, instrumentation, etc. that can lend new flavors to the same notes. First get an idea—the fresher and more different the better. Then stick with this idea. Do not wander away from it with abstract expressions. Expound your brainstorm as uniquely as possible, not as you have heard others do it. Do not waste lines with meaningless and irrelevant thoughts. Avoid the use of cliches and worn out words and phrases. Adapt a melody that fits the mood of the story."

Whatever the secret of success as a performer, a songwriter, a bandleader or just an all-around fine guy—Hank Thompson has found it. He is a guy on the go—and he hasn't stopped going yet. You can expect more hit records from Hank like "On Tap-In The Can Or In The Bottle" under his recently signed contract with Dot Records. He is proud of his rigorous public appearance schedule and with the aid of his twin engine Cessna 310 (which he flies himself) you can expect to see Hank Thompson and the Brazos Valley Boys most anywhere in the world. •

"Hank, The Hired Hand" as he is today.



Hank and his Boys don't really need all those amplifiers to turn out good music. It's just that they are playing to such large audiences these days that they have to be heard over the

sounds of the thousands who fill the seats. They're a happy group and wouldn't consider doing anything else but make Country Music.

Just plain Henry William Thompson, a Mason and member of the Shrine of North America, a family man, an entertainer, and an astute business man.



LYNN ANDERSON, vivacious star of the Lawrence Welk's TV Show, and Chart Records, is the latest young Country and Western singer to achieve national fame and stardom. The pretty, 20 year old songstress, whose talent has projected her into being named "Outstanding Female Vocalist" by the Western Country Academy of Stars, and "Most Promising Female Vocalist of 1967" by Cash Box Magazine, as well as a nomination as a finalist in the Country Music Association awards of 1967, is fast becoming one of the busiest performers in the U.S.A.

Born in Grand Forks, North Dakota, LYNN is the daughter of LIZ and CASEY ANDERSON. LIZ, a top-notch RCA Victor artist in her own right, is one of the most successful writers in Nashville. CASEY, also a writer, operates their publishing enterprises, as well as serving as personal manager for both LYNN and LIZ. LYNN was raised in Sacramento, California, and moved to Nashville with her parents in 1966. She attended high school and

junior college in California, and she has quite a reputation as a championship trainer and rider of horses. LYNN won more than one hundred trophies and six hundred ribbons in horse shows, rodeos and parades all over California, including two state championships, regional championships, and the title of California Horse Show Queen in 1966 at the state fair.

Her record hits has included "Ride, Ride, Ride," and "If I Kiss You Will You Go Away," along with her current release, "No Another Time." A guest appearance with the Lawrence Welk's TV Show in August of 1967 led to an invitation to become a regular and all of her records have been top hits on the trade paper charts as well as her "Ride, Ride, Ride" LP, and "Promises Promises" LP on Chart Records. LYNN is also a talented writer!

With beauty and talent galore the sky is the limit for LYNN ANDERSON. •

Lynn Anderson



PROFILES 

PROFILES

THE CHAPARRAL BROTHERS

Picture a pair of identical twins (twelve years old or so) with one guitar to share between them --- and you'll have the start of the Chaparral Brothers.

They have always been close, even for identical twins. Born some twenty years ago in New Orleans, their boyhood was actually no different from the average. Five years later, the family moved from New Orleans to Meridian, Mississippi (birthplace of the legendary Jimmie Rodgers) and ten years later to Gulfport, Mississippi, where they took up permanent residence.

After attending Perkinson Jr. College together, John & Paul Chaparral went on to Auburn University where they majored in veterinary medicine, but the veterinary world lost two potential doctors when they entered the Marine Corps in 1962.

Having returned to civilian life, they decided to enter the world of entertainment, working in a series of smaller clubs in and around the Gulfport area, then went on to the larger, more popular clubs in the Gulf Coast region, including The Magnolia Room and Trader John's. In 1964 they decided that Southern California would be the place to make it big, so they said goodbye to family and friends and headed west.

Things were rough at first --- they worked on Southern California Edison road gangs, as extras in movies, and entered every talent contest and audition they could find. At one such contest, famed country & western performer Dusty Rhodes heard them, thought they were good, and arranged an audition with one of the most respected men in the business, Cliffie Stone. Cliffie was so impressed he immediately took the two brothers under his wing --- and under contract as well. Capitol's C&W producer Ken Nelson listened to the Chaparral Brothers sing, and the contract was signed immediately.

Their first release is called "Leave," and after only a few short weeks it looks like a big hit in the Country field.

It took them a while to arrive, but now that they have, it seems the Chaparral Brothers are here to stay.



Country Clippings

The nation's first Miss Country Music USA contest was held at the Hemis-Fair in San Antonio, Texas, this July. Results are excellent if we are to judge by the appearances of the beauties pictured above. Left to right, Mary Ann Wertz (Miss Miami) 2nd Runner-up, Linda Ginochio (Miss Sacramento) 1st Runner-up, and Mary Gand, Miss Country Music USA, formerly Miss El Paso.



Presenting Mrs. Edith Frady (third from left), 12336 W. Outer Drive, Detroit, with the Masterwork Early American stereo hi-fi console and records she won as the Grand Prize Winner of the "Welcome to Columbia Country" Contest on WEXL Radio are: (left to right) Mrs. Linda Durbin, WEXL Director of Station Promotion and Community Relations; Jim Mitchell, WEXL Disc Jockey; and Russ Yerge, Promotion Manager for Columbia Record Sales in Detroit.



Big Country Swinger Andy Hope of WWVA gives songbird Kathy Dee a "welcome home" buss as Kathy returned to the Jamboree after a six-month absence. Kathy, now permanently blinded by a cerebral stroke, performed on the Jamboree to tumultuous applause from her fans and friends.





Country Clippings

Backstage at the First Annual KBBQ ("Red Baron-Sopwith Camel-Snoopy") Fly-in in Los Angeles. The infamous and dreaded Clyde (Merle) Barrow chats with the World War I aces. Pictured (left to right) Red (Goober) Baron, "Snoopy" Griffith, Clyde (Merle) Barrow and Jack (Sopwith) Dodson. A sidelight of the evening was the outstanding performance by nine top country music stars for KBBQ, celebrating its first anniversary.

Tom T. Hall's star in the Walkway of the Stars at the Country Music Hall of Fame and Museum in Nashville is in the process of being finished before the eyes of Harold Hitt, Dixie Dean Hall, Tom T. Hall and Dave Dudley. The star was a gift to Tom T. from wife, Dixie, as a surprise for his birthday.

Recent visitor to the Country Music Capitol of the world was Reg Lindsay, Australia's Number One Country Music Artist. While in Nashville, he toured the Hall of Fame and was also presented a certificate by Governor Buford Ellington of Tennessee naming Reg an honorary citizen of the state. Looking on as the governor shakes hands with Reg is Jo Walker, executive director of the Country Music Association and the King of Country Music, Roy Acuff. •

PROFILES



MICKEY GILLEY

Louisiana born Mickey Gilley has been playing and singing for the past 10 years. When it's time to rock nobody lays it down tougher. When it comes to blues he'll knock you out. Both of these attributes are intricate ingredients in the Gilley formula for "country soul." There was a time when Mickey Gilley's only claim to fame seemed to be the fact that he happened to be Jerry Lee Lewis' cousin. No one seriously considered Mickey's individual capabilities . . . his piano and vocal styles were constantly compared to

Jerry's, and it appeared that Mickey would never be able to establish his own identity as an artist. But time and some good records have taken care of that. Today Mickey is recognized as one of Paula Records' most consistent record sellers, and performers. Everyone enjoys his way with a song, his flexible keyboard work, and his willingness to exert all his efforts to please a crowd. Gilley is still Lewis' cousin but Mickey has firmly carved himself an individual niche in everyone's list of favorites.

pillow just happened one day!

By M.J. Buckley

In 1966, Ray Pillow was selected as the most promising male artist in the Country and Western music field by both Billboard and Cashbox. Oddly enough, neither this nor being chosen as a regular member of the Grand Ole Opry was the realization of a lifelong dream for the handsome young man with the promising future.

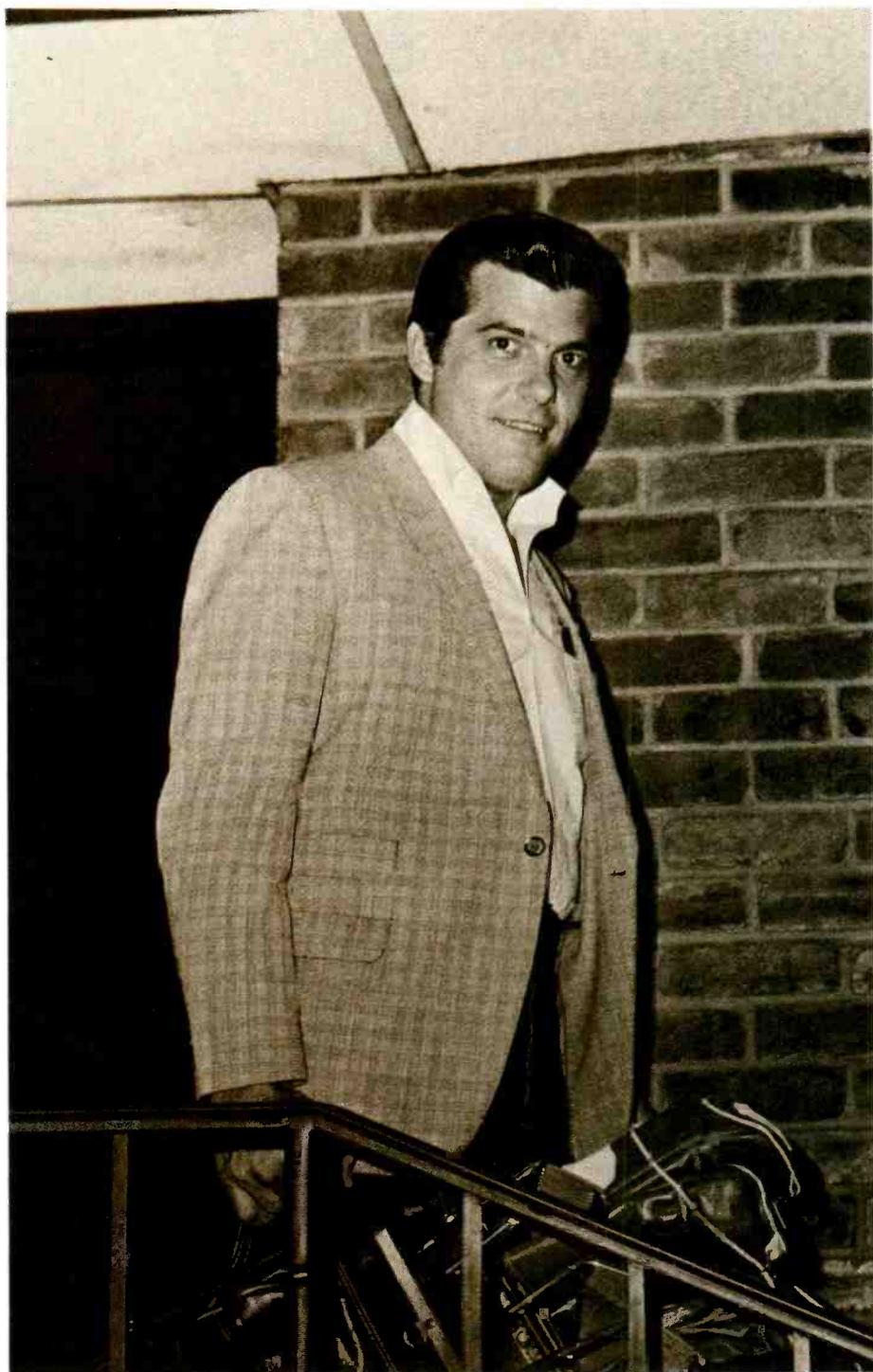
Ray was born in Lynchburg, Virginia, the son of Herbert and Elizabeth Pillow. He attended E. C. Glass High School in Lynchburg for three years and dropped out to join the Navy. Ray soon realized that quitting school had been a mistake. He finished high school while still serving his tour with the Navy. When his hitch was up in 1958, Ray was determined to get through college somehow. He entered Lynchburg College and took a full-time job to pay his tuition and expenses. He had an opportunity to fill in with a local music group. They liked him so Ray stayed on playing and singing with them part-time. By the time the group folded, the bug had bitten Ray so he formed his own group—The Stardusters.

In 1961 Ray entered the Pet Milk Talent Contest. He was the local winner at Appomattox, Virginia and when the winning tapes were reviewed by the WSM-PET-Grand Ole Opry judges in Nashville, Ray was one of the 7 finalists. In the final judging he was runner-up to the national winner. Ray did a recording session but when the industry didn't beat a path to his door he continued to pursue his college education. He received his Bachelor of Arts degree in Business Administration and went to work as assistant manager of a truck sales firm.

What had begun as an avocation and a way of getting through college—Country Music—had a firm hold on Ray. He was restless and dissatisfied in his job with the truck sales company and finally packed his belongings into a U-Haul trailer and headed for Music City, USA—the Mecca of Country Music.

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Fresh back from a game of golf which he doesn't do often, Ray is as cool as a cucumber, ready to work and happy about it.



PILLOW

(continued)

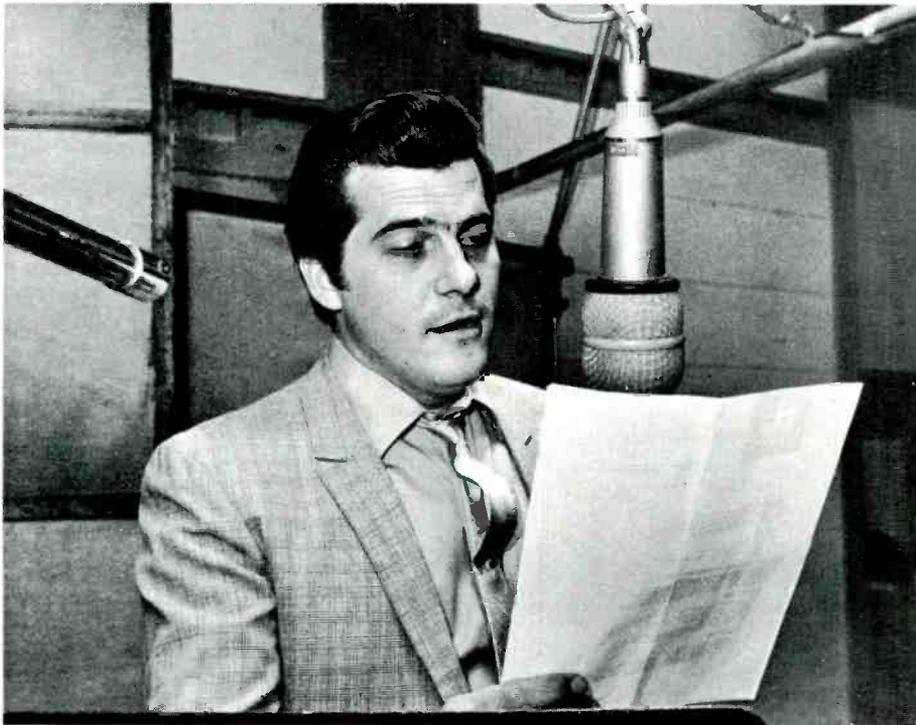
For a year Ray worked for a Firestone store in Nashville awaiting his break as a performer. He credits his success to the help, encouragement and loyalty of Joe Taylor. They had become acquainted some years before Ray came to Nashville and it was Joe who got Ray his contract with Capitol Records. During the 4 years he was with Capitol, Ray recorded "Thank You Ma'am." His duet of "I'll Take the Dog" with Jean Shepard was in the top ten as a single and became the title song for an album. He made 2 other albums: "Presenting Ray Pillow" and "Even When It's Bad It's Good." Joe Taylor also signed Ray to the first personal management contract ever handled by the Martha White people. For 2 years Ray and Joe were in business together in the Joe Taylor Agency, Shoji Music and Ming Music. Ray did much of the booking and promotion but entertaining still exerted its pull on him so they abandoned their corporate enterprises in favor of Ray's career as a singer.

Since that time Ray's popularity has definitely been on the upswing. He is a regular performer with the Grand Ole Opry and is on the road for personal appearances every weekend except for the 20 performances he must make at the Opry. Ray is a devoted husband and father and to avoid being away from his family too much of the time, he usually



Ray Pillow and Lorene Mann get spoofed by the technical crew over a goof during a recording session.

The sounds come smooth and easy for Ray. Very seldom does he have to spend long hours before the mike. Most of the rehearsal is done long before.



leaves on Thursday and returns late on Sunday night. He and his wife Joanne and their three children: Dale, 10; Selena, 9; and Daryl, 7; have a modest home in a Nashville suburb. Ray has bought a lot upon which he hopes to be able to build in the near future. Joanne is active in the PTA and is a room mother at their youngsters' school. Ray makes an effort to take the kids with him on tours whenever possible during summer vacation. "They think their father is pretty great. As an entertainer they think I'm pretty good—second only to Bobby Lord. They've reached a sort of sophisticated age, I guess. For a while when I came back from a trip they all ran to meet me as soon as I turned in the drive but now they might interrupt a game of catch for a Hi! or acknowledge that they see me as they walk through the house. They're very nonchalant about the whole thing—just as if I hadn't been away at all. I enjoy steaks—nothing fancy—just grilled over charcoal in the backyard. When I'm on the road I have to eat hamburgers and french fries—so what do the kids want when I get home? They want to go for a ride and get a hamburger. The kids are the greatest and I try to spend as much time with them as possible. I took the whole family with me to Cocoa Beach, Florida when I played a date there recently and we all enjoyed it thoroughly."

Ray Pillow is an earnest person. He is strikingly handsome but very unimpressed with himself. He is a comfortable person—comfortable to be around and easy to talk with. There is no pretense about him and you like him immediately. He likes golf, hunting, fishing and water skiing but says he isn't good at any of them. He just loves to try.

He doesn't try much songwriting though. "I leave the songwriting to Harlan Howard and Bill Anderson," says Ray.

Besides his appearances on the Opry, Ray has been on the Martha White Show with Jim and Jesse and on the Bill Anderson TV Show, the Porter Wagoner Show, Swingin' Country, The Wilburn Brothers Show, Midwestern Hayride and American Swingaround. Recently he packed them in at an outdoor concert in Nashville's Centennial Park.

Ray is popular in Canada too. He has appeared at the Edison Hotel and Massey Hall in Toronto and in Kitchener, Ontario. In 1967 he made a 22 day tour in Germany with a western band from Munich. They were called the Texas Rangers and Ray says they were good.

Ray has one movie to his credit—"Country Boy"—an Ambassador Films production. Several people have approached him about making other films so perhaps we'll be seeing Ray on the screen again soon.

Now under contract with ABC Records, Ray's new release is "Wonderful Day" written by Ted Harris and A&R'd by Paul Cohen. •



At the office desk, he is as much at home as any administrator. After all, he majored in Business in college

and was a partner in several businesses before the lure of the Country Music road got to him.



He's as friendly and pleasant as he looks. He didn't wave goodbye to the reporter and the photographer. He said instead, "I'll see you soon."



In the studio with his A&R man, Paul Cohen of ABC Records, Ray listens and understands. He attributes much of his success to the concerned and skilled ability of Cohen to coax the best into the tapes.

Columbia Country has some



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

**Carl
Smith**
Country on
My Mind

ANITA BRYANT
HOW GREAT THOU ART
including:
How Great Thou Art / The Love Of God
The Old Rugged Cross / May We Know Peace
Rock Of Ages

**Pozo
Seco**
Shades
of Time
including:
Green, Green
Grays of Home
You Ain't Going
Nowhere
Good Morning
Today
The Renegade
Bye Bye Love

BY THE TIME
I GET TO
PHOENIX
FEATURING:
LOVE IS IN
THE AIR
**MARTY
ROBBINS**
INCLUDING:
LOVE IS BLUE
YESTERDAY
BY THE TIME
I GET TO
PHOENIX
AM I THAT EASY
TO FORGET?

REVA
INCL
I WILL
TURN
IS IT WELL
YOUR

Nothing very



CS 9688*
Carl Smith—
Country on My Mind
And in his heart too. Just what
you want and expect from the
Country Gentleman.

CS 9656†
Pozo Seco—
Shades of Time
Country painted with shades of
folk. Some oldies, some new
ones—all good ones.

CS 9642
Anita Bryant—
How Great Thou Art
"The American Beauty of
Sacred Song" shows why she
won the title.

CS 9617*
Marty Robbins—
By the Time I Get to Phoenix
Marty's individual style makes
some great songs a little
greater.

CS 9673†
The Chuck Wagon Gang—
Revival Time
The beloved gospel group
sings sacred music with
unconquerable fervor.

CS 9674
Arlene Harden—
What Can I Say
The solo debut of one of the
sweetest girls the country has
seen or heard.

CS 9665
Patti Page—
Gentle on My Mind
More gentle than ever, with
songs that do her (and you)
justice!

CS 9635*†
Johnny Cash—
At Folsom Prison
Johnny sings to a captive audi-
ence behind bars. Recorded
"live."

COLUMBIA RECORDS

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

ARLENE HARDEN
WHAT CAN I SAY
INCLUDING:
HE'S A GOOD OLE
BOY
WITH PEN IN HAND
I WANNA LIVE
DREAMS OF THE
EVERYDAY
HOT SEWIFE
D-I-V-O-R-C-E

Patti Page
Gentle
On My Mind
including:
Little Green
Apples
Honey (I Miss You)
Skip a Rope
Green Green
Grass of Home
Release Me

JOHNNY CASH
AT FOLSOM PRISON
including:
Folsom Prison Blues
The Long Black Veil
Green Green Grass
of Home
25 Minutes to Go
Dark as the Dungeon

RODEO +



Although Loretta seldom gets a chance to ride, her favorite horse at the Double L Ranch is a well-muscled horse named Stormy. Photo by Schulz.

COUNTRY MUSIC = *Loretta Lynn*

Hurricane Mills, Tennessee has a population of about a dozen and consists of a general store (with a corner of it devoted to a U.S. Post Office), an abandoned mill and if you stretch your imagination across the creek, the Lynn Ranch house. You can also include a few sheds and barns in the picture.

It is located about ten miles south of Waverly, Tennessee in the west central part of the state. The country is rugged hill country with lush green valleys fed by abundant creeks and rivers. There are plenty of woods and lots of high ground. It is a peaceful part of the country with the stillness pierced only by a Whippoorwill or a Hoot owl. Other wild life is abundant, too.

The Mills, and 1,400 acres which surround it, were purchased by Mooney and Loretta Lynn in 1966. It was their final choice after scouting the country for a suitable ranching location. Before purchasing Hurricane Mills they nearly settled for a 120,000 acre ranch in West Texas.

Their final decision was helped along by the proximity of Nashville, 70 miles to the East, which, of course, is home base for Loretta's country music activities. This location was also most centralized for Loretta's travels in making singing appearances that keep her traveling the nation more than 20 days each month.

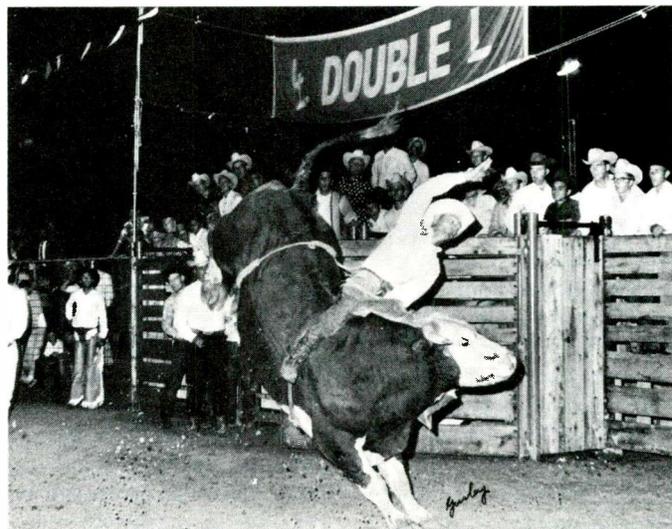
The Tennessee ranching spot was also ideal for their (then young) professional traveling rodeo company. It had plenty of good grazing land for the Lynn beef and horse herds with room to spare for rodeo livestock that is often

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A bareback riding cowboy, Don McGuire, prepares to part company with horse number 10, Rattler, at Loretta's Bristol, Tennessee International Speedway Rodeo.

Veteran Ada, Oklahoma bull rider, J.O. Cravens, is about to spin off of Rodeo Red, a bull that has been ridden only two times in three years at Loretta's Augusta, Georgia Rodeo.



LORETTA LYNN

(continued)

unloaded at the ranch between rodeo stops on a circuit that now reaches from Texas and Georgia in the South to Michigan and Wisconsin in the North.

Included in the town and acreage purchase was the Old Mill that kept more than a dozen families in biscuits and beans until after the turn of this century. The Mill manufactured "jeans" cloth from the raw cotton and wool that was produced in this area. It was also one of the largest and most complete flour and corn meal producers of its time. The Lynns are retaining the Mill as an historic Tennessee site.

Next to the Mill is a man-made dam that offers excellent wading and swimming above and below it. Today, the dam still draws nearly 100 locals for water frolics on weekends.

The "Old South" type mansion that presently serves as the main Lynn ranch house is being completely renovated inside and out with Mooney engineering. He often does much of the manual labor himself.

Mooney has always been a hard working manual laborer from his logging and cowpunching days in the far Northwest to their present day rodeo operation. There is no doubt that he is an outdoorsman. He still refuses to wear a tie and will wear a suit only once a year, during the International Rodeo Association championship awards banquet in January.

Loretta, too, is an outdoors girl. Until she began her music career eight years ago, she had never worn a pair of high-heeled shoes. She still kicks them off whenever the opportunity appears and sometimes when the opportunity is not apparent. She would rather wear cowboy boots or no footgear at all.

The Double L Ranch is home to the Lynns, more home than they have had in several years. It's quiet, it's away from the crowds and it's a place where they can get outdoors and live. While Loretta loves to perform for an audience and admits that singing is one of her greatest loves, she, like most other humans, would rather be home with her family.

Home is where she can get in the garden, can and cook. She loves all of these tasks that repel some women and, she is an expert at each of them. She can turn out a pot of beans that would make a steak eater drool, and during a



Loretta is most at home in cowboy boots.

"too-infrequent" three-day stop at home between road show appearances it is not unusual for her to pick and can 42 quarts of beans and 42 quarts of Swiss chard, like she did on her last trip home.

As far as performing goes, Loretta says that her appearances at the Grand Ole Opry in Nashville and at her rodeos on the road are the most pleasant. She has been a regular member of the Opry for the past few years.

She and Mooney began their rodeo company in 1965 with a rodeo at their then home grounds near Goodlettsville, Tennessee (a suburb of Nashville).

In 1966 their traveling rodeo played in nine different communities (most of them small towns), drew 29,000 spectators. Last year, with a revamping of the rodeo company and playing in seven major markets, their total attendance swelled to 144,000. This year the company will travel to nine major cities and expects to draw nearly 200,000 spectators.

Each of the Loretta Lynn rodeos is sanctioned for world championship points by the IRA and includes a minimum of six competitive events. The rodeos this year will pay nearly \$60,000



Loretta Lynn loves to cook, most of all one of Mooney's favorites, a good old-fashioned pot of beans that "get better with each warming."



Mooney Lynn unsaddles one of the Double L Ranch and rodeo horses after a day's work in riding the ranch's pastures working some of the Lynn beef cattle. Photo by Schulz.

in prize money to cowboys and cowgirls and next year the purses should reach \$150,000 as the rodeo company adds a series of 15 weekly rodeos to its regular circuits.

Loretta's rodeo programs also include special performances by some of the nation's top animal trainers, trick ropers and trick riders.

This fall her rodeo will be staged in Texarkana, Texas; Ft. Wayne, Indiana; Monroe, Louisiana; Milwaukee, Wisconsin; and Detroit, Michigan. In all instances Loretta and her country music show will appear at each rodeo performance, except at the Milwaukee event which is scheduled during the country music convention in Nashville.

During her country show Loretta attempts to give a good cross section of her top hits ranging from "You Ain't Woman Enough" and "Don't Come Home A' Drinkin'" to "Fist City," "I've Got Texas In My Heart," and "You Just Stopped In." She closes her show with a penetrating hymn, such as, "How Great Thou Art."

Also, often included in her part of the rodeo program is singer brother, Jay Lee Webb, and one of Loretta's younger sisters who resoundingly arrived on the country music scene this year, Peggy Sue Wells.

If you were to ask Loretta what part of the rodeo production she likes the best she would say, "I love it all, but that bull ridin's the best." Her opinion is consistently backed up by rodeo fans in spectator polls where the bull riding always comes out on top.

There are three bulls in the herd used for Lynn rodeos that have been ridden only six times during the past three years and they have been out in competition over 200 times. That means that only six of more than 200 cowboys have qualified for an 8 second ride on these animals. The bulls' names are: White Lightning, Rodeo Red and Shorty. Two other bulls, Grasshopper and Slim Jim, have NEVER been ridden during the past three years.

What does Mooney do at the rodeos? Aside from taking an introductory bow

at the opening he is seldom seen in the arena. His time is mainly spent behind the scenes keeping the mechanics of the program moving smoothly. And, with a Lynn rodeo, such a job is a major occupation. A great deal of stress is placed on musical and lighting background for the entire rodeo production. Although most of their rodeos today play indoors where lighting and staging are normally easy to control, the rodeo company strives to reach the same production calibre outdoors by carrying two professional arc spotlights and operators to those rodeos.

Until two years ago Mooney handled the entire management of their rodeo company by himself. Today, he and Loretta have secured a full-time rodeo director, W. Bruce Lehrke, formerly from Mukwonago, Wisconsin. Together, he and Mooney handle the production on the road. Bruce handles all of the advance sales and promotion details.

When they close their rodeo season this year in November at Detroit, the

(continued on next page)

LORETTA LYNN

(continued)

Lynns will head back to Hurricane Mills where Mooney will dive into a vigorous fencing campaign making more room available for additional cattle and horse herds.

Chances are that Loretta, in the time she has at home will finish her jams and jellies and foreman the renovation of a little cabin that is stuck off in a corner of the ranch which no one seems to know about. This is where she will slip off for solitude and song writing periods in the future.

Like any ranch, the Double L Ranch at Hurricane Mills, Tennessee will always require a lot of outdoor work. That's why its owners bought it. The Lynns are outdoor people who grew up in the hill country and still love the hills of their ranch. They share their love with thousands of fans who know that rodeoing and country music go together . . . especially when country artist Loretta Lynn provides the music. ●

1965 bull riding champion, Lloyd Burk, is catapulted in the air by Shorty, a bull that has been ridden only once in three years at Loretta's Detroit, Michigan World Championship Rodeo.



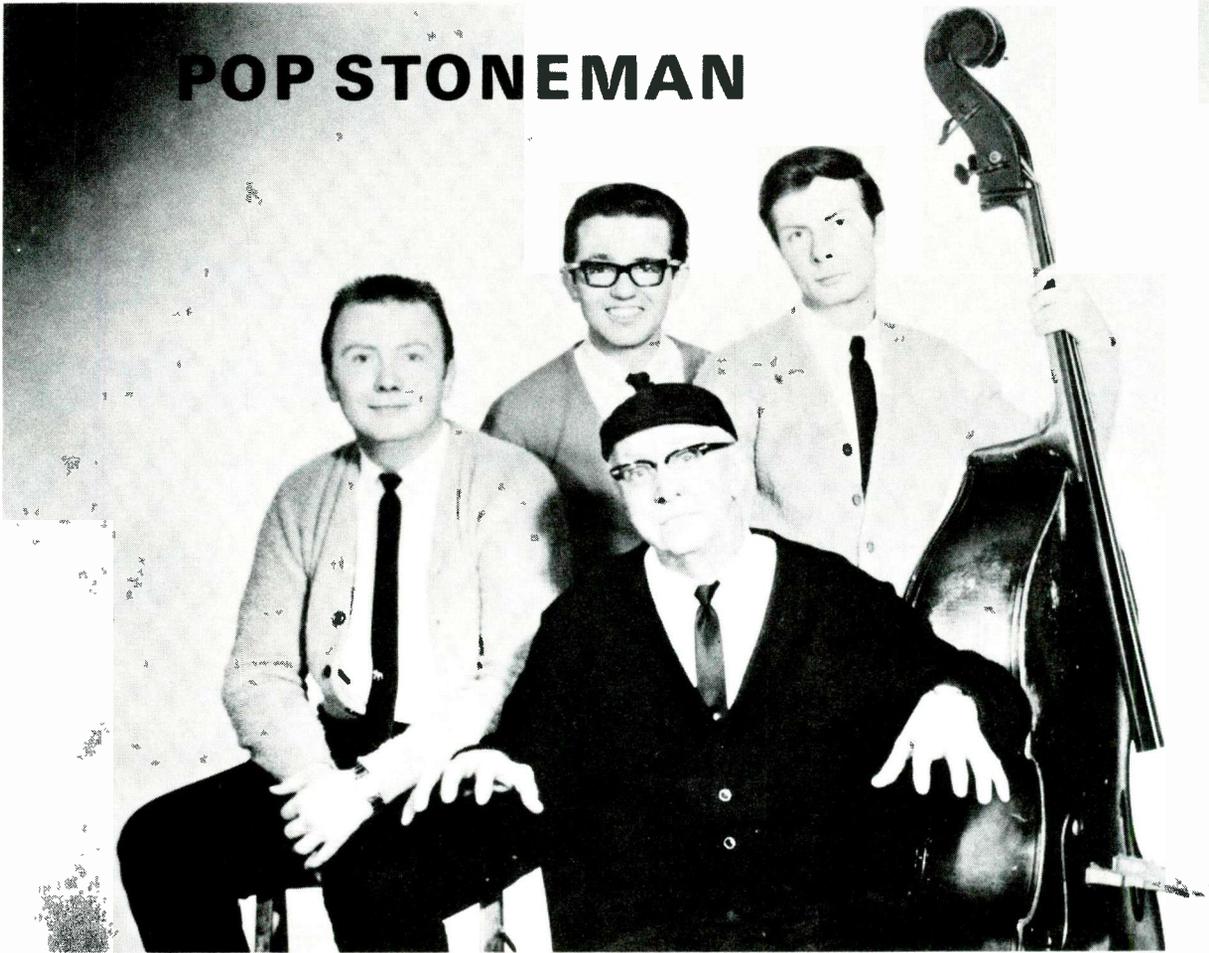
The clanging of an old-time dinner-bell is a welcome sound to Lynn hands at the Double L Ranch in

Hurricane Mills, Tennessee. Photo by Schulz.

The director of Loretta's rodeos is W. Bruce Lehrke, who also announces all of the events.



POP STONEMAN



PASSED THIS WAY

Ernest V. ("Pop") Stoneman, considered to be America's oldest living recording artist, died shortly before noon Friday, June 14, in Nashville's Vanderbilt Hospital. The 75-year-old country and folk music veteran suddenly developed complications 24 hours following abdominal surgery. He had been in the hospital since the middle of April, when a series of abdominal operations began April 22.

Stoneman was born near the mining community of Iron Ridge, in Carroll County, Virginia, in 1893. He met his future wife, Hattie, in nearby Galax, Virginia, and began a formal, seven-year courtship before he married her, walking the five miles to and from her house several nights per week. He estimated that he walked 5200 miles during the courtship. The marriage resulted in 23 children, 13 of whom are still living. Four of these performed with him as "The Stonemans" on television and records.

Stoneman began his recording career in 1924, under the direction of the immortal Ralph S. Peer, who, three years later, was to discover the legendary Jimmie Rodgers and the Carter Family. Pop's first record, "The Sinking of the Titanic," was the first of many Stoneman releases that sold into the millions. The demand for his records was so great that at one time he recorded under eighteen different labels, until the chaotic recording scene of that era was clarified by new legal regulations.

The depression of 1929 hit the Stoneman family very hard, but they weathered poverty to see the children grow up and find interests in music.

The Stonemans moved to Nashville, after gaining popularity out West. They found immediate acceptance and signed a contract for their own syndicated color television show and a recording contract with MGM Records, as well as a booking contract with a leading Nashville booking agency, Moeller Talent, Inc. Within the next two years, the group, including Pop, was performing on the road from 75% to 85% of the time.

His last recording session took place late Thursday night, April 11. Those performances will be on the The Stonemans' next MGM album.

Plans to help perpetuate his memory are being discussed by the family and their associates. While there has been no time to make formal arrangements, some basic decisions have been made. Gene Goforth, producer of the group's television show, stated that, "As long as I have anything to do with the program, there will be an empty rocking chair on the set." The surviving members of the group have announced their intentions of arranging medleys of songs that have been associated with Pop Stoneman; these will become part of the group's stage and television performances in the future.

Jack Clement, producer of their MGM records, has taken the initial steps towards having a complete and detailed discography published of the early recordings of Pop Stoneman. The discography will be compiled by the John Edwards Memorial Foundation at UCLA. •

Golf Tourney

Music City USA, (Nashville, Tenn.) will be in the headlines in the newspapers throughout the world on Columbus Day week-end, October 12-13, thanks to the efforts of the Music City Pro-Celebrity Golf Invitational Tournament leaders who are busy preparing for the fourth annual "fun tourney" that will attract a record number of celebrities, golfers and spectators.

Teeing off at the Harpeth Hills municipal golf course October 12 will be 30 teams of four players, including, it is hoped, some of the top players from last year—Perry Como, Amon Evans, Mason Rudolph, Sam Snead, and Phil Harris.

Frank Rogers, newly named executive director of the Music City tournament, said, "The Music City offers unparalleled opportunities to weld together the fields of golf and music in a tournament that has the ingredients to become an outstanding championship and one of the more popular golf events in the country. I'm looking forward to working with Nashville and Middle Tennessee in furthering the tournament

which has been so well-received in the three previous years."

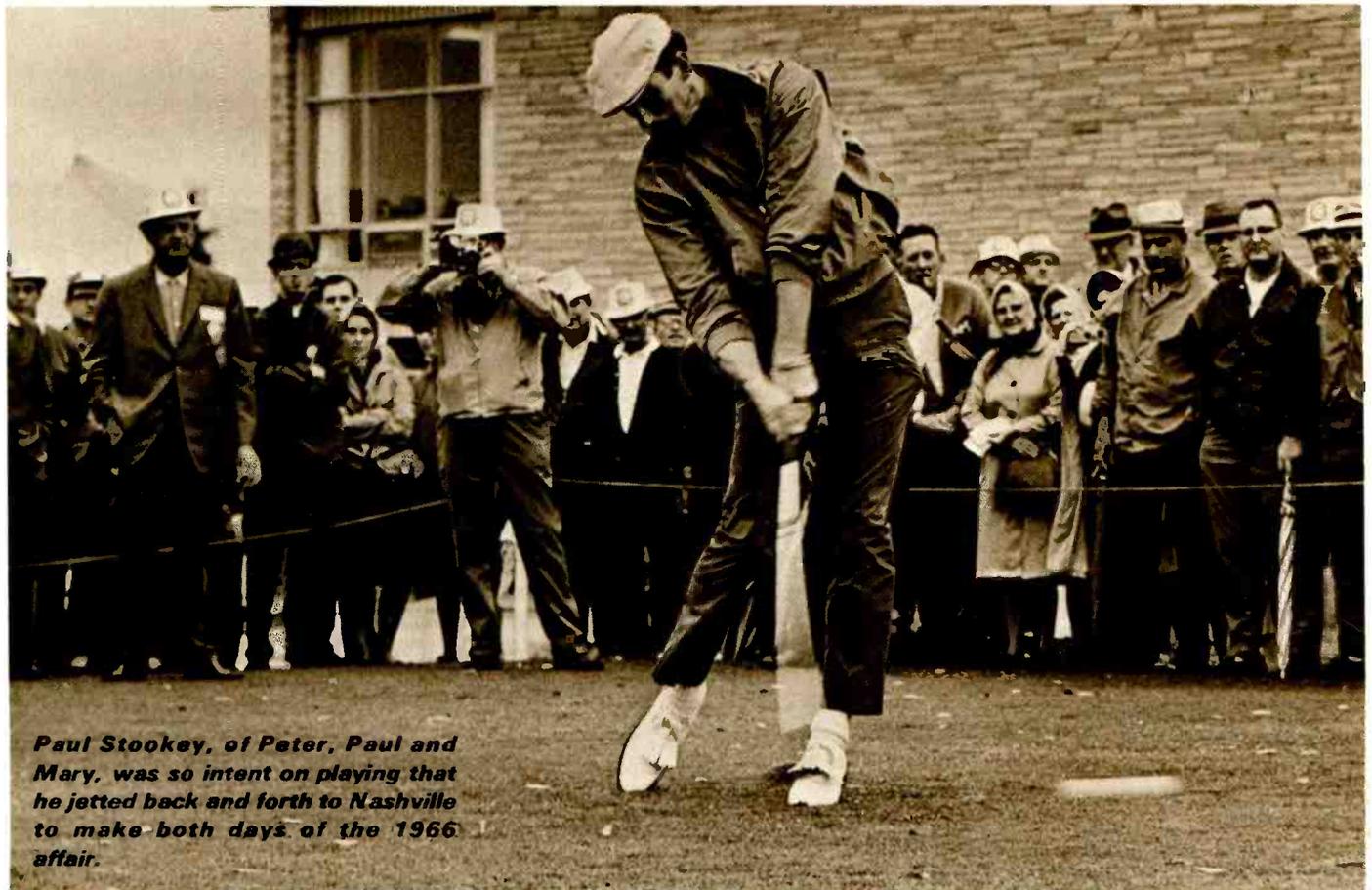
Rogers, a Fort Worth resident whose business associations frequently bring him to Nashville, served as director of the Colonial National Invitational Tournament in Fort Worth for six years.

This past summer saw the sponsors of the tournament, The Country Music Association, The Nashville Area Junior Chamber of Commerce and the Nashville Tennessean newspaper, incorporate the Music City USA Pro-Celebrity Golf Invitational, Inc. in preparation for the fall event. At the incorporation meeting, Hubert Long, president of the CMA, was elected chairman of the board of directors. Other members of the board are Vice Chairman John Bibb, Nashville

To Put Music City in Headlines Around the World

Tennessean Golf Editor; Chet Atkins, RCA Vice President; Mason Rudolph, PGA Touring Pro; John Sloan, Jr., president of the Junior Chamber; Peck Leslie, Golf Pro of Bluegrass Country Club; and Irving Waugh, president of WSM, Inc.

The tourney, held for the past three years at the Bluegrass Country Club, has gained national recognition for its unique presentation of championship golf and entertainment.



Paul Stookey, of Peter, Paul and Mary, was so intent on playing that he jetted back and forth to Nashville to make both days of the 1966 affair.

An innovation last year was the organization of the Association of the Tennessee Country Gentlemen, a group of 30 business and industry leaders who lend financial stability to the tournament. It is still the backbone of the tournament and will be much in evidence this year in special hats and director's chairs.

Notable among last year's stars who are expected to return this year are Lawrence Welk and Minnie Pearl. Others from the Country Music field are Eddy Arnold, Roy Acuff, Tex Ritter and Ernest Tubb. In addition the star studded list may include Buck Owens, Mickey Mantle, Chet Atkins, Boots Randolph, Jim Bunning, Faron Young, Yogi Berra and Porter Wagoner. Outstanding golf pros expected to have a chance at playing are Dutch Harrison, Billy Maxwell, Jacy Cupit, Chick Harbert, Ed Furgol, Johnny Pott, Tommy Bolt, Vic Ghezzi, Bobby Nichols, Joe Campbell and Lou Graham.

The two-day, thirty-six hole, best-ball event will again consist of four-man teams: one pro, one country music star, one entertainment or sports celebrity, and one Tennessee Country Gentleman host.

The event will be highlighted by receptions, barbecues, a visit to the World famous Grand Ole Opry, Country Music entertainment, and a full serving



Just prior to tee-off in 1967. Left to right, Archie Campbell, Chet Atkins, Jim Stone of WSIX-TV, and Mason Rudolph.

Continued next page

Official tournament hostesses for 1967 (many will return this year), from left, Betty Cox, Southern Album; Pat Alexander, Guaranty Mortgage; Alice Reynolds, Third National Bank; Pat Garcia, Monu-

ment Records; Sara Gilmore, First American National Bank; Mary Lou Ford, Kentucky Fried Chicken; Maggie Carter, Tree Publishing; Joyce Bosak, coordinator, Starday Records; Diane Harrison, Third

National Bank; Ann Kosloff, Starday Records; Carlene Westcott, World Wide Records; Sharon Jackson, Kentucky Fried Chicken; Judy Myers, Starday Records; Sue Hearn, Guaranty Mortgage.





Practice (?) shots during last year's tournament. Left to right, Sue Hearn, Herschel Greer, Boots Randolph, and Pat Alexander. The girls are hostesses from last year's

event. Boots and Herschel both played; Boots represented the entertainment world and Herschel is one of the Tennessee Country Gentlemen.



Getting a pointer or two from the Master, Sam Snead, is John J. Hooker, Jr., Tennessee Country Gentleman, who swings a mean putter. (Middle of photo.)

of Southern hospitality for everyone at the event.

The 1968 tourney is expected to draw upwards of 20,000 people per day this year inasmuch as last year's final day saw more than eighteen thousand on the Bluegrass course for the fun game. Rogers pointed out "The course at Harpeth Hills is ideally situated for spectaculars . . . and for spectators. This has become a most important detail because the Music City tournament has attracted larger and larger galleries each fall."

Already Rogers has moved to assure that the three charities involved, the Nashville Memorial Hospital, the Junior Chamber of Commerce Charities, Inc., and the Country Music Hall of Fame and Museum, will receive money this year from the tournament. Each of the \$45 entry fees will be split into \$15 checks, one to each of the charities.

Many deejays from country stations all over the nation are expected to come to Nashville early in order to attend the Tournament before the annual deejay convention, October 16-19.

In foreground, left to right, Guilford Dudley, Jr., Tennessee Country Gentleman, discusses possibility of rain with former Senator from Tennessee, Ross Bass.



Mason Rudolph happily consoling Perry Como after the television personality missed a close one.



The old maestro of golf, Sam Snead, played beautiful golf last year, is expected back for the 1968 event.



Minnie Pearl and Leslie Gore caught window during 1965 tourney. It cleared off for a fine round.



BILL ANDERSON

HONORARY AIR FORCE RECRUITER

It was standing room only at the Alcom Club—Seymour Johnson Air Force Base in Goldsboro, North Carolina recently when Bill Anderson and The Po' Boys entertained for a personal appearance.

One of the highlights of the evening was the presentation to Bill Anderson of a certificate officially appointing him an Honorary Air Force Recruiter—only the second such award ever presented at the Base.

Sgt. Reb Newell was in turn the recipient of an award as Bill Anderson presented him with a certificate commending him for his great work on behalf of country music. Sgt. Newell handles all entertainment at the Air Force Base and uses country music acts once a month year 'round. Pictured above following the presentations are Bill Anderson—Sgt. Reb Newell (in civilian clothes) and Sgt. Barley of the Base.



Hi friends, lots of "COUNTRY" news, so let's go. . . . Received a letter and a record from "Peggy" a member of "The Sandy Ridge Boys Plus One". She reports they are going strong in the Wilmington, Chester area. "Foggy Mountain Top" backed with "Time Enough to Die" is their first record on the Ken Del label. Lots of luck with it, Peggy, and many thanks for writing. . . . From the effect of Les Severs' Chestnut recording of "Lilly," Les has been signed to a Decca recording contract. Decca is planning heavy promotion for Severs and his polished country product. Don White of Chestnut Record Co. and Don El Productions will continue to produce all of Les' future sessions in Nashville. . . . WRCP Country Radio in the Philadelphia listening area has just finished their Battle of the Giants contest. They aired many top recordings past and present and asked their audience to vote by phone for winners through the day. Final results had Jim Reeves as No. 1 with "He'll Have to Go" . . . Starlite Rm. in Manville, N.J. has switched from Country to Rock. The Country Music Gents now appearing at the Riverview Inn in North Branch, N.J. on Friday and Saturday nights, at Johnny's Hillbilly Heaven in Manville on Sunday eve. Johnny is planning lots of Country happenings. Paulette Marshall and Barbara Dee at Johnny's on Thursday night, The Country Continentals every Friday and Saturday night. Recent guest stars have been, Jimmy Latour, Bambi Lynn, and George Arnold. . . . The Big Country spectacular to be held at the Cherry Hill Arena in N.J. is shaping up nicely for Oct. 5th. by this writing. Mostly all of the applicants for the talent search portion will be in and a show schedule planned. The evening show will feature Del Reeves, Jan Howard, Johnny Dollar, The Mueller Bros. and the Henderson County Boys, Dick Rich, and the Country Music Gents. The entire show is being presented by the N.J. Servicemen's League and WIBF Radio, Jenkintown, Penna. Whoops, forgot pretty

northeast scene

Jack Turner

gal on Cherry Hill Show, Thelma Porch. . . . WHIM country radio in Providence, R.I. is presently running a Jamboree type show every Friday night at the Indian Ranch in Webster, Mass. Broadcast live over WHIM the show is produced by Murray Green who is also Sales Mgr. for WHIM. Rod Harris (Country Comedian) handles the M.C. chores and does a little cutting up during the show. WHIM is planning bigger things for their new Jamboree with lots of guest country stars. I was at WHIM in Providence recently, and met the staff. Tony Potter handles the Prog. Dir. duties and is doing a fine job. . . . Walt Conklin really sings up a storm at Henry's in Brooklyn, N.Y. backed up by a fine country group consisting of, Johnny Troy on bass, Barney Horn, steel guitar; and Joe McCabe, drums. The Country Playboys are a fine group. Among the star attractions at Henry's recently was Tenny Chenault and his Country Rockers. Mel Titus reports he did an excellent job of entertaining. Country fans in the N.E. keep one eye on Henry's Tavern in Brooklyn, their Country Music schedule is getting bigger and better all the time. . . . Dick Rich made an appearance recently at Fortune's Barn in Bradford, N.H. A full summer schedule of guest stars are doing shows at Fortune's and owner Cliff Sillars expects to run well into the winter. I was there at the Barn and enjoyed the shows and the atmosphere. Sept. 22nd will feature The Chisolm Brothers at Fortune's for an afternoon and evening show. Country and Western Inn in Warrington, Penna. is quickly becoming a solid country night spot. Currently appearing there is Dick Cook and his Country boys. . . . Gus Trippie swinging three nights a week at Four Guys in Mt. Holly, N.J. . . . That's it for now friends, be talkin' to you next month.

COUNTRY DEEJAY MEET SET OCTOBER 19

The annual disc jockey convention in Music City USA will be kicked off on October 19. It will, as usual, be held in concert with the annual birthday celebration of the Grand Ole Opry. This year marks the 43rd birthday of the Opry and the 19th deejay convention.

Site for the dual event will be the Municipal Auditorium in downtown Nashville, Tennessee. Accommodations for visitors, which are as scarce as ever, despite the rising skyline of Nashville, will be hard to come by in the downtown area. There are, however, plenty of motel and hotel accommodations away from the immediate area of the convention.

The Chamber of Commerce, as well as the officials of WSM, Inc., sponsors of the convention, have joined with the Country Music Association in urging that reservations should be made at least a year in advance for the affair. The festival is usually in the same week in October each year and motel/hotel managers will hold reservations that far ahead for the known event.

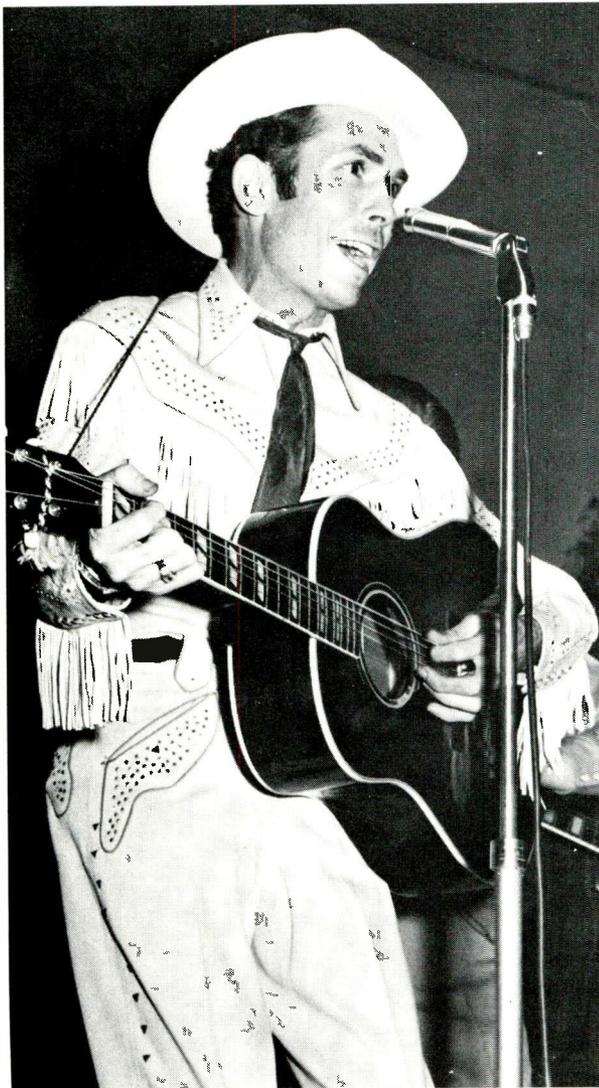
WSM's festival, this year, promises to be even bigger and better than ever before with representation from every major recording company, instrument company, publishers and broadcast industry. As recently publicized by WSM, the vast

majority of the visitors to the convention are either deejays or directly allied with broadcast of Country Music. There is a relatively small number of conventioners without direct connections.

Many of the artists and performers in Country Music are expected to be available to meet with the deejays during the festival. The Country Music Association looks forward to seeing large numbers of its members again this year.

As in the past, many, many new faces will be around from the ranks of newcomers to the Country Music business. But, as usual, many old timers will also be present for the several days of activities. Past years have been marked by large numbers of the great performers and deejays in Country and Western entertainment being on hand to get together for that few moments of sharing experiences and knowledge of the business which makes for a better product in the year ahead.

Naturally, through the years some of the oldsters cannot get back to the national gathering. For the benefit of Country magazine readers, pictures of those who have passed on will be printed in future issues. This issue contains many photos taken from files of the past conventions and Opry events. •



Several years ago the talent on stage was just as good as it is today. Pictured here left to right are, Chet Atkins playing the guitar, Hank Williams with his own Gibson instrument, and on his specially adapted bass, Ernie "Dippermouth" Newton.



From the first broadcast of the Grand Ole Opry in the studios of WSM, left, The Solemn Ole Judge, George D. Hay. On the right is the first performer, Uncle Jimmie Thompson, who played a mean fiddle for a hoe-down.



The war injured at the Veterans Hospital in Nashville were regularly entertained by the Country Music artists of Music City. Here in 1946 Ernest Tubb, in the center, leads an array of talent for a WSM broadcast at bedside in the hospital. Others pictured are, left to right, Milton Estes, Pee Wee King, Ernest Tubb, Bradley Kincaid, and Eddy Arnold.



Playing in the street on Nashville's Capitol Boulevard to a crowd of thousands is Ernest Tubb in the white hat with a guitar in his hand just behind the bass fiddle. The other artists are members of Ernest's Texas Troubadors.

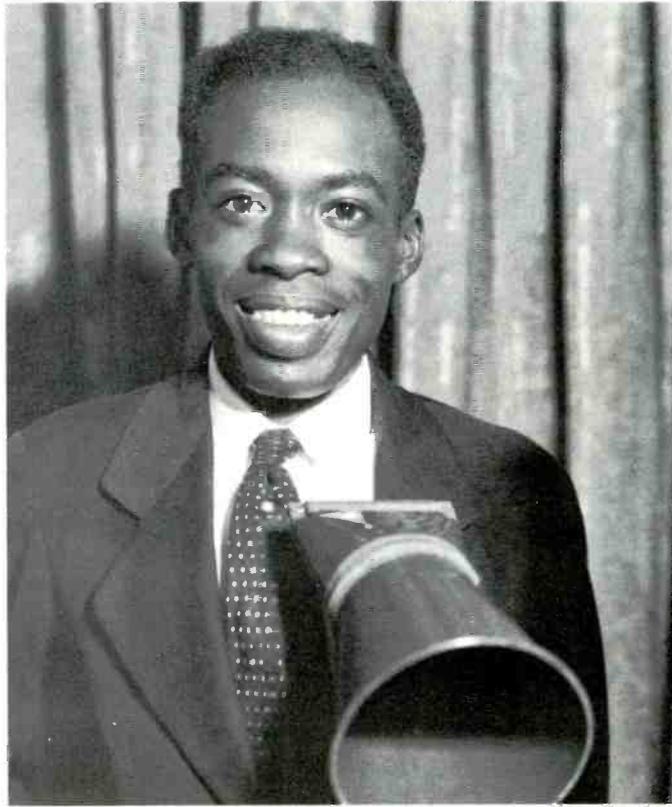
A standard at the Opry until his death, was one of Country Music's early and most popular greats, Uncle Dave Macon, on the left. The young guitar player on the right is Uncle Dave's son, Dorris.

Continued next page





The man credited for making the Opry what it is, George D. Hay, who called himself after a childhood nickname "The Solemn Ole Judge." Judge Hay just recently passed on.



One of the Opry's first historic figures and tremendous pull at the Opry, DeFord Bailey, the King of harmonica players.

For those who like to test their memories, here is a good picture: The 'Possum Hunters. They're ready to break out with a real Country song. Who can identify the individual men in the picture?



PROFILES

PRISCILLA MITCHELL

Two great big brown eyes quietly, but very warmly and steadily, survey any and everything which goes on. Not much gets by. The young lady has a keen interest in a great variety of current events. Not only is she up-tight with the music business, she is also an excellent mother, wife, homemaker, bookkeeper, manager, office administrator, cook and bottlewasher.

Priscilla Mitchell is a young lady with a split personality ---or at least so it seems since she recorded for two different record labels under two different names at the same time. She recorded rock and roll hits on the Smash label as Sadina and country hits with Roy Drusky as Priscilla Mitchell.

A member of the former Anita Kerr Singers who are now known as the Nashville Sounds, she is noted among the music people in Nashville as a talented writer, singer and performer in both Country Music and in Pop.

Her earliest recollection of show business was a radio show on WFOM in her hometown of Marietta, Georgia, where she sang "Pistol-Packin' Mama" at the age of 4. During her high school years at Sprayberry High School in Marietta, she kept up a dizzying pace of club dates and radio shows.

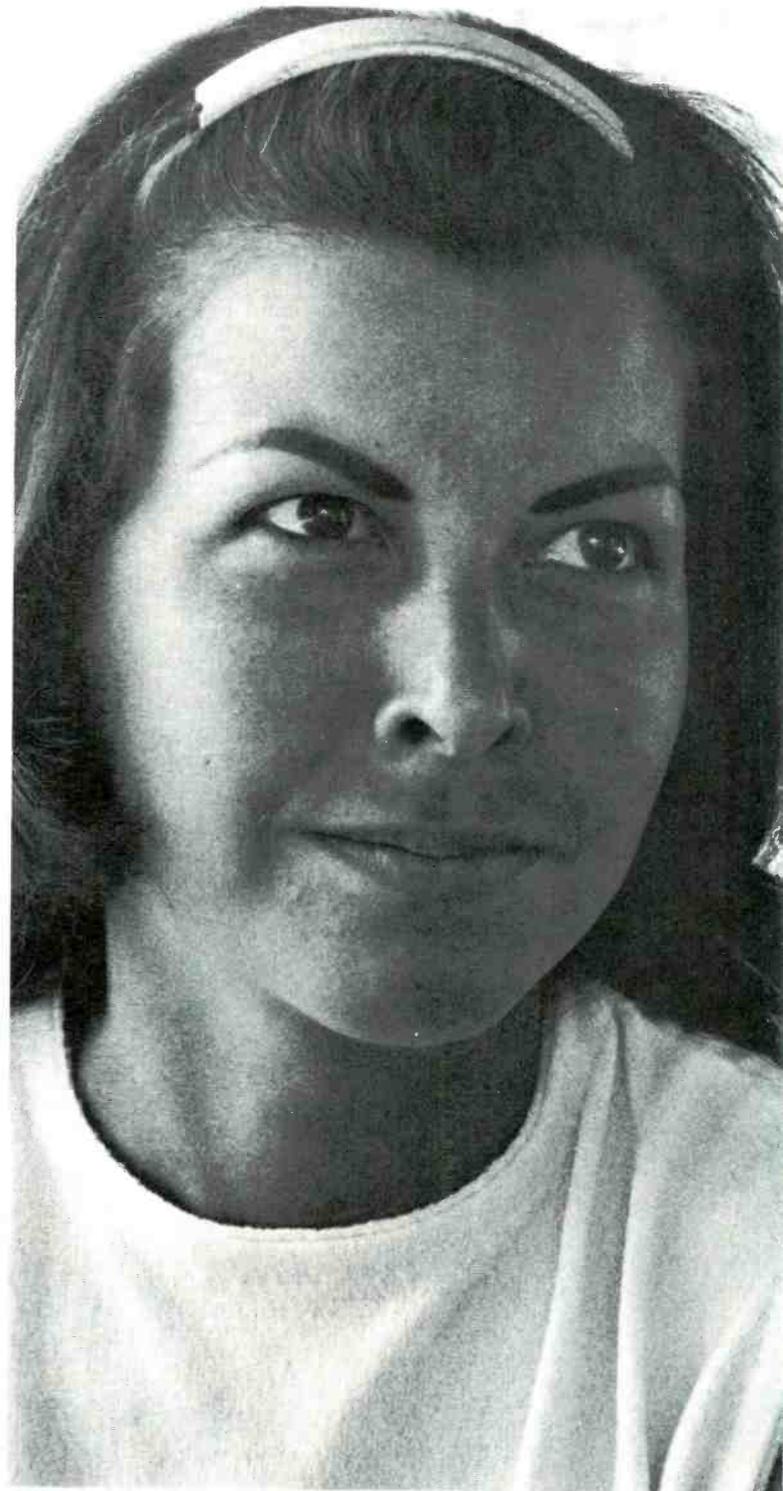
Love for music brought Priscilla another love---her husband, Jerry Reed Hubbard, a very successful singer, arranger and songwriter. They met in June 1957 when they did a show together. The Hubbards have one daughter whose name is---would you believe---Sadina, and their home is in Nashville.

She is so busy that there is hardly any time for the PTA or the local coffee klatches or bridge parties. Prissy is really a young woman on the go. When her husband is not on the road with the Festival of Music and the Masters Three, she is very active with him in every aspect of their joint music interests. When he is gone, she's equally busy with her daughter and her own music productions. In addition, she's on hand for such greats as Eddie Arnold and Chet Atkins when they have a need for a little help where her talents can be useful. Chet refers to her as his best gal, next to his wife, of course.

Priscilla does a great many recording sessions as a background singer for other artists and her own latest release for Mercury Records is "Natchilly - Ain't No Good."

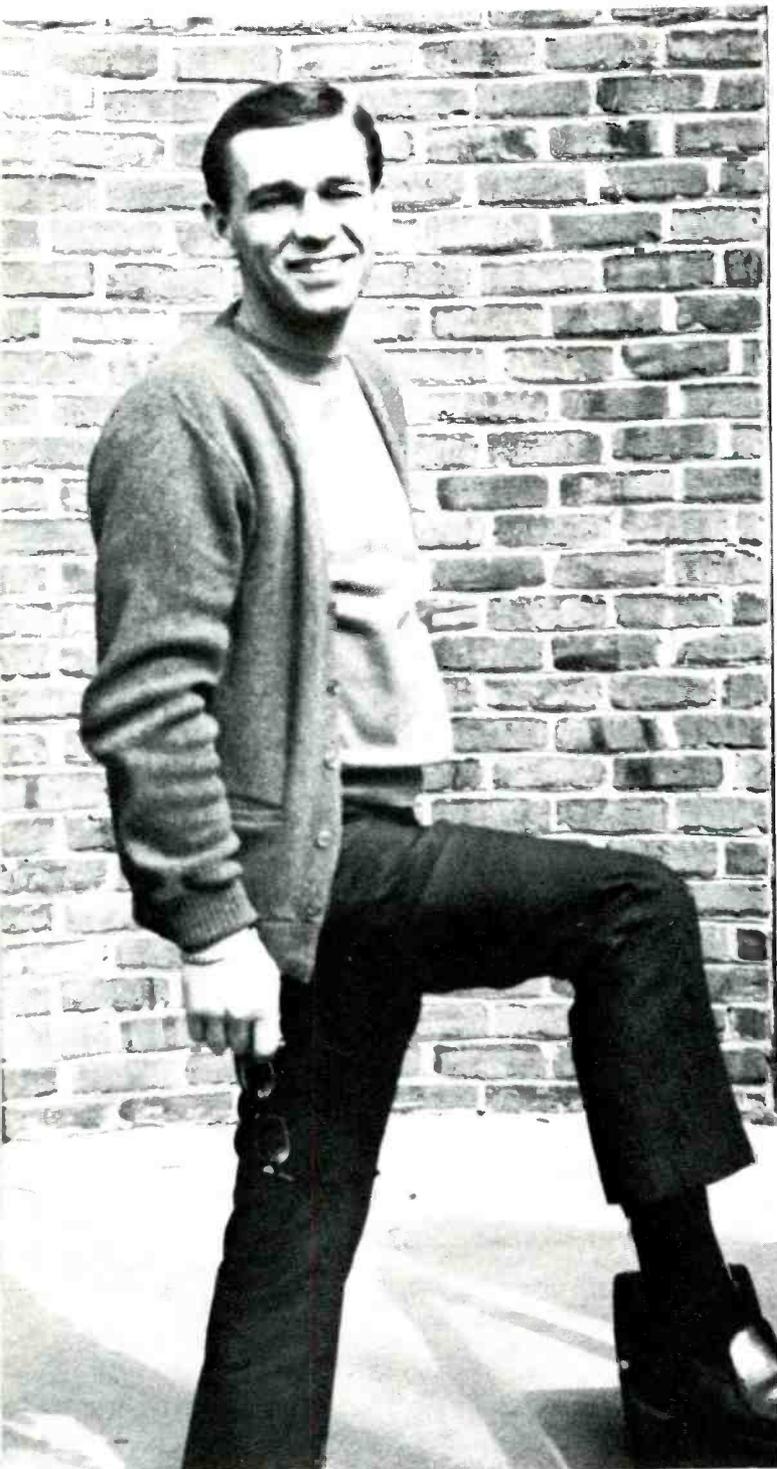
Prissy is one of the NOW people. There is time for everyone and everything in her make-up. There is a concern for things to progress, for problems to be solved, for a building for the future. There is also a grave concern that life be good and complete for everyone today.

Her music is beautiful . . . so is she. The combination is a result of the sparkling personality that bursts out at people. Tomorrow will find her active and popular and always in sight of the fans of modern music.



"I'M SORRY"???

not Ronnie Self!



by Allen Green

Ronnie Self had a head full of music and an aversion to picking peaches going for him when he was a kid.

Now he has a wife, a big house full of children in Missouri, a backlog of hits, a new contract with Cedarwood Publishing Co. in Nashville—and he still has the head swimming with music and a distaste for manual labor.

Ronald Keith Self is a song-writer. Period.

"I was serious about the music from the very beginning," Ronnie explained.

"I never had a job."

He did confess he picked peaches for 14 cents a box in California while trying to get songs published as a teenager.

"But that was the last labor I've ever done—although I mow my lawn."

"But I don't go around looking for anything to dig holes in."

"As a skinny kid from a place called 'Tintown'—about 20 miles from Springfield, Mo.—Ronnie 'knew somebody wrote songs and they got paid for them but I didn't know where you took 'em, or how much you got paid.'"

"I was very serious from the beginning—I just didn't know what I was getting into."

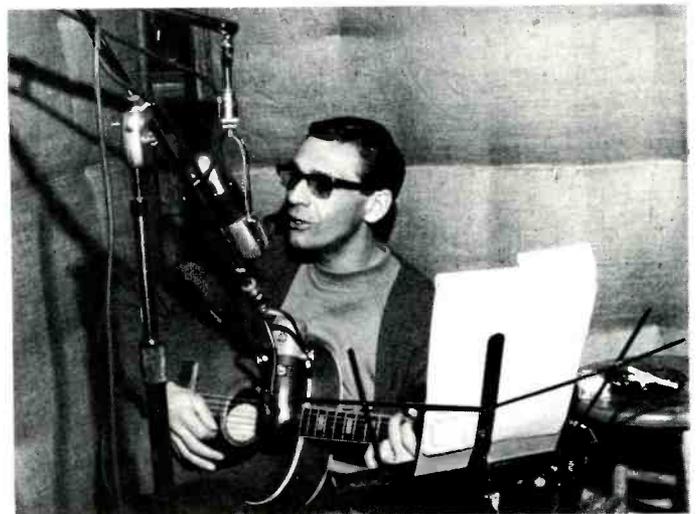
"I think maybe I might have backed off and gone into something else." Ronnie didn't back off. Instead he has churned out 600-700 published songs in the 16 years since he started writing at 14. He produced his first published song at the age of 15.

"And I don't know about how many I've written in order to get that many published," Self said.

Brenda Lee probably is glad Self didn't "back off." Ronnie wrote a string of songs recorded by Brenda. The mixture was explosive—one, "I'm Sorry," sold more than three million records on the first release.

Self picked this as his favorite for an obvious reason—it was his most commercially successful.

Brenda's personal manager, Dub Albritton, also had a big, personal hand in the life of Ronnie Self. Albritton took Self under his wing when he was a struggling youngster. And Albritton is one of the men Ronnie credits with strongly influencing his life. Ronnie named one of his boys for Dub Albritton.



"I liked the lyrics of the late Jimmie Rodgers, the Blue Yodeler."

But Self stressed he doesn't listen to "any other kind of music or any other writers because it would influence my writing."

Ronnie said he thinks of the words and music at the same time:

"I write a melody and the words at the same time . . . I think it's through a form of thinking that I go through for a day or so before I write the song, if I've got an idea . . . I sort of lay lyrics to a pattern of a little melody or something . . . now the melody may come out entirely different once I pick up my guitar."

Ronnie doesn't pick up a guitar more than necessary—"It's the only instrument I play and I play very little of that."

Working best under pressure, Ronnie must be doing something right.

Brenda Lee's string of Ronnie Self-authored hits includes "Sweet Nothings," "Eventually," "Everybody Loves Me But You," "Anybody But Me," "Sweet Impossible You," and, of course, "I'm Sorry."

But the road wasn't always smooth.

At the ripe old age of 16, "I really got mad at the world. I thought nobody was ever going to listen to me."

"I went up to the Ozark Jubilee and sang for Bobby Lord and some of the Grand Ole Opry stars," he said.

"They had a tape machine and they sent a tape of my songs—I think it was 15 or 16 of them—to Dub Albritton."

The other is the late Jim Denny, founder of Cedarwood, which is now under the Nashville Music Row leadership of Denny's son, Bill.

But Ronnie isn't about to leave the Ozark Plateau country around Springfield. In his big house on South Pickwick, Self, on a typical night, waits for the six kids—"the army" he calls them—to get to bed.

Then about midnight, Ronnie sits down and collects his thoughts and taps that reservoir of melody in his brain. He may strum his guitar—he's been doing that since he was seven ("my mother taught me how").

And, if at first the inspiration doesn't come, Ronnie will think about "the ways of the world."

More often than not the spark will come.

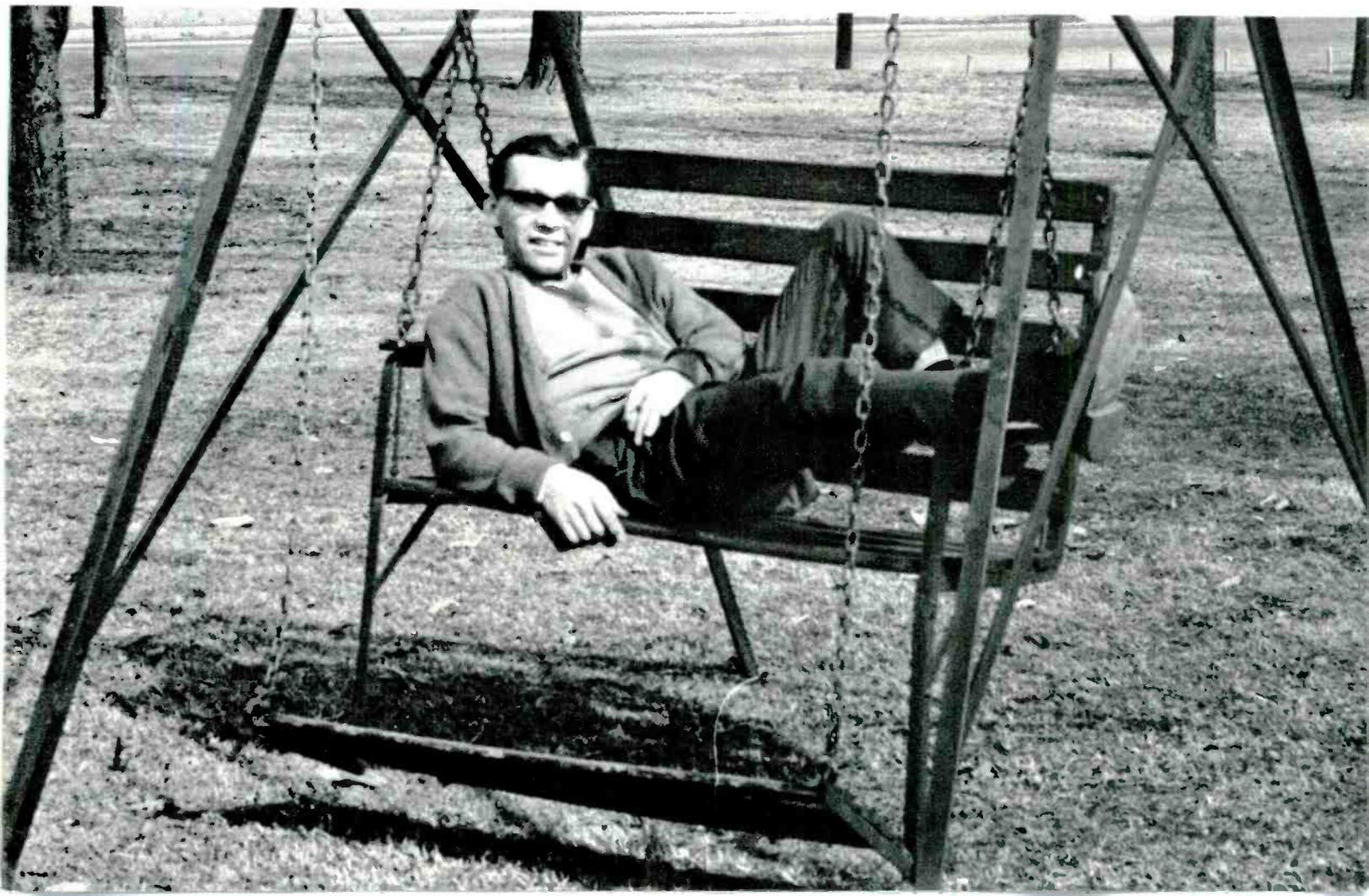
"I have about four hours a night I usually put into writing or into the process of writing," Self stated. ". . . I think Roger Miller said 'I sort of make them (songs) up in my head.' Well, we all do, you know."

Ronnie talks about creating a song:

"I don't know the first thing about reading music . . . I don't know even what key I'm playing in sometimes . . . I know what key I'm basically starting in. But, if there is some progression or something in it that I find and put in a song, I don't know what the name of it is . . . somebody has to write it down for me . . . but somebody has to go to school to do that."

Self said most of his songs have been ballads but he has written some rock 'n' roll—"I don't know what particular field you'd throw me in—ballad writer, country music, or pop.

Continued next page



That launched recordings for Ronnie Self at the time most youngsters graduate from high school. Ronnie also appeared on the Philip Morris Country Music Show as a singer.

It was about this time he decided to come home and be a writer again."

Ronnie Self likes to fish. But that big house and big family take up most of his time. He and his wife, Dorothy, don't live too far from home, although he did meet her on one of his infrequent trips to Nashville. The children range in age from five years to ten.

And all those mouths to feed keep Ronnie Self hopping. "A man has got to be a nut to be a writer and try to feed six kids." ■



country

ALBUM

Hank Snow



country

ALBUM

Bobbie Gentry



country

ALBUM

Chet Atkins

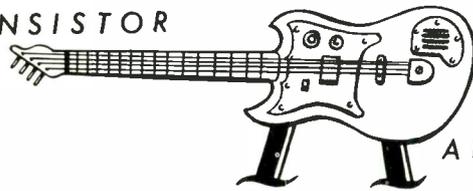


country

ALBUM

Jan Howard





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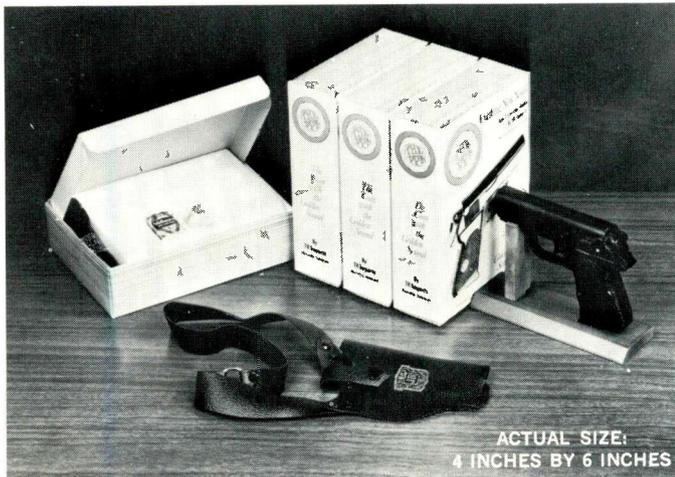
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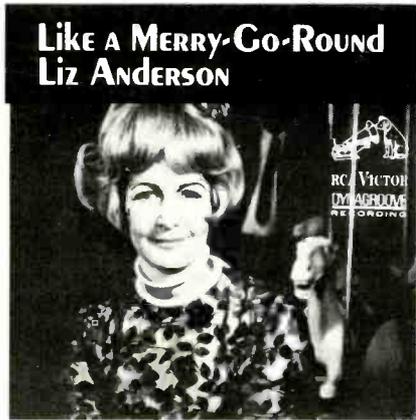
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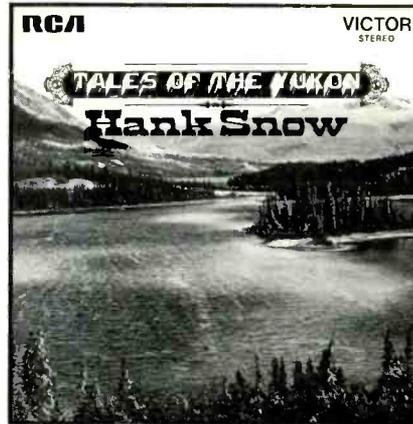
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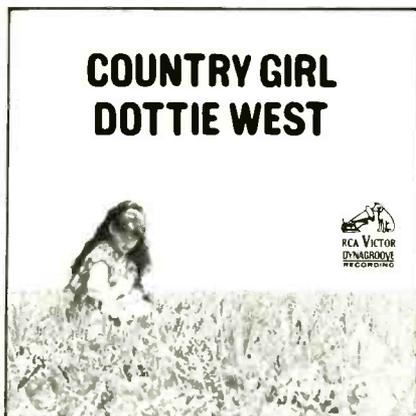
Take Me to Your World, Little Things, Your Hold on Me Is Gone, Cry, Cry Again, Love Is Ending, Tonight I'll Throw a Party, No Another Time, Thanks, But No Thanks, Blue Are the Violets. LSP-4014



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Country Girl, Less of Me, Faded Love, Just Call Me Lonesome, Hold Me Tighter, Take These Chains from My Heart, The Healing Hands of Time, When, Little Things, 3 more. LSP-4004

RCA

