

WIRE

BIG POSTER INSIDE

country

AUGUST 1968/50c

Johnny Darrell

Del Wood

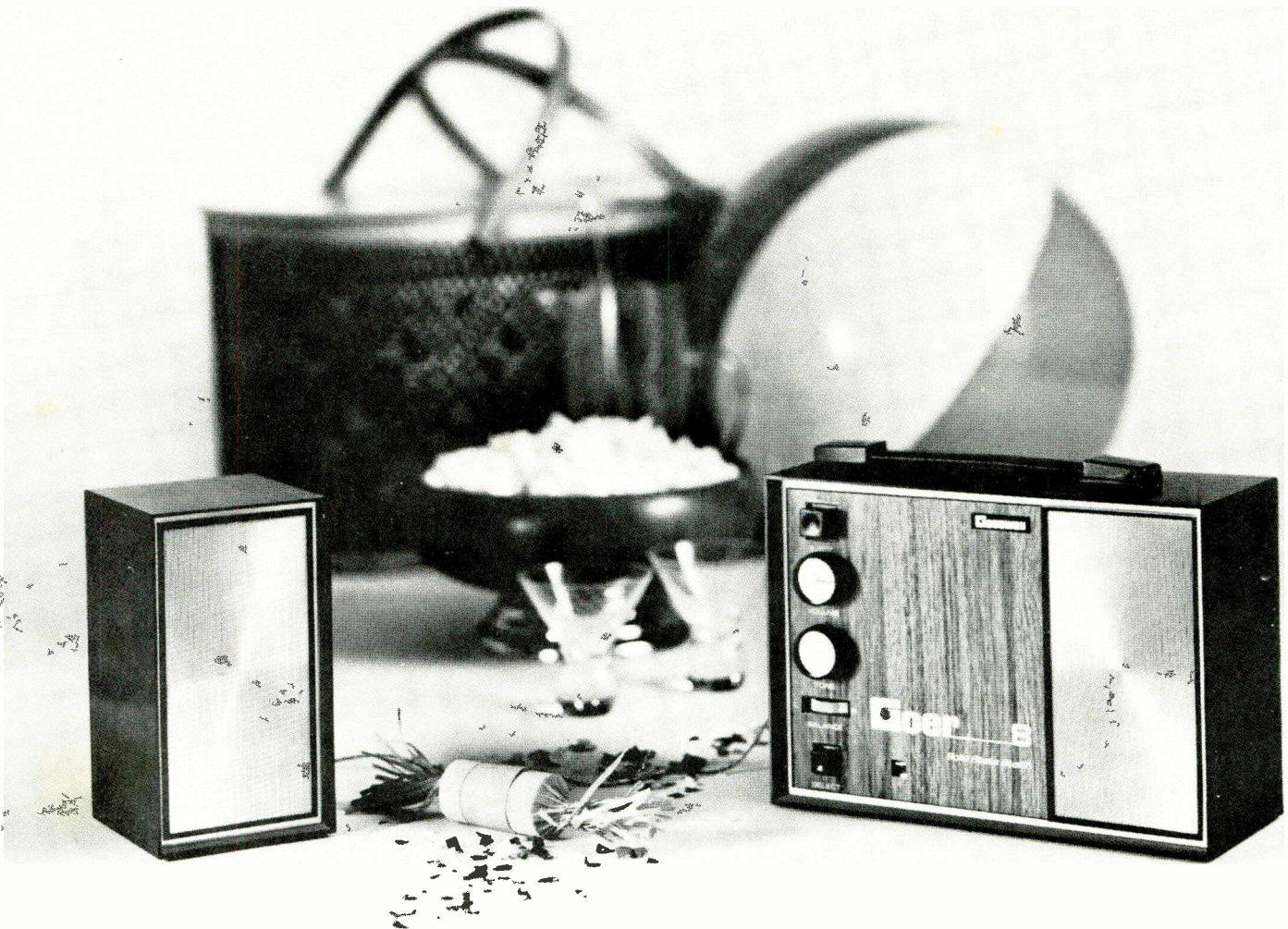
Rex Allen

Frontier Town



Goer 8

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wire

country

WIRE Radio

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Indianapolis, Indiana 46206

ABOUT THE COVER

Cover art courtesy of UA from the
Johnny Darrell album release.

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MEET WIRE'S NEWS DIRECTOR



BILL McCORMICK

William "Bill" McCormick joined the WIRE news staff in November, 1967, and was appointed News Director in June, 1968. Bill is 32, married and has two sons. He began his radio career in his hometown, Worthington, Ohio, at the age of 18 as a disc jockey, and originated his own Country/Western program. Bill has had three years of professional acting in Hollywood, California, attended the Pasadena Playhouse, and appeared on TV westerns. His TV experience included 5 years

as performer and newscaster in Columbus, Ohio where he won two awards for outstanding film documentaries. He also was featured on Indianapolis TV for two years. Bill was raised on Country Music and has performed professionally over a fifteen year period singing Western and American folk. Bill believes strongly in "prestige" news planning and presentation. He wants WIRE news not only to be number one in the market, BUT ALSO THE BEST. •

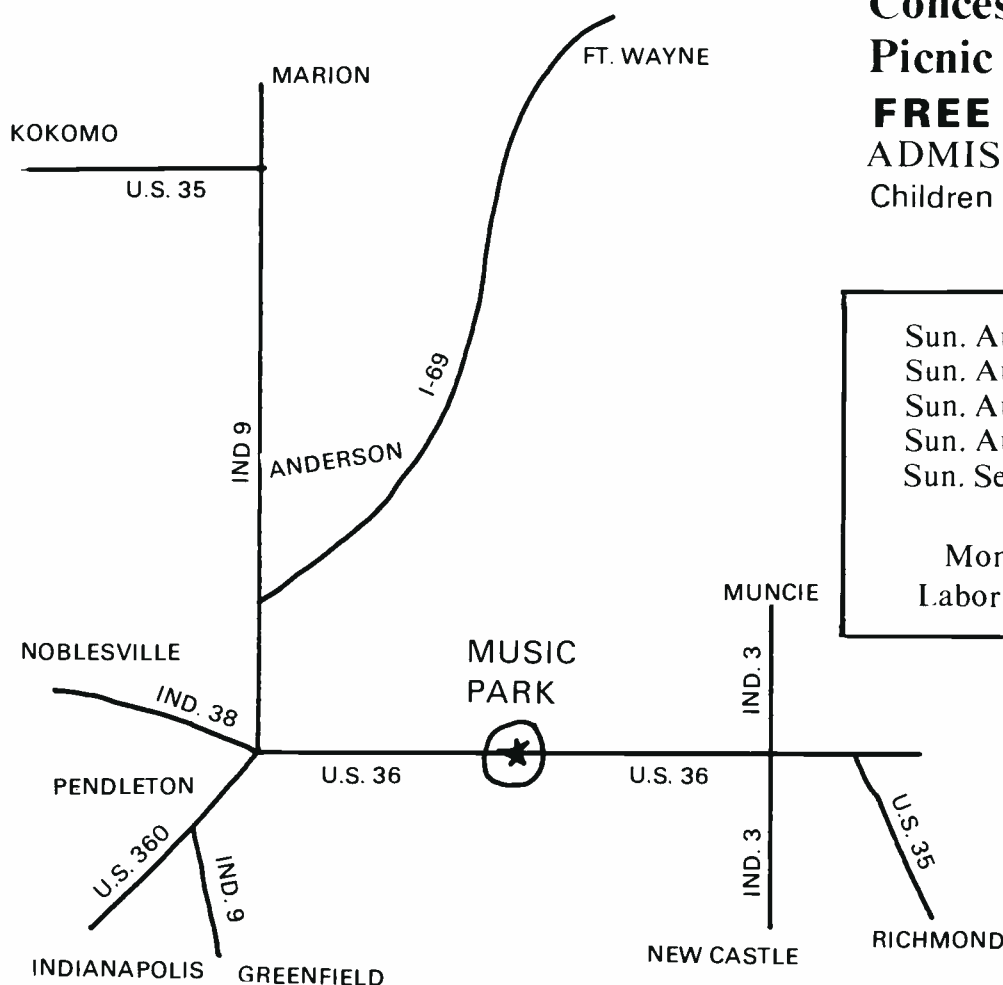
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Sun. Aug. 4 Dottie West
Sun. Aug. 11 Bill Anderson
Sun. Aug. 18 Jimmy Dickens
Sun. Aug. 25 Loretta Lynn
Sun. Sept. 1 Ernest Tubb

Monday, September 2
Labor Day --- Talent Show

COUNTRY RECORD RACK

By Shel Kagan

THE CARTER FAMILY

There is hardly a folksinging or country group performing today that has not in some way been influenced by the Carter Family.

Their recording career began---and was parallel to that of Jimmie Rodgers in this respect---in Bristol, Virginia in 1927. Their recorded repertory of over 200 songs contains much traditional material, plus many numbers composed by members of the group.

A.P. (Alvin Pleasant) Carter was the leader of the trio, the other members being his wife Sara and her cousin Maybelle, who had married A.P.'s brother. Their instrumentation consisted of Maybelle's guitar and Sara's autoharp, with Sara switching occasionally to second guitar.

Folk music (or "folk-like" music) strikes most people as simple. True, the Carter style sounds like the essence of simplicity: a flat-picked guitar with melody line in the bass, above an evenly chorded pattern. The balance of the three voices was always clear, contrapuntally simple.

But imagine the discipline necessary for the achievement of such artistic lucidity. For the very *clean* quality of the Carter's work indicated they knew, instinctively, what *not* to do. There is hardly an excess note in any of their arrangements. And their subjects always stuck close to home: "Mid The Green Fields of Virginia" and "Homestead On The Farm."

It is always difficult to trace the workings of the "folk process" so it cannot always be said with certainty just where tradition stops and "creative" artistry begins. My question would be, why argue for a line at all? Songs (and other lore such as stories or jokes) go in and out of the various streams---print and oral---so easily that it almost becomes moot to try and make the separation viable. Or visible.

Direct influences, though, can be traced by the scholar to Woody Guthrie. "This Land Is Your Land" is based on the tune of the Carters' "When The World's On Fire." Woodie's guitar style is basic Carter. Jean Baez, Ian & Sylvia, Jack Elliott, Pete Seeger, Bill Monroe and Roy Acuff (the list is endless) have all recorded Carter Family songs. The Phipps Family has paid the original family the compliment of duplicating their style closely. Memorial albums have been recorded in recent years by Bill Clifton, Flatt & Scruggs and James Wall.

Johnny Cash requires a separate notation because he is in part responsible for the resurrection of the "new" Carter family: Maybelle and her daughters, of whom June is the best known.

Although their style only approximates the sound of the original trio, their recordings on Liberty and Columbia are valuable in historic perspective.

There are now 82 Carter Family songs available on 7 LP albums. The best of these is the RCA collection (see discography) with notes by Professor Archie Green of the University of Illinois. The Decca albums are equally as good, the latest of which has notes by Ralph Rinzler, a friend of Old Timey Music.

The Harmony and Camden sets are worthwhile especially in view of their low price, but unfortunately the producers at these companies provide either no notes at all or notes that don't tell us much (only the RCA and the first Harmony give the recording date for each selection).

It is hoped that the John Edwards Memorial Foundation (the subject of a forthcoming column here) will encourage Victor, Columbia and Decca to reissue the other 168 Carter recordings. That's only about 15 albums, fellers. How about it? ●

DISCOGRAPHY

Carter Family Favorites	DECCA 4404
More Favorites	DECCA 4557
The Green Fields of Virginia	RCA 2272
The Famous Carter Family	Harmony 7280
Great Original Recordings	Harmony 7300
Home Among the Hills	Harmony 7344
The Original and Great	Camden 586

Bill Clifton - Carter Family Memorial *Starday* 146
Flatt & Scruggs - Songs of the Carter Family *Col* 1664

An Historic Reunion (Sara Joe Maybelle) *Col* 9361
James Wall Sings Carter Family Favorites *Rural Rhythm* 175



EPIC COUNTRY

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DAVID HOUSTON ALREADY IT'S HEAVEN



DAVID HOUSTON —
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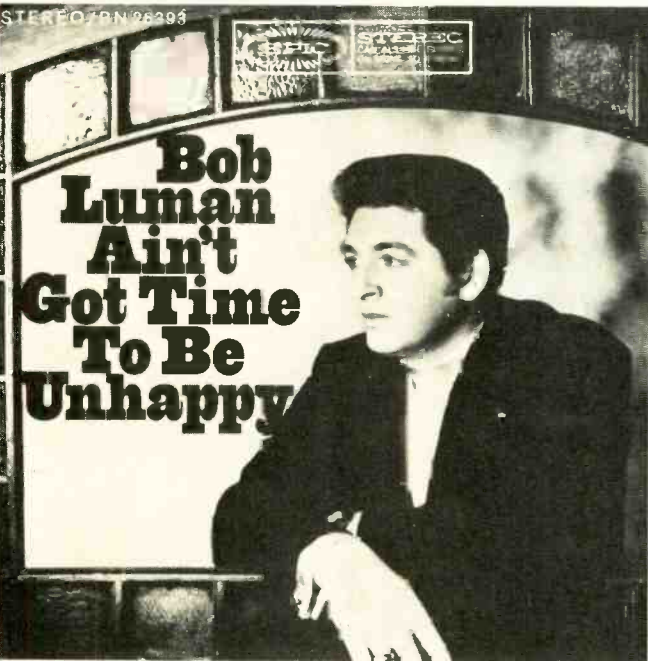
D-I-V-O-R-C-E TAMMY WYNETTE



TAMMY WYNETTE —
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Bob Luman Ain't Got Time To Be Unhappy



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The All-Time Great Country Instrumentals BN 26394

FOUR GREAT NEW ALBUMS



premier from the west ... Mister Cowboy

By M.J. Buckley

"Country music today has become the music of all America. The wide acceptance by audiences from every walk of life, is solid proof of its mass appeal."

From a man who has been working in the country music entertainment business most of his life, who has watched and worked to help the growth while he made a living at it, these words ring like a prophecy come true.

They were spoken by Rex Allen . . . Mister Cowboy . . . premier performer from the West.

To hear him tell his own life story in simple words is to listen to the basic humility of an American who prizes his heritage, treasures the opportunity given him, and plays down the God-given abilities which have carried him to fame and fortune.

A look at his life gives insight into the "why" of the gentleman on the horse "Koko" who thrills adults and children alike. His biography reads a great deal like one of his movie scripts. Rex's father, Horace, came from San Angelo,

Texas to Willcox, Arizona in 1915. The trip took seven weeks by wagon and mule team. In Willcox he met and married Fay Clark, daughter of the Cochise County pioneer, Cowboy Joe Clark. Their first home was a camp under an oak tree on a homestead at Mud Springs, Arizona. Horace was a man of determination and dreams, but even managing a meager living was hard in this barren portion of the Winchester foothills. Their land bordered the vast Hooker cattle range and although they sometimes ate Hooker beef, someone else was eating Allen beef. Horace Allen was also plagued with the ills of many small ranchers—drought, disease and poor cattle prices. He traded a burro for a fiddle and began to play local hoe-downs—\$15 for a whole night. The whole family helped to farm small fields throughout the valleys.

Rex was born December 31, 1921, at his grandmother's house on Haskell Street in Willcox. Fate dealt him a cruel blow and gave him a formidable handi-

cap to overcome from the moment of his birth. His right eye was normal but the left one refused to behave in any logical manner. When he was only a few weeks old, Rex was taken back to the homestead at Mud Springs, where he grew up in the ways of his simple farm heritage. He hauled water, split wood, hoed weeds and learned to ride and rope on his horse, "Geronimo."

Tragedy struck the hardworking family in 1926 when Rex's older brother Wayne, then 7 years old, was bitten by a rattlesnake. The two boys and their mother were hoeing weeds in a vegetable garden when Wayne stepped on a rattlesnake as he brought a drink of water to his mother. They did what they could for him. It was a two hour trip into town in the battered pickup truck although in distance it was only 35 miles. Two hours after reaching town Wayne was dead. Fay Allen vowed in her grief never to return to Mud Springs—she never did. In 1930 she died in childbirth without ever again seeing the



At a recent show in the Shrine Auditorium, Los Angeles, Rex posed with old friends. From left, Rex, Nudie (Western Tailor to the stars), Dale Peterson of KGBS Radio, and Rusty Draper. Their singing was "out-of-this-world."

REX ALLEN

barren homestead. Horace went into the trucking business in Willcox hauling four cows at a time in his old Model T truck. In between his many chores in the cattle pens, Rex found it necessary to prove himself an able fighter because of his eyes. Soon, he was accepted without any mention of his affliction.

Horace bought his son a \$6 mail order guitar. Soon he was playing and singing for church socials and school assemblies. His aunt, Mrs. Ruth C. Gardner, credits the late Bernice McDaniels, high school music teacher, with helping Rex in his music. He won a scholarship to Eastern Arizona College but the \$100 was still not enough to send a poor boy to college.

The Willcox Rotary Club decided to try and help Rex overcome his affliction. It is still unknown whether the Rotary Club or the Allen family picked up the bill for the operation on Rex's eyes but at the insistence of the Willcox Rotary Club, Rex went to Bisbee for the necessary operation to correct his visual

defect but the operation was unsuccessful. To this day, Rex says that the only thing that counts with him is the fact that the people in Willcox and the doctors in Bisbee did their best and tried to help him when he was still an unknown --just a poor boy from the small town of Willcox. For several years Rex traveled the rodeo circuit as Cactus Rex but he was not a bronc buster. Then he got a job in New Jersey as an announcer. He then went to KOY in Phoenix. This was again a self-taught profession. Rex would take home old scripts and practice diligently to perfect his voice.

His big break into singing was on WLS in Chicago with the National Barn Dance where he was a sensation. Here he met Bonnie and Connie Linder from Nehawka, Nebraska; Yankton, South Dakota; and Shenandoah, Iowa. Bonnie was not impressed with Rex upon their first meeting but gradually friendship ripened into love and Rex and Bonnie were married. She was the youngest daughter in a farm family of eight. She



This is the way Rex appears at rodeos.



Posing with his Dad in Willcox, Arizona. Mr. Allen was a cowboy all his life.



Rex and wife, Bonnie, on their 22nd wedding anniversary.

(continued on next page)



has never regretted giving up her career for her husband. She says one star in the family is enough.

Chicago also meant the correction of Rex's visual difficulties. Rex was given a local anesthetic, his eyeball was lifted onto his cheek and the control cords were repaired. Now he has 20-20 vision.

Home for Rex and Bonnie is a California ranch near Calabasas with a vaulted living room and a huge fireplace. Prize Herefords and KoKo Sr., who is now 28, graze in nearby pastures. They have three boys, Rex Jr., a budding singer, Curt and Mark. The baby, Bonita Kaye, is the pride and joy of the entire family.

Rex is very humble about his many honors and awards. The only things you will find hanging on the walls of his den are his gold record of "Crying in the Chapel" and a plaque naming him as "Arizona's Favorite Cowboy." His family is proud of him and he refers to his home and family as "his sanity." His idea of a perfect day is running his tractor or building something on his ranch. He plows his own garden and keeps the weeds hoed out just as he did as a small boy at Mud Springs, Arizona.

This is the way he looks most of the time at his Diamond 'X' Ranch in Calabasas, California. A real fence builder.



Rex on "Koko," his fascinating sidekick.



"Koko" watching Rex on television.

REX ALLEN

He is very devoted to his fans and will never leave a crowd as long as one child wants his autograph. He will not be seen smoking, drinking, or even giving undue attention to a girl where he may be seen by his thousands of young fans.

Rex is not ashamed of his origin. In fact, he is proud of it. He returns to Willcox, Arizona, each year for Rex Allen Days. The town could not afford him on any basis but the one Rex insists on---Free! This is the time for family reunion and seeing old friends. He never forgets old friends. During his successful TV series, "Frontier Doctor," Rex carried a medical bag of the late Dr. J.C. Wilson of Willcox. This is how dear his hometown is to him. He refers to his charity appearances as "his religion on the road." He says that what makes everything in show business worthwhile is to have a little boy or girl come up to him and say "Rex Allen, I like you."

In his success, Rex Allen does not forget his beginnings, his failures. While eating steak, he doesn't forget hoeing the garden, hauling water and eating beans. He keeps his promises and remembers his friends and above all, his family and Willcox, Arizona. ●

*After
the
fence
is
built.*



Mr. Cowboy.

DERBY FESTIVAL

Editors Note: Each year for the past eleven years the Phillip Morris Company in Louisville, Kentucky presents a star-studded Country Music extravaganza prior to the Kentucky Derby. This year Country Magazine was there too.

I viewed my assignment to cover the big Derby Festival Show with great excitement. Earlier this year I had been made a Kentucky Colonel by the Governor of Kentucky, and through my good friends at WINN radio, the full time Country station in Louisville, I was assured a box seat for the big race on Saturday. However, I knew when I stepped off the plane in Louisville I would only be able to stop long enough to attend the live Derby show. It was with mixed emotions that I rode from the airport to the Fairgrounds with Lucky and Larry of Moeller Talent and Bill Williams of Billboard who was covering the big event for both Billboard and Amusement Business magazines.

When Lucky rolled his big Lincoln Mark III into the parking lot behind Freedom Hall I began to get the idea it might be a very interesting evening. It was only six o'clock but already cars were bumper to bumper coming through the many entrances of the parking lot for the 8 o'clock show. It was at this point that Lucky told me the hall holds 20 thousand people but it takes almost two hours to get all the cars parked.

When we walked through the stage door we were met by several policemen who checked our credentials and showed us to the talent offices. With 20 thousand enthusiastic C&W fans I soon learned the only way an artist could make his

way to and from the revolving stage in the middle of the auditorium was with a police escort. In the dressing room one of the first artists I met was talented young Waylon Jennings talking with Dow Perkins, Pee Wee King, and Tex Williams. And it was like old home week. Bill Williams and I were soon left alone with the artists, since both Lucky and Larry began to huddle with the Phillip Morris people. Each year, since it's inception, the agency has served as talent coordinator and producer for the spectacular. I learned that last year's show had included Ferlin Huskey, Little Jimmy Dickens, Wanda Jackson, and Marty Robbins. The show tonight would include Pee Wee King, The Stonemans, Dow Perkins, Waylon Jennings, Tex Williams, Tammy Wynette and Ray Price. While Bill and I were visiting backstage, one of the most colorful stars of Derby week came into the dressing room. Little Johnny Phillip Morris had dropped by to see Lucky and exchange annual hello's. Our Country camera caught the two and afterward Little Johnny told me he's been working for Phillip Morris for over thirty-five years. Later, Little Johnny received round after round of applause as he introduced each act and gave out with the familiar, "Call for Phillip Morris."

All at once the house lights dimmed, I grabbed the nearest seat and the COUNTRY camera began to record for our readers the evening's events on film.

When the evening was over and I was flying back to Nashville I had forgotten all about the race I never saw. In my mind I had attended the most exciting part of Derby week in Louisville, and it revolved on a stage, not a race track.

"Lucky" Moeller, Tex Williams, Rob Townsend, and Waylon Jennings.



DERBY FESTIVAL

By: Bill Hudson

Tex Williams with Hal Wayne, left, and Red Stewart of the Golden West Cowboys of Pee Wee King.



Ray Price and his orchestra bomb the audience, with the modern sound of Country Music.

Tammy Wynette, holder of many awards in Country Music, with daughter Donna Chappell and husband Don Chappell.



DERBY FESTIVAL *(continued)*

Another of the acts, Dow Perkins, backed up by the Waylors.



Girls participating in the beauty contest are called on stage for presentation to the audience.



Pee Wee King and his Golden West Cowboys perform.



As the show is about to go on, Larry Moeller gives last minute instructions to members of the producing firm and the Country Music stars. (Left to right) Larry, Roni Stoneman, W. E. "Lucky" Moeller, Donna Stoneman, and Rob Townsend, production director for WINN Radio, Louisville, Kentucky.



Tammy Wynette takes time after the show to sign autographs for the fans.



Go pick the daisies for the Best Chicken Going!



Go daisy pickin' . . . for the greatest shape fried chicken's ever been in! Whether snack pack, dinner pack, party or picnic pack . . . MINNIE PEARL'S daisy-pickin' packages are bright, light, easy to carry — and what's inside is just the Best GOING . . . anywhere! MINNIE'S own "countri-fied" chicken, gleaming like it's tanned in an old black-iron skillet. Crisp! golden outside, fried gentle and easy, so it's juicy not greasy — just tender cooked all the way through! If you don't already have a daisy-pickin' store in your neighborhood, watch for one . . . SOON!

**Daisies do tell . . .
Best Chicken GOING!**

Minnie Pearl's Chicken

TRADEMARK • SERVICEMARKJohn Jay Hooker, Jr., President and Board Chairman

JEAN PELOQUIN

Rhode Island Country Boy

Just one year ago, Jean Peloquin was a laborer planting trees, digging ditches, doing anything that needed doing on the Hollywood movie lots. While he was planting trees at Universal Studios, events were transpiring which were destined to change his life. Across the lot, a stable hand walked off his job and a hurried call went out to the laboring force for a temporary replacement. Since Jean had worked with horses and enjoyed it, he volunteered. The foreman was so impressed by his work, he offered Jean a full-time job. And that was the beginning.

Jean likes to sing so it was perfectly natural for him to keep a guitar handy in the stable. When things were slow, he'd take the guitar down and sing. One of the songs that the stable foreman particularly enjoyed was an original composition—"Mr. Painter, Paint My Dad."

To make a long story short, Jean had written the song and recorded it on tape in his kitchen and sent it to his father for Father's Day. His boss in the stable persuaded Jean to take his "kitchen" recording to Bud Dant at Decca Records on the Universal lot. Dant liked the song and immediately signed Jean to a Decca recording contract. "Mr. Painter, Paint My Dad" was released on Decca in January.

Even before the record was out, the Decca officials saw more possibilities for Jean's future. They brought him to the attention of Norman MacDonald, executive producer of Universal's television series, "The Virginian." Jean was cast in one episode to help promote the record and was signed to a short-term contract with Universal. He subsequently appeared in two other episodes in the 1967-68 season. For one of these, he wrote and sang two songs tailored to the script. As a result of these appearances, Universal picked up the first short-term option on Jean's contract and has cast him in a number of episodes for the 1968-69 season.

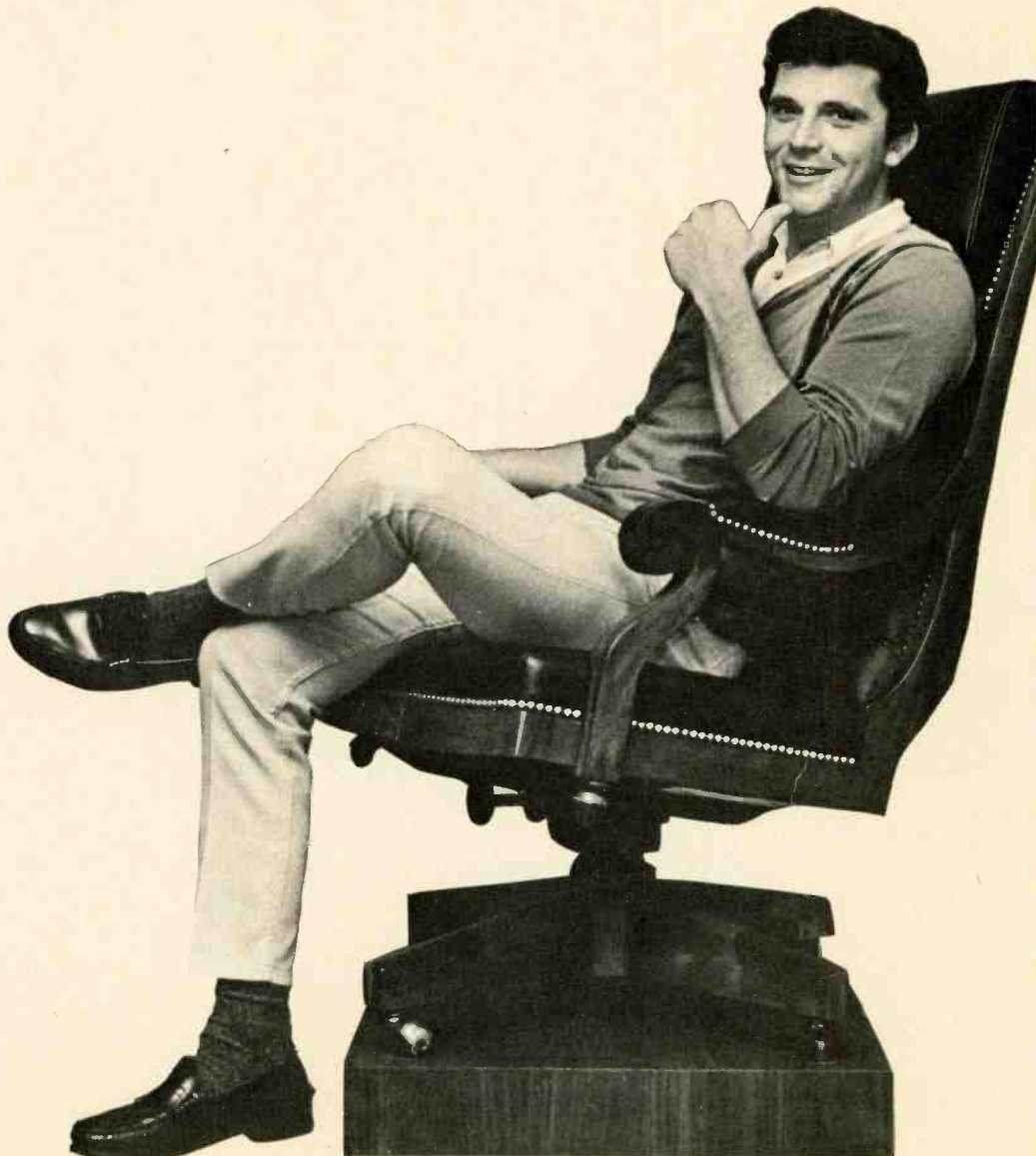
Jean's second Decca release, "In This Morning Hour" combined with "To Say Goodbye to Anne" was well-received by country disc jockeys. "In This Morning Hour" is another of his original songs.

Additionally, the National Father's Day Association named "Mr. Painter, Paint My Dad" the official song for Father's Day, 1968, and honored Jean and his father at a luncheon in New York in May.

Jean has twice appeared on the nationally-syndicated Mike Douglas television show, was a guest on the daytime "Dating Game," and made his first appearance on the Grand Ole Opry in February.

The handsome 28-year-old bachelor is a native of Rhode Island and of French-Canadian descent.

Jean Peloquin seated in Governor Jimmie Davis' chair at the Country Music Hall of Fame in Nashville, Tenn.



an evening at home with JOHNNY DARRELL

By Carole King

One afternoon last week the phone rang at the Nashville Country Magazine office . . . for, at least, the "umpteenth" time during an unusually hectic day. But this particular call was a welcome respite, for at the other end of the line I heard the pert voice of Cathy Darrell (Johnny Darrell's lovely and gracious wife) inviting me to "family" dinner at their home . . . "family" consisting of Johnny, Cathy, and their four year old daughter

Lisa, who, as Johnny beamingly puts it, "is something else."

The day at the office finally over, I make a mad dash for my car in the parking lot, drive to my apartment, change into more casual dress, hop back into the car and drive the short distance to the Darrell home. As I pull into the driveway I begin to relax because even the lights shining from the windows of this house have a warm and friendly glow.

Walking up to the gate I am met by "Muggsy," Lisa's little dog. As I walk on towards the door he is a very busy little dog, barking, and scampering around and between my feet. Muggsy's "welcome" has not gone unnoticed, for as I reach the door I hear the sound of little footsteps racing across the floor . . . the door swings open and there stands Lisa . . . with an "impish" grin on her pretty little face she turns and announces very clearly, "Mother, my friend is here." To this bright and exuberant child anyone who visits the Darrell home is "her" friend.

Lisa takes my hand and we walk into the living room where Johnny is stretched out on his favorite couch watching TV. I get a grin and a "Wha-daya' say" from him, as Cathy calls out from the kitchen, "Come on in and have a cup of coffee while I'm finishing up dinner."

Entering the kitchen I am surrounded by the delicious smells of an excellent meal in the making. Simmering in a pot on the stove, my favorite dish . . . spaghetti . . . and, waiting there on the table, a steaming cup of fresh perked coffee. As I sit down and take a sip of coffee, I heave a sigh, and am completely relaxed. Lisa climbs up on my lap, chattering away a mile a minute. In this comfortable and friendly atmosphere of the Darrell house there is only one way to put it . . . you just plain feel at home.

When Johnny Darrell starts for a recording session he's bright and shiny; feels like a tiger.

(continued on next page)



JOHNNY DARRELL

(continued)

Soon he and Bob decide that they'll have to go over a few things again.

During dinner I'm afraid we three "gals" dominated the conversation. of course, Johnny isn't known for a fondness of talking, rather the opposite . . . to most of the people who know him he is referred to as "the quiet one." But behind the quiet exterior of this man with the shy little-boy-lost look lies a character of strength and integrity with a vast understanding of his fellow man. Also, the dedication, determination and the ability to succeed in his chosen profession. This, coupled with his natural talent and love of country music has enabled him to make a place for himself in the country music world.

With after-dinner coffee was conversation, and, of course, music . . . with Lisa making the album selections . . . and, with her making the selections you have two choices; Johnny Darrell or Waylon Jennings . . . and, Waylon Jennings or Johnny Darrell. You also get an "extra added attraction" in that Lisa sings along with the records. And, she *does* sing. Amazingly, she knows the words to all of her daddy's songs, her favorite being "My Elusive Dreams" . . . and, her "not so secret ambition" (the reason it is "not so secret" is that she will tell anyone who will listen) is to get a "big guitar" and sing with Waylon Jennings.

Ready for the music to begin, Johnny is still feeling pretty chipper. That's him on the left, Don Tweedy, arranger, in the middle and Bob Montgomery, producer, right.



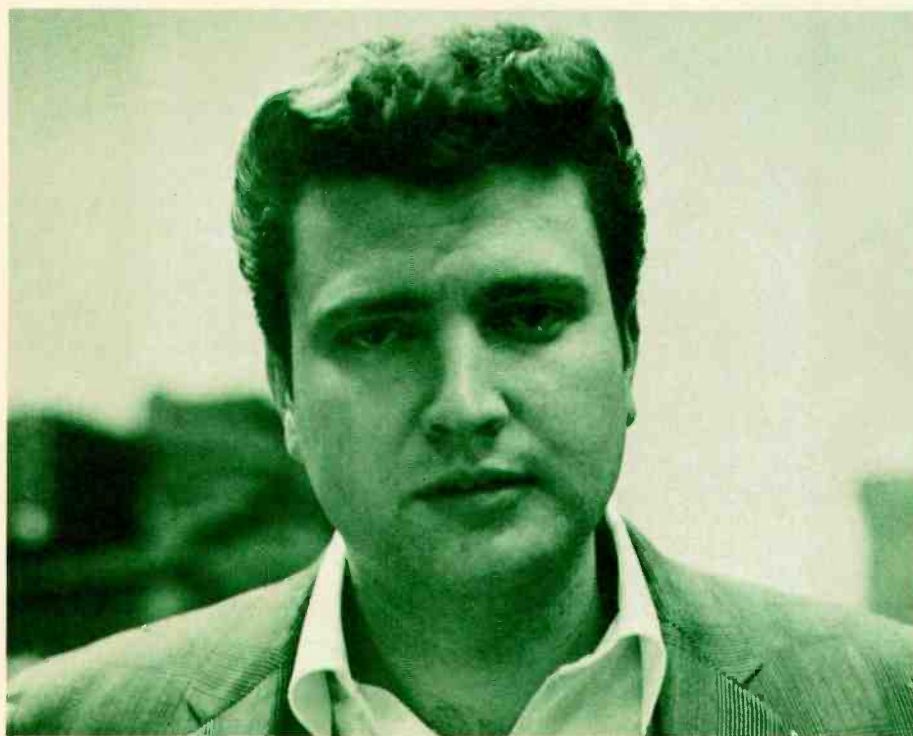


Now he's trying to get the feeling in that playback so he can go over the score for the umpteenth time, just right.

Waylon, incidentally, is one of Johnny's best friends and he, along with Bobby Bare, another close friend, has had considerable influence on his career. Bobby, is Johnny's "fishing buddy," and whenever their busy schedules permit (which isn't too often, with personal appearances, TV tapings, and recording sessions), you will find them on the lake thoroughly enjoying themselves.

Later in the evening Cathy proudly brought out her scrapbook. And, a handsome book it is, as well as a thorough one, which, I'm sure, Johnny Darrell fans would find a veritable treasure. In this book she has carefully clipped and preserved every article about Johnny she could find which has appeared in the national and local trade magazines and newspapers, along with dozens of photographs. Also, each single record Johnny has recorded is displayed in her book . . . from the very first one "Green, Green Grass of Home," to his latest, "With Pen In Hand." There have also been some "goodies" in between, like "As Long As The Wind Blows," "Ruby, Don't Take Your Love To Town," and "Hickory Holler's Tramp," to mention a few. All are done in his own inimitable style with a voice that has a certain haunting quality which conveys a touch of sadness, a trace of suffering, and a world of understanding. All this,

(continued on next page)



Session's over . . . and he's beat . . . looks it . . . he's gotta get home to Cathy and relax . . . these sessions take it out of a guy.

JOHNNY DARRELL

(continued)



Daddy's darlin', Lisa, is enraptured at the latest album Johnny Darrell has brought home. She likes her dad's singing and Waylon Jennings. Thinks all the rest are second rate.



along with his unique ability to present a song as though he were telling a story, makes for very fine listening indeed.

I was so at ease and had been enjoying the music, conversation and companionship so much I didn't realize the evening had flown so quickly and the hour was growing late, until Lisa climbed up on her mother's lap with eyelids drooping and little head nodding . . . bravely fighting sleep, but just about ready to "give up the ghost."

So, thanking them for the lovely dinner and most delightful evening, I gathered up my belongings preparing to leave. With a sleepy goodnight kiss from Lisa, and with Johnny and Cathy following me to the door to say goodnight, I took my leave.

Back down the sidewalk and out through the gate, then into the car. Backing out of the driveway I began to

At the back yard pool Johnny has a chance to show off both of his ladies, Cathy and Lisa.



Lisa, already an entertainer, mugs the camera from the depths of her playpool in the yard.

think about how wonderful this country music world really is. It's just chock full of warm friends, beautiful music, and tremendous dreams of tomorrow. Even the little children feel that way about it. Something like this just has to be good for the whole world. I think to myself that slowly it is spreading throughout the world, and it may well bring brighter days between people who understand

one another more because of people like Johnny and Cathy Darrell.

Driving home I recalled something Kelso Herston said a couple of years ago after he had signed Johnny to a recording contract with United Artists. He said: "Someday Johnny Darrell will be one of the biggest stars in the country music field." And, this prophecy is surely being fulfilled. ●



A STAR HAS BEEN BORN. . .

Birthdays of the Country Music artists are listed as they have been made available. If the one you are looking for doesn't appear, contact your Nashville Editor, Cecil H. Whaley, 1605 Hawkins St., Nashville, Tenn. 37203, with either the request or the date. A more complete listing will be printed at a later date to include those not in this listing.

Acuff, Roy
Sept. 15, 1907
Allen, Rex
Dec. 31, 1924
Anderson, Bill
Nov. 1, 1937
Annette (Cecil Null
& Annette)
June 4, 1929
Arkie (Arkansas
Woodchopper)
Sept. 21, 1915
Arnold, Eddy
May 15, 1918
Ashworth, Ernest
Dec. 15, 1928
Atcher, Bob
May 11, 1914
Atkins, Chet
June 20, 1924
Aultry, Gene
Sept. 29, 1908
Bare, Bobby
April 7, 1935
Barnett, Bobby
Feb. 15, 1936
Beavers, Clyde
June 8, 1932
Belew, Carl
April 21, 1931
Big Slim
May 9, 1899
Blanchard, Red
July 24, 1914
Bond, Johnny
June 1, 1915
Bowes, Margie
Mar. 18, 1941
Britt, Elton
June 27,
Brown, Bonnie
July 31,
Brown, Jim Ed
April 1,
Brown, Maxine
April 27,
Burgess, Wilma
June 11, 1939
Burnette, Smiley
Mar. 18, 1911
Butler, Carl
June 2, 1927
Butler, Pearl
Sept. 20
Byrd, Jerry
Mar. 9, 1920
Cagle, Buddy
Feb. 8, 1936
Campbell, Archie
Nov. 7, 1914

Carlisle, Bill
Dec. 19, 1908
Carson, Martha
May 19, 1921
Carter, June
June 23, 1929
Carter, Maybelle
May 10, 1909
Carter, Wilf
Dec. 18, 1904
Cash, Johnny
Feb. 26, 1932
Clements, Zeke
Sept. 6, 1911
Collins, Tommy
Sept. 28, 1930
Cooper, Stoney
Oct. 16, 1918
Cousin, Jody
Dec. 10, 1913
Cramer, Floyd
Oct. 27, 1933
Curless, Dick
Mar. 17, 1932
Davis, Jimmie
Sept. 11, 1904
Davis, Skeeter
Dec. 30, 1931
Dean, Eddie
July 9,
Dean, Jimmy
Aug. 10, 1928
Dexter, Al
1902
Dickens, Jimmy
Dec. 19, 1925
Doug (Rusty and Doug)
Jan. 24, 1936
Drake, Pete
Oct. 8, 1932
Driftwood, Jimmy
June 20, 1918
Drusky, Roy
June 22, 1930
Dudley, Dave
May 3,
Duke of Paducah
May 12, 1901
Duncan, Tommy
Jan. 11, 1911
Durham, Buddy
June 22, 1920
Emery, Ralph
Mar. 10,
Emmons, Buddy
Jan. 27, 1937
Evans, Dale
Oct. 31, 1918
Flatt, Lester
June 28, 1914

Foley, Red
June 17, 1910
Fowler, Wally
Feb. 15, 1917
Fox, curly
Nov. 9, 1910
Frizzell, Lefty
Mar. 31, 1928
Gibson, Don.
April 3, 1928
Grammer, Billy
Aug. 28, 1925
Gray, Claude
Jan. 26, 1932
Hamblin, Stuart
Oct. 20, 1908
Hamilton, George IV
July 19, 1937
Hart, Freddie
Dec. 22, 1933
Henson, Billy
Dec. 12, 1937
Hewitt, Dolph
July 15, 1914
Hill, Goldie
Jan. 11, 1933
Hitchcock, Stan
Mar. 21, 1938
Homer (Homer & Jethro)
July 27, 1920
Houston, David
Sept. 29
Howard, Jan
Mar. 13, 1932
Husky, Ferlin
Dec. 3, 1927
Jackson, Stonewall
Nov. 6, 1932
Jackson, Wanda
Oct. 20, 1937
James, Sonny
May 1, 1929
Jay, Penny
June 12, 1927
Jennings, Bob
Sept. 26, 1924
Jennings, Waylon
June 15, 1937
Jesse (Jim & Jesse)
July 9, 1929
Jethro (Homer & Jethro)
March 10, 1920
Jim (Jim & Jesse)
Feb. 13, 1927
Jones, George
Sept. 12, 1931
Jones, Grandpa
Oct. 20, 1913
Kerr, Anita
Oct. 13, 1927

Kilgore, Merle
Aug. 9, 1934
Kincaid, Bradley
1895
King, Claude
Feb. 5, 1933
King, Pee Wee
Feb. 18, 1914
Lee, Wilma
Feb. 7, 1921
Lewis, Bobby
May 9,
Locklin, Hank
Feb. 15, 1918
Lonzo (Lonzo & Oscar)
July 7, 1917
Lord, Bobby
Jan. 6, 1934
Loudermilk, John D.
Mar. 31, 1934
Louvin, Charlie
July 27, 1927
Lulu Belle
Dec. 24, 1913
Luman, Bob
April 15, 1937
Lynn, Judy
April 12, 1936
Lynn, Loretta
April 14,
McAuliff, Leon
Jan. 3, 1917
McGee, Kirk
Nov. 4, 1899
McGee, Sam
May 1, 1894
Mack, Warner
April 2, 1938
Maddox, Rose
Aug. 15
Mainer, Je.
July 20, 1898
Maphis, Joe
May 12, 1921
Maphis, Rose Lee
Dec. 29, 1922
Martin, Benny
May 8, 1928
Martin, Grady
Jan. 17, 1929
Martin, Jimmy
Aug. 10, 1927
Mathis, Johnny
Sept. 28, 1933
Meredith, Buddy
April 13, 1926
Miller, Ned
April 12, 1926
Miller, Roger
Jan. 2, 1936



Mize, Billy
April 29, 1929
Monroe, Bill
Sept. 13, 1911
Monroe, Charlie
July 4, 1903
Montana, Patsy
Oct. 11, 1914
Montgomery, Melba
Oct. 14, 1938
Morgan, George
June 28, 1924
Mosby, Johnny
April 26,
Mosby, Jonie
Aug. 10
Nelson, Willie
April 30, 1933
Newman, Jimmy
Aug. 27, 1927
Norma, Jean
Jan. 30, 1938
Null, Cecil
April 27, 1927
O'Gwynn, James
Jan. 26, 1928
Osborne, Bob
Dec. 7, 1931
Osborne, Sonny
Oct. 12, 1937
Oscar (Lonzo & Oscar)
Jan. 9, 1919
Owens, Bonnie
Oct. 1, 1933
Owens, Buck
Aug. 12, 1929
Parton, Dolly
Jan. 19, 1946
Pearl, Minnie
Oct. 25, 1912
Phillips, Bill
Jan. 28, 1938
Pierce, Webb
Aug. 8, 1926
Powell, Max
Sept. 3, 1939
Price, Ray
Jan. 12, 1926
Rainwater, Marvin
July 2, 1925
Raney, Wayne
Aug. 17, 1920
Ray, Shirley
July 13, 1940
Ray, Wade
April 16, 1913
Reeves, Del
July 14, 1935
Riddle, Georgie
Sept. 1, 1935
Ritter, Tex
Jan. 12, 1907
Robbins, Marty
Sept. 26, 1925
Roberts, Kenny
Oct. 14, 1926
Rogers, Roy
Nov. 5, 1912

Rusty (Rusty & Doug)
Feb. 2, 1938
Sanders, Ray
Oct. 1, 1935
Scott, Earl
Sept. 9, 1937
Scotty (Lulu Belle & Scotty)
Nov. 8, 1909
Scruggs, Earl
Jan. 6, 1924
Sea, Johnny
July 15, 1940
Shepard, Jean
Nov. 21, 1936
Shiner, Murv
Feb. 20, 1921
Singleton, Margie
Oct. 5, 1935
Sizemore, Asher
June 6, 1906
Sizemore, Jimmy
Jan. 29, 1927
Skinner, Jimmie
April 27,
Smiley, Delores
Nov. 14, 1929
Smith, Arthur
April 1, 1921
Smith, Carl
Mar. 15, 1927
Smith, Connie
Aug. 14, 1941
Snow, Hank
May 9, 1914
Sovine, Red
July 17, 1918
Stanley, Carter
Aug. 27, 1925
Stanley, Ralph
Feb. 25, 1927
Stephens, Jimmy
May 26, 1929
Stephens, Ott
Sept. 21, 1941
Stewart, Wynn
June 7, 1934
Stone, Cliffie
Mar. 1, 1917
Stoneman, Donna
Feb. 7
Stoneman, Jimmy
March 8
Stoneman, Roni
May 5
Stoneman, Pop
May 25
Stringbean
June 17, 1915
Tennessee, Ernie
Feb. 13, 1919
Terry, Gordon
Oct. 7, 1931
Thompson, Hank
Sept. 3, 1925
Tillis, Mel
Aug. 8, 1932
Travis, Merle
Nov. 29, 1917

Tubb, Ernest
Feb. 9, 1914
Tubb, Justin
Aug. 20, 1935
Van Dyke, Leroy
Oct. 4, 1929
Vokes, Howard
June 18, 1931
Wagoner, Porter
Aug. 12, 1932
Wakely, Jimmy
Feb. 16, 1914
Walker, Billy
Jan. 14, 1929
Walker, Charlie
Nov. 2, 1926
Warren, Smokey
Aug. 12, 1916
Wells, Kitty
Aug. 30, 1919
West, Dottie
Oct. 11, 1932
West, Speedy
Jan. 25, 1924
Western, Johnny
Oct. 28, 1934
Whitman, Slim
Jan. 20, 1924
Wilburn, Doyle
July 7, 1930
Wilburn, Teddy
Nov. 30, 1931
Williams, Audrey
Feb. 28, 1923
Williams, Chickie
Feb. 13,
Williams, Doc
June 26,
Williams, Gary
Feb. 8, 1939
Williams, Hank, Jr.
May 26, 1949
Williams, Tex
Aug. 23, 1917
Willis, Guy
July 15, 1915
Willis, Skeeter
Dec. 20, 1917
Willis, Vic
May 31, 1922
Wills, Bob
Mar. 6, 1905
Wills, Johnnie Lee
Sept. 2, 1912
Wiseman, Mac.
May 23, 1925
Wood, Del
Feb. 22, 1920
Wooley, Sheb
April 10, 1921
Worth, Marion
July 4,
Wright, Johnny
May 13, 1914
Wright, Ruby
Oct. 27, 1939
Young, Faron
Feb. 25, 1932

DECEASED ARTISTS

Anglin, Jack
May 13, 1917
Mar. 7, 1963
Brasfield, Rod
Aug. 2, 1910
Sept. 12, 1958
Carter, A. P.
Dec. 15, 1891
Nov. 7, 1960
Childre, Lew
Nov. 1, 1901
Dec. 3, 1961
Cline, Patsy
Sept. 8, 1932
Mar. 5, 1963
Copas, Cowboy
July 15, 1913
Mar. 5, 1963
Dalhart, Vernon
April 6, 1883
Sept. 15, 1948
Davis, Betty Jack
Mar. 4, 1932
Aug. 2, 1953
Day, Lazy Jim
1911 - Sept. 5, 1959
Delmore, Alton
Dec. 25, 1908
June 8, 1964
Delmore, Rabon
1910-1952
Guthrie, Jack
Nov. 13, 1915
Jan. 16, 1948
Hawkins, Hawkshaw
Dec. 22, 1921
Mar. 5, 1963
Hay, George D.
1895 - May 8, 1968
Horton, Johnny
April 30, 1925
Nov. 5, 1960
Louvin, Ira
April 21, 1924
June 20, 1965
Macon, Uncle Dave
Oct. 7, 1870
Mar. 22, 1952
Osborne, Jimmie
April 8, 1923
Dec. 26, 1957
Reeves, Jim
Aug. 20, 1924
July 31, 1964
Robinson, Carson
Aug. 4, 1890
Mar. 14, 1957
Rodgers, Jimmie
Sept. 8, 1897
May 26, 1933
Texas Ruby
June 4, 1908
Mar. 29, 1963
Williams, Hank
Sept. 17, 1923
Jan. 1, 1953

HAPPY GOODMAN FAMILY

by Roger Schutt



The Happy Goodman Family, one of the most popular groups in the vast field of Gospel Music today, is not named after a person called Happy Goodman. The group name is literal---the Goodman family is indeed "Happy"!!!

Looking at it in cold worldly terms of dollars and cents, the Happy Goodman Family has plenty of inspiration for its happiness. The group's some 150 days-per-year spent on the road appearing in concert and a few fairs, *plus* its headliner status on the weekly syndicated "Gospel Singing Jubilee" television show viewed in 50 major markets, *plus* sales receipts from the sales of its Canaan Records, *plus* the income realized from the group's music publishing enterprise, Journey Music. . . all those plusses add up to an annual income they choose to keep between themselves and the IRS, but can safely be estimated to be in the six-figure bracket. That kind of arithmetic could inspire a lot of Happy people. However, after spending some time with this Gospel aggregation (based in Madisonville, Ky., and booked and managed out of Music City's Don Light Talent Agency), it becomes readily obvious that annual income is an end result of the group's efforts, but not the motive for its "Happy" tag.

Visiting with the Goodmans in their hometown is one sure-fire way of learning what puts the "Happy" in the Goodman Family Gospel act title . . . and even further, what puts "Happy" in the private lives of these folks whose talents earn annual fees totaling into the hundreds of thousands of dollars per year.

Put the Goodman Family troupe under the social microscope individually or as a group and one single image always registers to even the most critical eyes. . . the image of a dedicated

Frequently the Happy Goodman Family is greeted in similar style as above when they arrive in a city for a concert. Solid proof of the universal appeal of the Goodman's and Gospel Music.

Christian who earns a living on the Gospel Music stage but finds the real meaning for living in hometown dedication built firmly in and around the hometown church.

That hometown church is the Life Temple and is housed in a modern temple completed just last year. . . primarily through the efforts, sweat, tears and prayer of the Happy Goodman Family. This is the basic ingredient of the thing that puts the "Happy" in front of each Goodman.

The church tie is even closer than the above portrays. Howard and Vestal Goodman are pastors for Life Temple! Rusty Goodman is church organist. Sam Goodman directs the choir. Baby brother Bob Goodman is frequent church soloist and is sort of trouble-shooter-at-large around Life Temple, lending his talents to any area where he is needed.

Is the Goodman's church life a part time affair? Ironically, Gospel Music is the part time element in the group's life.

Don Light handpicked the Happy Goodman Family as prime choice as one of the two groups to open his own Gospel Music booking and management agency three years ago (The Oak Ridge Boys was the other group). Don readily explains why The Goodman Family rated first appraisal. "Even three years ago the Happy Goodman Family was the highest paid, sold more records and was most in demand in the entire Gospel field," declares Light.

Don was the first to point out to this writer that there was no "Happy Goodman" that served as namesake for the group. Stated Light, "The family is Happy. . . and that's where the name comes from!"

Don Light, almost painfully, is very aware of just how vital Life Temple and their hometown church lives are to the Goodmans at large.

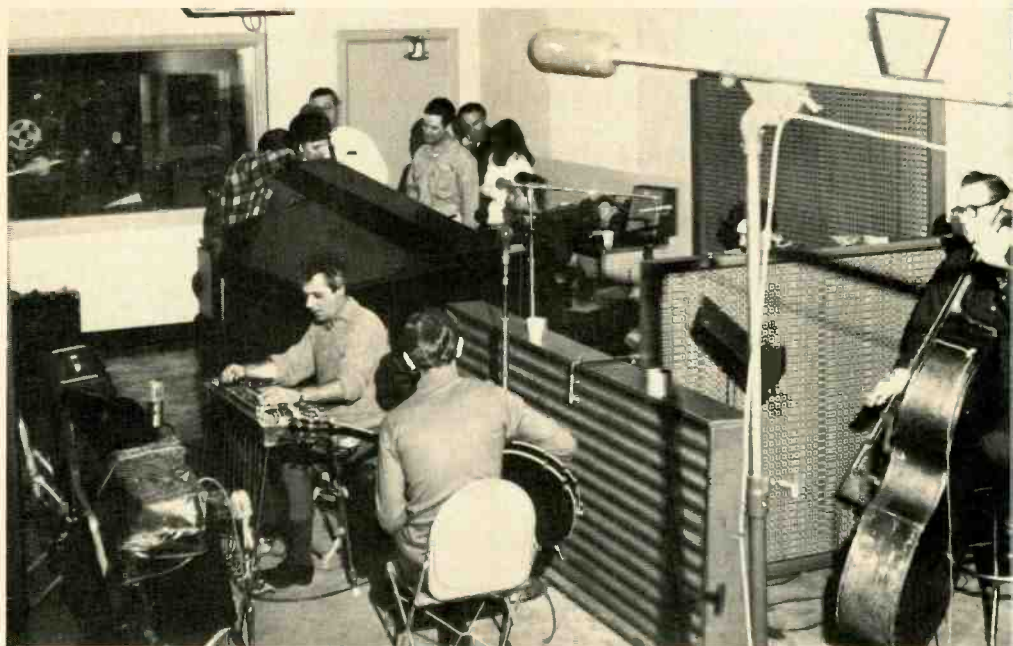
Don Light speaking again: "I could book *three* times as many weekends if I had them available."

"The Goodman Family's Gospel Music week starts on Thursday and ends Saturday night. This leaves them free for Sunday services, early week visitation, various church duties, and Wednesday evening mid-week prayer services."

"The Goodman's seldom infringe on those Church days. Possibly twice a year they agree to long West Coast tours like one they made recently which kept them out on the road from March 7 thru

(continued on next page)

This Music City recording session scene could be the setting for a wax date starring almost any top Country Music or Pop recording act. However, this RCA Victor Studio scene is the setting for a Happy Goodman Family Caanan Records session. The Goodman's were one of the first Gospel groups to put Gospel Music recording in tune with



the times by employing the same Nashville Sound musicians and modern recording techniques utilized so successfully by other music fields. The Goodman's proved that their daring step forward gave them a sound more widely accepted without compromising even in the slightest the spirit and message of their Gospel Music.

No one can say the Happy Goodman Family isn't adaptable. Here the group performs unperturbed on a make shift platform erected somewhere around home plate in a Waycross, Georgia, baseball park. Goodman Gospel Music rings loud and clear for thousands of fans.

Tents, temples, two-window school houses, and canyon sized municipal auditoriums are other showplaces where the Goodman Family appear in concert during the course of their some 150 days on the road each year.



HAPPY GOODMAN FAMILY *(continued)*

March 30 with only one day off. But this is definitely the exception and not the rule."

The Goodman Family, which qualified as finalists in the coveted Grammy Awards competition the past three years, accept their fame and fortune in the Gospel field as God's will for them, and an avenue for increasing the effectiveness of their church ministry in Madisonville, Ky.

The group's single-minded dedication to keeping church ministry and Gospel performances from crashing in head-one conflict, sometimes puts them in tremendous binds.

Howard Goodman recalls too many instances which caught him woodshedding his sermon for Sunday morning while the Happy Goodman Family bus (purchased from Continental Trailways, Inc.) roared into the homestretch, zooming toward Madisonville after exiting the city where the group appeared the night before sometime around midnight, with perhaps almost one-third of the U.S. to cover between time of departure and time of arrival--the latter deadlined by the 11 a.m. opening of Life Temple Sunday Morning Worship Services.

Vestal Goodman, Howard's wife and co-pastor who is referred to by almost all associates as Sister Vestal, relates that these timetable crises force the group to utilize the specially designed facilities of their commercial built Trailways bus, converted to the group's needs. The three roomettes, restroom and even the lounge serve as dressing rooms as each member grooms himself for morning worship services.

Recalls pastor Howard, "We all remember too well the many instances when our bus charged into the Life Temple parking lot just minutes before services were to start."

Timetable trouble on the turnpike is accepted as little more than routine occupational hazard by the full time professional pilot of the Goodman bus who was drawn from the roster of veteran Trailways drivers. He had adjusted beautifully to a schedule which finds his work day beginning almost the instant the Happy Goodman Family ends its work day and takes one final curtain call and heads for the bus.

Once the driver has everything loaded and all passengers accounted for (and often already dozing off to sleep on one

of the stacked beds or converted couches in one of those three roomettes) he wheels the silver roadshow home of the Goodmans onto the turnpike and sets sail for the site of the next concert. . . or home. While the singers sleep on the bus enroute to the next date, the driver catches his 40 winks from the time he hits that day's destination and unloads until time to arise, dress, eat and meet the Happy Goodmans at the concert hall, stadium or wherever they are appearing, with just enough time to meet them as they leave the stage at the close of that appearance.

Often the jumps between dates are so long, the driver is just barely able to deliver his bosses in time for them to

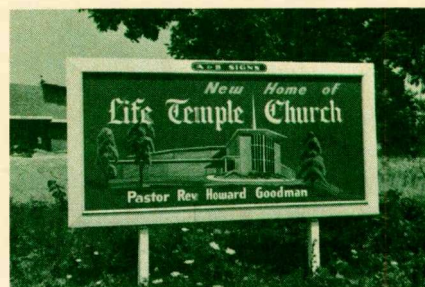
This billboard in Madisonville, Ky. proclaimed the now completed Life Temple Church which Howard and Sister Vestal pastor with the help of the rest of the Happy Goodman Family. The church is the focal point in the lives of all the Goodmans. Rusty is church organist, Sam directs the choir, and Bob is frequent soloist and heads up various departments within the church. The Goodmans' unfaltering dedication to their church ministry cuts deeply into their income because they refuse, with few exceptions

take their turn on stage, thanks again to the dressing room facilities so carefully planned and built into the converted commercial passenger bus.

And despite the pressure, the Goodman bus pilot has vigilantly maintained his career-long record of safe driving.

Crowding a Gospel Music career with its concerts, recording session commitments, and various enterprises, such as music publishing and television video taping dates, into a full time dedication to the Life Temple ministry, is a giant sized task. And a trying one; full of frustration, weariness and talent-draining demands.

But all of this is what puts the "Happy" into the remarkable Goodman Family. ●



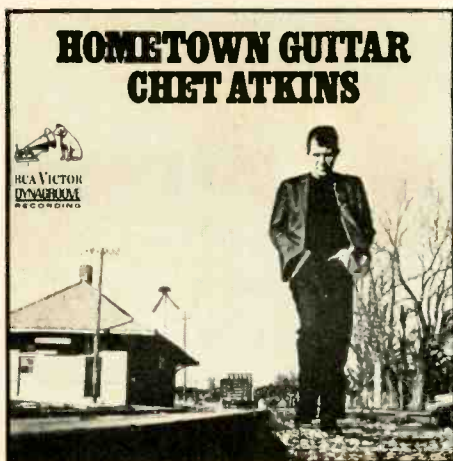
annually, to work concert dates Sunday through Wednesday in order to be at their home church posts.



Television introduced the Happy Goodman aggregation to literally millions of Gospel Music lovers who would never have the opportunity of seeing them perform otherwise. Here The Goodman's perform dur-

ing the video taping of another "Gospel Singing Jubilee" at WSIX-TV studios in Nashville. Produced by Show Biz, Inc., the program is viewed in some 50 major markets each week.

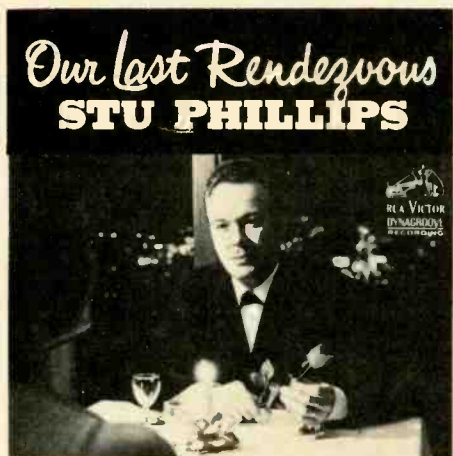
America's favorite Country Music is on Victor Records



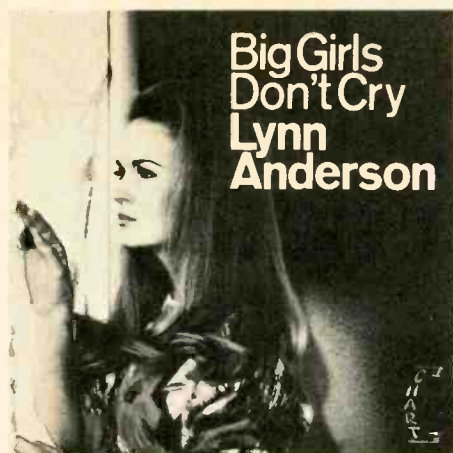
HOMETOWN GUITAR
CHET ATKINS
Big Daddy, Sittin' on Top of the World, Huntin' Boots, Blue Guitar, Cattle Call, Back to Old Smoky Mountain, Sweet Georgia Brown, Blue Angel, Get On with It. LPM/LSP-4017



ONLY THE GREATEST
WAYLON JENNINGS
Only Daddy That'll Walk the Line, California Sunshine, Weakness in a Man, Sorrow (Breaks a Good Man Down), Such a Waste of Love, Walk On Out of My Mind, Kentucky Woman. LPM/LSP-4023



Our last Rendezvous
STU PHILLIPS
Juanita Jones, Angel of Love, Our Last Rendezvous, Rock-A-Bye Heartache, A Castle, a Cabin, The Top of the World, That Completely Destroys My Plans, Vin Rosé, To Get to You. LPM/LSP-4012



Big Girls Don't Cry
Lynn Anderson
Big Girls Don't Cry, Pick of the Week, Honey, Just Between the Two of Us, I Live to Love You, Strangers, The Pillow That Whispers, Ring of Fire, Come On Home. CHM/CHS-1008*

RCA



FRONTIER TOWN

NASHVILLE STYLE



On stage to entertain the crowd is Nick Foley, General Manager, a country artist in his own right, the son of Ramblin' Red Foley.



One end of Main Street in Frontier Town.



The General Store is not only the center of much activity in sales of souvenirs, it also acts as a stage for many fights and gun battles.

There's a real frontier town in Madison, just outside Nashville, Tennessee. Whether you're young or old, the flavor of the Old West is a part of the American Heritage. All the excitement and the fun of seeing and hearing how the wild, wild west lived is present at Frontier Town, operated by Cal Young on the WENO Radio Ranch just eight miles from downtown Nashville.

For the fun and thrills there is a real stagecoach which makes a daring, mad flight through the streets of town just like the Wells Fargo coaches of yesterday being chased by the Indians or the badmen.

For the kids it's easy to get a ride on a wagon, a horse or a pony in true authentic western style. With actors playing the roles of documented heroes of the old West, it's quite a thrill for the adults to watch a real shoot-out---with blanks, of course. There is also the actual burial of a desperado. When it comes to fistfights in the style of days gone by, that, too, is staged for the audience.

At the saloon, live can-can girls, banjo pickers and piano



When a prisoner tries to escape, it's time for the law to arrive with a sawed-off shotgun.

The Medicine Show Wagon has everything including a guaranteed corn remover.

players add merriment to the show. There is red eye and cactus juice for the strong at heart who want to do it like grand-pa did—non-alcoholic, of course. Country music stars and stage performers entertain by the hour.

For those interested in other tales of the wild ones, there is a real mummy, Hazel Farris of Bessemer, Alabama, a suicide in 1906 who had killed 5 men in Indiana.

Among the other unusual aspects of the Frontier Town is an old house over 100 years old and a talking outhouse just for kicks.

For souvenirs, there is a fully stocked General Store with authentic wares from the last century. Close by it is a jail, a bank, and a picnic area with shelters.

When Cal and his General Manager, Nick Foley, finished showing us the place, we decided to bring the family back soon even if we had to bring our horses to the blacksmith shop. "Course, we intend to just look at Boot Hill and stay out of all gunfights.

(continued on next page)



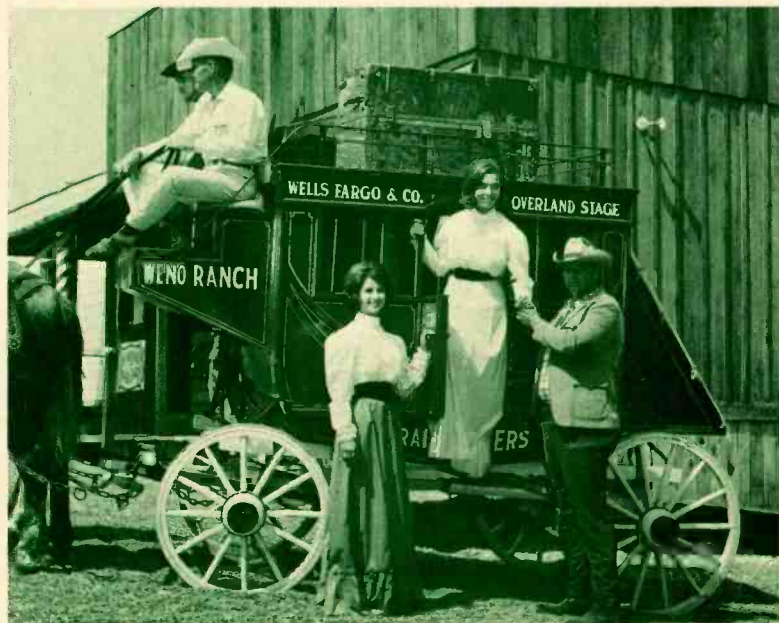
FRONTIER TOWN (continued)



Just a-pickin' and a-settin' in front of the general store, the Harden Sisters, of country music fame.



On the stage at the saloon can-can girls dance regularly.



Just like the olden days, a Wells Fargo coach lets pretty young ladies out for their first look at a real Western town.



If it's a hanging you want, it's here, too, complete with sheriff and deputy.



Getting ready to put on a good free-for-all for the audience, Frontier Town actors get in a little horseplay with a two-by-four.

For a real thrill, the shoot-out draws much attention. Needless to say, the sheriff and his deputy with backs to the camera win over the other guys with only four shots.



the HARDENS Arleen & robbie

By John Bozeman, Jr.

Not since the Everly Brothers has a duet-team created such excitement in the entertainment field as Arleen and Robbie Harden! And Columbia Records predicts that soon the whole world will be singing along with the exciting new sounds of this versatile duet.

Born of country parents, Arleen and Robbie Harden have been singing since children, and their first hit release on Columbia with their brother, Bobby, as The Harden Trio - "Tippy Toeing" - established them as perennial favorites on the roster of Music City USA stars.

The Harden girls first became interested in the recording business when their parents moved to Nashville from Little Rock, Arkansas in 1964. Soon after their arrival in Music City, they began making appearances on local radio and TV shows, and it was not long before they were much in demand as back-up singers on recording sessions originating here.

Within a few weeks of their appearance on the WSM Grand Ole Opry Show, a scout from Columbia Records spotted their talent and signed them to a long term contract with the label.

Among the many hits to their credit are: "Tippy Toeing," "Easy to Love," "Seven Days of Crying," and "He's A Good Ole Boy."

Arleen and Robbie's style can perhaps best be described as "Countryopolitan," and their recordings have enjoyed success on both country and pop charts. "There is no such thing as strictly country music anymore," says Arleen, "for the Nashville Sound has become universal in flavor and appeal." And when the girls walk out on a stage to perform, you can tell that nothing thrills them any more than playing to a live, responsive audience.

Robbie's days off the road are spent as a happy housewife and mother; she is married to a successful insurance agent



in Nashville, Jim Bowen. She delights in serving her friends "special dishes" from the kitchen. Arleen remains the single member of the Harden duet team, and spends her days off the road enjoying her favorite pastimes - swimming, tennis, and fashion design. Both girls have a sincere interest in country and pop music, and feel completely at home with

the people in the business. Arleen and Robbie are under the personal management of John Bozeman, Jr., and their booking is handled exclusively by Moeller Talent, Inc.

And as their producer at Columbia recently put it: "The Harden girls are on their way to becoming one of the biggest names in the entertainment field." ●

PROFILES

RITA FAYE

The little girl with the big autoharp and the voice to match is Rita Faye. She's not quite as little now as most people remember. Her first recording contract with MGM Records was signed when she was seven but her singing career actually began at the age of two.

Rita Faye is the daughter of Smiley and Kitty Wilson so she was raised on country music. She traveled with her parents, often toddling on the stage to sing in their shows. After starting school, Rita Faye rejoined her mother and father during summer vacations. When her parents were touring with Martha Carson, Miss Carson wrote a song especially for Rita Faye and took her to sing it for Fred Rose. This led to her first recording contract with MGM Records. The song Martha Carson wrote, "Wait A Little Longer," was her first release. Two of her best sellers, "Alabama" and "I Fell Out of a Christmas Tree" were recorded under this contract. During her high school years in Nashville, Rita Faye signed a contract with Capitol Records and recorded "Tiny Teardrops," "You're Cool," and "Salt and Pepper." She also recorded an inspirational album called "Rita Faye and her Autoharp," which was a number three best seller in sacred albums for several months.

Rita Faye has again signed with Capitol Records and her latest release is "Hideaway Honey." She has also embarked on a movie career in Ron Ormand's "Girl From Tobacco Row" starring Tex Ritter. ●



GEORGE JONES

The master of ceremonies walks center stage and says "Ladies and Gentlemen, let's welcome George 'Possum' Jones." A crew cut young man steps to the microphone and launches into the fast-paced "The Race Is On" and the audience goes wild.

The life of George Jones is just as fast paced as his famous hit song. In fact, his busy schedule forced him to leave the Grand Ole Opry as a regular some time ago, although he does make appearances on the show when he is in Nashville.

George was born in Saratoga, Texas and still makes his home near Beaumont. As a child George would perform wherever and whenever anyone would listen. After serving in the Marine Corps, he became a housepainter but never lost sight of his dream---to be a performer.

"Pappy" Dailey of the Houston Jamboree recognized George's talent and recorded some of his songs. Then, with his hit "Why Baby Why" George went to the Shreveport Hayride and then on to the Grand Ole Opry.

Today, he turns out hits as though it were easy as falling off a log. For him it seems to be. He's one of the hottest talents on the Country Music circuit today. ●



New York Country

By Lee Arnold

Vacation time and summer fun. One way to add an eventful summer to your leisure living roster is to take in the sights in Nashville, Tennessee. And there's plenty to see, Grand Ole Opry, Country Music Hall of Fame, Record Companies and several stars along the way . . . DID YOU KNOW? Tommy Collins is an ordained minister who has written over 800 songs. Many of the better known stars, such as Merle Haggard, Buck Owens and Ferlin Husky have recorded them sometime in their careers . . . Recently at the Nashville Room, Bobby Goldsboro dropped by from his recent trip to England and surprised everyone by gettin up on stage and doing "Honey." The song now is over 2 million records. Bobby is looking for another bank to stash his royalties . . . Stu Phillips recently in N.Y., with pretty wife Aldonna, to tape "To Tell the Truth" . . . Top New York Country tunesmith Steve Karliski tied the knot with former Miss Vermont, Jackie Giroux . . . Jack Clement in town for meetings with MGM records and stopped in to see his group, The Stonemans, whose career he has closely guided for

the past few years. Jack says he'll travel to Texas to record Charlie Pride's first "live" album . . . SAD EVENT, Eddie McDuff well known C & W composer, killed in recent plane crash in Texas . . . Jack McFadden (Buck Owens' Manager) tells us Merle Haggard signed for first Hollywood film with Robert Wagner. Buck was recently in town for Eddy Arnold's "Kraft Music Hall" . . . WJRZ's Bob Lockwood has returned from Wheeling, West Virginia where he did a spot on the "Jamboree," plus walking off with the Vice Presidency of N.E.C.M.A. Congrats to George Arnold, new pres . . . Contemporary Country Willie Nelson owns and wears not one, but three, Nehru suits . . . Terry "Nashvillians" White cut "Little Green Apples" for Columbia Record Club . . . Bobby James, "big bass man," off on a 6 month Viet Nam tour . . . WILL IT EVER HAPPEN DEPT? New writers and new songs being given some chance for exposure on a workshop basis in Nashville . . . WJRZ recently provided the event of the year. They played host to the advertising fraternity in New York by throwing a party for over a 1000 in the Nashville Room. Willie Nelson turned on for 'em all . . . Saw Lester Flatt and Earl Scruggs in Brooklyn where they appeared with us for a show for Abraham & Strauss. Billy Bell and the Country Cousins, Slim Sterling and Square Dance group also did a fine job in entertaining . . . Until next month, Keep It Country . . . ●

northeast scene

By Jack Turner

Hi! friends, Lots of country happenings in the "Northeast," so let's go. First of all, let's correct a mistake in the June issue. We forgot somehow to give "Freddy" a last name. The Freddy I talked about is Freddy Carr, a popular country vocalist who is rapidly making a name for himself. His first album is out and a new single release will soon be available. Sorry for the error, Freddy. Dick Rich received a certificate of merit and an award for the east's most up-and-coming artist from the Country Music Festival in Denver recently. Lois Jefferson, Dick's fan club prexy accepted a certificate for outstanding club work, and WOW!! Yours Truly received an award (certificate) much to my surprise, for outstanding contributions to the field of country music. Many, many, thanks to those responsible. The New Jersey Servicemen's League, a nonprofit, self-supporting organization announces that its next country spectacular, titled "Northeast Country Music Showcase," will be held at the Cherry Hill Arena, Cherry Hill, N.J. on October fifth. The show will consist of a talent competition to run from 10 AM to 5 PM. Then from 7 PM on, the evening show will feature DEL REEVES, JAN HOWARD, JOHNNY DOLLAR, THE COUNTRY MUSIC GENTS, THE MUELLER BROS. AND THE HENDERSON COUNTRY BOYS, DICK RICH AND THELMA PORCH. What a line up! Dick Rich and I will do the honors of producing the talent competition and will report directly to Sy Paulin of the Servicemen's League. The League will work in cooperation with Doug Henson and Ruth Slack of WIBF FM in Jenkintown, Pa. Country vocalists, groups, and instrumentalists interested in participating in the competition should write for applications to: New Jersey Servicemen's League, Box 338, Cherry Hill, N.J. 08034, Attn: Jack Turner or Dick Rich. An entrance fee of

ten dollars is required, and applicants are limited to residents of the Northeast U.S. Because of the seven hour limited talent show, applicants will be chosen on a first come, first served basis until the time is filled. There will be a full panel of judges, and the winners will receive the following: 1st prize---complete record session and five hundred records. 2nd prize---a new guitar (brand and style announced), and 3rd prize---a \$50.00 gift certificate for Rodeo Bens Western Wear Shop in Phila., Pa.

Les Severs Chestnut record of "LILLY" is getting lots of action here in the N.E. and is high up on the WRCP chart . . . Nick Masters is back from touring Europe with Bill Haley. Nick is a country vocalist and lead guitarist . . . Hugh X. Lewis appeared here in Pa. in late June. His latest for Kapp Records is, "With These Hands" b/w "War is Hell." Hugh has made several movies and will soon have his own TV show . . . The Burd Boys report their first show in Hickory Grove on Farmersville Rd., between Fairmount and Califon, N.J., was quite successful. Attendance for the afternoon and evening shows was excellent. Many of the local country artists and groups were present and participated in the day's program which included a new guitar given away as a door prize, lots of entertainment, and a shady grove of hickories that fans utilized for picnicking . . . Bernie Chianco, writer of "LILLY" and many other country songs, is up to his ears in writing at the present time, and has several fine country songs written and ready for the market. Bernie has been in the music business for many years and has worked the road extensively with rock and pop groups. For the past few years he has made Warminster, Pa. his home and has been working with country bands playing electric bass. He is also A&R man for the all country label Chestnut . . . Hey! don't forget to drop us a line if you have any country news from the N.E., or if you have something you would like to comment about. Write to me in care of P.O. Box 222, Warrington, Pa. 18976. Until next month, thanks for reading "Country." ●

Bonnie
wouldn't be a
Clyde
if she had a
Martin
Sweatshirt



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DEL WOOD



Del and her son Wes are nearly inseparable until he slides and he informs one and all he can do it by himself.

“and a little child---”

When we went to visit Del Wood, a regular at the Grand Ole Opry since 1953, our sole intent was to get her background in Country Music and tell a story about her place in the entertainment business.

That purpose was shunted aside very swiftly by the circumstances of the visit. Because there was something a lot more important at the Hazelwood home than talk about music business.

The name Hazelwood throw you? Thought so. Del's real name is Mrs. Adelaide Hazelwood, and her husband is Carson. When she went into the music business she decided that the Del from the middle of her name and the last of her husband's name would make a good combination. Since then a great many people have heard Del's piano on the stage and on records.

She began with the piano in 1950 doing background music for other performers. Soon people wanted to know who was the man who played the piano. For a while many thought Del Wood was a man. But they were soon to know the difference. There just isn't much about Del that can be called masculine. Therein lies the real story.

Back in December 1963, Del and Carson had finally finished the paper work to adopt a child. They had picked what they wanted in a child. Now the waiting was for the authorities to find what they had picked. On December 7, Wesley was born; the Hazelwood's brought him home on the 11th. And for the record, Wes is not adopted---he is a "chosen" child.

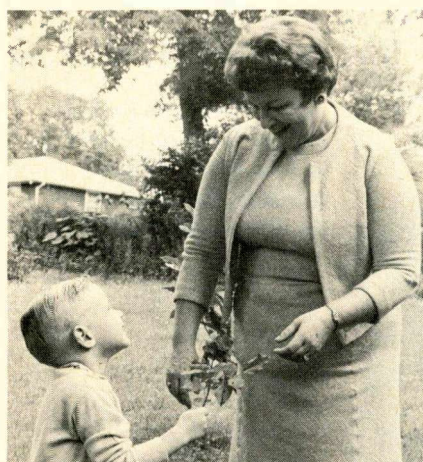
That feeling with which Del tells the tale is a measure of the tremendous warmth and good will which emanates from her all the time. Where Wes is concerned Del just cannot spend enough time telling about him.

The home reflects the maternal instinct. The place is furnished with exquisite taste. Carson is continually redoing half the house at a time. He has lifted the roof, built a new sewing room, a kitchen, extra bath, and started on a playroom, and an office for Del.

The yard is a place of pleasure, what with the playground toys for Wes, it shows that the home is lived in. The



Del Wood, piano player par excellence.



A rose for momma, fresh from the garden, and specially for Mothers Day.



"My Momma's name is Momma" says Wes.

flowers that bloom, the neatly trimmed grass, the steakpit—all bespeak of a family that loves home and the companionship which goes with it.

Before Wes, Del spent a lot of time on the road. After Wes, very little. She wants to give all she can to make her home the place her son will love.

Incidentally, she calls him "Punkin" once in a while. He has a dog, "Snoozer" because he snores when he sleeps. The little blond-headed fellow with the bright brown eyes also has a cat, "Tiger Tom."

When we were introduced he said "My momma's name is Momma." He's nearly as talkative as Del. Bright sharp wit with a keen intelligence show through the very polite and gracious youngster.

Since Del is an excellent piano player, it's not unusual that the lad would be interested in music. He has a very definite talent and shows it on the set of drums which his parents bought him. His sense of rhythm and timing are fascinating for one so young. And he plays them in accompaniment to her piano, not just to be beating around for a lot of noise.

While we walked around the yard getting pictures of the two of them, Wes kept up a steady chatter about how things were going: Bobbie, next door, is a little guy; Kenny and Vicki live some place else now; all the birds haven't come back yet; I can throw a rock way over there; my name is Wesley. His charm and sincerity are wonderful to see and hear. His mother is justifiably proud.

Del and Carson were married back in 1941 and settled in a pleasant home just off the cliffs of the great Cumberland River in the eastern part of Nashville, Tennessee. Music was part of Del's life, but not commercially. Then the day came when she was moved to playing the piano for money. It worked. Besides playing on the stage at the Opry and at many other road shows and auditoriums, she has recorded for Mercury and Columbia as well as RCA. Now ready for RCA again, she relies on her booking from Acuff-Rose. Her latest tour which will occupy her while you are

(continued on next page)

DEL WOOD *(continued)*

As a drummer Wes shows promise. Del, the pianist, takes great pride in teaching him and playing with him.



reading this story is taking her to the Far East. She is playing before audiences in Thailand, Japan, Taiwan, Philippine Islands, Okinawa, Korea and South Vietnam. Her big night will be at the Tokyo Grand Ole Opry.

I couldn't find out if Wes is going with her. But she has been taking him along for some time now. He enjoys it and she doesn't want to miss one part of the blessings of watching him grow up.

Despite a couple of bad auto accidents in the past few years, she enjoys traveling and playing for Country Music fans. And I'm sure there will be a lot more heard from her as she tells the story of her son, her husband and herself through the songs she is writing. Soon she will have a recording on the market which she composed. Usually she writes instrumentals, but this one is a real song called "Chosen Children." It's a letter to the judge thanking him for making it possible for them to choose Wesley for a son.

When it comes to downright heart-warming folks, Del Wood takes the top of the list. Seen through her eyes, this old world would be a lot better off if more and more of us would treat our children as though they were the chosen ones that they are. We're for her.



A boost in the swing brings joy and a sense to the viewer that there is happiness at the Hazelwood home.



Wesley, "Snoozer," and "Momma" Del Wood pause for a breather on the patio.

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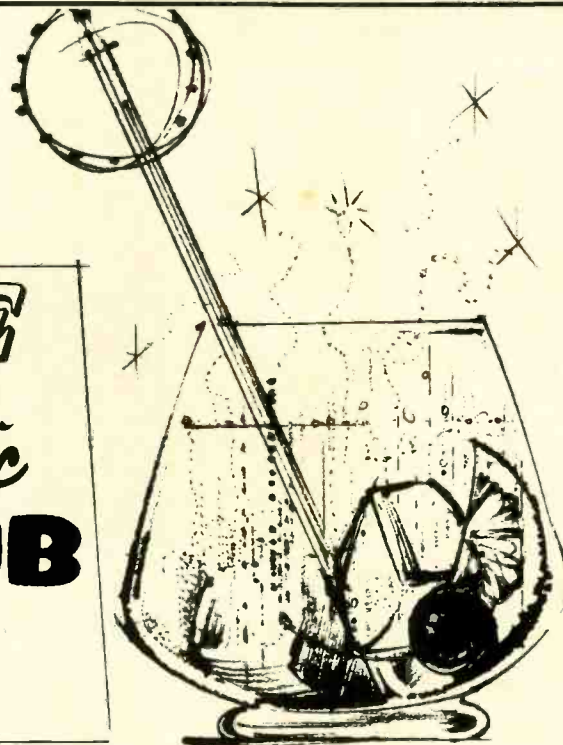
One 45 RPM extended-play record and 3 charts give the beginner solid training in the rudiments of "Scruggs style" playing. Includes tuning, picking, chording and song-playing. With copyrighted pickin' patterns that slip under strings.

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Country Clippings

TRIBUTE TO HAY

The Grand Ole Opry paid a final tribute in May to George D. Hay, the pioneer broadcaster who originated the world-famous radio program and gave it its colorful name. Hay died at the age of 72 on May 8 in his Virginia Beach, Virginia, apartment.

He adopted the childhood nickname of the "Solemn Old Judge" when he first went on the air as an announcer-moderator. He served radio station WMC in Memphis and WLS in Chicago before coming to WSM in Nashville in November, 1925.

At 9:57, during the regular Opry broadcast, Grant Turner, a longtime friend of Judge Hay and a veteran Opry announcer, read a special tribute. The tribute was timed to coincide with the program "turn-around" at 10:00 P.M. Turner voiced the tribute over an instrumental background provided by the Willis Brothers:

The songs we sing on this Grand Ole Opry stage will have a special meaning tonight because the men and women of the Opry stand in respect at the passing of a wise counselor and good friend, George D. Hay. George Hay not only created the Opry out of the fabric of his imagination, he nurtured and protected it during the formative years. A reporter-turned-impresario, Hay heard the heart-beat of a nation in the Country Music he loved. He taught us to measure our music by this golden yardstick; it must be eloquent in its simplicity.

George Hay crusaded for Country Music from the Opry stage, in high school auditoriums, in tents, barns, and in the open from the beds of lumber-trucks. Country Music was his profession, hobby, and first love. He lived to see the Grand Ole Opry become an object of national pride

and international interest. George Hay's love for this music from the land was surpassed only by his affection for the people who listened to, played, or sang it. Tonight, we'd like to return some of that love . . . He called himself the "Solemn Old Judge." If he was solemn, it was only in the face of those who sought to change or corrupt the purity of the barn-dance ballads he sought to preserve. We, the performers and friends of the Grand Ole Opry, salute the memory of one whose influence is felt on the stage of the Opry tonight . . . the Solemn Old Judge, George D. Hay!

Many of the members of the current Opry cast knew Hay personally. He retired in 1956, and moved to the Norfolk, Virginia area to be near his family. •

The Willis Brothers provide a musical background for the tribute to George D. Hay, which was read over the microphone at the Grand Ole Opry by Grant Turner.



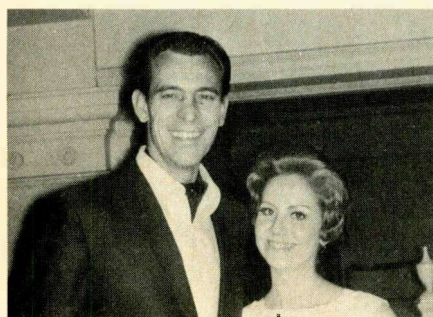
Country Clippings

FUN IN THE SUN

On July 4, Bakersfield, California will be the scene of one of the 4th Annual KUZZ "Fun in the Sun Day," or "Country Music Fan Appreciation Day." For the past four years, the nation's top Country and Western artists have given a free, all-day-long concert to the people of Bakersfield and Kern County in appreciation for being such loyal fans. At last year's festivities, 15,000 people were in attendance to see such great performers as Buck Owens and his Buckaroos, Merle Haggard and the Strangers, Bonnie Owens, Wynn Stewart and the Tourists, Molly Bee, Tommy Collins, Rose Maddox, Freddie Hart, and many other top artists. "Fun in the Sun Day" includes picnic lunches, countless prizes, and all-American Country Music all day long. •

USO SHOW

A country and western group from the musical heart of America, *WILLIS WADE* and "*THE NASHVILLE REBELS*," departs in July for a 17 week tour of Alaska and the Pacific, sponsored by USO Shows. The show, headed by *WILLIS WADE*, who plays six instruments and sings, includes *RAY SALTER*, who plays five instruments and sings; *LINDA WADE*, singer and dancer; *JACKIE LYNN*, singer and electric guitar player; *BRENDA SHARP*, singer; and *TUBBY BRAWNER*, singer and lead guitarist. •



TALENT HUNT WINNER

You can see by the smile that everything's going right for popular country artist Dick Rich, proud winner of the National Schaefer Talent Hunt in New York City. The camera caught Dick as he was discussing show biz with pretty WWVA Jamboree Publicity Director Gerry Henry in Wheeling, W. Va. •

IN MEMORIAM

Plans to help perpetuate the memory of the beloved Ernest V. ("Pop") Stoneman are now being finalized. Gene Goforth, producer of the group's television show, states that, "As long as I have anything to do with the program, there will be an empty rocking chair on the set." He also says that there are enough taped programs which featured performances by Pop Stoneman to permit a tasteful, dignified "memory lane" or scrapbook type feature's inclusion in future programs. The surviving members of the group have announced their intentions of arranging medleys of songs that have been associated with Pop Stoneman; these will become part of the group's stage and television performances in the future. They also plan on relating incidents from out of the past that can help keep alive memories of Pop's colorful wit and personality. Jack Clement, producer of their MGM records, has taken the initial steps toward having a complete and detailed discography published of the early recordings of Pop Stoneman. The discography will be compiled by the John Edwards Memorial Foundation at UCLA. •

PARRISH CUTS SINGLE

Bobby Parrish, Omar recording artist, recently waxed his second session for the Nashville based firm. Cut at RCA Studios, the session was A&R'ed by Floyd Wilson, producer for the firm.

Wilson also wrote and produced Parrish's first release, "A Woman's Love," which hit station charts across the country and is currently number one on WGOV Radio, Valdosta, Georgia. •

HELP WANTED!

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BANDSMEN FOR BILL

Bill Anderson announced in Nashville that he has added a piano to the already full sound of his Po' Boys band. Bob Watts, formerly of Fort Lauderdale, Florida, has moved to Nashville and joined the group as the piano player. Anderson also announced that Larry Fullam is the Po' Boys' new bass man. The group now consists of: Jimmy Gateley—rhythm guitar, Jim Lance—lead guitar, Len (Snuffy) Miller—drums, Sonny Garrish—steel guitar, Larry Fullam—bass, and Bob Watts—piano. Gateley, Lance, and Miller have been with the band since its inception in 1964. Bill recently took a well-deserved Florida vacation, following a grinding spring schedule, in Ft. Lauderdale. With a three-day growth of beard, sun glasses, and his fishing clothes on, he just "happened" to stop by all-country Radio Station WIXX late one afternoon to say hello to the DJ on the air, Jay Robbins. Anderson ended up doing a 30-minute interview with Robbins and then, flashing back to his days as a disc

(continued on next page)

Country Clippings

jockey himself, took over the controls and ran a full hour Bill Anderson DJ Show. Phone calls and visitors flooded the station. When asked what kind of a vacation *that* was supposed to be, Anderson answered, "Well, when they bury me, I'll be smiling!" •

NASHVILLE SOUND IN GOTHAM

More than a thousand sophisticated, Madison Avenue agency people recently tramped over to the Nashville Room in the Hotel Taft for a sampling of the "Nashville sound"—all guests of WJRZ, Metro-New York's

"modern country" music outlet. It was a "mod" party with beverages, buffet, and entertainment served up by RCA-Victor recording star, Willie Nelson, one of the foremost exponents of modern country music. Nelson, a top-rated entertainer and song writer, regaled the agency folk with some of his current hits, notably "Little Things" and "San Antonio" along with a number of his great tunes that have appeared on both country and pop charts, among them "Night Life," "Crazy," and "Funny, How Time Slips Away." Backed by his own group, The Record Men, Nelson proved to be a wonderful crowd-

pleaser for the Mad Avenue people and the steel guitar rhythms of Jimmy Day had toes tapping and hips swinging. It was modern country music at its best and gave the agency folks a solid introduction to the "Nashville" sound. •

VOX SIGNS DEAN

Popular western singer and personality, Jimmy Dean, has signed a VOX Endorsement of Product Contract, it was announced by T. Warren Hampton III, VOX National Promotion Director. Dean skyrocketed to fame with his recording of "Big Bad John" which he wrote. It sold 3,000,000 copies. His latest single is "Sweet Misery" and he has recorded for future release an album of hymns, plus another album that is a mixture of ballads and up-tunes. By signing a VOX Endorsement of Product Contract, Jimmy Dean joins a host of outstanding musical personalities in the country/western field such as Eddy Arnold, Marty Robbins, and Hank Thompson and The Brazos Valley Boys, and in the pop field, The Beatles, Paul Revere and The Raiders and Eric Burdon and The Animals. •



Country Clippings

COLUMBIA RELEASE

"Ballads and Breakdowns of the Golden Era," an album of authentic old-time country music originally recorded by Columbia Records in the late 1920's and early 30's, has just been released in Columbia Records' Hall of Fame series. The series, which was initiated in 1967 to preserve the early work of the recording industry, already includes a number of old jazz and show recordings. "Ballads and Breakdowns of the Golden Era" is the first country album to be released as part of this series. The album, which is literally a history of early country music, includes some of the finest banjo playing and fiddling ever to have been recorded. One of the most interesting selections in the album is "Willie Moore," performed by Richard Burnett on banjo and Leonard Rutherford on fiddle. Recorded in 1927, this cut is a splendid example of country music prior to the addition of the guitar, an instrument which was quite unknown in the mountains before the early 20's. "Ballads and Breakdowns of the Golden Era" features groups with such colorful names as The Skillet Lickers, The Tar Heel Rattlers and The Roane County Ramblers. The sixteen selections presented in this album are music at its best. Country performers, whose sole incentive was self-expression and to whom music was a way of life, created these performances and imbued them with a sensitivity and strength that have rarely been equaled.

DEL DEBUTS

United Artists Records' country star Del Reeves is soon to appear in his first major motion picture role. He will be a featured player in "Whiskey's Renegade" which stars Angie Dickinson, Clint Walker, Ossie Davis,

and Burt Reynolds. As a result of the highly favorable reaction from producers and studio execs who have previewed his performance, Reeves has already been signed for two more films, both of which will also be distributed by UA. Earlier, Reeves had appeared as a singer in such pictures as "Second Fiddle To A Steel Guitar," "40 Acre Feud," "Gold Guitar," and "Cotton Pickin' Chicken Pickers." His current starring role is his first in a straight dramatic part. •

C/W FAVORITE

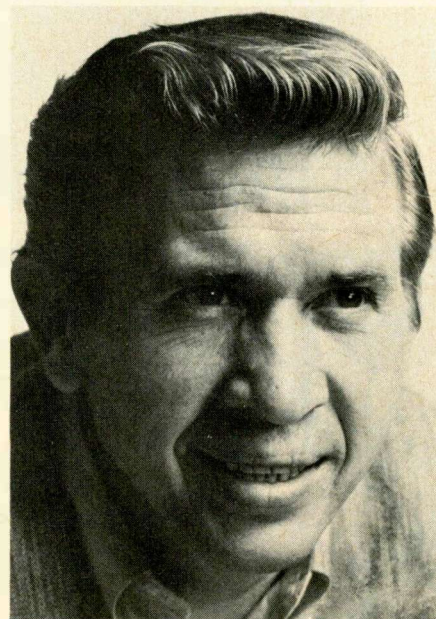
Country music star Buck Owens was recently given a great vote of popularity when the DJs of Radio KRZE, Farmington, New Mexico, sponsored a popularity poll. Under the direction of DJs Roscoe Hooper and Bill Ramsey, the citizens of Farmington sent postcards and letters answering the question, "Who is your favorite C/W artist?" The response was overwhelming as thousands of votes poured in to the station. The final results showed that the all-time great country performer, Buck Owens, had captured over 50% more votes than all the other artists combined. Due to this tremendous response in favor of Buck, Radio KRZE is sponsoring an appearance by Buck Owens and his Buckaroos in Farmington sometime this summer, and from all the indications, the Tiger's welcome will be the warmest in New Mexico history. •

MELCHER TO PROMO

Byron Melcher, recently appointed Manager of Promotions for Thomas Organ Division of Thomas Organ Company. In his new capacity he will be responsible for special promotions, activities, concerts and new ideas. A native of Omaha, Neb., Melcher played the organ professionally for 17

years in appearances in theaters, concerts, radio and television. He has appeared with Mitch Miller, Jerry Murad and Little Jack Little. Melcher has made several records on the United Artists label and several Thomas Promotional albums, including "The Entertainers," a part of the famous Lawrence Welk Music Course. He has been responsible for many important innovations in product development during his five years with Thomas. •

(continued)



Country Clippings



At the Phillip Morris show in Louisville, the country camera caught from left to right, Larry Moeller, co-producer of the show, with Waylon Jennings and Bill Hudson of Bill Hudson Associates, consultant to Country Magazine, looking over the special edition of the CALL NEWS featuring the show.



Country camera captures (from left) Wesley Rose of Acuff-Rose Publications; Ed Cramer, newly named president of BMI; Frances Preston, Nashville BMI vice president; and Buddy Killen, Tree Publishing Company, at the affair given by Mrs. Preston at the Nashville City Club in early June in honor of Mr. Cramer.



The Country Music Hall of Fame was recently visited by Miss Supinda Chakrabhand of Bangkok, Thailand, where she is foreign liaison director for Bangkok Television. Escorting her on her visit to Music City USA and the Hall of Fame were members of the Nashville Chapter, American Women in Radio and Television. From left, Mrs. John McDonald; Mrs. Jo Walker, Executive Director of CMA; Mrs. Hester Kyler; and Miss Chakrabhand.

Country Clippings



Eddy Arnold, Nashville's "ambassador of music," was star-host of "The Kraft Music Hall," the color series presenting "County Fair," a series of six original music-variety shows on the NBC Television Network.



Jeannie Seely and song writer Hank Cochran pose outside the Country Music Hall of Fame after it was announced Jeannie is to be added to the famous Walkway of the Stars. (Congratulations, Jeannie . . . Ed.)



Bob Russell (left), writer of the two hit songs "Honey" and "Little Green Apples," chats with Hugh Jarrett (center) and recording star Roger Miller in the celebrity room of The Palomino Club in North Hollywood, California.

CHUCK ROGERS - A STRANGE MIXTURE

A good Country Music songwriter is necessarily an unusual combination of talents. He must be well versed in the man-woman relationship on which so many songs are based; in addition he must be a poet, a philosopher and somewhat of a wit. One of the newest faces on the Music City scene, writer Chuck Rogers, brought an additional skill with him. Rogers has a Structural Engineering degree from prestigious Virginia Polytechnic Institute.

It hasn't been determined if Chuck's technical background has actually affected the way he "builds" his songs, but he must be doing *something* right. His name has appeared beneath the titles of Leroy Van Dyke's two most recent single releases. Rogers' "Louisville" was one of Van Dyke's bigger records and "A Lonely Thing," Leroy's latest, is also showing a healthy climb. Although the two Van Dyke records are quite an accomplishment in themselves, it's doubly unusual considering the fact that Chuck is a relative newcomer to Nashville.

Chuck grew up in Hickory, North Carolina, near Charlotte. He had an active interest in music during high school and would have pursued performing as a profession had it not been for the advice of a guidance counselor. The counselor told Rogers he would do better by investing his time in engineering. Following high school, Rogers enrolled as a special student at VPI.

Chuck's first engineering position was with Bell Laboratories. In this capacity he traveled to the White Sands, New Mexico rocket-proving ground where he helped develop the guidance system for the Nike missile. After leaving Bell, Chuck launched out on his own as a free-lance design engineer.

Rogers had already been subjected to too much music to really be happy in any other profession. He turned down an instrument (trumpet, baritone horn, French horn) scholarship at Mitchell College to pursue engineering. When he was asked to play drums for a small band in Jacksonville, Florida, on a part-time basis, he couldn't resist. Ironically,

he soon found himself spending more time on the \$85 per week music job than he did on a \$225 position as consultant to a prestressed concrete firm. At about the same time, he also was hired as choir director at a local church. As a result he found himself playing drinking music in a bar at night, plying a slide rule during the day, and directing a choir for two Sunday services. When it became clear he would have to drop one of his activities, he decided against the engineering job.

Chuck first tried his hand at songwriting when he was living near Charlotte; he wrote a tune titled "Shadows of Sorrow" for artist Jim Stocks. The song was recorded on Arthur "Guitar Boogie" Smith's Jim Dandy label. After writing several more songs for Stocks, Chuck received some unusual advice from Smith. The veteran musician suggested that Rogers' talent was too large for Charlotte and suggested he move to Nashville to be closer to the industry. Several years later, Chuck followed this sage advice.

Rogers went to work for Breeko Industries in Nashville and began prowling Music Row looking for prospects for his growing catalogue of song material. He found a friend in prolific writer, Hank Mills. Hank, ("Girl On The Billboard," "Little Ole Wine Drinker"), introduced Chuck to Audie Ashworth of Moss Rose Publications, who presented Chuck's tunes to Van Dyke and several other artists.

At present, Chuck, his wife, and three children live in a Nashville suburb. Although he is gaining a formidable reputation as a song writer, he is also haunted by an unusual affliction; Chuck, the accomplished brass instrumentalist, pianist and drummer, is one of two men on Music Row who can't play a guitar. He shouldn't worry about it though, the other non-picker is Country Music Association President Hubert Long. ●

Chuck Rogers (left) and Leroy Van Dyke in Music City USA, after Rogers signed to write exclusively for Moss Rose Publications.



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



Skip A Rope
Henson Cargill
SLP 18094

I'll Love You More
Jeannie Seely
SLP 18091

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

Monumental Country Hits
Various Artists
SLP 19095



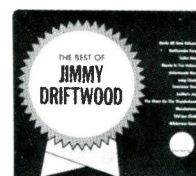
Grandpa Jones Sings
Real Folk Songs —
Grandpa Jones
SLP 18021



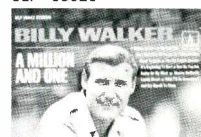
Rusty Draper Plays Guitar
Rusty Draper
SLP 18026



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



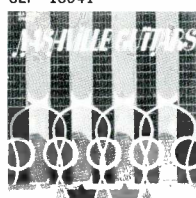
The Best Of Jimmy
Driftwood
Jimmy Driftwood
SLP 18043



A Million And One
Billy Walker
SLP 18047



The Seely Style
Jeannie Seely
SLP 18057



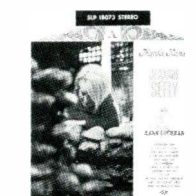
Nashville Guitars
SLP 18058



Swingin' Country
Rusty Draper
SLP 18062



The Walker Way
Billy Walker
SLP 18072



"Thanks, Hank!"
Jeannie Seely
SLP 18073



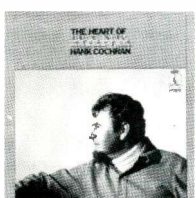
Everybody's Grandpa
Grandpa Jones
SLP 18083



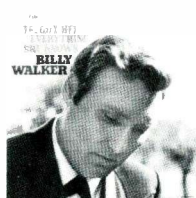
Hello, I'm Dolly
Dolly Parton
SLP 18085



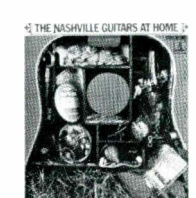
That Man, Robert Mitchum
Sings
Robert Mitchum
SLP 18086



The Heart of Hank
Hank Cochran
SLP 18089



I Taught Her Everything
She Knows
Billy Walker
SLP 18090



The Nashville Guitars
At Home
SLP 18093



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8th	Thursday	Boston	Chicago	7:55 P.M.
9th	Friday	Cleveland	Chicago	7:55 P.M.
12th	Monday	Boston	Boston	6:25 P.M.
22nd	Thursday	Detroit	Detroit	6:55 P.M.
23rd	Friday	Minnesota	Chicago	7:55 P.M.
24th	Saturday	Minnesota	Chicago	7:55 P.M.
26th	Monday	Detroit	Chicago	7:55 P.M.
27th	Tuesday	Detroit	Chicago	7:55 P.M.
28th	Wednesday	New York	Chicago	7:55 P.M.
29th	Thursday	New York	Chicago	7:55 P.M.

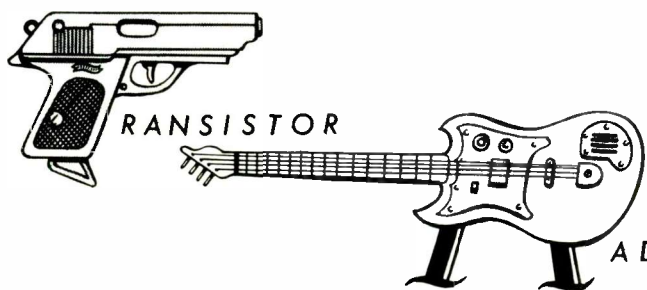
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September 28	Kansas	Lawrence
October 5	Illinois	Bloomington
October 12	Iowa	Iowa City
October 19	Michigan	Bloomington
October 26	Arizona	Bloomington
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November 9	Michigan State	East Lansing
November 16	Minnesota	Bloomington
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