

Not long ago, a couple of well-respected Country Music figures aired the viewpoint to Cash Box that the terms "C&W" and "country" music have become outmoded and are no longer applicable to the art forms which they currently categorize. Those art forms, these gentlemen felt, have long since moved beyond such limited boundaries, and should not be confined for posterity by such restrictive titles.

In addition, it was mentioned that, as a public relations vehicle, the words "Country Music" or "C&W Music" had carried this art form as far as they could, and henceforth would only be detrimental in the drive to bring in greater audiences to the fold. They reason that the image associated with the words "Country" or "C&W" act as immediate deterrents to that portion of the music audience that considers itself too sophisticated to be swayed by "corn cob pipes, blue jeans and straws dangling from the corner of the mouth."

"We know this is not a true picture of our form of music," one of the gentlemen stated, "but millions of people don't. The very words 'C&W' and 'country' turn them off."

In summation, these knowledgeable personalities believe that the time has come to change the image! The theory is by no means a radical one, it follows the same pattern that has been established by devotees and members of the rock 'n roll sound, as well as those involved in jazz music, to name just a couple of musical forms. Deejays, artists and business people in both of those areas have been trying for years to come up with more suitable catchwords or headings for their respective fields. The reasons are quite obvious—as various societies progress or modify themselves, so do musical tastes and characteristics. And, whereas these characteristics may be labeled with a particular general name in one generation, subtle changes over a period of time can eventually bring about a sound, or type of music, that is not truly defined by those same titles.

The need to change the name of country music has already been recognized by a great many individuals in the business, particularly those in radio—the area which is perhaps the closest in recognizing public tastes. Phrases like "Countryopolitan Music" and "Town & Country Music" have been springing up with more and more regularity, pointing the way to more modern identification of this particular field.

But no matter what happens, those who are interested in changing the name—and thereby changing the image—should remember that a change of this nature will not be effected overnight. The public can be very tenacious when it comes to catchphrases (in a great many homes refrigerators are still called ice boxes).

The project is an interesting one and certainly worthy of merit. While Cash Box itself is not fostering a drive of this nature, we would be more than happy to lend our support to such a move should it be fostered by a responsible organization the likes of CMA. Until that time we will watch the progress of any such drives with interested eyes.

Charley Pride recently took time out from the personal appearance trail to put in a three-day stand in RCA Victor's Nashville recording studio. The sessions, which immediately preceded the kickoff of the convention, were handled by Jack Clement and Victor's Felton Jarvis, and finished up a new album for the Montana hit-maker.

Once again Chet Atkins has been the subject of exposure in a national news magazine, this time sharing the limelight with Janis Ian and A&M producer-exec Jerry Moss in Pace Magazine's "Trend Setter" feature. Interestingly enough, Mike Sauls, the young writer who got Chet's story, expressed particular surprise that Chet

and the Nashville Cats were not "musically ignorant hillbillies," but were "the ablest and probably the sanest men in the entire music industry." (Seems right in line with the subject of our leadoff item).

The WWVA - Wheeling Jamboree held a surprise for yodeling champ Kenny Roberts on Oct. 14 when they staged a special "Kenny Roberts Day" celebration. The event was staged primarily to help Kenny celebrate his 41st birthday and his 25th year in fulltime Country Music. One of the highlights of the affair was a special birthday cake and a specially engraved award honoring him for his long service to the Country Music industry. Lending moral support to Kenny during the award presentation was his manager Quentin "Reed" Welty.

A lot of birthdays come up during Country Music Month, some of which include Skeets McDonald & Bonnie Owens (1), Vern Stovall (3), Audie Ashworth and Leroy Van Dyke (4), Margie Singleton (6), Gordon Terry and the late Uncle Dave Macon (7), Pete Drake (8), Dottie West (11), Sonny Osborne (12), Anita Kerr (13), Melba Montgomery (14), Stoney Cooper (16), Wanda Jackson and Grandpa Jones (20), Minnie Pearl (25), Floyd Cramer and Rubby Wright (27) and Dale Evans (31).



DION IN BUFFALO—Shown here making a permanent impression upon Kountry KAYO's new "Star Walk" is Capitol's crack chanter, Tennessee Ernie Ford. "Ernie" launched the "Star Walk" ceremonies held on Sept. 16 in front of Kountry KAYO at 2939 4th South in Seattle.

The "Star Walk" is in the tradition of Grauman's Chinese Theatre in Hollywood and the Country Music Hall of Fame in Nashville, Tennessee. It will contain handprints, footprints, and signatures of country music "greats."

The entire front area of Kountry KAYO has been redesigned for this purpose.

Assisted by Kountry KAYO radio personality, Buck Ritchie, Tennessee Ernie Ford was the first country music "great" to plant his bootmarks, handprints and casual signature in the cement. Visitors may now see the special bronze plaque in front of the Kountry KAYO entrance.

"Ernie" arrived in Seattle on Sept. 16, at noon at the SeaTac Airport for the inauguration ceremonies. A police escort accompanied his limousine to the station where he was greeted by the new Miss Seattle, Dora Lee Burg. She presented him with a replica of the Seattle City Seal, a gift from Mayor Dorm M. Braman. The Icelandic Princess, JoAnn Thomassen, gave "Ernie" a bouquet of roses from the people of Iceland who now live in the Seattle area.

Miss Jessica Longston, president of Kountry KAYO, welcomed Mr. Ford. All Kountry KAYO personalities were present at the launching of the new "Star Walk."

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OUR WAY OF LIFE—Bobby Goldsboro & Del Reeves—United Artists UAL 3615/UAS 6615

An unlikely pair, rock artist Bobby Goldsboro and country chanter Del Reeves, team up for an album duet that is very likely—to reach the charts, that is. Blending together like chitlins and black-eyed peas, the twosome make for some mighty fine music as they harmonize to a passel of newies and oldies, including "Heartaches By The Numbers," "Walking On New Grass" and Del's newest chart single, "A Dime At A Time." Excellent listening material.



A WORLD OF LOVE FROM BOBBY LEWIS—United Artists UAL 3616/UAS 6616

Bobby Lewis kicks this set off with his recent chart biggie called "Love Me And Make It All Better," and then follows through with a whole series of tunes oriented toward love affairs, some happy and some not so fortunate. The well-balanced mixture is highlighted by titles such as "All The Time," "Too Much Of You" and the flip side of his latest single, tabbed "Laughing Girl She Not Happy."



HELLO DOLLY—Dolly Parton—Monument MLP-8085/SLP18085

Dolly Parton could have a big winner in her possession with this striking album. Singing at the top of her form throughout the entire set, the lark offers "Dumb Blonde," "Put It Off Until Tomorrow," "Fuel To The Flame," "The Giving And The Taking" and eight others. Give this one a careful listen. It should pull in a healthy amount of chart action.



THE NEON AND THE RAIN—Freddie Hart—Kapp KL 1539/KS 3539

"The sorrow of love" is the theme of this gripping, emotion-filled album by Freddie Hart. Freddie puts everything he's got into the set, and he should get good response from C&W audiences everywhere. Included in the package are "My Anna Maria," "Funny, Familiar, Forgotten Feelings," "Cold, Hard Facts of Life" and of course, the title ditty, "The Neon And The Rain." Excellent production.



COUNTRY MEMORIES—Slim Whitman—Imperial/LP 9356/LP 12356

In this imaginative, feelingful album, Slim Whitman takes the listener on an absorbing and moving journey into the past. Each track on the set provides a different and valuable experience. "Broken Wings," "I'll Never Pass This Way Again," "Yearning" and "Tears On My Pillow" are just a few of the titles. Should be a goodly number of sales in store for this one.



1 MORE TIME—Tommy Strange & Features—Ramco CS-711

C&W singer and pianist, Tommy Strange, and his back-up group, the Features, make their recording debut with this album. Strange combines feeling and technical skill in a manner that could earn him a sizeable reputation throughout the country world. Seven of the twelve songs on the LP were penned by Strange and his wife Bobbie. Among the best of these are "One more Time," "X Marks The Spot," and "She Was Never Mine To Lose."