

JULY 1967

60¢

COUNTRY MUSIC LIFE

- Faron Young
- Judy Lynn
- Roger Miller
- Lifeline: Buck Owens



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KATHY DEE of WWVA Jamboree fame,
graces this month's cover of C.M.L.

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**Next
Month**

**DON BOWMAN
TOMMY COLLINS**

In C.M.L. LIFELINE - ROY CLARK



and many other exciting stories, news and articles plus our regular departments, such as "Tips From The Top," "Nashville Notes," "Where The Stars Are Shining," etc.



LETTERS TO THE EDITOR

Dear Editor,

Just a note along with my subscription renewal. Your magazine has given me many hours of enjoyment and as a country music fan I can truly appreciate the news problem involved.

I especially want to thank you for the article by Jim Harris on the Breakers Country Club. As president of the Al Perry Fan Club I really appreciate it.

Thanks to you and thanks especially to a fine writer and nice guy, Jim Harris. I hope I can be renewing my subscription each year for many years to come. Country Music and Country Music Life are growing together.

Sincerely,

Esther Wood

23321 S. Orchard

Wilmington, Calif. 90744

Dear Mr. Harris:

Country Music Life is well printed and a great magazine. I wish you had a "For Sale" and "Wanted Section" in "Country Music Life" for its subscribers also a "Pen Pal Section". My hobby is good old time country music on 78 RPM, 33 1/3 LPS, 33 1/3-45 RPM - 16 2/3 - Tapes - Radio Transcription. I also read every country music or western music magazines I can buy old or new, so long as they are readable would like any-ones for sale list on above items.

I would like to see articles on Roy Acuff - Hank Williams Sr., Molly O'Day - Bill Monroe - Carter Family - Martha Carson. I am a devoted fan of country & (sacred church hymns) music.

Most sincerely,

A Country Music Fan

Mr. James Willard Grimmette

Mod. 11 CML

Bruno, West Virginia 25611

Gentlemen:

Enclosed is check for \$5.00 for my renewal subscription to Country Music Life. I have not as yet received a renewal notice but I am sure that it is about due, and I do not want to miss any copies so I am sending this anyway.

It is a fine interesting magazine and I save every copy, wouldn't part with them. In fact have been trying to get more subscribers.

Since receiving your magazine have become members of three fan clubs. These clubs are very interesting always something going on.

I see in your last issue on page (4) someone mentioned about a free Buck Owens Scrapbook. If you are giving them I would appreciate it very much if you would send me one. I am a Buck Owens Fan Club Member. Also belong to the Sonny James and Jimmy Dean Clubs.

On my magazines the label shows the following numbers. 82-38 this may help you in finding my records.

Thanks for a very interesting Country Music Magazine.

William Beckman
Beloit, Wisconsin

Dear Sir,

Some weeks ago I received a November copy of Country Music Life from a friend.

I found that your magazine was a very interested paper.

I am very fond of Country Music but here in Sweden isn't that kind of music very popular.

Now I wonder if there is any boy who want to correspond with me. He must be 18-23 years old and very, very fond of Country Music.

Well, I'm a girl from North of Sweden and my age is 18 years. My favorite artists are Johnny Cash, Jim Reeves, Hank Williams, Buck Owens, Bill Anderson etc.

I like sport, cinema, TV, open-air life, too. I'm not very good in English but I hope it doesn't do any matter?

I will thank you in advance, Sir, if you can find the pen-friend.

Yours respectfully,
Ulla Lundhamm
Box 613
Tärendö
Norrbotten - Sweden

Northeast

NOTES

By Doug LaValley

Well, with the summer season just around the corner, the parks and entertainment ranches will soon be booming in this part of the country. You fans can expect a lot of good shows this season.

One of the all time greats has been packing them in on a recent tour of the Northeast. Buck Owens and The Buckaroos have been headlining on a swing around the Northeast and from all reports the crowd turnout has been to capacity in every town played.

One show in particular was sold out three weeks in advance. This is the one I'd like to report on in particular. The show was held at the Bushnell Auditorium. . . Hartford, Conn. There were two shows. The afternoon show was played for 3:00 people. On the show with Buck and the Boys were Dick Curless, Tommy Collins, Rose Maddox, Wynn Stewart and his band, and your reporter, Doug LaValley and Jean Marie.

I was pleasantly surprised to meet the newest member of the Buck Owens Show. A young lady we've known from our tours into Canada, Mena Varri. This is a great break for her and I want to wish her much success.

The evening show is the one that was sold out in advance and the fans thoroughly enjoyed themselves.

WEXT Hartford Radio and WMAS Springfield, Mass. radio handled the bulk of promotion for the show. The promoters were Joe Sear (or CYR) and Jim Flahrity of the Belmont Record Shop in Hartford.

Had the opportunity to meet the Editor of Country Song Roundup, Mr. Bill Anderson. Also met Mr. Merv Amols the Northeast promotion man for Capitol Records.

Portland, Maine and WJAB played host to the Country Music Time Review featuring Johnny Dollar, Van Trevor and Penny Star. Supporting this trio of headliners were the Country Music Gents and Comedian Rod Harris. To confuse matters, there were two Johnny Dollars on the show. Johnny Dollar, recording artist and Johnny Dollar, program director of WJAB. Frye Auditorium was filled up for this one and plans are in the fire for future shows here.

Boston, Mass. is becoming more Country Music minded these days. The Buck Owens, Bill Monroe show at the Back Bay Theatre was a near sell out. There were very few seats not occupied for this one.

Boston also played host to some of the Grand Ole Opry cast during the Festival of Music Week.

Continued on Page 33

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**COUNTRY
MUSIC
LIFE**

TEN TOP TUNES

1
2
3
4
5
6
7
8
9
10

IT'S SUCH A PRETTY WORLD TODAY

Wynn Stewart

IF I KISS YOU

Lynn Anderson

YOUR GOOD GIRL'S GONNA GO BAD

Tammy Wynette

ALL THE TIME

Jack Greene

WALKIN' IN THE SUNSHINE

Roger Miller

I THREW AWAY THE ROSE

Merle Haggard

MISTY BLUE

Eddy Arnold

SAM'S PLACE

Buck Owens

MAMA SPANK

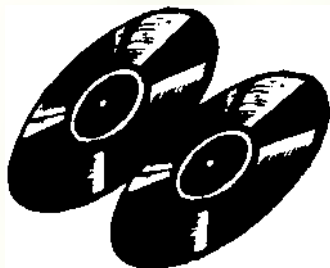
Liz Anderson

WITH ONE EXCEPTION

David Houston

Top 10 Around The "Country"

NORTH



1. All The Time (Jack Greene)
2. I Know One (Charlie Pride)
3. Little Old Wine Drinker Me (Robert Mitchum)
4. Mama Spank (Liz Anderson)
5. Walkin In The Sunshine (Roger Miller)
6. With One Exception (David Houston)
7. Lay Some Happiness On Me (Bobby Wright)
8. Misty Blue/Calling Mary Names (Eddy Arnold)
9. My Cup Runneth Over (The Blue Boys)
10. Roarin Again (Wilburn Bros.)



WEST

1. Wine Drinker Song (R. Mitchum)
2. Mental Revenge (Waylon Jennings)
3. All The Time (Jack Greene)
4. With One Exception (D. Houston)
5. Because Of Him (Claude Grey)
6. Lost Highway (Don Gibson)
7. Misty Blue (Eddy Arnold)
8. In The Jailhouse (Ernest Tubb)
9. Hello Number One (Foley/Wells)
10. She Belongs (Eddie Downs)



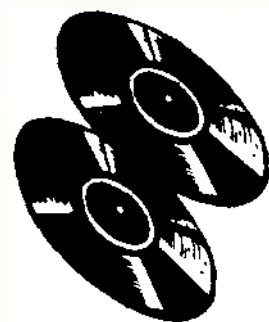
EAST

1. Such A Pretty World Today (W. Stewart)
2. Your Good Girls Gonna Go Bad (T. Wynette)
3. I Threw Away The Rose
4. If I Kiss You (L. Anderson)
5. All The Time (J. Greene)
6. Sam's Place
7. Walkin In The Sunshine (R. Miller)
8. Ruby (J. Darrell)
9. With One Exception (D. Houston)
10. I Know One (C. Pride)

SOUTH



1. All The Time (Jack Greene)
2. It's Such A Pretty World Today (W. Stewart)
3. Paper Mansions (Dottie West)
4. I Know One (Charley Pride)
5. If You're Not Gone Too Long (Loretta Lynn)
6. I Can't Get There From Here (George Jones)
7. Pop A Top (Jim Ed Brown)
8. I'm Her Lover/The Same Old Boat (Benny Barnes)
9. Little Ol' Wine Drinker Me (Robert Mitchum)
10. I Threw Away The Rose (Merle Haggard)



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

Westcoast

NOTES



By Jim Harris

Country music activity in the southland was at an all time high during the month of May. It was enough to keep me running and this tired old body of mine can't take it.

The big event was of course the huge show at the Long Beach Municipal Auditorium on May 16th. The star of the show was a star of such magnitude that a packed house was on hand to watch him perform. Of course Ray Price commands such an audience. Mr. Ray doesn't get out to this part of the country very often, and it sure shows. When KFOX announced they were bringing him to our area the ticket orders flooded in. What an enthusiastic audience. Ray was accompanied by an orchestra of 12 violins (or were they fiddles) and what a sound. On the program with the Cherokee Cowboy was Slim Whitman, Country Charlie Pride, Connie Smith and her band "The Sun-Downers" and Mr. Entertainment Roy Clark. Charlie Pride is unquestionably one of the hottest entertainers to hit the horizon in many a moon and the people sure loved him. A great performer. While running around backstage I rounded a corner and ran head-on into another super-star. He was clowning around as he always does. When the "wild child" Roger Miller walked on-stage during Roy Clark's performance the auditorium came unglued. One really doesn't realize this man's popularity until he makes a surprise appearance like that. Of course when two of the funniest men in the business get on the stage together anything can happen. And it did. It was a great show (as I'm sure I don't have to tell those of you that were there) and very representative of the type of country music entertainment we here in Southern California are getting. Especially when someone like Ray Price is introduced by someone like Chill Wills.

May 22nd at the Los Angeles Press Club was the general membership meeting and the installation of new officers and directors of the Academy of Country and Western Music. Installation of the officers and directors showed some of the incumbents staying on and many new faces also. Remaining as president was the very capable Tex Williams. The new vice-president is Johnny Bond. Secretary Bettie Azevedo and treasurer Herb Eiseman remain at their desks. The board of directors is far too lengthy for me to list them here, but the people making it up promise

Midwest

NOTES



Mary Ann
Cooper

In the last issue I neglected to give you the actual DATES you can hear your favorite "star-deejay" via the 1040 (W.H.O.) spot on the late night radio dial; ROY DRUSKY will host "Country Music U.S.A." the nights of August 6th and 7th . . . JAN HOWARD will become a lady dj for the 8th and 9th HAYDON THOMPSON will be there the 10th and 11th. DON BOWMAN the 13th (lucky 13?) and 14th; CHARLIE LOUVIN the evenings of the 15th and 16th and last, certainly not least, guest DJ for the 17th and 18th of August will be BILL ANDERSON. Not many disc jockies can go on vacation, leaving his duties in such FAMOUS hands (whether they're also "capable hands" or not, we'll see) as MIKE HOYER can!

Some of Mike's recent in-person guests have included THE STONEMANS, BONNIE OWENS, EDDY ARNOLD, JOHNNY CASH, JUNE CARTER, MAMA MAYBELLE, BENNY MARTIN, DON BOWMAN, and STU PHILLIPS (who hosted the show while Mike took a group of fans on a tour via Trailways Bus to Nashville). Pop Stoneman's country music memories go back even farther than the term "country music"; in fact he told Mike he was right there when two brothers in Galax, Virginia, wanted to know what to call their music and named it "hillbilly". I'm still wondering who we can credit with the title "country".

POP STONEMAN could write, I'm sure, a very very interesting column of "Pop's Memories" for a C & W magazine.

A new movie full of C & W acts, COTTONPICKIN CHICKENPICKERS is really a comedy in the first degree . . . not a whole lot of singing is included but enough to call it a "country comedy musical". The film has been playing the Midwest . . . yours truly kept going back to the drive-in theatre until I could see it through a clean windshield. Seems like it rains all the time. DEL REEVES, HUGH X. LEWIS, DAVID HOUSTON (the deputy sheriff who sings "Almost Persuaded" to his prisoners and "Where Can I Go" while standing guard at a roadblock, adding to the "authenticity" (?) of the plot), MARGIE BOWES, HANK MILLS etc. all do a terrific job but I was very deeply impressed with the new found acting talents of "The Stuttering Singer" MEL TILLIS. Mel was signed to play the role of a stutter-

Nashville

NOTES



By
Paul and Ruth Charon

Hello again from sunny Southern California on the Mexican border. I just left the Country Music Nashvillians, hustling with activity, preparing for busy tours, with outdoor summer parks heavy on the agenda . . . I am here visiting daughter, Marilyn, while husband, Andy, is working on a special job in San Diego for a few weeks. The ocean current is warm and Country Music will be heard from my transistor, on the sands, watching the surfers of Pacific Beach.

The last week in May found the inimitable Bonnie Guitar in Music City to record, accompanied by George Ritchie (KGBS, L.A.D.J.). Like veteran Patsy Montana, her voice just keeps improving with the years. Their fame was worldwide, in the decade before the Loretas, Connies and Dotties. Patsy, the Cowboy's Sweetheart, wrote me a quiscial note, with a reprimanding air, after my February West Coast visit, on why I didn't come see her. This trek I will spend several days at her Manhattan Beach home. We also have anxious plans to see the Country Music Life office facilities.

Just before leaving, we made a Record Row stop at Chet Atkins' RCA office, to question his private secretary, Mary Lynch. She graciously informed us that Tandy Rice would forward Frank Harris the pictures and story on the May 28th gala Tribute To Chet Atkins show. It was our regret to miss the celebrated Boston 'POPS' Arthur Fiedler, Jimmy Dean and all the excitement.

That same day, I visited the Country Music Hall Of Fame, for my first tour. It is amazing how a building so spacious and modern can house Country Music treasures in such a warm homespun atmosphere. Each display is colorfully and methodically arranged so even the novice fan will understand the deep historical and sentimental meaning. Thanks to the meticulous guidance of hostess Dorothy Gable, as she escorted us adding lore to the explanation of each artifact. The future plans are even more wonderful including the C & W research library and acquisition of additional belongings of the famous stars. You can see all from; Uncle Dave Macon's old pipe to Red Foley's gold record for "Peace In The Valley" - the only million seller gospel record . . . To

Continued on Page 12

THE GOSPEL TRAIL

By Marty Deacon

Syndicated television programs are rapidly furthering the progress of gospel music. Many major quartets are adding the extra work load of taping sessions to their already over-loaded schedules. In an announcement this week, Programming, Inc., has begun the production of a new gospel variety show for TV. Titled, "The New Gospel Singing Caravan", the program will feature the LeFevres of Atlanta, Ga., and the Singing Speer Family of Nashville. Filmed in Atlanta, the format will be different from that of the average gospel TV show. The entire cast of twelve persons will be used in various arrangements on the series.

Bob Sheppard recently phoned from Topeka, Kansas, to say that they have formed Mica Records, in that city, as a label for gospel releases. Their first release by Jack Allison, features the tune, "The Last Trial", written by long time song writer, Ted West. Formerly working out of Tim Spencer's office in California, Bob also stated that future plans call for the booking of regular gospel concerts and the continuation of his successful syndicated gospel radio show, "Abide With Me."

Speaking of syndication, "The Possum Holler Opry" (featured in CML a few months ago), will begin filming this popular Midwestern TV show for syndication shortly. A million dollar studio is presently being built. This award winning program will feature gospel as well as country music. Wait until you have the pleasure of hearing producer-MC-Come-dian, Toby Dick Ellis, do one of those recitations. He hits home!

FIVE ***** ALBUM RELEASES

"Take My Hand" - George Beverly Shea (RCA Victor)

"Gospel Ballads" - The Singing Rambos (Heart Warming)

"Hand In Hand With Jesus" - Skeeter Davis (RCA Victor)

"Country Stars Sing Sacred Songs" - Various Artists (RCA Camden)

"The Chapel On The Hill" - Eddy Arnold (RCA Victor)

"The Blackwood Brothers Quartet Featuring The Big Bass Voice Of 'Big' John Hall" - (RCA Victor)

"Praise Him-Praise Him" - Eddy Arnold (RCA Victor)

GOSPEL PROFILE - The Blackwood Brothers

Pioneers in bringing gospel music to the world, the Blackwoods were first to appear on national TV when, in 1954, they were winners of the Arthur Godfrey Talent Scout Show. After the plane crash that took the lives of R. W. Blackwood and Bill

Continued on Page 33

Canadian

NOTES

By IRENE BEELER

The summer personal appearance and rodeo season got underway in Western Canada with a Grand Ole Opry show featuring Jimmy Newman and Canada's own Joyce Smith, Cam Whyte, and Bev Munre all from the Edmonton area at the Bengough Annual Rodeo in Bengough, Sask. The Shows were staged each night and were hosted by CKCK's Country Ron Andrews.

Speaking of Joyce Smith; for the past six months Joyce and her band of Edmonton have been playing steady club engagements at the Jasper Place Hotel in Edmonton, also making short tours with the Western Canada Centennial Opry Show. The tour with Jimmy Newman will also take them to Swift Current, Lloydminster, and Ft. McMurray, The Tropicana in Grand Center, and Hinton in Alberta. She is booked in Lloydminster, Sask for two weeks in Sept. and a return engagement for two weeks in November. Joyce is managed by George Myren of Edmonton. Her latest record on the Apex label is called "Swinging Doors" b/w "Once A Week".

Also under management of George Myren is Emie McCulloch of Calgary. He will be touring this summer with Joyce Smith and will appear at the Calgary Stampede, and Edmontons Klondike Days. His new record is "The Women and The Wine" Written by Dick Damron from Edmonton. The flip side is called "Bonny Dee" and was written by his mother. This is a yodel tune with a mixture of Swiss and American yodelling.

Regina's Grandstand show this summer will feature Tommy Hunter and The Rythm Pals from the Tommy Hunter TV Show, during Buffalo Days in Regina. They will be in Regina from July 31 - Aug. 5. Dave Dudley will also be doing a one week stand during this time.

With the filming of the Tommy Hunter TV Show almost at an end for this season, Tommy has begun making many personal appearances in Canada and the USA. His new record on Columbia called "Cup Of Disgrace" which was written by another Canadian Ray Grift who now lives in Nashville; is doing great things for Tommy and is probably the biggest thing so far in his fast-rising career. Tommy sang "Cup Of Disgrace" on the Grand Ole Opry on May 13 as a special guest.

Feature entertainer at the Saskatoon Pion-Era will be Wilf Carter who will appear on each evening show from July 3 - 8.

Our best wishes go with Jim Roberts who is in the promotion department of CKCK, Regina, who is

Northwest

NOTES

By Larry Briel

My thanks go out to all the readers of COUNTRY MUSIC LIFE who wrote in, expressing their feelings and opinions on the Ray Price version of "Danny Boy". I have received a BIG stack of amil concerning this record over the past several weeks, sent from places such as: Sheboygan, Wis., New Orleans, La., Burkburnett, Tex., Flint, Mich., and Eugene, Ore., among many others. I would very much like to acknowledge all writers on the matter by name here, but space just doesn't allow for it. If I did do that - - there wouldn't be any room for news and information about Country Music in the Northwest left, and I know that's what you folks are most interested in reading.

For the first few days, mail was pretty evenly divided between those who liked the Pop background on "Danny Boy", and those who favored use of the Cherokee Cowboys on all Ray Price recordings. Then as time went by, nearly 100% of the correspondents wanted him to use Country backing, and in the long run, Country has won out over Pop by a wide margin! There were so many interesting comments in the cards and letters, that I've decided instead of only sending the results on, I'll forward the mail on to Ray. He will know how a cross-section of C/M fans, and people active in the field, (entertainers, disk jockeys, promoters, etc.), represented by CML readers feel on this matter. The producers at Columbia Records will put out what type and/or which backing sound people want to hear most on Ray Price waxings --either the Cherokee Cowboys or a large Pop styled group or orchestra. It's up to the record buying public!

Speaking of the song "Danny Boy", Mike Stanton, at 14 years old, known in these parts as "the boy wonder on the steel guitar," has an excellent instrumental version of it. He gets many requests for the song, and always enjoys playing it. In addition to the steel, Mike also plays lead and rhythm (spanish) guitar, banjo, bass, and drums. Mike and his sister Donita, who have been rather inactive in the C/M field over the past several months, are now making a strong return to action, and have many personal appearances scheduled in coming months.

Northwest C/M personality Chubby Howard is being honored by the town where he grew up and got his start in entertainment, Franklin, Ohio, which is located between Dayton and Cincinnati. The Chamber of Commerce there has organized a special Fourth of July show, which will feature Chubby and a band of Ohio area musicians. After this afternoon

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record producing activities in Nashville.

Just back from three weeks in Germany and other European countries, is a happy group of KAYO listeners and their tour guide, station disk jockey Buck Ritchey, (no relation to George). While they hated to miss the Johnny Cash Show in Seattle in June -- the group had a nice and most enjoyable trip.

"Shotgun Red" Hildreth, Western Washington C/M entertainer, has a new record release out on the Wasp label, which Burt Light also records on. Red's waxing couples the old Al Dexter hit, "Pistol Packin' Mama," with a pretty ballad titled "Sometimes You Lose". It's his best recording effort to date in my opinion.

Johnny Paycheck of Little Darlin' Records, recently played a string of dates in the Northwest with his band, and was well received.

I will hope to have information on some of the fairs and rodeos coming up during August and September, here in this region, in my column next month, including C/M acts to be featured.

Thanks again to everyone for writing, and if you haven't dropped me a line yet, -- I'd really like to hear from you! Remember my new address ---- 8201 So. Lawrence St., No. 8, Tacoma, Wash. 98409, or of course, still c/o CML in California. Until next time. . . as always --KEEP IT COUNTRY!

WEST COAST NOTES

Continued

that the Academy can look forward to its best year yet. A very flattering "congratulations-keep up the good work" type of telegram was received from the Country Music Association in Nashville.

One missing member was the incumbent director representing the disc jockeys. Bob Kingsley was celebrating a weekend in Las Vegas with Toni Moss after she "won him" on the popular ABC-TV show "Dating Game". After getting a look at Miss Moss she looks like a very good argument against bachelorhood. I don't know how Bob feels about it though.

Because of popular demand, two shows have been added to KGBS's AM roster. Hugh Cherry's Gospel Music Hour will be on in two parts. 8 to 8:30 and 10 to 11 on Sunday mornings. Joe Nixon's Bluegrass Show is now on from noon to 1 PM and also 8 to 9 PM Sunday evenings. And speaking of public response, Bill Thompson, Program Director (and incidentally newly elected director of the ACWM) has told me that the enthusiasm for his "portrait" shows has soared to astronomical heights. People are writing him from all over praising the "live interviews".

An announcement was made at the ACWM meeting that 10,000 watt KBLA in Burbank will change their program to all country in the next few weeks. Bill Wardlow, Program Director, said that this idea

has been "cooking" for a long time. With the addition of KBLA Southern California will be literally saturated with country music. KBLA-Burbank 10,000 watts . . . KFOX-Long Beach, 1,000 watts AM & 60,000 watts FM . . . KWOW-Pomona, 5,000 watts . . and KGBS-Los Angeles, 50,000 watts AM & 60,000 watts FM. What more do you want? If you like country music there sure is enough of it.

MIDWEST NOTES

Continued

ing pilot, "Hound Dog" but not a stutter came out of the guy while he was putting himself wholeheartedly into the part he was portraying. If you haven't already seen this film, be sure to tell your area drive-in theatres you wanna. . .

Although it RAINED (didn't I tell ya . . . it always rains, at least when anyone wants to see something any way) both days, JENNY JAMISON reports large, enthusiastic crowds for the opening of SOUTHSIDE COUNTRY AMUSEMENT PARK near St. Louis. Jenny and her band played the first day then on Memorial Day PORTERWAGONER and NORMA JEAN were featured; having just gone through another wet afternoon and evening with an equally large, enthusiastic crowd at SANGAMON PARK in Monticello, Illinois two days earlier. Aw well, don't think anything of it, just remember that last year it SNOWED on opening day at BUCK LAKE RANCH park up in Angola, Indiana!

"The Former Rivoli Club", as it's referred to on the WJJD commercials for the night spot, is open again, under new ownership and management. WJJD Western Gentlemen take turns at emcee duties for a Saturday Night Country Style, and so far have featured FERLIN HUSKEY, DON ADAMS, LE ROY VAN DYKE, CONNIE SMITH, HAYDON THOMPSON, HAL PHILLIPS, and BILLY GRAMMER, with DAVID HOUSTON set for current weekend. Located in Chicago, of course!

I reported in a previous "Country Music Life" that the "Fellowship Alliance Network" (F.A.N.) would be holding a convention in May; however, it's been set back to August and all fan clubs and entertainers who have clubs are urged to write Don McCulty for details, at 114 Virginia Ave., Clarksburg, West Virginia.

JACK RENO is still showing up in all the least likely of places . . . movie magazines; he'll be featured in "TV Star Parade" soon too. Jack recently signed with BUDDY KILLEN and is looking for a new record release on a major label in August. Until recently I wasn't aware that our friend CHRISTY LANE is the same "Cristy" who is now on Little Darlin Records. Glad to know though that there are still only two Chris Lane's (the gal singer, and the WJJD disc jockey-program director) instead of three as I was beginning to think! Christy sings "Hearts In The Sand".

Continued on Page 33

NASHVILLE NOTES

Continued

end a pleasant mid-afternoon, Dorothy invited me to luncheon at Marvin's, across the street, the new atmosphere - type restaurant. Looks like this will be the Brown Derby of Nashville; the food is super-delicious!

Screen actor Tommy Doyle is now a Private in the U.S. Army, serving his basic training at Fort Benning, Georgia. His parts have been short ones, but he is in sincere earnest about this career in films.

Speaking of Nashville-based film making; in mid-May we were privileged to view a private showing, at the Paramount Theater, of the new Marty Robbins movie "HELL ON WHEELS". Marty's acting improves with every film; he really adds some 'meat' in the fast action stock car racing, moonshinin' and family scenes. Producer Robert Patrick flew the finished product in from Hollywood, and all of us extras, stars and feature players were thrilled at our efforts. Patrick has a planned public Premiere for June in Music City. You Stoneman and Connie Smith fans will enjoy some fine singing and stomping, in the nite club scenes. Film Editor, Harry Hahn, was there to report on it for the Nashville Tennessean news. Marty's drummer, Buddy Rogers, has opened a large new Drums and Music Shop in Donelson, at the outskirts of Nashville. Eddie Hill's Band, with leader Lightnin' Chance, played for Opening Day festivities.

Epic songstress, Tammy Wynette, reports that she may do a recording duet with David Houston in the near future. You have been reading about my friend Tammy in this column since the first day she arrived in Nashville, as an unknown. It appears she is slated for stardom; but with nostalgic regret I will miss the hours we spent together over dinner and coffee, listening to her songs, at ours and Neal Merritt's homes. Touring the road is necessary for success, but free fun time becomes precious, what price glory. Loretta Lynn, Dottie West and I used to spend many fun hours together, shopping for bargains and answering fan mail. . . Pete Sayers and Frank Ifield were in from England for welcome Music City appearances on the Ralph Emery and Bobby Lord Shows. . . Petite Maria Dallas also returned to her native New Zeal - and recently . . . RCA's Lorene Mann called just before I left, she will be happy to know I hear her new release daily on KSON.

See you all next month -

CANADIAN NOTES

Continued

competing in the finals for the Gala Night '67 Show. Jim was the winner of the Southern Sask semi-finals and was the only Country singer in the semi-finals.

More records are being released in recognition of Canada's Centennial. Some of the more requested

are "One Hundred Years" by the Travellers. "The Confederation Train" by Hank Rivers, which is about the Train that is travelling through Canada to the major centers via movies, slides, photos and other paraphernalia. Graham Townsend, champion fiddler, has released an album saluting all of Canada's fourteen prime ministers. The album is called appropriately "Graham Townsend Salutes Canada's Prime Ministers".

After a much too long absence from Country music, Myrna Lorrie has been making personal appearances in her native Ontario and has been touring lately with Charlie Louvin. Her new record "No Love Like Mine" is showing great promise for this very talented gal. You will recall Myrna from "Are You Mine" fame with Bud Duval several years ago.

A note from the president of the Orval Prophet Fan Club tells us that Orval will be appearing at the Horseshow Tavern in Toronto from July 24 - 29. A new record is forth-coming and from now on his records will be released on the Columbia label in Canada and Starday in the USA. Orval is originally from Ottawa. His Club is headed by Donna Mattison, R.D. 1, Saratoga Springs, New York 12866.

NORTHWEST NOTES

Continued

program, Chubby is looking forward to also being at Chitauquah Park, near Franklin, with Charlie Gore of the "Midwestern Hayride", and George Jones and the Jones Boys. I think it is fine for Chubby to get the recognition which he so much deserves, as he always does a wonderful job of promoting and furthering the cause of Country Music!

Chubby is still spinning the C/M records on the "Nighthawk Show", over KMO-Radio, in Tacoma, Wash. He is heard Tuesday through Saturday mornings from 1 to 5 a.m., and not long ago had Little Jimmy Dickens on the program as a special guest. Jimmy was in the Northwest, just before heading overseas on an extended tour, including appearances in Vietnam. Chubby reports getting mail from such distant points as the Yukon Territory, and Redding, Calif., due to the night-time clear-channel signal of KMO. Jimmy Dickens thought Chubby Howard must have listeners half way around the world, from the response when he was on the "Nighthawk Show". Chubby expressed sincere appreciation to Jimmy for being on the air with him at 3 a.m. Other broadcasters at all-Country KMO are: Billy Graham, who is also Program Director; Ed Dollar, and Charlie Byrd.

George Richey, who was so popular when he was deejaying at KAYO, Seattle, has been at KGBS, 50,000 watt C/M station in Los Angeles, for several months now, and I hear he's doing a bang-up job. Hope everyone in So. California enjoys his programs. The best wishes of his many friends and fans in this vicinity go down to him. George continues his

NEWS NEWS NEWS

Hubert Long's Moss Rose Publications, Inc., has added a prominent Country Music name to help staff the firm's Nashville office. Howard White, a veteran Steel and Spanish guitarist, has been signed as an Associate to Executive Vice President, Audie Ashworth, in the publishing complex. White will assist in the review of new material coming into the Pubbery and will maintain a liason with prospective artists. White, a Charlotte, North Carolina native, has worked with some of the top names in Country Music, including Don Gibson, Cowboy Copas, Ferlin Husky, Jeannie Shepherd, Wilma Lee and Stony Cooper and Hank Snow. His extensive contact with Country Music has included two European jaunts and several associations with TV and Radio. White, now a Nashville resident, lives with his wife Ruth and daughter, Cathleen, in a Music City suburb. His association with Long extends back to the Booking-Publishing Executive's tenure with Colonel Tom Parker. "We feel that Howard White will be a great asset to Moss Rose" Ashworth stated, "His knowledge of the Music Industry, coupled with his natural talent and his reputation among the artists and producers, should make him a 'natural' for the position he holds." White was added to the Moss Rose Staff effective April 15th. He occupies an office on the third floor of the Capitol Records Building at 806 16th Avenue South.



In lieu of his purloined hat, a copy of the 16 yr. old original now dons the dome of the Duke of Paducah. Ed Shea, exec. V.P. of the Nashville Chamber of Commerce, spearheads the rescue mission for the Country Comic who no longer faces the prospect of a summer sans chapeau.

Bob Homan, Yakima, Washington, recording artist, continues to pack 'em in at the King's Table in that city. Bob reports that "Something Stupid" and "It's Such A Pretty World Today", are his most requested numbers. He'll be out with a new release for the Heb label shordly.



Don Edwards and The D-Boys have a new release on D & M Records Titled "I Try Harder B/W "Don't You Believe Her". They are currently appearing in the Northeast at clubs and military installations.

A large crowd estimated at "several hundred" braved Sunday's (14) middle Tennessee rain deluge to ogle an exhibition of creative photographic art displayed by Lawrenceburg (Tenn.) lensman Jimmy Moore in his hometown. Featured focal-point of the 55-portrait collection was a series of six in-depth profiles of RCA Victor artist Chet Atkins. Also included in Moore's display, proceeds from which benefited the county's Easter Seal Society for Crippled Children & Adults, were action studies of entertainers John Loudemilk, George Hamilton, IV, Johnny Cash and Donna Stoneman.

Cajun Star Jimmy Newman, who is currently kicking up a lot of dust with his new Decca waxing "LOUISIANA SATURDAY NIGHT", hits the road again this weekend on an extended tour of the Canadian provinces of Saskatchewan and Alberta, then swings back to pick up two weeks of one-nighters in South Dakota, Minnesota, Missouri and Texas.

Two Country Music newcomers, Dr. Paul Moore and Marti Brown, have releases pending on the Dollie Label, according to recording exec Bill Denny. Moore's single, a follow-up to his "Long Legged Bird," is a ditty entitled "Woman You Let Your Iron Get Cold," Marti's new one is "I Don't Care", b/w "Overdue".

Starday Record's Red Sovine, almost fully recuperated from recent eye surgery, has a new single due out shortly to coincide with a heavy series of PA's. Entitled "In Your Heart," the Cedarwood tune penned by Wayne Walker concerns a soldier's predicament prior to departure for combat.

NEWS NEWS NEWS

Taping schedules for Carl Smith's popular syndicated "Country Music Hall" TV show were announced this week (15) by Nashville talent agent W.E. "Lucky" Moeller. According to Moeller, the intensified color filming will be shot in its entirety in June in order to take advantage of good weather conditions and to also allow Smith more flexibility the rest of the year for personal appearances and other activities. As in previous years, the guest line-up for Carl's show reads like a veritable "who's who" of Country Music. This year's line-up consists of Don Gibson, Dottie West & "The Heartaches," Bill Monroe & "The Blue Grass Boys," The Stonemans, Connie Smith & "The Sundowners," Hank Thompson & "The Brass Valley Boys," Roy Clark, Carl & Pearl Butler, The Canadian Sweethearts, and the Johnny Wright-Kitty Wells package. A total of 30 separate shows will be taped, said Moeller, with the majority (24) set for June and the rest in July.



Governor Lester Maddox proclaimed Friday, May 26 as Loretta Lynn Day in Georgia. The day also marked the opening of a three day Loretta Lynn I.R.A. World Championship Rodeo at the DeKalb County Fair Grounds, near Atlanta. As of May 17 more than \$50,000 worth of advance tickets had already been sold for the rodeo.

Little Jimmy Dickens and his "Country Boys" band will headline entertainment at "Cactus Pete's" nightclub May 9-14 in Jackpot, Nev., according to the singer's agent Larry Moeller.

The result of one of the best-kept secrets in the history of RCA Victor Records came to light today in the form of an especially-written, arranged and produced 45 rpm single paying unique tribute to Chet Atkins on the eve of his 20th anniversary with the label.

The special recording, entitled "Chet's Tune" (47-229) by "Some of Chet's Friends," was many weeks in the making, all of which was characterized by subterfuge and stealth in order to keep Chet unaware.

With lyrics and melody by award-winning writer Cy Cobin, "Chet's Tune" is an up-tempo toe-tapper featuring 20 top C & W artists who combined their talents with master technicians at Victor's Nashville studios. The end-product could be one of the catchiest "Nashville Sound" ditties of all time. National distribution of the tune is set for Tuesday (23), coinciding with the week of the massive "Tribute to Chet Atkins" which will take place in this city May 28 at Municipal Auditorium. Execution of the recording was a master stroke of cunning and technical skill. With arrangement by Bill Walker and A & R chores by Bob Ferguson and Felton Jarvis, each artist taped a single verse late at night, or on Saturday and Sunday behind Victor's locked doors. All segments, were cut in Nashville, with the exception of Homer and Jethro's Chicago vocalizing. The 20 artists who united to make this tribute possible for Chet are as follows in the order of their appearance: Floyd Cramer, Eddy Arnold, Dottie West, Archie Campbell, Bobby Bare, Noma Jean, George Hamilton IV, Skeeter Davis, Jimmy Dean, Hank Locklin, Jim Ed Brown, Hank Snow, John D. Loudermilk, Connie Smith, Homer and Jethro, Waylon Jennings, Willie Nelson, Porter Wagoner, and Don Bowman.

Special laurals go to Bill Vandervort, engineer, who accomplished the mammoth feat of splicing individual tapes while maintaining an amazing degree of continuity.

Backed by "The Nashville Sounds" vocal unit, the single's flip side is "Country Gentleman, a strickly guitar pickin' tune by Atkins himself. Guitar segments performed by Jerry Reed were played on Chet's favorite guitar while the honoree was out of the city on business.

Musicians donned smocks and berets at RCA Victor studios last Fall to create the right atmosphere for Connie Smith's first French recording: "Pas Souvent" b/w L'Amour N'Excuse." The gala session certainly paid off. Reports from Montreal showing the record as 5 on the charts indicate no Canadian sunset but a new dawn of possibilities for the young singer, who plans to follow her first French release with more tunes aimed at markers on the continent.

NEWS NEWS NEWS



In direct contrast to last year's roaring birthday celebration, the Duke of Paducah (Whitey Ford) accepts birthday salutations from Decca Records artist Bobby Lord during a May 12 bow on Lord's early morning TV show. The never-aging Country Comic now admits to being simply "1-yr. - old, Social Security PLUS one, that is," thus the significance of the lone candle and cupcake.

A dream has come true for Country Music Boosters and air personalities Frank Derak and Vin Roberts of WFIF - 1500, Great Country Radio, serving New England and New York, from Southern Connecticut. "The New England - Connecticut Country Jamboree" a show comprised of area Country and Western talent, and many of the well-known established Country Music stars from all over the country, will be heard live on the air over WFIF direct from the Holiday Inn every Sunday.

This summer - long event will feature such stars as Johnny Henks and the Nashville Sons, the Perry Sisters playing Blue Grass music, Giddy-up "Go-Go" girls, and many other features including nationally known Country Music stars. As an added feature to the event Frank Derak and Vin Roberts have booked area amateur talent to appear on each show which is broadcast live on WFIF. These amateurs will be competing with each other for major recording company auditions. A great deal of preparation goes into the making of such a large and extended show, but Frank Derak says, "It's all worth it. And if it boosts the great sound of Country Music, I'm all for it." Advance show sales are 100% at this time. Any artist who would like to arrange for an appearance on the live air show should contact Frank Derak, Radio Station WFIF, P. O. Box 367, Milford, Connecticut.

Arlene Harden's first Columbia single, "Fair Weather Love," has behind it the propenmanship of Music City's best - - - Cedarwood tunesmiths Wayne Walker and Jan Crutchfield - - -

Hy-lo Brown, K-Ark recording artist represented by the Wil-Hem Agency will not be responsible for any dates booked by John R. Travis . . . Mr. Travis has been booking dates in various parts of the country without the expressed consent of Hy-lo or the Wil-Hem Agency, and obtaining deposits under false pretenses. All promoters and buyers of C & W Talent should be on the alert.

Little Richie Johnson produced several new sessions last week in Nashville, for Wayside Records Artists that cut new discs including Bobby Buttram, Cathy Cass and Bobby Bishop. Bishop is also a writer who wrote the song "Where is the Circus" cut by Hank Thompson. Little Richie has several new discs he is working on including David Houston, Claude King, Hank Snow, Penny Starr, & Faron Young. DJ's needing copies can write Little Richie, Box 3, Belen, N. Mexico 87002.

Stonewall Jackson's continuous success in drawing power was demonstrated by his appearance at the Flame Club in Minneapolis. The club was completely sold out a week before his arrival! As a matter of fact, business was so good that the club was not even able to hold a table for Stonewall to use between sets!

Although half a world apart, two Key Talent Artists last week were victims of the same type of thievery. Bobby Bare, currently on tour in England and Germany, found his guitar missing just before show time. Meanwhile in Baton Rouge, Louisiana, Jimmy Newman's guitar was lifted backstage as he signed autographs! You can bet the rest of the Key Artists are not letting their "axes" out of sight!

Mel Tillis has formed his own traveling unit. The versatile writer-artist-comic has added a staff of expert sidemen to bolster his already polished stage appearances. Mel titled the band the "Statesiders" after his recent single. Tillis hand-picked the bandsmen for their versatility, as well as their skill. Several are vocalists and their repertoire runs the gamut from Rock to Bluegrass.

The fact that Madison Avenue has recognized the selling power of Country Music was evidenced again by the recent signing of George Jones for a singing commercial. The "Jones Boy" was slated to perform a "Prince Albert" jingle for commercial microphones on May 4th. George's popularity doesn't just extend to Ad men; he and the Jones Boys will be flown to Los Angeles on June 10th for a Country Spectacular sponsored by King Country Swinger KGBS. The Musicor star will headline the event.

NEWS NEWS NEWS

MERLE HAGGARD & THE STRANGERS and BONNIE OWENS, in Nashville last week for Bonnie Owens Recording session, appeared on the famed Grand Ole Opry. The group also taped the Grand Ole Opry Syndicated TV Show while in town. Merle's single 'I Threw Away The Rose' and his album 'Lonesome Fugitive' is getting lots of air play and fast moving up the national charts.

* * * * *

On April 21-22, 1967 Wheeling, West Virginia was the site for the Third Annual Convention of North East Country Music, Inc. as artists, songwriters, publishers, promoters, fan club representatives arrived to further the promotion and support of Country Music. Friday morning members registered at the Ponderosa Club followed by a meeting of directors, a general meeting, and nomination of officers. An NECM Member Talent Show was held in the evening with Hugh Clinton (Doylestown, Pa.) in charge. Committee meetings on Saturday preceded a panel discussion and election of officers. Dusty Miller (Amsterdam, N.Y.) was elected president. Directors-at-Large elected were Arnie Phillips (Scotia, N.Y.); Chuck Chellman (Nashville, Tenn.); George Arnold; and Jimmy Stevens (Wheeling, W. Va.). Officers appointed by the president were Bob Finnegan, (Wheeling, W. Va.) Vice-Pres. and Barry Frank (Hagaman, N.Y.) Sec.-Treas.

Hospitality suites at the Rogers Hotel were hosted by Charles Dick and Tommy Hill of Starday Records, Nashville, Tenn., Jimmy Stephens, WWVA Jamboree Artist; and Ben Weatherby, Phil Anderson, and Fred Mancuso of Arc Records, Toronto, Canada. Other notable representatives included Chuck Chellman, Kapp Records, Nashville, Tenn., and Ron Albert, Billy O'Connor Enterprises, Toronto, Canada, and Dick Heard, New York City. Saturday night, members attended the WWVA Wheeling Jamboree on which a number of NECM members appeared: Marcy Dee, Penny Starr, Jimmy Stephens, the Colorado Wranglers, the Amos Sisters, Rosalie Allen, and many more. WWVA Radio gave the convention fine coverage with assistance from Lee Sutton and Lee Moore. The convention closed with a show at the Ponderosa Club with Jimmy Stephens as host.

* * * * *

Mrs. Elizabeth Ann Peterson sister of country star Howard Vokes and wife of Harold Peterson was killed April 24th about 5:40 A.M., when her Corvair struck a tree in Greensburg, Pa. She was the lone occupant of the auto. Mrs. Peterson died of Multiple fractures and internal injuries. She was just 23 years of age. Mrs. Peterson was born in New Kensington, Pa., Aug. 23rd, 1943 to Mr. & Mrs. Benjamin Vokes; Besides her parents she leaves 7 brothers and 5 sisters. . .

"Those Stonemans", popular syndicated color TV show featuring the singing Stoneman family of MGM records, entered 'tangerine territory' this weekend when the show debuted May 7 on Tampa, Fla.'s WFLA-TV, according to Gene Goforth, the show's executive producer.



"THE COUNTRY MUSIC GENTS", from left, Jack Turner, Gene Schibel and Tom Donahue pictured after another recording session. As can be seen by their smiles, they were pretty much pleased by the results. The photographer who snapped this shot was . . . guess who? Johnny Dollar of Dot Records.



The first autoharp ever owned by Pop Stoneman, patriarch of the MGM recording family, "The Stonemans", now augments the growing collection at the Country Music Hall of Fame in Nashville. Turning tradition awry by giving, not getting, a gift on his 74th birthday, Pop presented his contribution to Dorothy Gables, Curator of the Museum the day before his birthday, May 25.

NEWS NEWS NEWS

Bill Anderson has received dozens of accolades from almost every walk of life. The honors accorded him have come from all the major music magazines, the Governor and Legislature of his native Georgia and even from the University of Georgia (They erected a showcase for his trophies and mementoes). Bill is especially proud of a recent tribute from one of his long-time friends. Lovely Connie Smith has released an album on Bill's songs in tribute to his talent, and one of Bill's tunes has been selected as Connie's new single. The tune is "Cincinnati, Ohio".

Del Reeves spent almost an entire day last month having a series of publicity pictures made. The professional photographer had the patient singer tilt his head one way, then another. They tried full length shots, three quarter shots and head shots until Del was fairly well bushed. Most of all, Del was tired of smiling. The lanky star ambled home with every muscle in his face aching. Shortly after his arrival home, Del received a call from the apologetic Photographer. It seems some highly technical problems made the entire day's work unusable. Del's reaction after the second day was even more extreme. "I couldn't smile for a week afterward" he related, "Even my teeth had Charlie-horses!"

The NASHVILLE TENNESSEAN newspaper will open the 1967 series of concerts in Nashville's Centennial Park on June 4th. The park series, which has become a southern tradition, will feature the cream of local Nashville talent, plus special guest stars. Two Hubert Long Talent Agency stars, Roy Drusky and Skeeter Davis, will spark the opening concert, leading a file of country names to be added to future concerts. The free park shows have boasted large crowds for nearly every performance.

Ferlin Husky, the Capitol recording star, whose Cumberland River home was classified as a Nashville showplace, has moved into an even more prestigious neighborhood. Husky's manager, Hubert Long announced that the Missouri native has moved into a Country Music colony near Goodlettsville, Tenn. Husky's new neighbors include Willie Nelson, Sr., Sringbean and Grandpa Jones. Ferlin's latest, slated for mid-June release, is "You've Pushed Me Too Far".

The first Country Music version of John D. Loudermilk's soulful standard, "Tobacco Road", was cut this weekend as the next single release of United Artists' Tommy Cash, according to Cedarwood publicity exec Roger Sovine. The tune, written in 1960 by Loudermilk, has already been a smash hit in the Pop, Folk, and Jazz fields.

The Judy Lynn Show has just signed contracts with the Department of Correction of the State of Texas to appear at their famed Texas State Prison Rodeo in Huntsville on Sunday, October 15th, 1967. There will be a matinee performance only, which is scheduled for 2:00 P.M.

Vernon Glen, along with Bill Davis and The Night Riders, recently headlined a large benefit show for the victims of the tragic Belvidere, Ill., tornado. Glen reported that a large audience attended the program, held at a Rockford, Ill., theater, with all money earmarked for the tornado victims.

Vernon Glen, Wizard recording artist, recently played five stage shows and club dates during a recent week-end. Playing two shows on Saturday and three on Sunday, all appearances were in different locations, in the Rockford, Ill., and Janesville, Wis., areas. Besides being kept busy with personals throughout the midwest, he also sandwiches in time to continue his construction activities. Busy developing a sub-division in Pecatonica, Ill., he recently completed two homes and is presently constructing still another. Doing most of the actual labor himself, he states that, "if things slow down in the country music field, I'll switch to the carpenter trade."



Recording, TV and night club star Smokey Warren and his Mountain Dew Boys featuring Dottie Mae have been named "Best Country and Western Show and Dance Band of the Year" by the talent division of the New Jersey Night Club Alliance. The all-star group consists of Harvey Reynolds, steel guitar; on drums, Shorty Benjamin; on electric guitar, Lloyd Rogers; electric bass, Johnny Scott; and featured on vocals, drums and guitar, Dottie Mae.

The award winning band will be featured this summer on the Thursday night radio broadcast, by Pepsi-Cola, from Palisades Park.

NEWS NEWS NEWS



New executive at Nashville's Tree Publishing Co., Inc. music publishing house is Jack Jackson (above), who recently joined the pubbery's staff to fill the newly-created position of Director of Tree Enterprises. Prior to the Tree affiliation, Jackson was employed by WSM Radio as sales manager for the Grand Ole Opry network.

A resolution read on the floor of the 85th General Assembly's state Senate, and concurred with by the House of Representatives, today (24) lauded famed Nashville musician Chet Atkins. The joint resolution was rendered on the eve of a massive tribute to be paid Atkins Sunday night (28) at this city's Municipal Auditorium. Sponsored by the Jr. Board of the Florence Crittenton Home as its annual "Furbelows and Fanfare" fund-raiser, this year's "Tribute to Chet Atkins", will feature the honored guest, Arthur Fiedler conducting the Nashville Symphony, and Jimmy Dean as master of ceremonies, along with a major cast of musical entertainers. The resolution cited Atkins' evolution as a musician from his East Tennessee boyhood days to the present time, when he is considered to be one of the world's foremost guitarists. The resolution further officially confirmed Atkins' title as "Mr. Guitar" and concluded with: "Well done. We are proud of you, Chet Atkins."

Arrangements have been completed for Sonny James, Capitol Record's "Southern Gentleman" to tape a guest appearance on the popular syndicated Mike Douglas TV show. James will tape his appearance on the Douglas show in Philadelphia on Wednesday, June 18, prior to a five day holiday booking at the world famed Hershey, Pennsylvania Amusement Park June 30 through July 4th.

Everyone's talking about St. Louis' brand new, "country music park"; known as the SOUTH COUNTY AMUSEMENT PARK. Jenny Jamison, KSTL disc jockey & Boot Hill recording artist, takes care of the talent booking for the Sunday shows. Her six piece band are regular features. The park has something to offer for everyone - swimming, rides for the kids, picnic ground, parking inside the park . . . all in a large 35 acre area. For information on the various Opry Stars appearing this year, drop Jenny a line in care of KSTL Radio, St. Louis, Missouri.

Indie producer Jack Clement, with a highly-successful music publishing company already bearing his own name, plans to open, in partnership, three additional publishing companies, each affiliated with a different Nashville music licensing society. According to Clement, whose facade of humor is taken seriously in local music circles, the three new pubberies will bear such obvious "nom de plumes" as Frances Music Inc. (BMI), Juanita Music Inc. (ASCAP) and Big Joe Music Inc. (SESAC).

A. Donovan Faust announced the appointment of Ray Shouse, formerly WSIX-TV program manager, to the position of National Sales Manager for Channel 8, effective May 22, 1967. In his new assignment Ray Shouse will continue to be responsible for production sales which have enjoyed substantial gains under his direction during the past year. Ray Shouse served as program Manager for WTAR-TV in Norfolk prior to joining the staff of Channel 8 in July of 1966.

The appointment of Hal Greene as Manager of Programs for WSIX-TV has been announced by A. Donovan Faust, General Manager of the General Electric Broadcasting Stations in Nashville. A graduate of Michigan State University, Greene is a veteran of twenty years in broadcasting and has been with station WRGB since 1953. Until his present appointment, he was supervisor of programs for WRGB. Prior to that he was a TV Producer at the Station and was familiar to WRGB viewers as the host of "Sports Final". Mr. Greene and his wife, the former Laurretta Giamettei, will reside with their children in Nashville.

NEWS NEWS NEWS



Beautifying Nashville - and specifically Tree Publishing Co. - are Tree execs. Jack Stapp and Buddy Killen, who put a toe to the spade last Friday (12) along with WKDA Good Guys - Dick Buckley, D.J. Dan, and Doc Holliday - donators of the tree about to be planted.

Linda Cassady, fresh from her tour with Jim Ed Brown, flew to Nashville to watch the pressing of her latest release on the Wizard label. "I'm Walking Out On You" b/w "Burnt Child" is a quick follow-up to her recent hit, "Trouble Is A Thing Called Love". "Miss Petite" of country music is currently making personals in the midwest, with a trip to the Colorado Country Music Festival and a special guest appearance on the Colorado State Prison show, are among her plans for June.

Hubert Long Talent Agency's Tammy Wynette, the blonde songstress who has earned top chart action with her rendition of "Your Good Girl's Gonna Go Bad" on Epic, has bought a new home. Tammy, a relative newcomer to Nashville and Country Music, has purchased a home on Old Hickory Lake, outside Music City. Tammy, who lists swimming and water sports as her favorite recreations, is expected to make frequent use of the TVA facility.

It'll be "back to the border" for Grand Ole Opry artist Billy Walker when "In Del Rio", his latest Monument single, is released this month. The tune, which he wrote, will be a renewal of the Western-type ballad which helped parlay him to major star status via "Cross The Brazos", and "Matamores" . . . and a departure from the uptown ballad variety which has gamered him three consecutive "Top Ten" singles in his last three outings on Monument.

Yodeling King and Starday artist KENNY ROBERTS, who makes a habit of pulling return bookings everywhere he goes, held true to form on New York City television. Having appeared on the top-rated "Joe Franklin Show" on WOR-TV in New York on February 24th, Kenny's appearance on this primarily "pop variety" show drew such a fabulous reaction from metropolitan viewers that Franklin asked Kenny to return at his first convenience; which he did on May 8th. On his second appearance, Kenny's current Starday release, "Singing River" was featured. More and more, the nation's largest city seems to be "going country"! Kenny's appearances are all coordinated thru his management office, "B-W Music, Inc.", headed by Quentin "Reed" Welty.

Quentin "Reed" Welty, Pres. of "B-W Music, Inc.", heads for Nashville on May 13th, to produce major sessions with the firm's two top-name acts. Monday will see a singles session with Kathy Dee at the Columbia studios, with arrangements being handled by piano-man Bill Pursell. The firm's other name artist, Kenny Roberts, flies into town on Tuesday, the 16th, for another session for his label, Starday. Both artists had to take time-off from a heavy booking schedule to put the new material in-the-can.

The tremendous surge in popularity of country music has extended into historic, old, Boston! Popular artist-promoter: BOB RILEY (shown here with DAVID HOUSTON) reports a complete sell-out at the New Beacon Club to see the young EPIC star make his first Boston appearance since his smash: "ALMOST PERSUADED" topped the nation's charts.

RILEY just produced a live, 3-hour radio show featuring New England's finest country talent over WCOP in Boston. The Plough outlet, whose sister stations: WPLO and WJJD are already full-time country giants, reported a fantastic audience reaction via mail and phone calls. The broadcast, sponsored by an automobile dealer, has been renewed for another 13 weeks; and marks the first live, country-music show to be heard on a major Boston station since the 50's.

NEWS NEWS NEWS

This city will be the scene, in mid-July, of a pre-Broadway presentation of two musical plays: "Billy The Kid", a ballad drama, and "Street Song", a play with music. Both were written by New York resident John Christopher, formerly of Birmingham. There will be an independent production of the twin-bill, with New York and local backing. The production will most probably be headed by the Charles Doughtys, who now run the Nashville Children's Theater, the nation's largest of its type. Doughty is also active in local television shows and Mrs. Doughty is a well-known choreographer and dancer.

Nashville was chosen as the premiere spot because of its significance in the Country and Western music field. Also, since Christopher's "Billy The Kid" has a basic American Western theme, the try-out locale was felt to be appropriate. "Street Song", in contrast to "Billy", has a background of Mexico. Christopher was recently signed a songwriting contract with Tree Publishing Co. locally, one of the largest and most successful C & W music publishers in the world. Tree's interest is in ultimately having recorded the songs to be used in the plays. Previous efforts by Christopher include "Our Song", which played New York summer stock, and "The Life, The Lie", a national award winner two years ago.

The family of Dottie West is amazingly cohesive, at least as far as Country Music is concerned. First Dottie blazed a trail which has led her to the top of the C & W profession as a singer, then came husband Bill, an engineer who opted to become one of the best steel guitarists and songwriters in the business. Mother West writes album liner notes and 4-yr. - old son Dale went on record with his famous Mom, with the result being a top ten tune. Now Dottie's younger sister, under the stage name of Diane Dawn, is entering Country Music circles as a singer. With previous experience mainly in the area of hometown church singing, the attractive McMinnville, Tenn. native has her sights set on breaking into showbiz in a big way. Her most recent attempts, both of which garnered praise, were guest appearances last month on the Ernest Tupp Record Shop show and the Bobby Lord TV Show in Nashville. Next steps for Diane's fledgling career include efforts to garner a major label contract and alignment with a major talent booking agency.

With a hit RCA single and album both currently registering high in the charts, Waylon Jennings and "The Waylors" are set for a week-long personal appearance engagement at "Mr. Lucky's" Country Music night spa in Phoenix, Ariz. May 8-13, according to W.E. "Lucky" Moeller who set up the stint.



David Houston had a budding week in late May when he found himself lined up for two taping sessions at Nashville's WSM-TV. Dave worked before the color cameras of the Bobby Lord Show on Monday, then returned to the studio on Friday, for the National Life and Accident Insurance Company "Grand Ole Opry" TV series. The young singer finished the week with an appearance on the "Carolina Opry" on the 27th. Dave, incidently, will play a series of service clubs in Germany August 11-20.

Veteran bandsman-turned artist, Bill Goodwin, has made another prestigious move on May 23rd. Bill, who signed as an exclusive attraction with the Hubert Long Talent Agency earlier in the month, has inked with Long's Pawnee Rose Publishing Company. Pawnee Rose is a SESAC affiliate. Goodwin also notes growing reaction to his MTA single "Johnny East". MTA Execs say the Goodwin side may be their biggest tune of the year. Bill wrapped up his May tour with a service appearance at the Fort Lee, Virginia Military Base.

United Artists Recording luminary, Del Reeves, has recorded a new twist in the patriotic field. Reeves' newest UA side called "The Private", salutes U.S. Fighting men in general and the enlisted man in particular. "Although Curley (Putnam) wrote "The Private" with the infantryman in mind" Reeves related, "He meant the song to be a tribute to the man at the front, regardless of which branch of service he's in. I agree with that and that's the way I've tried to interpret the song". The session was directed by new UA Topper, Bob Montgomery. "The Private" is to be released to coincide with the observance of the 4th and Memorial Day. Del, a member of the Hubert Long Talent Agency group, is a recent addition to the Grand Ole Opry roster.

At 5' 8", Faron Young stands tall in big business. After a decade of being one of Country Music's top talents, "The Young Sheriff", as fellow tradesmen call him, crams about as much activity into 24 hours as the law and physical endurance allow.

His credits read as follows: radio and TV personality, recording artist, song writer, music publishing company owner, movie actor, newspaper owner and publisher, syndicated radio show owner and president of a corporation that recently purchased (for an estimated \$376,000) Sulphur Dell, the nation's oldest professional baseball park, which is now being converted into an auto race track. Add "proud Poppa" to the list, and a fairly accurate picture of Young emerges.

For a man just barely in his 30's he's lived a lot. In 1932, Faron was born in Shreveport, Louisiana. After moving to the country when his father bought a small dairy farm, he got his first guitar. He recalls cattle as his first audience.

At Shreveport's Fair Park High School, Faron formed his own band, played guitar, and sang anywhere there was a crowd. Shreveport radio station KWKH was, at that time, the scene of one of country music's best-known shows, the Louisiana Hayride and before long, Faron snagged a featured spot on the show. Between shows, he toured the South as vocalist with Webb Pierce's band.

Faron was singing on The Hayride in 1951 when Capitol records signed him to an exclusive recording contract. Shortly thereafter, while still in his teens, he had his first hit, "Tattle Tale Tears", coupled with "Have I Waited Too Long?" Later follow-up hits were: "Going Steady", "Live Fast, Love Hard, Die Young," "If You Ain't Loving, You Ain't Living", and of course, his tremendously popular "Hello Walls".

At 21, the Army loomed as a threat to Faron's career, but he turned it into an advantage. After undergoing basic training in the fall of 1952, Faron won an Army talent show on ABC-TV and was soon touring the world entertaining troops with his own show. On radio for Army recruiting, he filled the void left on 2000 stations when Eddie Fisher returned to civilian life. It was estimated that Faron entertained 10 million soldiers before leaving the Army in 1954.

He writes many of his own songs and his motion picture career was a natural result of his handsome face and the increasing demands for personal appearances. He starred in several westerns, co-starred with Bruce Bennet in "Daniel Boone", and with Ferlin Husky and Zsa Zsa Gabor in "Country Music Holiday" in 1958.

Presently Faron records exclusively for Mercury (under a contract that extends through 1967), makes about 15 personal appearances monthly and has been a regular on the Grand Ole Opry since 1952. While not making records or personal appearances, he tries to spend his spare time with his wife, Hilda, and three sons, Damion, Robin and Kevin, at their spacious, new ranch-type home near Nashville.



FARON YOUNG



FARON telling Jimmy Dean one of his big stories for which he is noted.



FARON with Ileen Farrell, opera singer, doing a Jimmy Dean TV Show.

How To Be A Success



FARON in action, doing one of his big songs.

**DATELINE:
LAKE TAHOE,
NEVADA
WITH
ROGER
MILLER
AND
JUDY
LYNN**



At a record-breaking debut opening in one of the biggest clubs in the country, was a well-dressed facsimile of a skinny little teenage I first met nearly fifteen years ago. He was just himself, and stole the hearts of the over-flow crowd in Harrah's Tahoe Southshore room.

It was in Childress, Texas that a teenage band agreed to play for the demo on the first song I ever wrote. Not a one of them could read music, but the melody desired was delightful. But the one picture that burned itself indelibly into my mind was the little fiddle player, a mite of a boy. He looked very under-nourished, and had a thin sad face with wise, searching eyes. He was a native of Shamrock, Texas, and was then living with an uncle in Erick, Oklahoma. He was really quite shy, but occasionally he would come up with some witticism that sent us all into peals of laughter. His name was Roger Miller, and it didn't take long to see the unusual genius that surrounded him by a God-Given aura of meaningful sayings and songs.

Somehow Roger knew it was meant for him to share this talent with the world, but the world wasn't ready for him.

The introverted and inhibited, but determined Miller, kept playing his fiddle and guitar, singing, and writing, while he worked at all kinds of jobs to keep eating. He even moved to Nashville, Tennessee, and got a job as an elevator operator in a hotel, in order to be around the stars who fill the city known as the Mecca of Country Music.

Tree Publishers gave him a chance to write, and his first recorded song was "Invitation To The Blues", but Roger was still young; things were rough for him, and his tendency to procrastinate didn't make his lot any easier. But he was fun wherever he went. He has come into our home, and into my classroom, and had everyone in sight in a state of sheer delight with things he'd make up "Out of his head" as he would say. But the world wasn't ready for a Roger Miller.

In 1962, Roger had a chance to do some one-nighters across the country, but didn't have a way to go, so it was my pleasure to drive him out. He came up with idea after idea, but tended to procrastinate about creating songs. . but on this particular trip we all insisted that he finish the idea, and, under such pressure (Roger works best under pressure), Rog completed an even dozen songs. In the previous sentence, I said "We all insisted" . . by "We All" I mean the two cars of people that made up our caravan to the West Coast, after we met, at a pre-determined spot in Texas, Jerry Naylor of the "Crickets", and other performer-musicians.

Prior to this time, Judy Lynn, whom I had come to know, a few years after I had met Roger, had put aside her Miss Idaho Crown, and migrated to Nashville, Tennessee, to do the thing she loved most . . sing. As her friend, I saw her nearly starve in Nashville, as she, like Roger, stuck tenaciously to her one goal. Then, Booker-manager, John Kelley, gave her a chance to go on tour with her own band. One



of the members of that band was a skinny little fiddle-player, Roger Miller. The bookings were far from Nashville, and Judy could only pay Roger \$18 a day, but did furnish him hotel bills and transportation, which helped. At least it was a way for a hungry man to eat, and remain in the field of endeavor he loved. And even then, neither Roger nor Judy were conformists. They remain, today, non-conformists. They refused to be stereo-typed or to take a job just to exist. They wanted to perform. But the world wasn't ready for them.

And here at Lake Tahoe, it was a joy to watch Judy, in her flamboyant, but not gaudy, dress of rhinestoned western wear, delight a SRO crowd in Harrah's South Tahoe Lounge, while her compatriot, Roger Miller, was puncturing the veneer of the sophisticated from the upper echelons of society in the main room.

These were people who had watched the top brass in the entertainment world so often, that it takes more than a good show to pierce their boredom. My pride and pleasure soared at the roars of laughter . . . and the quiet, when the audience listened intensely for fear they would miss some punch line or potent philosophy. Because Roger Miller is a philosopher, simple, earthy, and with a lot of depth. Sitting on a stool, a little older but still a little thin, the farm boy from Erick, Oklahoma sang his way - out songs, with a dry humor that pokes fun at his own artistry, but plants such philosophical seeds as "anyone can be happy if he really wants to". But he camouflages this wisdom with the laugh-provoking words "You can't roller-skate in a buffalo herd, but you can be happy if you're a-mind to". As he came to the words "Mason Jar" in his hit song "Chug-A-Lug" we heard a chick, middle-aged woman whisper to her husband "My mother used Mason Jars to can fruits and vegetables when I was a kid." His rendition of his brand new release called "Husbands and Wives" brought a hush to the audience, as it gently pointed out that if it weren't for false pride, there would be more 'husbands and wives'. And his finale "King Of The Road" brought an ovation that is still resounding in the ears (and tills) of the management. I talked with several of them, and they could only shake their heads in disbelief that a young man could sit on a stool, sing songs that conform to no pattern but his own, toy with the microphone, make funny noises, and talk about one-room schoolhouses, Indians, and home-folks and capture the fancy so completely as Roger did at the plush Harrah's nitery. At last the world was ready for the talents of Roger Miller.

And one of the reasons is best exemplified by his going into the lounge between his two shows, to watch one of his favorite acts, The Judy Lynn Show, for whom he played fiddle a few short years ago. The gracious and beautiful Judy, paid her own personal tribute to Roger, and much to the happy surprise of the listeners, he joined her on-stage to

again pick up the fiddle and crack down on the ever popular "Orange Blossom Special". Then in a flawlessly fluid maneuver of show business, he added a bit of the old standard "John Henry", and his own self-penned "Engine, Engine No. 9". With an humble and sincere thanks to Judy for the privilege, Roger resumed his place among the crowd to listen to Judy sing many of her United Artist recordings, including some from her "The Best Of Judy Lynn", her latest LP.

Judy Lynn, in an unselfish manner, not always evident among the stars of the show, features each member of her band. Currently the highest paid strictly Country and Western Artist in the business, Judy has one of the three biggest sounds, and permanently-staffed bands in the field. Hers is primarily a request show, and there is a constant flow of paper napkins with favorite song requests, moving stageward when Judy Lynn is appearing.

Who was it who said "You can take the boy or girl out of the country, but you can't take the country out of the boy"? After listening once again to



these two longtime friends of mine (and truly successful ones), two country kids . . . Roger Miller, of Erick, Oklahoma, and Judy Lynn, from Boise, Idaho, bring such pungent credos, and happy entertaining to the city folk, I'd say "who wants to take the country, the awareness of joy and heartbreak in their fellow-man that is an innate part of their country make-up, out of the lives of these two who give and have given so much to the world of diverse personalities?"

I've been in so many clubs, and heard so many entertainers sing the same songs . . . good though they were . . . that I've often wondered what would happen to the entertainment world if Bill Bailey ever came home; if Tony Bennett ever found his heart in San Francisco; or if the Saints ever came marching in. I heard neither of these songs in the Miller or Lynn repertoire, but I did hear the poetic, the nostalgic, the humorous, and the understanding, in word and in song.



Judy Lynn is the ambassadress of Country Music to this area, and is in her fifth year at Harrah's whose fore-sightedness saw that here was an act that was different. She has proved how right they were. I talked with waiters, dealers, veeeps, and people in the audiences, and each answer was one of affection and esteem for the diminutive blonde. It was a first for Roger Miller in the big rooms of the Nevada Silver Circuit, who has had many other firsts. And with each first, he withdraws into a moment of introversion. I saw him in Hollywood just prior to his Tahoe opening, and he was full of fears that he wouldn't be accepted at Tahoe, and he was excited but fearful of the success of his NBC Special shown the night before his opening. He needn't have been. He needn't ever be.

Once in Arizona, Roger disappeared from the group for a few minutes, and suddenly from a speck with outstretched arms high on top of the rim of a mountain, came the resounding words "Hello World" . . but there was no answer except from his own echo. Here again Roger Miller was saying "Hello World" and this time the world *did* answer . . . and eagerly . . . "Hello Roger . . . we're ready for you now." And Oklahoma's meteoric son tipped his hat to Idaho's lovely country lass whose roots were set too, in Oklahoma, (Broken Bow) where her husband-manager, John Kelly was born, and where they often visit. Judy smiled back at Roger confidently, because she had beckoned to the world, and reached out toward the hearts of its people, and the world reached back. It was ready to accept Judy.





NASHVILLE MOVIES



"Track Of Thunder"

PRODUCERS: AMBASSADOR FILMS OF MADISON,
TENNESSEE . . .

EXECUTIVE PRODUCER: Stanley Williamson

ASSOCIATE PRODUCER: Neil Jackson

DIRECTOR: Joe Kane

ASSISTANT DIRECTOR: Bryon Roberts

CAMERAMAN: Allen Stensvold

CAMERA OPERATOR: Gary Galbraith

SCREENPLAY BY: Maurice Hill

SET DESIGNER AND DIRECTOR: Don Fields

COLOR: By Technicolor

TIME: 90 Minutes

RELEASE DATE: Soon

FILM CO. SECRETARY: Mrs. Cynthia Beeler

LOCATION: Nashville-Fairgrounds Speedway, Memorial Hospital in Madison, Rachel's Kitchen at the Hermitage.

CAST: Tommy Kirk, Faith Domergue, Brenda Benet, Ray Stricklyn, James Dobson, N.M. Wynant, Cher Stratton, Paul Crabtree, Majel Barrett, Sam Tarpley, The Bobby Dyson Four, Stock car race drivers, Coo Coo Marlin and Brother Jack, Walter Wallace, and Charles Binkley

EXTRAS: Nashville residents and Country Music personalities. Filmed during and after the WSM Festival and D.J. Convention, 1966.

KEY GRIP: Chuck Hanawalt



By RUTH CHARON

"Track Of Thunder" rounds out the figure of a dozen, Nashville-Southern area full length, color films produced here in a little over a year's time. With Vic Lewis of Marathon Pictures building a large new film studio, this figure shows promise of growing steadily. This growth will be rather slow, as a well planned industry of this type does not grow just like Topsy.

Since these movies give the fans such a tremendous opportunity to see more of the Country Music artists at work, on a gigantic screen, in every little town (which all the stars can never possibly reach); we owe the producers all the support possible. This

way you can be assured of more and better movies flowing forth from our record capitol. Most of the artists are happy, branching into this other field, which will warrant Nashville, endless more fame and success. Most of those I have interviewed, such as, Kitty Wells and Neil Merritt, are dying to sink their teeth in some real meaty parts. Look at the 'pop' singers who have moved onto the screen as fine actors: Frank Sinatra, Dean Martin, Bing Crosby, Jimmy Darren, and our own Burl Ives.

These movies will make Hollywood more aware of Nashville efforts, causing them to move some branch offices here, as business wise, they are of the elite. On my recent Hollywood trip, over 50% of the stars and character actors I interviewed, were



LEFT - RIGHT - Tom Kirk, Bobby Dyson, Brenda Benet, Robert Smith, cameramen at Rachel's Kitchen scene, between races.



BOUSER SMITH'S car burns at speedway.

aware of our moviemaking activities, asking me how they could get some parts in these screenplays. They all seem to love to go on location, away from the Hollywood backlots. Thusly, in this monthly "Nashville Movies" page, we will keep you thoroughly informed of all that is happening in Nashville movies.

"TRACK OF THUNDER" marks the second movie produced by Ambassador Films. Their "Country Boy", filmed here last year is being shown across the nation. It starred Randy Boone, Sheb Wooley, Paul (Wishbone) Brinegar, Pauletta Leemen, Hillous Butrum and numerous Country music personalities. The film crew, character actors and many of the extras work in both movies. The scenario has a very dramatic stock car racing theme, featuring some good Country Music by the Bobby Dyson Four. This Nashville group consists of: Bobby, Chuck Sanders, Jim Colvard and Jim Steward. They furnish the music in the Rachels' Kitchen scenes, where this writer is seen eating dinner at a front bandstand table.

The poignant race track scenes are filmed at the favorite spot of Marty Robbins and Roy Drusky, where they both participate in professional stock car racing!

STORY SYNOPSIS:

Bob Goodwin (*Tom Kirk*) and Gary Regal (*Ray Stricklyn*) are the best of friends. Both love stock car racing and the movie is centered around this idea. Both boys love the same girl, Shelly (*Brenda Benet*). But the two sportsmen treat her like one of the boys. She resents this, but goes along with the careers of her admirers, hoping for some success in her love life, waiting on the desired real feminine attention. (Brenda is a Hollywood starlet seen frequently on TV.) Bob's mother (*Faith Domergue*) hates racing and longs for her son to pursue some safer and more secure life's ambition. Faith's last picture was "Planet Of Darkness", with Basil Rathbone: she is a seasoned actress of the Filmland Capitol!!!



Entire "Track Of Thunder" main cast, gather at their temporary Tennessee Holiday Inn home, during filming.



*"COTTON PICKIN CHICKENPICKERS" - Hugh
X. Lewis, Mel Tillis, Del Reeves on the set*

Mr. Bigelow (*Paul Crabtree*), the head of a gambling syndicate, sends Carstairs (*H.M. Wynant*) to head the stock car race track. In this new crooked deal, the elderly Manager, Sam Tarpley, is fired and the syndicate thinks they can lure some big betting money. Since horse and dog racing pay off, why can't this breed? Carstairs job is to create publicity so gamblers over the country will find a new gold mine in betting on race drivers. He proceeds to build a feud between Gary and Bob, causing them to wonder if they really are such good buddies. Bob's mechanic, Bowser Smith (*James Dobson*) sees through Carstairs schemes. Bowser was a famed driver of the past, turning coward to race, after he caused a man's death years ago. Carstairs and Geor-

gia (*Majel Barrett*), as sports columnist, publicize this phony feud.

After winning a race, Bob's car mysteriously explodes. Still determined, he drives another car for the International 500. Bowser drives another car for Carstairs, trying to rid himself of the cowardice. Carstairs has already threatened Bowser with blackmail and expose. All 3 drivers: Bob, Cary and Bowser fight for first at each turn. Bowser's car rolls and burns and he dies in the hospital. One of the boys quit racing, retires to their farm and marries Shelly; come to the movie yourself to see which one and how the gamblers and romances evolve . . .

Tommy Kirk is star of former "Mickey Mouse Club" & many Disney movies.



*WEND DJ's PULLING PLOW - Ed Hamilton, Don
Anderson, Neal Merritt, and Don Houser.*

*BACKGROUND - Ruth Charon, Pauletta Leeman,
her niece Charlie Lamb - EDDY ARNOLD DAY*

BILLY JO SPEARS

By Mary Ann Cooper

Hubert Long says Billie Jo Spears is the greatest feminine talent to come along since Connie Smith and who's to argue with HIM?! Certainly, no one who has heard any of Billie's United Artists records would. Norma Jean's current hit, "CONSCIENCE KEEP AN EYE ON ME TONIGHT" was recorded originally by Billie Jo a few months back and her latest release is "EASY TO BE EVIL". In between these two was a song which received MUCH attention thru-out the South, "YOU'RE TOO MUCH LIKE LIKE ME".

Billie comes from a family of six children and as she says she "drug up the rear". The love of music instilled in her heart at an early age, and in fact Billie Jo cut her first phonograph disc for the Abbott label at the age of 13. "I Des I Dotta Doe" was the title and was also done by Mel Blanc in a Bugs Bunny voice. The cute tune did well for both Mel and Billie Jo.



Due to still being in school Billie Jo was released from her recording contract. About three years ago, Billie decided she'd like to try again and went to see Jack Rhodes in Mineola, Texas. It was Jack who had gotten her on record at 13 . . . he is now her personal manager.

One of the most recent additions to the Hubert Long Talent Agency, no doubt Billie Jo will be making a lot of personal appearances in the future. She's looking forward to this and meeting more people - and a lot of people are looking forward to meeting Billie Jo! She currently resides in Lake Charles, Louisiana.

Billie was kind enough to answer some questions for us, so we'd like to share her answers with you! *Are you from a musical family?* Yes, my mother use to play with the Sears Jubileers.

Your birthplace and birthdate? I am from Beaumont, Texas, and my birthday is January 14th.

Are you married? No; I have been and I have 3 sons, Tim 11, Kevin 7, and Ronnie 5. When my marriage failed, I turned to my actual first love, MUSIC. *How long have you been interested in entertaining and why did you choose to become a C & W singer?* Since I was 13. I sing C & W as it's the only kind of music I feel. I've sung some pop music, but I can't feel it like I do country music. I can't seem to put my heart into pop music.

You have a unique style of singing; did you develop this through practice or does it come as a natural thing to you? It's not a deliberate practice. I have been told I sing like many singers, but I sing the only way I know how . . . Like Me!!

With all the country music movies being made these days, do you have any ambitions along this line yourself? Yes, I would really have a good case of happiness if I ever get into the new Marty Robbins series.

LIKES: People and just sittin 'round pickin' & singin'.

DISLIKES: Phonies. And I hate to be idle. Dislike Silence!!

Where may your fans write to you? My permanent address - 4515 Magnolia St., Beaumont, Texas. *What is your main ambition or goal?* To sing what the people want and go as far as I can in music.

This is BILLIE JO SPEARS, a young lady we are all going to be hearing LOTZ more of, I'm sure! Billie would like us to add, from her, extra thank you's to Jack Rhodes, Pete Drake, Kelso Herston, and Hubert Long for all the help they have been to her budding career in country music.

Study Billie's picture, so you will recognize her should you happen to meet - this is important so you can "holler" at her; 'cause Billie says "I just love to be hollered at."

MIDWEST NOTES

Continued

BERNIE WALDON, Shelbyville, Indiana dj-recording artist, guested on the ERNEST TUBB MID-NIGHT JAMBOREE the last Saturday in May . . . unusual in that Bernie was E.T.'s ONLY guest that night!

I'd like to hear from some of you Michigan people. Seems like since this state has its own newspaper, a supplement of a big Nashville based paper, they're secluded and the rest of the country doesn't hear as much about Michigan's fine talent.

THE GOSPEL TRAIL

Continued

Lyles, they re-organized and returned to the Godfrey show and once again were declared winners.

Again setting the pace, they were the first to own a custom designed bus, with which they travel over 100,000 miles each year. Besides their entertaining, the Quartet own and operate two of the largest gospel music publishing companies in the world, publishing several hundred thousand copies of gospel sheet music and song books each year, and together with The Statesmen Quartet, produce television films seen on over 50 stations across the nation.

Comprising the Blackwood Brothers Quartet are, James Blackwood (emcee, manager and lead singer); John Hall (bass); Cecil Blackwood (baritone); Bill Shaw (tenor) and pianist, Dave Weston. Wherever you live, in the hamlet or on the square, they will be visiting your area this year. For an inspirational evening in song, join them when they are entertaining near you.

I deeply appreciate all your letters, concerning the first columns in CML. I enjoy hearing from you concerning your favorite artists, TV shows etc. Our next "Profile" will spotlight a popular new and exciting quartet - Jake Hess and The Imperials. Remember, my mailing address . . . P. O. Box 99, Amboy, Illinois 61310 . . . let me hear from you.

Our parting words for this edition, were written by Emmons . . . *"The highest graces of music flow from the feelings of the heart."*

NORTHEAST NOTES

Continued

Moving over to Syracuse, N.Y., we find early Williams and Fred Lewis still spinning the Country records at WSEN and WSEN is still promoting Country Music Shows in the area.

Club Utica in Buffalo, N.Y. is going all out with Country Music. Al Porty Witherow and The Pioneers are there every night of the week and each week they have a feature name act.

Buck Owens raided the big city again and New York turned out to hail The King.

I would like to expose a personal side of Buck Owens. A couple of years ago when we were on a show with Buck and The Boys, I had our daughter with us. We brought her back stage to meet Buck and he made her feel like a princess. She never forgot that and just recently I asked Buck if he would call her on her birthday and talk to her. He did and it made her day perfect. It is a credit to our profession when a number one star remembers all the little people who make him what he is and takes time out to do little favors to make a fan happy. Matter of fact, Buck was working on a new song on the bus dedicated to his fans. The theme of the song is "It Takes People Like You To Make People Like Me".

Dick Cudless played the whole area recently and like Buck, packed them in. Dick is definitely a new star to watch. This tall boy from Maine has a way of delivering a song that makes you want to listen. Home folks in Maine can look forward to seeing Dick this summer. Dick said the kids are counting the days on the calendar for summer vacation. They plan to spend summer vacation in Maine and head back to Bakersfield for the school season.

Up Canada way, country music is very popular, especially in the Maritime Provinces. We recently played a five week tour of Newfoundland and had a chance to visit with many DJ's in Newfoundland and The Maritimes on our way up and back.

CFNB in Fredericton, N.B., Canada plays country music all night long and much through out the day. 50,000 Watts 550 on the dial gets our a long way.

Congratulations to Bob Lockwood on his being chosen "King DJ" at the annual Northeast Convention in Wheeling, W. Va. in April. I was unable to attend this year, due to previous commitments, but from all reports received, the event was very successful and many new faces were in attendance. I believe one of my colleagues, Red Wilcox, has the complete coverage on the convention.

Very happy to report a new record release on Silver Star by an old friend of mine Floyd Sears. Floyd hails from the Ithica, N.Y. area and this is his first record. I sincerely hope this will help him along the road to success in Country Music.

Country Music in the Northeast is growing in popularity. Many people are just discovering it. Radio stations are realizing the tremendous market value in it and many promoters and night clubs are beginning to reap profits with country music shows. News is being made every day in country music and we report on as much of it as we can. Needless to say, we are all proud of our music and want to share in its growth and development with you, our readers.

Before we sign off this report, I'd like to acknowledge one of the pioneers in the new trend of country music in night spots, Mr. Harold Valentine Prop. Ranch Bar Crescent, New York thanks to folks like Harold country music is getting a chance to prove

Country Music Life



With this issue Country Music Life, in co-operation with Radio Station KGBS Los Angeles, inaugurates a new feature.

The Giant 1020 is currently featuring an hour long live interview with a country music star every Sunday night at 10:30. Dale Peterson, general manager, has reported that these "Country Music Portrait" shows are among the most popular features of the stations programming.

Country Music Life recently completed negotiations to reproduce these interviews in print with the idea of giving the reader the opportunity to "really get to know" the people making the music they enjoy so much. Now a word about our interviewer, operations and program director, Bill Thompson.

Bill was born and raised in the Hawaiian Islands on the island of Maui. He started in radio in 1951 in Honolulu with radio station KGMB as an announcer on the Voice of Jr. Hawaii. Affiliations also included KIKI and KTGH.

He attended the University of Southern California, graduating in 1959 with a BA in communications. He majored in telecommunications and minored in public relations. While at the University he served as the Vice President of Sigma Chi Fraternity, radio-tv coordinator of Songfest and chief announcer of USC's FM operation KUSC. While attending USC he also worked as a personality with KWIZ in Santa Ana until 1957 when he became program director of KWOW in Pomona.

Bill joined KGBS in 1959 as an announcer and worked in this capacity until 1961 when he was made director of public relations. In 1962 he was appointed program manager and then in 1964 was made both operations and program manager of the Storer operation.

Bill was just recently elected chairman of the board of the Academy of Country and Western Music, with a membership of over 300 artists, entertainers, radio and tv personalities and songwriters in the eleven western states.

A bachelor, residing in Los Angeles, Bill is also active in the American Cancer Society, the Publicity Club of Los Angeles, the Press Club of Los Angeles and Sigma Chi Alumni Association. In his leisure time (?) he enjoys the golf course, waterskiing, horses and flying.

"Down on the corner of love". Buck Owens, can you tell us about this song? This was actually what . . . about your first big one . . . or first semi-big one . . . before you went into the big change. .

**BUCK
OWENS**

LIFE-LINE

BUCK: Well, let me say this Bill . . . Down on the corner of love is really the first big one that I ever wrote. Some of the musicians would tell me that it was out of meter. And along about that time I wasn't sure that a meter wasn't something you put a nickel in. But I found out later what they were talking about. I might say that this was on a small record label and really what it did for me was it got me some attention. A couple of other people recorded it like Red Sovine, James O'Gwynn and Bobby Bare . . . and some others that I can't think of right off. What it did, it brought attention to what I was doing and what I was trying to do.

BILL: How did you actually get started? How did you actually get the big break with this song? Is it a story like cinderella type . . . someone came along and saw you in a club and said 'boy there it is.'

BUCK: Bill, I worked in a club up in the town of Bakersfield called the Blackboard and I worked there from 1951 to 1957 and we had guest stars . . . every Wednesday and Thursday . . . We had people like Skeets McDonald and Freddie Hart . . . and all the west coast acts you'll remember. Each act would come in there and say 'boy, doesn't Buck Owens sing commercial.' And they would say 'ole Buck's gonna do good. . . as soon as he gets on records.' So what happened, I went along until about 1953 when I really got serious about getting on records, and I used to beat down Ken Nelson's door at Capitol Records and he wouldn't have anything to do with me . . . however thats since changed . . . he finally relented.

BILL: You actually started on Capitol and been with Capitol ever since. . .

BUCK: No, I actually started with a little label called Pep and from there I went to Capitol.

BILL: Did you find, you actually broke a precedence by not having to go to Nashville to record.

BUCK: Well, I think that no matter where you had to go . . . if I lived in Ketchikan, Alaska . . . and they had a recording studio I would think if they had anywhere near adequate equipment I think a person could cut a record . . . a hit record . . . if he had the material, talent and all other things going for him. I think actually that it's much easier for people that don't have their own groups . . . and a lot of their own ideas. There are a lot of people that are good singers and songwriters . . . but they have to rely on a lot of experienced people, the great musicians, arrangers, and entertainers that they have there in Nashville. Although when I didn't have a group I did cut here on the coast. . . I never have cut in Nashville, but maybe someday I might. . . who knows.



Bill Thompson.

BILL: Well thats what I was going to ask next. Because a lot of people I have talked to . . . stars and artists . . . end up by moving to Nashville, and I wondered what is the mystical charm. It is Music City U.S.A., but does it mean that if a person cuts a record in Hollywood that its not any better . . . whats the mystical charm that brings people to Nashville. Is it the artists, the musicians . . . do they get a better sound down there?

BUCK: No, I don't think so. In fact I have a lot of people ask about the sound we get on the records and other things. It is somewhat of a mystery although a lot of people cut records right here on the coast . . . we'd be surprized if we only knew how many. Merle Haggard for one. Of course Merle is quite new and has had a couple of smash records . . . which, Bill, I know you are completely familiar with, and Merle cuts right here on the coast.

BILL: What about the fact that we are developing a Nashville West in Bakersfield . . . and thats what its been referred to. A lot of the artists are moving to Bakersfield. Could this become a Nashville of the west?

BUCK: Well there are alot of recording artists living there. First of all . . . it's a good country music area.

and second, it's a successful club town. When I say clubs, I mean that the ordinary entertainer can make a living playing the clubs. Much better I think than in some of the other areas. That might be changed somewhat, but it used to be that way. As I remember, when I worked in the clubs. I wouldn't have any idea whether it could be a Nashville or not because it would need a lot of things. But there are a lot of entertainers living there . . . a lot of songwriters and singers. There's been a lot of talent come out of Bakersfield. Ferlin Husky, when he first had 'Dear John Letter' lived in Bakersfield. Jeannie Shepard came right near there . . . I believe from Visalia. Tommy Collins lived there when he first had some big smashes. And so I really . . . who knows what it is . . . I think that really Bakersfield has definitely got something. It's like what does Nashville have? Why do people go to Nashville? I think that if Bakersfield had a tremendous recording studio, some recording studio where they could go in and record, I think the town of Bakersfield would draw many people . . . many people that are trying to record . . . people that are trying to get into the business as there are in Nashville. I don't know what the count is, but I would that for every hit record cut in Nashville, there must be many records that you and I never hear. So the ratio is no greater than it is right here in Los Angeles.

BILL: Buck, turning back to the year 1961, out came a record that you produced called 'Foolin Around.'

BUCK: Well, Foolin Around . . . Harlan Howard . . . whom you probably know, is one of the foremost country songwriters along with Bill Anderson, Roger Miller, and these type people. Harlan and I were old buddies from back in '56 and '57 days when he was .



. . he always refers to them as our starvation days .
 . . he was a struggling songwriter and was working right here near Bellflower as a shipping clerk and he would come up to the house. And I never let him forget the old white T-shirt he wore, and he kids me about an old corduroy coat that I used to have and I kid him about that old white T-shirt. Every time I'd see him he'd have on an old white T-shirt and I would tease him about it always being the same one. But Harlan and I got together and wrote that tune. It was his idea and most of the lyrics were his and the melody was mine. So we got together and wrote the song and it turned out to be a real good and successful record.

BILL: Let's turn now to the instrumental side of Buck Owens as we talk about a song called Country Polka. This is one that shows you off as a great guitarist. Any thing to say about this particular one?

BUCK: Well, not on this particular record Bill, but on the guitar playing, you might already know that I was a guitar player before I was a singer. I kind of pushed into the singing. We had a singer that didn't come to the show one night, so I volunteered that I knew 2 or 3 songs but I didn't want to do it. So they had me singing those 2 or 3 songs all night long. So what happened, the club owner got to figuring out, Buck can play lead and rythm and Buck can sing so I'll just get rid of the singer and I won't have to pay him. And this is really what happened. The singer never came back. It was kind of sing or else, so thats kind of how I got started as a singer.

BILL: People have said that they would see you in L.A. pryor to when you got your big break. They would see you with a guitar on your back, you would walk into a club . . . 'I'm Buck Owens, I'd like to play for you.'

BUCK: Well, Bill, you can hear a lot of stories, and I'm not sure I would like to take credit for that one, or not.

BILL: You do a lot of personal appearances. I imagine this is not only time consuming, but . . . when do you find time to get home? You are one of the most popular of the country music stars and of course this places inherant demands on you for tours all over the country and I was particularly interested in the European reaction. Maybe we could start out there. How did you find Europe? Are they a country music audience? Did they enjoy you?

BUCK: I think they are coming to that more and more. They were very nice to us. We were quite awed by the language barrier. There is somewhat of a language barrier that music seems to break down. They can understand some of the words and theres a feeling that music kind of projects. They can interpret a certain amount of this. Consequently, it is becoming more and more popular over there. We did some French television and we enjoyed that very much.

BILL: Was there any particular country that was outstanding in its reaction to country music?

BUCK: I would say Germany. And I say this because I think there are more English speaking Germansthan any other country. With the exception of the English of course.

BILL: Well you were quite busy this last year and and the year before on your tours around the U.S. I imagine this is quite a hardship on you, doing these one-nighters. How do you keep your stamina?

BUCK: I'll tell you Bill, you don't keep it. What you do is you rest up as rested as you can get before the tour. And when you start . . . its kind of like of clock . . . you start to unwind. When you finish the the tour you are completely unwound. By the time its over, your very tired. It's quite demanding and a lot of different things. The hard part is not the performing, but getting to the various different places and being in strange towns and airports, cab drivers and bellboys and all those things. It becomes much more involved than the ordinary person would think.

BILL: Someone has said that possibly in the next year you are going to hold back on some of these public appearances and not travel as extensively as you have been.

BUCK: Well, I can tell you Bill, thats exactly true. In 1963 we worked almost every night, and in 1964 the same thing. In '65 we slowed down some and in '66 we took a little more time off. In '67 we are doing about the same thing.

BILL: In 1963 the new sound of Buck Owens hit the market, with the song that brought you into national prominence . . . Act Naturally.

BUCK: Let me tell you that there was a girl by the name of Voni Morrison, who along with Johnny Russell wrote this song. She brought the dub with 6 songs on it and played 5 of them. I told her she hadn't struck a nerve yet. Either you like a song or you don't. So I said 'you might as well play the other one' and she said 'no, it isn't your type. You wouldn't like the song.' I said you're here you might as well play the song, and she said no. Don Rich, who happened to be there at the time said 'here, let me play it.' . . . and it was Act Naturally. Just as soon as it came on I looked at Don and He looked at me and we decided that this song was a hit and as it turned out. . . it was.

BILL: Talking about the new sound, a lot of people have talked about the new sound of country music. Some of them have objected to it. They say that its not the way country music should go. That country music is being ruined by the big orchestras, and big trumpets, and big steel, and this and that. What is your feeling on this?

BUCK: Bill, my feeling is that there has to be progression in anything. Not just music. We don't still drive around in Model T's. We have better instruments to play better music with, to make better records, better sound equipment. I think that if we can do something better, especially with country music, where it broadens the image and appeals to more of the general public, then I am definitely for it. Now

I might say this. I don't use voices or violins or the big sounds although, I have been accused of being a Rock-n-roller. People say you listen to the records and their alike. I perfer to call them "bluesy country", they got a lot of beat to them. And I've had people say to me 'boy, you guys sure sound rock-n-roll to me.'

BILL: Well, where did rock-n-roll come from?

BUCK: It had to come out of country music Bill. There's no doubt about it. But I am for progress completely. I'm for moving ahead. Why isolate ourselves? Why not move ahead as far as we can go, and go with the great country music image that a lot of people are creating, and how much they're helping us.

BILL: It must be true because we have had this tremendous rise in popularity of country music which I think has been brought about by the new sound. Because now it appeals to more people. It is no longer the fiddles and . . . it's been brought up to date. We have found here in Los Angeles that we are almost creating an entirely new audience for country music, because they listen to it and say that isn't what they thought country music was. The image of country was the rural, hayseed that everyone walks around in cowboy boots and drives a Model T Ford with a mattress on top of the car.

BUCK: You know Bill, a good example of that was my wife Phyllis who was flying on an airplane one day shortly after the Beatles recorded Act Naturally. She was talking to a lady and saying that her husband was an entertainer and so forth . . . a country entertainer. This lady said 'Oh, I don't like country music at all.' And my wife said of course every one to their own taste. The woman said 'but however I heard an awful good song this morning by the Beatles about a guy that was going to get into the movies.'

My wife said 'oh that was my husbands song. He had a good record on it in the country field.' Well then the woman said 'oh no, its not country music.' My wife said it was, and as it turned out the lady said 'oh no . . . its not country, is it?' So I think country music has brought itself to the point where its much more compatible the entire mass of people, and now people that used to, say I like country music can say now that they like country music and be proud of it. I think its been taken out of that stage of . . . well I call it bluegrass. Now don't misunderstand me, I love Bluegrass, but I think a lot of people . . . I call them the fringe people . . . the ones that could go either way . . . that could like country music don't necessarily like Bluegrass. And the singing especially. A lot of the college people love it.

BILL: We find, in Bluegrass that there really isn't any in-between. They either like it or they don't.

BUCK: Boy, isn't that the truth.

BILL: And where do you think it will go from here. Can you forecast the future?

BUCK: Well I can say this Bill. I believe the next couple of years is going to see country music be the

big No. 1 music in America and very easily could be the world over. With the continued progression of the people that are getting into country music . . . being much more progressive minded, much more interested in . . . instead of saying they are going to cut a record and it is going to sell 10,000 copies, saying they are going to sell a million. So they add some of these sounds and take out some of those. I think the finished product may not be as we know it and might not even be called country music, but I do certainly believe that it is what a lot of the people are looking for and listening for. Have you noticed today how much softer rock-n-roll music is. . . how much more country oriented it is. I think the great fusion between rock-n-roll . . . the beat, and country music is still moving toward each other and there will be a fusion of one music and then we will start all over again in the country music as probably Bluegrass or something of that matter.

BILL: I agree. I think its interesting to look back on rock and roll and go back to the days of 1953 when you had a song like SH-BOOM and look at rock and roll today which has gone from that to more of not necessarily lyrics, but to a beat . . . a sound. And you find a lot of people that are rock fans are moving over into the country field because they find that the lyrics are saying more, and do more for them.

BUCK: A thing you may be interested in is a boy . . . I can't think of his name right now. . . but he lives there in Bakersfield. He's a rock and roller and he was reasoning the other day to Jack McFadden and I that he wanted to switch to country. I asked him why. He said 'in country music it's a lifetime career, but I just figured out that at 21 I'm an old man in rock and roll.' That's pretty smart. And this kid is only 18. This really amazed me. This kid sat down and figured this out. So he started singing country and the kids would say 'you singin Country?' he would say 'yeh, I'm singin country.' So the kids would say 'okay, lets hear some country. This is a big part of it.

BILL: Buck, one of my favorites is a song called "Together Again". Buck Owens the songwriter. Maybe we could go into this a little. How do you get ideas for a song like this. Do you base them on personal experiences, things that happen to you . . . do you wake up in the middle of the night and with a wild idea saying this song's been going through my head . . . I've just got to get up and write it down.

BUCK: Sometimes Bill. That's very interesting. I don't know how I get an idea. You hear something, or you think something and many times I've gotten up out of bed as I'm sure I did on Together Again . . . it's ironic that you should mention it . . . and sat down at the piano and wrote the melody and later on wrote the lyrics. As it turned out Together Again has got to be one of my most . . . if not the most . . . requested song, and seems to live on like Act Naturally, Loves Gonna Live Here, and those type songs. I think the slow type song will be around a long time after the others are gone.

BILL: Getting back to what we were talking about prior to about the new sound and things of this nature and the awareness of country music. A lot of big entertainment factories are becoming aware of this. Danny Thomas did a special on country music. You have just completed a show where Jackie Gleason . . . you know, 'and away we go.' . . .

BUCK: Yeh, how sweet it is . . .

BILL: How did this happen. How did this come about.

BUCK: Well, they said they wanted to have a country show and they wanted to present the extremes of the various types of country music. So they had people like Roy Acuff . . . he was some of the beginning. Then on the other hand they had us since we were the proponents of the new sound. The alive sound. And they had duets by Larry and Laurie Collins, and then they had Boots Randolph who we know plays the sax, and they had the funny side of country music with Homer and Jethro, the girl entertainer with Sue Thompson and Roy Clark, who played the guitar. So they presented a lot of different sides of country music, although there are some other sides too. It's too bad that everybody couldn't be on the show.

BILL: There has been a lot of talk in the industry too, that the various networks are afraid to expose country music. In other words often they come on with a country show they will go to the pop oriented country star because they are afraid that maybe Buck Owens is too wild and is not going to get the ratings. What do you feel?

BUCK: Well, we haven't had that trouble. In fact for instance the NBC thing "Swingin' Country". the guy was telling that he got more mail from our show that we did for him than he had gotten on the other shows, so I'm sure thats one of the reasons why we're doing more shows for him.

BILL: But I think originally they weren't going to use you when the show first started because they had to go to a more pop side.

BUCK: I don't think so. Although you would think so by the stars they had on that show. We would have been on some of the shows or just getting together on the date. It's just some of those things that just happen that way.

BILL: I imagine it must have been quite a thrill, since we're talking about the acceptance of the new sound, the Jackie Gleason thing, more and more people becoming aware of country music, of appearing at Carnegie Hall in fabulous New York City. The least suspected country music market in the whole world.

BUCK: Bill, when they first started talking about it, it scared me to death. You know the general consensus among the people and the entertainers is that when you've made Carnegie Hall, you've made it. Well I was very pleased to know that we were going to be there. When Capitol said they wanted to go there and cut an album I got to thinking Gee, whats



going to happen if we go up there and nobody shows up. So then the guys from WJRZ which is the country music station called and told us about two days ahead of time that they had sold out the show in advance. So this assured us of the people coming. Then I got to worrying about whether they would like us or not. Bill, they were tremendous. I might say one of the most fantastic audiences I've ever seen. And let me say this. Everything that is on the album was made right in Carnegie Hall.

BILL: Well lets talk about Buck Owens the businessman. I think that you are one of the smartest people I've run across in a long time. A lot of people hit the top and spread their money as fast as they get it. But I have been more impressed with your promotion efforts and in talking to other people you have taken your success and not let it go to your head. In talking to Eddie Briggs, he was saying that about the luxury you allow yourself is a Corvette. You have taken your money and done things with it. In fact people have said that you are now in the process of negotiating to buy Los Angeles. However I haven't heard any more of that. May we walk about you as a businessman. You have one of the largest and most active fan clubs in the world.

BUCK: I would say so Bill, and not only that I've got some of the best fans.

BILL: I understand that a year ago you paid all of their dues.

BUCK: I did that . . . yes.

BILL: It was a great gesture.

BUCK: They're a great bunch of people. They've been a big help to me. For instance . . I could name numerous occasions . . but one time when Ray Charles . . there's some things the fans just don't understand. There was one time when George Jones was doing an impression of me in an abnormal partying condition and the fans got tremendously upset at the whole situation and stormed out. Then the time when Ray Charles recorded Cryin' Time. My record had long since been past when Rays came out. This fan started picketing the radio station to get them to play my record and Ray was the one that had Cryin' Time out. It was his making the big smash. Mine had been long gone. So these are some of the things that the fans don't understand . . that it does help to have someone of great stature record some of your songs and do so well . . but that's some of the things that those great fans do for you.

BILL: How many people do you have working for you now?

BUCK: I think right around 35. Around there someplace.

BILL: I understand you started something rather unique in the entertainment business . . a profit sharing plan.

BUCK: Well, we do have a profit sharing plan. We put it last year for the people that have worked so hard and so long for me can share in some of the

profits, because I feel they deserve it.

BILL: Looking at some of the songs like Tiger by the Tail, Cryin' Time, Waitin' in your Welfare Line, they are timely songs. Waitin' in your Welfare Line. This song seemed to be, I won't necessarily say timely, but something that effected every person. I think that this is one of the successes of country music. The lyrics, the song itself deals with some sort of experience that people have gone through. And I'm sure that this must help sales. Maybe we could talk for a bit on Waitin' in Your Welfare Line. How did this idea come about.

BUCK: Well, Nat Stuckey, who is brand new on the horizon and looks very promising, sent me the song, somewhat different. Don Rich and I liked the idea so we wrestled with it and finally got like we figured it should be . . . people said we shouldn't do it. It wasn't our style. So I pitched it to people like Billy Mize and Billy didn't want it and Merle Haggard and those two people I can think of right off. So I said if they won't do it it's such a great song, I'm going to do it myself. So we did and it turned out to be one of the big records we had and I'm very happy with it. But I must say that the whole theme of the song was Nat Stuckeys who I think is a great songwriter.

BILL: To sort of wind up this interview, a portrait of Buck Owens, Buck as an entertainer you must have your favorites in the songwriting field and the singing field. I think this something that nor many artists get to tell other people about. For example maybe as a writer who do you feel . . . I know there is an awful lot of writers. In fact I'm probably putting you on the spot . . . who do you feel is your favorite?

BUCK: Well, I have to imagine as a favorite songwriter I have to think of . . . do they write the kind that I would like to sing. So I would have to say that Harlan Howard writes more songs and seems to write them simpler. Heartaches by the Number . . . and many other songs that he has written. I would have to say that Harlan is my favorite songwriter and I'll have to say that Loretta Lynn is my favorite girl-type . . . as Joe Nixon would say . . . and then on the male singer I just got a lot of favorites there. It would depend on what song they were singing. Of course I like George Jones, Ray Price, Willy Nelson, Jim Reeves. One thing that I don't like, if you would ask me if I had a pet peeve, I would say it's someone trying to be something that they're not.

BILL: Act Naturally . . .

BUCK: Right. That's why I always admired people like Gene Autry, Roy Rogers. If you see these people on the street you see them in their western clothes.

BILL: I think this is one of the things I can credit to you too. All your success has not gone to your head. You're still a great guy. You'll take the time to talk to anyone. And I think it's wonderful in this day and age because you are a busy man and you've got so many things to do. I found watching you at the convention and things like that, you were always

engaged in conversation with someone and just so natural.

BUCK: Bill, let me say something about that. You say at the convention . . . if you looked at anyone they were engaged in conversation.

BILL: I don't think they even knew who they were talking to.

BUCK: I had a great time, didn't you?

BILL: It was great. And now I find that you are one of us now. You bought radio station KUZZ in Bakersfield which I have listened to and have been very much impressed with. A credit to the industry.

BUCK: Thank you. We're very happy. The first year we started in the broadcast business . . . you know I used to be a DJ . . .

BUCK: Yes. I was a DJ at the same time that I was playing the clubs. I had a DJ show on one of the radio stations and the only way I could keep it was to go out and sell my own show. And I always used to think wouldn't it be wonderful to own a radio station . . . now I'm not so sure. But I am very happy to be in the broadcasting business. I just love it. I love to go over there and tinker around and get in everybody's way and ask a lot of questions. The people over there kind of put up with me because I do own it, but I do love radio . . . I'm just crazy about it. I had a chance to get into TV but I didn't want into TV. I may go into some more radio, but no TV. I'm a radio bug.

BILL: Well, thank you very much Buck Owens for being with us here. It's always a pleasure talking to you.

BUCK: Thank you Bill . . . it's my pleasure.





ON TOUR
WITH
Bill Anderson

Reporter Earl Simkin's of the Roanoke (Va.) World News, lived, ate and slept with Bill Anderson and the Po Boys for 10 days. Country Music Life is reprinting his story in five succeeding installations, as it originally appeared in the Roanoke World News.

CONCLUSION

The welcome given Bill Anderson and the Po' Boys in Rutland, Vt., was much better than that at Syracuse. No one broke into the bus here.

The maple leaves were just beginning to turn when we arrived in Rutland. There was a beautiful golf course. The food was excellent. In short, everyone on the bus was sorry that we had spent the off days in Syracuse instead of coming on over to Rutland on Tuesday.

The Po' Boys were on the show at the Vermont State Fair Friday night with Tex Ritter, Connie Smith and Hank Williams Jr.

Jim Lance and I were informed by a local citizen that this "is the third biggest fair in New England." No one ever told us how big the other two are.

It made no difference, though, as the people were friendly, a huge crowd came to the show and they all loved Bill Anderson and the Po' Boys.

Although he had lost one guitar in the break-in at Syracuse, Lance had another one on the bus which was not taken. This one, though, didn't sound exactly right to him, so he worked with Sonny Garrish for hours trying to get it sounding the way he wanted it.

Garrish is the newest member of the Po' Boys, having been with them for only a few months. He originally came from Hagerstown, Md., and Bill found him playing in Fairfax, Va.

Sonny is quiet and shy, conscientious and hard working and, incidentally, a very good steel guitar player. He and Lance work together almost constantly in an effort to improve their techniques.

Lance was most unhappy about losing his favorite guitar, but it didn't seem to effect his playing too much.

As though having things stolen from the bus in the break-in was not enough, we got to Rutland only to discover that Bill had left all the suits he uses in his shows in the motel in Syracuse.

He had to call back there and get the people at the motel to put them on a plane to Rutland. They arrived shortly after noon on Friday, in plenty of time for the show that night.

The only thing wrong with the trip to Rutland was that it wasn't long enough, and we didn't get enough of those pancakes and that good Vermont maple syrup. We did a pretty good job with these things during the short time we were there, though.

This was next to the last day of the Vermont Fair, and the officials said the attendance was much better than it had been any other night.

This was the same story as in Syracuse, where attendance had been 101,722 for the last day (when the Opry stars appeared), as compared to 81,296 for the final day last year.

The total attendance at the New York Exposition this year was 528,596 for seven days. This topped the old record of 517,776 for nine days in 1958. Last year's attendance for nine days was 476,940.

On the way from Syracuse to Rutland we had stopped in a little town on the New York-Vermont border to eat, expecting a long trip ahead. After we had ordered, though, we learned that we were only 25 miles from Rutland.

Well, none of us ever could read maps too good, any way.

From Rutland it was on to Bordentown, a suburb of Trenton, N.J., and three shows at a night club there Saturday night.

Trenton was to be the end of the line for me, although the band was going on to Angola, Ind., for a show Sunday afternoon before returning to Nashville.

Our trip down from Rutland brought us just across the river from New York City, which we could see off in the distance. We also were listening to a country music radio station in New York as we came by.

While we were listening to the station the disc jockey played "Confessions of a Broken Man," which is the title song of Ray Price's new album and which was written by Bill, and he also played Bill's new record. "I Get the Fever," in addition to another Po' Boys record.

This brought a yell of joy from Bill, who declared that he had "made it in the Big City."

The week had been quite an experience for the uninitiated, if I could be call uninitiated. I supposedly had been initiated as an honorary Po' Boy by being forced to listen to Jimmy Gately, a well-known teller of bad jokes, tell his all-time worst. If you haven't heard it, don't mention it while he is around. He will tell it to you.

Most of the guys had slept on the way down from Rutland, making for a quiet trip. My trip from Trenton back to Roanoke also was uneventful, except for missing a plane by 10 minutes in Washington and having to wait from 10:40 Saturday night until 10:30 Sunday morning to get a flight home.

But after some of the things that had happened during the week, this somehow didn't seem like any big thing.



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NORTHEAST NOTES

Continued

club in Boston. The name of the place is the Pink Kitten Ranch. They opened it along with Gwenn and Jerry Collins.

Lone Star Ranch opens its gates again this month for another in a long history of seasons. Located in Reeds Ferry, N.H. and operated by Buzz Whittaker, The Lone Star Ranch has been a Country Music Park for over three decades and features the brightest stars in the Country Music Kingdom. Opening the season will be Tommy Cash. Gene Laverne Country Music's best friend in the area will Mc the shows again this year.

Opening June 4th will be Clyde Joy's Circle 9 Ranch in Epsom, N.H. This is one of the newest parks in the country. This will be the second year for Circle 9 Ranch to be open. Opening the season will be WWVA's Lee Moore, Doug LaValley, Jean Marie and local talent from the area and the boss man Clyde and Willie Mae Joy and the Country Folk.

RE: FAN CLUBS

By Blanche Trinajstick

FAN CLUB PRESIDENTS: We will list your club here only as long as you remain active, and keep in touch with me from time to time. Some of you we have not heard from in *much* too long, and beginning next issue, we will drop from the listing those clubs who have sent us no material, or contacted us in any way since the first of the year. We have no way of knowing, otherwise, if you are still an active club. And we will list clubs **ONLY** as requested by the president of the club - not as reported from someone else.

FANS: This list contains the complete listing from our files, and if there is no listing here of a club for your favorite artist, then we have no knowledge of one. And may we urge you, *under no circumstances*, attempt to organize a fan club for **ANY** artist without first getting written permission from the artist! To do so leaves you wide open to legal action! So, before you do **ANYTHING** about starting a fan club, contact the artist for his/her permission. If they are interested in a fan club, you will hear from them - if you don't, forget it!

I enjoy all the mail you've been sending me, and am always happy to answer any of your questions, if I can. *Happy fan clubbing!*

FAN CLUB GUIDE

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

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SEPTEMBER '65	MARTY ROBBINS, HANK WILLIAMS JR, COUNTRY MUSIC COUPLES

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WHERE THE STARS ARE SHINING

Artists wishing to be listed in "Where The Stars Are Shining" should have their itinerary for the next month in C.M.L.'S offices by the first of the preceding month (i.e.: June schedule by May first) Country Music Life cannot be responsible for inaccuracies in itineraries.

JULY

BILL ANDERSON & THE PO' BOYS

LAKE OF THE OZARKS
OZARKS, MO. 1
ONSTED, MICH. 4
WINCHESTER, VA. 7
DANVILLE, VA. 8
WEST GROVE, PENN. 9
VACATION 10TH - 21
OPRY 15
JACKSON, TENN. 22
FRANKLIN, OHIO 23
OPRY 29
NEW LEXINGTON, OHIO 30

ERNIE ASHWORTH

WSM-TV 7
BROWNSTOWN, ILL. 10
VIRGINIA BEACH, VA. 15
ARTHUR, ILL. 19
MARTINSVILLE, ILL. 20
ISHPEMING, MICH. 23
ALEDO, ILL. 25
LEXINGTON, KY. 26
DUNKIRK, N.Y. 27

CARL & PEARL BUTLER

GREENSBORO, N.C. 1
ASHEVILLE, N.C. 2
ALDERSON, W.VA. 4
TEXARKANA, TEXAS 7
FT. WORTH, TEXAS 9
TEMPLE, TEXAS 9
TORONTO, TV. 13
SALEM, IND. 26
PARIS, ILL. 27
MONROE, WISC. 28
MONROE, WISC. 29
ANGOLA, IND. 30

ARCHIE CAMPBELL

KINGSPORT, TENN. 21

JOHNNY CASH

ARTHUR, ILL. 22
ANGOLA, INDIANA 23

LITTLE JIMMY DICKENS

FAR EAST 1 - 18
SALEM, IND. 26
PARIS, ILL. 27
MONROE, WISC. 28
MONROE, WISC. 29
ANGOLA, IND. 30

DUKE OF PADUCAH

BARNESVILLE, MINN. 7
HALLOCK, MINN. 8
FERTILE, MINN. 11
WARREN, MINN. 15
ROSEAU, MINN. 20
MAHNOMEN, MINN. 22
FOSTON, MINN. 25
MEMPHIS, MO. 27

JOHNNY DARRELL

SALEM, IND. 26
MONROE, WISC. 28
MONROE, WISC. 29
ANGOLA, IND. 30

HARDEN TRIO

MILWAUKEE, WISC. 8

HOMESTEADERS

ANGOLA, INDIANA 4
MINNEAPOLIS, MINN. 25TH - 29

JOHNNY WRIGHT - KITTY WELLS

GEORGETOWN, TEXAS 1
COLUMBIA, OHIO 4
ANGOLA, IND. 16
AUGUSTA, GA. 22
MANASSAS, VA. 23
MANCHESTER, IOWA 27
HIBBING, MINN. 28
TOMAH, WISC. 29

BOBBI STAFF

MEMPHIS, TENN. 1
PINCKNEYVILLE, ILL. 12
WATERLOO, N.Y. 29
COLUMBUS, OHIO 30

MERLE TRAVIS

GREENSBORO, S.C. 1
ASHEVILLE, N.C. 2
ALDERSON, W.VA. 4
BROWNSTOWN, ILL. 10
ARTHUR, ILL. 19
MARTINSVILLE, ILL. 20
ISHPEMING, MICH. 23
ALEDO, ILL. 25
LEXINGTON, KY. 26
DUNKIRK, ILL. 27
CAMBRIDGE, MASS. 28TH - 30

JUSTIN TUBE

PINCKNEYVILLE, ILL. 12
WATERLOO, N.Y. 29
COLUMBUS, OHIO 30

PORTER WAGONER

GREENSBORO, S.C. 1
ASHEVILLE, N.C. 2
HOPEWELL, VA. 3
HUNTINGTON, W.VA. 4
CUMBERLAND, MD. 21
MECHANICSBURG, PA. 22
NEW TRIPOLI, PA. 23
ONSTED, MICH. 30

BILLY WALKER

REEDS FERRY, N.H. 9
AUGUSTA, GA. 22

WAYLON JENNINGS

MINNEAPOLIS, MINN. 1
OVERGAARD, ARIZ. 4
LAS VEGAS, NEV. 6 - 8
OFF 9
LAS VEGAS, NEV. 10TH - 15
OFF 16
LAS VEGAS, NEV. 17TH - 19
COLORADO SPRINGS, COLORADO 21
AURORA, COLORADO 22
URBANA, ILL. 27
LITTLE ROCK, ARK. 28
FT. WORTH, TEX. 29

GRANDPA JONES

MEMPHIS, TENN. 1
MECHANICSBURG, PENNSYLVANIA 8
NEW TRIPOLI, PA. 9
CAMBRIDGE, MASS. 12
12TH - 14
REEDS FERRY, N.H. 16
SELINS GROVE, PA. 21
EPHRATA, PA. 22
LEXINGTON, KY. 28
MONTPELIER, OHIO 29

DOTTIE WEST

MOLINE, ILL. 1 - 2
BROWNSTOWN, ILL. 10
WSM-TV 14
ARTHUR, ILL. 19
MARTINSVILLE, ILL. 20
BLOOMINGTON, ILL. 21
CHICAGO, ILL. 22
ISHPEMING, MICH. 23
ALEDO, ILL. 25
LEXINGTON, KY. 26
DUNKIRK, N.Y. 27
HYATTSTOWN, MD. 28
RICHLAND, PA. 29
REEDS FERRY, N.H. 30

WILLIS BROTHERS

MEMPHIS, TENN. 1
PINCKNEYVILLE, ILL. 12
WATERLOO, N.Y. 29
COLUMBUS, OHIO 30

FARON YOUNG

PHOENIX, ARIZ. 1
EL PASO, TEXAS 3
SAN ANTONIO, TEXAS 4
SAN ANTONIO, TEXAS 6
RIVIERA, TEXAS 7
HOUSTON, TEXAS 8
FT. WORTH, TEXAS 9
GUELPH, ONTARIO 15
ONSTED, MICH. 16
KINGSPORT, TENN. 21
DICKERSON, MD. 23
QUINCY, MASS. 24
MARSHALLTOWN, IOWA 26
CHICAGO, ILL. 29
DECATUR, ILL. 30
GEORGE MORGAN
BLOOMINGTON, ILL. 1
MONTICELLO, ILL. 2

MINNEAPOLIS, MINN.

3 - 8
ASHLAND, OHIO 15
COLUMBUS, OHIO 16
MINOT, N.D. 22
GIBBON, MINN. 23
WASHINGTON, IOWA 24
LACROSSE, KANS. 25
GLASCO, KANS. 27
DIGHTON, KANS. 28
PRATT, KANS. 29
KANSAS CITY, MO. 30

WADE JACKSON

BARNESVILLE, MINN. 7
HALLOCK, MINN. 8
FERTILE, MINN. 11
WARREN, MINN. 15
ROSEAU, MINN. 20
MAHNOMEN, MINN. 22
FOSTON, MINN. 25
MEMPHIS, MO. 27

MINNIE PEARL

1
RICHMOND, VA. 1
DUNLAP, IOWA 3
DUNLAP, IOWA 4
SEYMOUR, WIS. 12
SHIPPENSBURG, PA. 25
LEXINGTON, KY. 26
HUMBOLDT, IOWA 29
HUMBOLDT, IOWA 30

WEBB PIERCE

ANGOLA, IND. 2
HOUSTON, TEXAS 15
VALDOSTA, GA. 29

KENNY ROBERTS

ANGOLA, INDIANA 9
CORDORUS, PENN. 10
NEWARK & SECAUCUS, NEW JERSEY 13
KENILWORTH, N.J. 14
KENILWORTH, N.J. 15
ISHPEMING, MICH. 18TH - 23
MECHANICSBURG, PENNSYLVANIA 30

CARL SMITH

ANGOLA, IND. 4
EAST PATTERSON, NEW JERSEY 22
REEDS FERRY, N.H. 23
VALDOSTA, GA. 29

HANK SNOW

MEMPHIS, TENN. 1
FAIRFIELD, ILL. 13
LEXINGTON, KY. 28

RED SOVINE

TORONTO, ONTARIO 1
EVERETT, MASS. 2
DYERSBURG, TENN. 4
BARNESVILLE, MINN. 7
HALLOCK, MINN. 8
FERTILE, MINN. 11
WARREN, MINN. 15
ROSEAU, MINN. 20
MAHNOMEN, MINN. 22
FOSTON, MINN. 25
MEMPHIS, MO. 27

DOLORES SMILEY

GUELPH, ONTARIO 15
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