OCTOBER/1968

CHARLIE
WALKER

WiRe

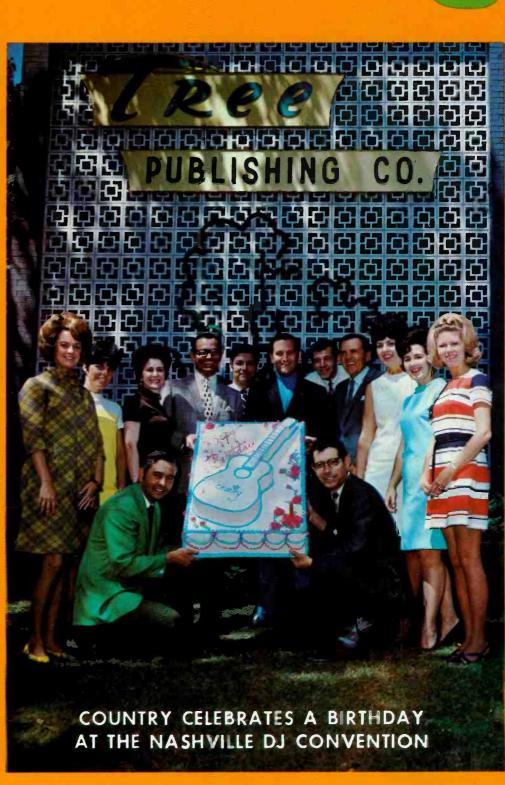
KITTY WELLS

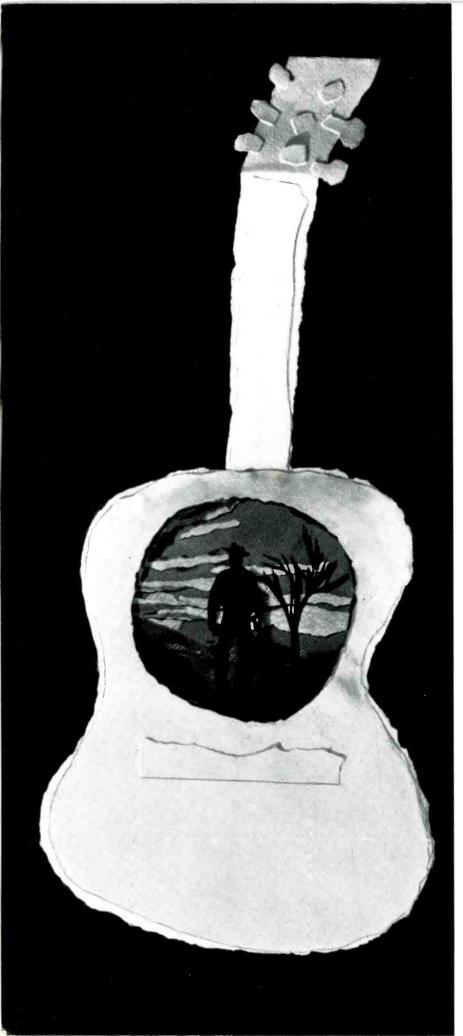
CHARLIE PRIJE

BILLY EDD WHEELER

GEORGE JONES

FREE POSTERS INSIDE





Most Country music writers license their music through BMI...

At no time since its beginning has the influence and universal appeal of Country music been felt as deeply and emotionally as today.

BMI, first to give Country writers a chance to share in the economic rewards of their talent, is deeply proud that most of the Country music heard both nationally and internationally, is licensed for public performance through BMI in the United States and through 23 foreign performing rights societies with which it is affiliated.

Broadcast Music, Inc. shall continue to provide unlimited opportunity for Country writers as well as *all* composers of *all* music, certain they will continue to earn recognition and appreciation.

All the worlds of music for all of today's audience.



wire Counity

WIRE Radio

Star News Building 307 North Pennsylvania St. Indianapolis, Indiana 46206

ABOUT THE COVER

Tree Publishing throws a birthday party for COUNTRY. Left to right: Tom Casassa, Tom Hartman, Donna Hilley, Ann Kosloff, Joyce Bush, Jack Stapp, Buddy Killen, Happy Wilson, Judy Harrison, Carole Dove, Susan Hummel, all of Tree Publishing. Holding cake: Jerry Wilder and Buzz Cahn of COUNTRY.

INSIDE

ARTICLES

Charlie Walker George Jones Kitty Wells Charlie Pride Wayne Walker Billy Edd Wheeler	24 28 34 38
FEATURES	
World Premiere	27
DEPARTMENTS	
Country Music Machine Country Clippings Profile: Hank Locklin Profile: Red Foley	40 49
SPECIALS	
WIRE Country Gentleman	2

Executive Administrator--J. PALMA. Administrator--PRUE MARTIN. Editor--IRA BLACK. Managing Editor--SHEL KAGAN. Contributing Editor--CECIL WHALEY. Consultant--BILL HUDSON. Photography--BILL GRINE, New World. Art Directors--LOU BROOKS, DON CROTHERS. Staff--RALPH CRENETI, ART WHEELER. Production--BOB SEADER, MARTY RUBIN.

Advertising and Sales: JERRY WILDER-Executive Director, 11401 Roosevelt Boulevard, Philadelphia, Pa. 19154, (215) 677-6200. BUZZ CAHN, 1605 Hawkins St., Nashville, Tenn. (615)256-4850. DANIEL AND ASSOCIATES, Suite 103, 2631 Bachman Boulevard, Dallas, Texas, (214) 357-0680.

Station Coordination: WHISNAND COMMUNICATIONS COMPANY, Anro Building, 237 Lancaster Avenue, Devon, Pa. 19333, (215) 687-3446. COUNTRY Magazine is published by Goodway, Inc., Philadelphia, Pa. Subscription \$5.00 per year in the United States, foreign rates upon request. Single copy price 50 cents. Copyright 1968 by Goodway, Inc. All rights reserved. Reproduction in whole or in part without written permission is prohibited.

MEET

Country Gentleman JAN

FORD

The song says . . . "The night life, ain't no good life . . ." Country Gentleman Jan Ford has never been one to subscribe to that philosophy. A confirmed night person, the soon to be 25-year-old bachelor received his radio start in Indianapolis in 1959. Attending school in Fort Worth, Texas, he also found time to add to his broadcasting experience. Upon his return to his hometown, Jan joined the WIRE staff in November, 1967. A strong advocate of country music, he rallies the night people every evening at 8:15, and holds fort until 1 A.M. (Listen to the Jan Ford show, or an ugly person will peek in your window!)





Countrypolitan Radio 1430

NOW NUMBER 1

With Adults in Indianapolis

6:00) – 10:00) A.M.	10:00	A.M. – 3	3:00 P.M.	3:	00 - 7:0	00 P.M.
Men	25 - 34	WIRE #1	Men	25 - 34	WIRE #1	Men	25 - 34	WIRE #1
Men	25 - 49	WIRE #1	Men	25 - 49	WIRE #1	Men	25 - 49	WIRE #1
Women	25 - 34	WIRE #1	Women	25 - 34	WIRE #1	Women	25-34	WIRE #1
Women	25 - 49	WIRE #2	Women	25 - 49	WIRE #1	Women	25-49	WIRE #2

PLUS

1	WIRE is number	2	in number of Different	: Households reached	during a DAY.
1.	WIRE is number	2	in number of Differen	: Households reached	d

^{2.} WIRE is number 2 in number of Different Households reached during a WEEK.

Source:

Pulse Survey April-May 1968

Audience measurement data of all media are estimates only . . . subject to defects and limitations of source material and methods. Hence, they may not be accurate measure of the true audience.

^{3.} WIRE is number 2 in number of Different Men reached during a WEEK.

^{4.} WIRE is number 2 in number of Different Women reached during a WEEK.

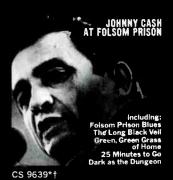


MERLE TRAVIS



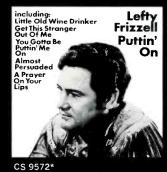
ASCAP IS JUSTLY PROUD OF ITS MANY TALENTED WRITERS WHO HAVE HELPED MAKE COUNTRY AND WESTERN MUSIC THE GIANT IT IS TODAY. ASCAP HAS ITS "PIONEERS" IN NASHVILLE AS WELL AS A FINE NEW CROP OF COUNTRY AND WESTERN WRITERS. FROM FRED ROSE AND JIMMIE RODGERS. WHO HAVE BEEN HONORED IN THE COUNTRY MUSIC HALL OF FAME, TO BOBBY RUSSELL, AUTHOR OF THE SENSATIONAL HITS, HONEY AND LITTLE GREEN APPLES. THE SOCIETY PROUDLY SALUTES ITS SPLENDID TALENT—THE CREATORS OF COUNTRY AND WESTERN MUSIC!





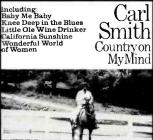


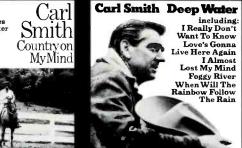












CS 9622*

CS 9525*†



take Me As IAM. Ray Price Including:
I'm Still Not Over You
Night Life
I Can't Help It
In The Summer
Of My Life
Yesterday

CS 9633

CS 9606*

CS 9688* BY THE TIME MARTY ROBBINS I GET TO PHOENIX INCLUDING: FEATURING: LOVE IS IN THE AIR LOVE IS BLUE YESTERDAY BY THE TIME I GET TO PHOENIX

AM I THAT EASY TO FORGET

MARTY ROBBUS Conight Carmen INCLUDING: GHT CARMEN/SPANISH LULLABY RLWITH GARDENIAS IN HER HAIR

CS 9477*†

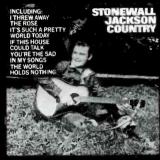


CS 9617*

*Available in 4-track and 8-track stereo tape cartridges †Available in 4-track reel-to-reel stereo tape ‡Available in 8-track stereo tape cartridges



CS 9649*

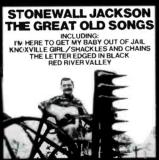


CL 2762/CS 9562*

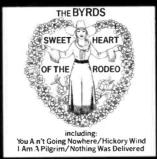


CS 9604*†





CS 9708



CS 9670*†

Imagine country without Johnny Cash, The Chuck Wagon Gang, Lester Flatt and Earl Scruggs, Lefty Frizzell, Arlene Harden, The Harden Trio, Stonewall Jackson, Ray Price, Marty Robbins, **Carl Smith** and...

where would you be?

And even Bob Dylan and The Byrds have turned to country in their newest releases.

On COLUMBIA RECORDS

DOWN UNDER'S TOP SIDE SINGER. . . . The voice of country music "down under" is Australia's popular

Reg Lindsay, singer and host of The National Country and Western Hour shown on 24 Australian television channels. This show began as a 13-week series over 236 episodes ago. He refers to country and western music as grass roots music enjoyed by city and country folks alike and his phenomenal success has certainly given concrete proof to this statement. He says country music is growing in popularity because tuneful songs are coming back.

Lindsay is a keen student of the history of country and western music. He finds it difficult to give an exact definition of country and western, but he divides it into the categories of cowboy songs, western, comedy hillbilly, mountain or Bluegrass, swing western and country. According to his criteria, country and western is determined by the style of delivery, content of the lyrics and particularly in the instrumentation. "People who say they don't like it, walk away humming a country tune."

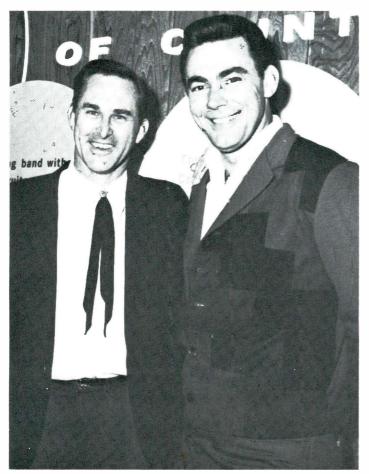
Lindsay has been influenced by American country and western music. His singing is half Australian and half American style. He says our two countries share a common tradition and heritage in music because jigs and reels came to both countries from Scotland and Ireland. Australian country and western music is divided into two types---the bush ballad of the popular singer Slim Dusty and the adapted American versions sung by Reg Lindsay. It is definitely a family monopoly in both categories---the two are brothers-in-law. Reg Lindsay's interest in music began early. His father, a self taught musician, bought Reg a mouth organ when he was three years old and taught him his first country and western songs. He graduated to the banjo and then to the guitar. Reg was born in Sydney, New South Wales, but when he was one year old, his family moved to Australia, where he grew up in the traditional Australian endeavor of sheep raising. He learned to round up the sheep and soon became proficient at the difficult art of sheep shear-



Heather McKean, Reg's wife, is quite a talented artist in her own right and draws much praise from her husband.

REG LINDSAY





Old friend Jim Ed Brown, right, ushered Reg through the Hall of Fame during his recent visit to the Music Capitol of the World.

ing. He attended bush schools and then went to high school in Adelaide, where he attained top marks in all subjects.

Following high school he returned to his beloved bush country and worked on some of Australia's largest stations (ranches) riding herd all day and spending his evenings singing bush ballads around the campfire. He was drawn to show business and you might say his first break in the entertainment field was as easy as falling off a steer. As a prank, he attempted to ride the ornery critter and sustained a leg injury. While recovering from his injuries in Adelaide, he heard an announcement of a national country and western talent contest on a Sydney radio station. He hopped on his motor bike, went to Sydney, entered the contest and won. His first professional appearance following his victory earned him the magnificent sum of \$6.30. He now earns tens of thousands of dollars each year.

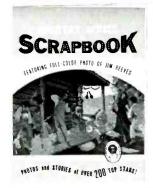
He did not skyrocket to immediate success in the music business so he took a job with a Sydney woolbroker, singing part-time whenever and wherever he could. He was ready to accept another job until he found that he would not be allowed to do any singing. He loved his music so he decided he must begin to make a living with his singing.

Reg had married a lovely girl with the lovely name of Heather McKean, one of the famous McKean Sisters. He decided to become a promoter and book his own shows and the whole family began to tour. His eleven year old daughter, Dianne, was on the road at the age of six weeks and his seven year old was traveling by the time she was three weeks old. When now four year old Joanne arrived, the Lindsays decided it was time to settle down. They live at Rockdale, Sydney, which is the headquarters of Reg's various enterprises. He is still his own personal manager because he says he can't find anyone else to do the job better. Reg's tours, recording and the television series keep him pretty busy, but in any spare moments he may have, he enjoys shooting, horseback riding, swimming and leather working.



Reg, left, accepts Certificate of Honorary Citizenship from Governor Buford Ellington, of Tennessee, while Roy Acuff, right, expresses his delight with a big smile.

LOOK AT THESE NEW COUNTRY ITEMS from HEATHER!



1969 COUNTRY MUSIC SCRAPBOOK

This is the 17th annual edition of the famous Scrapbook and this one is all new with 68 pages, each $8\frac{1}{2}$ x 11. Full-color cover and insides printed in 5 different colors. Over 200 top stars with photos and biographies. Special section on Jim Reeves with dozens of rare pictures and featuring a beautiful FULL-COLOR full page photo of him on the back cover, suitable for framing. You'll really treasure it. Only \$2.00

SPECIAL JIM REEVES FEATURE!



EDDY ARNOLD **Town & Country Showcase**

Here's a beautiful brand new song folio feeturing 14 songs, complete with words and music and guitar chords. If you are an Arnold fan you'll treasure this book. Songs include favorites like "Candy Kisses," "Just Call Me Lonesome," "You Don't Know Me," "Cool some," "You Don't Know Me," "Cool Water," and Eddy's big hit of '68: "Here Comes Heaven." Fourteen sons — don't miss it. Only \$2.00

Over 200 HILARIOUS JOKES by ARCHIE CAMPBELL

Here's a book that will make you the life of the party. Full-color cover 8 x 10 photo of Archie plus other pictures. Sample jokes: "Did you hear about the little girl rabbit and the little boy rabbit that got lost in the woods? They had a hare-raising experience!" "Women are like umbrellas, you conbetter if you shut 'em up."
Only \$1.00 like umbrellas, you can handle 'em



Archie Campbell



Just look at the new 1969 Country Music Birthday Calendar-17 photos of top stars on the cover and more than a 100 on the inside. Full page photos of favor-ites Eddy Arnold, Buck Owens, Henson Cargill and Bobby Goldsboro! Features birthdays of every top star — over 200 and dates of memorable deaths and events. Use as a wall calendar — then keep as a book Only \$1.00

EVERY HOME SHOULD HAVE THIS CALENDAR ATTRACTIVE IN ANY ROOM — 11" x 17"

DEAL THE STARS IN COUNTRY MUSIC

COUNTRY MUSIC PLAYING CARDS

Your friends will really be amazed when you bring these out at your next card party — they're lots of fun just to have. These are top quality cards in 2-color box; backs of cards in attractive 2-color design, too. Each card has a photo of a top star — 54 photos in all! They make great gifts, too.

Only \$2.00 per deck



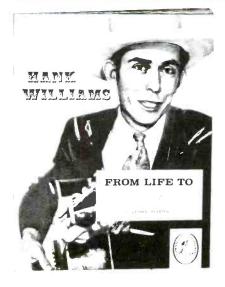
Wow! What a fabulous song folio this is. Nine top songs, words and music, and 10 great photos. Cover picture in full-color plus 5 full page photos — back cover drawing of Johnny, excellent for framing — worth the price of the book! Photos of Johnny's wife, June Carter, too. Features exciting story of Johnny, "The Living Legend of Johnny Only \$1.50

Beautiful New Book Featuring JOHNNY CASH

Heather Enterprises, Inc.

3285 South Wadsworth Blvd.





HANK 2 M & I I I I W "From Life to Legend"

Written by Jerry Rivers, Hank's former fiddler and close companion for many years, this book tells of the happiness and heartaches that filled Hank's career right up to his death. You'll see 50 photos, many never before published, including the funeral which attracted over 25,000 people. This is a real collector's item so don't miss it. You'll treasure it always.

Still only \$1.00

RELIVE THE UNFORGETTABLE CAREER OF HANK WILLIAMS

ORDER ANY 3 ITEMS FROM THIS AD AND RECEIVE A \$1.00 SURPRISE GIFT FREE! **USE THIS COUPON-MAIL TODAY!**

CO 10-68 Denver, Colorado 80227 Send me postpaid the items I have checked. I am enclosing total of . (No C.O.D.'s) Canada orders add 10%—Canadian money orders only. Foreign — send International Money Orders, American bank checks or American currency only — all foreign orders add 20% to total order

01	American carrendy	0111)	reign orders and Love to total t	or dor.
	1969 SCRAPBOOK		☐ EDDY ARNOLD BOOK	\$2.00
	ARCHIE CAMPBELL			\$1.00
	COUNTRY CARDS	\$2.00	☐ JOHNNY CASH	\$1.50
	HANK WILLIAMS	\$1.00		
		(DI EAC	F PRINT)	

(1 LL/	ISE I KINTI
PRINT NAME	
STATE	71P

ORDER NOW AND WE'LL PAY THE POSTAGE, TOO!



1969 PRESIDENTIAL CALENDAR BOOK

ORDER NOW FOR NOV. 15th DELIVERY!

only \$2.00 postpaid

BEAUTIFUL FULL-COLOR PHOTOS of NEW PRESIDENT and V.P. on COVER PLUS on EVERY CALENDAR PAGE

3 1809—Illinois Territory
established
1865—Pres. Lincoln met
with Confederate
peace commissioners
1924—Woodrow Wilson died
1966—Luna 9, Soviet space probe
became first man-made
object to achieve "soft"

object to achieve "soft" ianding on moon
1966—First U.S. weather satellite launched

4 1770—John Adams' daughter, Susanna, died 1789—First electors elected Washington 1861—John Tyler, President of peace conference, met in secret session in Washington 1861—Confederate States organized 1887—Interstate Commerce Act 1890—W. H. Taft became U.S. Solicitor General 1899—Filipino guerrilla war began 1945—Conference at Yalta

OVER 1,000 HISTORICAL DATES AND FACTS IN OUR HISTORY!

This beautiful "Calendar Book" has photos of every President, their birthdates and important dates of their lives. It is the most educational calendar ever published and long after 1969 it will be an important and often used book in your household. Plus the 26 full-color photographs of the new President and Vice-President (including 9" x 12" photos suitable for framing) there are also full page biographies of our two new executives. You'll learn hundreds of interesting and unusual facts and anecdotes on America's Presidents, including these important statistics on each one:

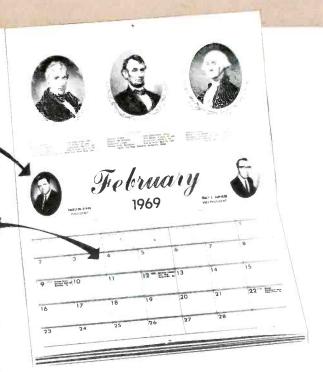
GEORGE WASHINGTON

Ancestry—English
Religion—Episcopalian
Occupation—Surveyor and Planter
Political Party—Federalist
Buried—Mount

State Represented—Virginia
Term Served—7 years, 308 days
Inauguration—April 30, 1789
Date of Death—December 14, 1799

A truly handsome publication, this 32 page Presidential Calendar Book is richly printed on fine paper. They make beautiful Christmas gifts and will be treasured by every American family. Never before has a Calendar and Book been so beautifully blended to achieve such an important and timeless reference work. Press runs will be just a few days after election so if you order NOW your Calendar Book will be in the mail November 15th. Use it as a wall calendar in 1969 and then keep it as a treasured book.

THE MOST IMPORTANT AND INTERESTING CALENDAR EVER PUBLISHED — A MUST FOR EVERY HOME AND OFFICE



12" x 18" - FULL-COLOR THROUGHOUT

ANOTHER FINE PUBLICATION FROM HEATHER

SEND TODAY! WE PAY POSTAGE!

HEATHER ENTERPRISES, INC. * 3285 So. Wadsworth Blvd.
Denver, Colorado 80227

Please send me one copy of the 1969 PRESIDENTIAL CALENDAR BOOK, I enclose \$2.00.
Please send me 3 copies at a \$1.00 savings. I enclose \$5.00.

Print Name

Address

City

CO-10-68

ANNUAL

OPRY

BIRTHDAY

AND

DEEJAY

CONVENTION

The annual disc jockey convention in Music City USA will be kicked off on October 17. It will, as usual, be held in concert with the annual birthday celebration of the Grand Ole Opry.

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

The Chamber of Commerce, as well as the officials of WSM, Inc., sponsors of the convention, have joined with the Country Music Association in urging that reservations should be made at least a year in advance for the affair. The festival is usually in the

same week in October each year and motel/hotel managers will hold reservations that far ahead for the event.

WSM's festival, this year, promises to be even bigger and better than ever before with representation from every major recording company, instrument company, publishers and broadcast industry. As recently publicized by WSM, the vast majority of the visitors to the convention are either deejays or directly allied with broadcast of Country Music. There is a relatively small number of conventioneers without direct connections.

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



There's always a trade symposium for the improvement of the Country Music product.



At the 34th Birthday Party of the Grand Ole Opry.



In 1953 the Convention saw, from left to right, Joe Allison, Carl Jenkins, and Boudleau Bryant stocking up on goodies.



Nearly every convention has been delighted with the presence of the Ole Diz. From left, Dizzy Dean, Ott Devine, Roy Acuff, and Bashful Brother Oswald.



The 40th Anniversary drew a large crowd and the Opry House had to be used for it.

More photos on page 46

LOOKING FORWARD TO SEEING ALL YOU D.J.'s ATTHE CONVENTION

CONGRATULATIONS COUNTRY MAGAZINE ON YOUR
FIRST ANNIVERSARY

Marty Robbins

BRITE STAR

Congratulations, 1st Anniversary
COUNTRY MAGAZINE

Welcome Disc Jockeys to Nashville

from Tex Clark

and

BRITE-STAR RECORDS

AND PROMOTIONS

Stahlman Bldg. Nashville, Tenn. (615) 244-4064

14881 Overlook Newbury, Ohio (216) 564-2211



There are record labels with reputations in various musical fields: Elektra for folk; Nonesuch for Baroque; Stax for soul music. Of all the major labels, Columbia and Decca seem to have a corner on the Country market. Decca sent out a bonanza package a few months ago, consisting of 15 releases. The most interesting of these are the ones in the "Greatest Hits" series: BILL MONROE (5010); KITTY WELLS (5001); ERNEST TUBB (5006); LORETTA LYNN (5000); RED FOLEY (5003).

The rest of the list includes JIMMY DAVIS, THE WILBURN BROTHERS and WEBB PIERCE. Other releases in the package feature BILL ANDERSON (Wild Weekend, 4998); WILMA BURGESS, JAN HOWARD, BILL PHILLIPS. Last but not least is JIMMY MARTIN (Tennessee, 4996) who worked in the Monroe band from 1950-54 until he formed his own Sunny Mountain Boys. Also to be noted are the earliest LORETTA LYNN recordings, now available on Vocalion 3853, and originally issued in Canada on the Zero label.

Only on the JIMMY MARTIN instrumental album (Big & Country Instrumentals, 4891) does Decca give personnel and dates of the recording sessions. This point was mentioned a few months ago in COUNTRY's column on The Carter Family. Just to say "vocal with instrumental accompaniment" is not enough. Recording companies were doing that in the days of Jimmie Rodgers and now historians are having a heck of a time finding out who was playing what instrument in what city when

Especially in these times, when Nashville has become a vital recording center, and when sidemen are receiving all sorts of recognition (Glen Campbell for example), such important documentation should be included on every record liner.

The British affection for American Country music was briefly

MAKE MINE POKE SALAD

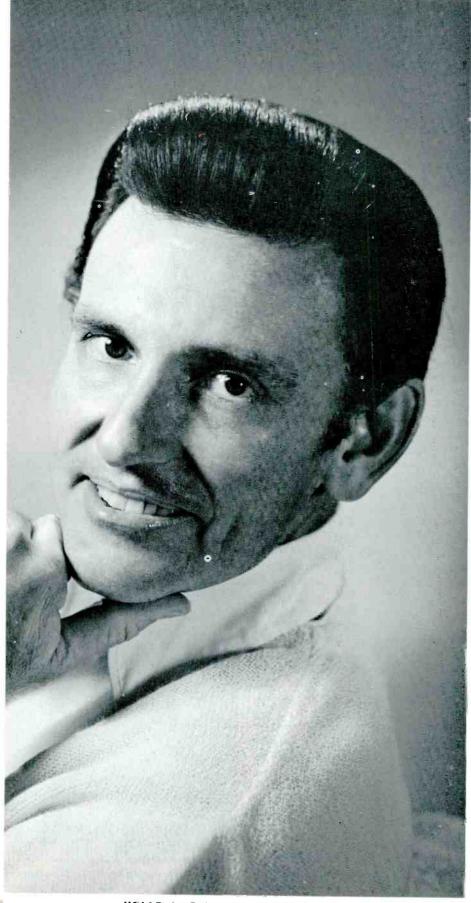
by Ceece

I first met him just about the time Country Magazine was getting started. He walked into one of the recording sessions for radio station promotion spots regularly done by the Country Music Association for its member stations. When the CMA turns out the tapes called "Star Breaks" it calls on its individual artist members to volunteer their time. "Poke Salad," as Charlie Walker is fondly called by old friends, is always volunteering and nearly always first in line to start telling people around the country that there is nothing finer than listening to country music.

It's absolutely typical of Charlie that he offers help whenever and wherever possible. He's a busy guy. Gone from home well over 200 days a year making personal appearances before audiences across the nation. Such demand for his talent is because he does have talent. The other reason is because he is such a gentle, easy-going personality.

Easy to meet, easy to talk with, easy to listen to, easy to look at, Charlie Walker is a native Texan from Collin County. The farm was a part of him until his family moved into nearby Dallas. And there his early talent at singing and picking a guitar got him into singing on the radio.

It's not surprising that he followed this course of action. After all, Charlie had idolized Jimmie Rodgers while he was growing up. To make the cheese more binding, it was Rodger's widow who brought the youngster to the attention of Ernest Tubb and Decca's A&R Chief in the country music field, Paul Cohen, years later. (continued)



"Old Poke Salad" Charlie Walker.

MAKE MINE POKE SALAD

When the Walker family moved into Dallas, Charlie decided to have a try at performing for audiences other than local square dances (he is an accomplished square dance caller of some fame in the Southwest). The first job came with Bill Boyd and his Cowboy Ramblers who had a show on radio station WRR. The taste of success was good for "Poke Salad" and he contrived to get a hearing a little further south. Down in Corpus Christi radio station KWBU liked what they heard. Charlie got a program of his own. That didn't last too long, however, for Uncle Sam also liked what Charlie had to offer and took him into the Army for a time. For the better part of two years, he spent his working days in Japan.

For a youngster of 18 it was a marvelous opportunity to utilize his spare time in perfecting the thing he liked most to do. The result was the formation of his own all-GI hillbilly band. They became well known enough and skilled enough that they were invited by a Tokyo radio station to start a show. It worked. ... and Charlie has the honor of having had the first hillbilly band ever to broadcast over the radio in Japan.

Looking now at the great sweep country music has made in that Far East land, at its great popularity, at the production of its own country music talent, it's hard to imagine that just a few short years ago. Charlie Walker introduced them to the broadcast version of something they had heard just once in a while on an American stage or at the movies. Perhaps one of these days the country music industry of Japan will honor Charlie with a special trophy for having been the Daddy of an industry which already amounts to many hundreds of thousands of dollars annually in that country.

By the time Charlie was ready for return to the states he had already made arrangements to return to KWBU. Surprisingly enough he not only sang on the station, he served as a disc jockey. With the full rich voice he uses so naturally, it



Charlie at the Texas Legislature after being named "Favorite Son."



Charlie with friend (on the left)
Johnny Horton in front of the famed
Alamo in San Antonio, Texas.

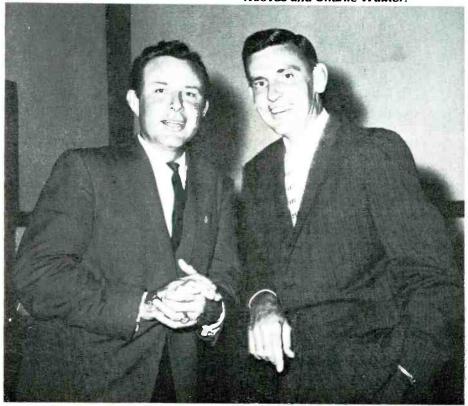


A casual meeting in the airport terminal. Left to right, Billy Deaton, Jimmy Dean, Chill Wills and Charlie Walker.



After a good session in the studios Charlie meets with friends. Left to right, Gene Ferguson, Anita Bryan, Charlie Walker, and Billy Deaton.

Two good friends in days gone by, the inimitable Gentleman Jim Reeves and Charlie Walker.



was to be expected that someone would want to hear him when he wasn't singing. That start at the deejay job led to bigger things.

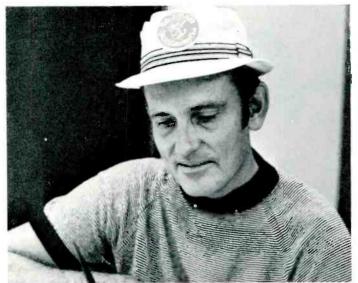
He moved over to Bay City and joined the Long Radio Enterprises which eventually led to station KMAC in San Antonio. There his star rose and shone as a deejay. His popularity was such that he also did a stint as sports announcer. Once tagged to do a play-by-play over the air at the Texas Open for the CBS Radio Network, he became a professional of no mean standing even though it was only a sidelight to his radio career. He did the job four years with great success. That habit of success kept him in the Billboard Magazine "Top Ten" among Country Music DJ's for ten consecutive years.

And, of course, Charlie mastered more than just sports announcing. Since he announced golf meets as well as other sports, he became enamoured of the game and began to take a real interest in pursuing the little white ball. True to his penchant for being a keen competitor and doing whatever he started in the best manner, Walker developed his ability on the links to the degree that the golf galleries of the Sahara Invitational Tournament have seen him in the top ranks for several seasons. He was also the low scorer among the male Country Music artists in the 1966 Music City USA Pro-Celebrity Golf Invitational in Nashville. In 1967 for the same event, he was among the best scores on the board and was back on the course for this year's event. (Press time was too early to get a reading on the tournament results.)

Back in his days as a deejay, Charlie kept after the singing and playing which really meant so much to him. He never quit. And the trying, the improving, the constant attempt to be better (again, that spirit of competition) stood him in good stead. His first real success at recording his voice came as a national hit for Decca Records. "Tell Her Lies and Feed Her Candy" woke fans up to the fact that Charlie Walker was around. Several other hits with Columbia Records followed. Then he signed a long term contract with Epic Records, with whom he still records.

No sooner had he signed up and cut a tape than he scored another hit with "Close All The Honky Tonks." Then there were more and more of the kind of

(continued)



Charlie's getting a last look at the copy for the story before Cecil Whaley, Nashville editor, sends it off to Philadelphia.

songs which appealed to the public. "Pick Me Up On Your Way Down," "Wild As A Wildcat," "Man In The Little White Suit," all were hits. But he really bounced one up in the charts when he recorded "Don't Squeeze My Sharmon." The end is not in sight. The latest move into the top picks and hits is "San Diego." Charlie Walker is just going to turn out good records at the rate of several a year so long as they have the equipment to operate in the studios.

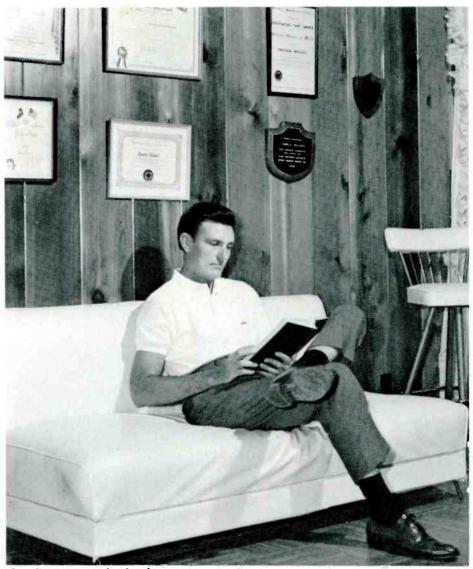
When you talk to Charlie, all the success and the varied career don't come through to you. You have to read a biography or visit in his home with his wife Shirley and his son and daughter. Even then, you have to listen a lot and ask an awful lot of questions before you find out about this fellow. He just doesn't talk about himself at all. Maybe that's what gets across to his audiences around the country. At any rate, a lot of those audiences think he's the most.

In Las Vegas, Nevada, he is so popular along the "Golden Strip" that he has been called back to the "Golden Nugget" to make appearances totaling over twenty-five weeks in the past three years. And that's a fantastic fact since merely appearing there is considered a feather in the cap of any star.

That kind of popularity extends into everything that Charlie is associated with. Even his favorite sports: golf, hunting and shooting, are done so well and in such a friendly spirit that he is in demand by friends from all over to join them for some leisure time enjoyment.



On the Bluegrass Country Club Course outside of Nashville getting ready for the Music City Pro-Celebrity Golf Invitational.



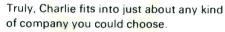
A quiet moment in the den.



Charlie sends out a lot of his own material to deejays all over because he knows them personally.



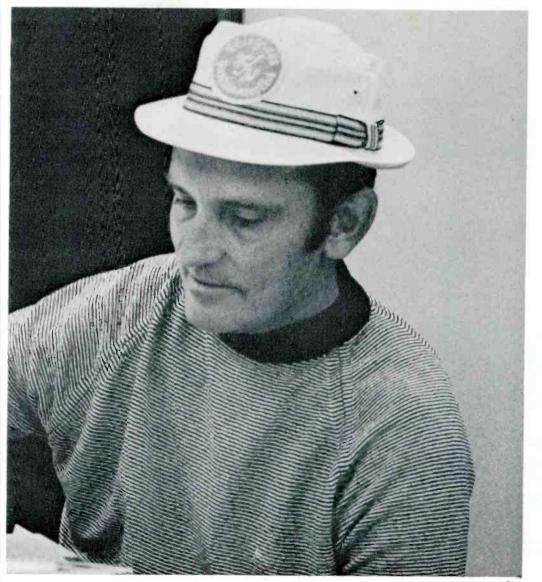
Charlie's proud of his suburban home in Hendersonville, Tennessee.



At six feet and one inch tall and weighing 175 pounds, he's at the prime of his life. It's no wonder that he is in constant demand for appearances before the public. And he shatters records for attendance by the public wherever he goes. Take the Texas Rodeo where he has been on the program year after year for the fun and games and the stock show. Each year his performances have broken past records for gate receipts. They keep inviting him back.

Take the other end of the line. His genuine concern for people in whatever circumstances. His reputation for helping others, for making more than a nominal effort, for really extending himself in civic and professional endeavors, have created such a aura of goodwill and dignity about him that the State Legislature of the State of Texas honored him in 1962 as Texas' "Favorite Son." From the State of Texas that is no mean honor.

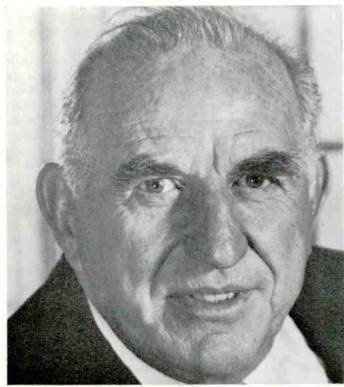
He's still on the go. I got him just returning from England and Germany where he toured military and civilian clubs. He leaves shortly for the Far East where he will tour through several of the countries doing the same kind of job that keeps him at the top of the popularity polls. I was pleased to catch him. . .and happy that he would take the time to talk with me. You can't help liking him and his music. Make mine "Poke Salad."



WORLD PREMIERE



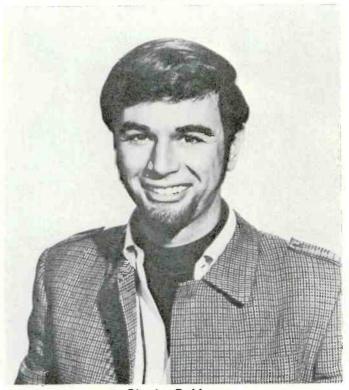
Sam Katzman, Producer



Ed Begley



Shelley Fabares



Charles Robinson

"A TIME TO SING"

METRO-GOLDWYN-MAYER Pictures presented their latest "big show" to a throng of Music City notables and many other celebrities from all around the country in a spectacular climax to a 2-1/2-day shindig that left Nashville looking like the morning after the Mardi Gras. Thousands of Nashville residents were hoping to squeeze into the Paramount Theatre for a look at the World Premiere of "A Time To Sing", but unfortunately advance tickets allowed capacity crowds only and standing room was reserved for the press and the ushers.

The Hollywood-made country musical starring Hank Williams, Jr., hit the screen with such impact that the brilliance of the Panavision Metrocolor created a disturbance in the front row area. It was rumored that the celebrities seated there were pushed back three feet or more, but they hung on. They had traveled too far and too long to give up their envied position. This was the time they had waited for and there it was, the opening credits! "A Time To Sing" . . . METRO-GOLDWYN-MAYER PRESENTS. . . Music fills the theatre and then appears the names of the stars, Hank Williams, Jr., Shelley Fabares, Ed Begley, Charles Robinson and others. The excitement of the moment almost caused the select guests in the audience to temporarily forget the unforgetable luncheon on the stage of the Grand Ole Opry the previous day. Nashville's mayor, Beverly Briley hosted the event and the MGM and Country Music Exec's were indeed honored by "His Honor." Oh yes, that same evening they all traveled to Old Hickory Lake for cocktails and a western style dinner at the home of Tom Beasley. It was quite a show in itself. There were can-can girls and genuine cowboys from Frontier Town and everybody had a riproarin' shootout-singout. That same evening, after the party, all the guests returned to Nashville in six yachts by way of the cool clear water of the Cumberland River.

The audience was held spellbound by the fast moving scenes and rhythmic sounds of the movie and they were giving no indication of remembering the breakfast at Governor Buford Ellington's "Tennessee" mansion. Maybe that was because most of them were not there. Only a few of the out-of-town celebrities and a few C&W stars had been invited to attend. Strange as it may seem, the out-of-town celebrities and C&W stars didn't seem to be thinking about the breakfast either. Everyone was deeply engrossed in every second of the action.

Williams not only made his acting debut in the movie, but he also composed eight of the ten songs. His only previous motion picture experience was contributing a musical number to the Nashville-made "Country Music On Broadway" and he provided the singing voice of his father in "Your Cheatin" Heart." Young Hank doesn't physically resemble his legendary namesake, but he projects past the foot lights with an overpowering drive and expressive emotion in much the same

(continued on next page)



hospital bills for his uncle, Ed Begley, in scene from MGM's latest musical, "A Time to Sing."

WORLD PREMIERE "A TIME TO SING"

(continued)

manner his father was noted for. The audience reacted very favorably from time to time and the film's producer, Sam Katzman, was keeping an eagle eye on all those around him to make sure his customers were happy enough to feel they were getting their money's worth.

Somebody whispered, "did you know that Ed Begley won an Oscar once for his acting? He got his Academy Award from that movie 'Sweet Bird of Youth', but I liked him better in 'The Unsinkable Molly Brown', didn't you?" The anonymous friend replied, "I've never seen him in a movie before, but I watch him all the time on television. Say, I heard that the girl in the movie is Nanette Fabray's sister. They sure don't look much alike do they." A wildly cheering audience snapped our attention back to the screen just in time to hear the straining sounds of Hank singing one of his compositions.

Third row from the back on the left side, a small girl curiously looks at Hank on the screen, then she peers over the bobbing heads of the crowd in search of the living flesh of this hour's hero. She knows he is down there somewhere, because she saw him come in. It is difficult for her to understand how he can be in two places at once, but seeing is believing and right after the show, she will be standing in line waiting for his autograph to prove to herself that it isn't all a dream.

Those important MGM executives that flew in from Hollywood and New York are getting a big kick out of the entire gala

evening, but sooner or later the drama will cease, the lights will be turned on and the people will be turned off. They will begin the retreat to reality over spilled popcorn, empty boxes, candy wrappers and each others feet. I imagine they were thinking underneath all the optimistic smiling faces, "is it worth it" or "is all the thousands of dollars spent in the production of the film going to be marked off as a tax loss." The milling crowd impatient to be outside where the fresh air of Nashville would give them some relief from the congestion of the past three hours, mumbled many things that would make the executives and their friend Hank feel a sense of elation if they had heard, "that was the best country music picture I've ever seen," or something like, "Hank can't act as good as he sings, but he's only nineteen years old". Then coming down another aisle a lady turns to her husband and says, "that boy really surprised me, he has such sensitivity and he really did a fine job. I wonder if they sent him to acting school."

Well, everyone had fun and it proved to be good clean entertainment. If Hank has another World Premiere in Nashville, I'm sure there will be capacity crowds stepping all over themselves trying to get a good seat and another article will be printed in your Country Magazine telling you just enough to get your interest aroused. You would never forgive us if we ruined the plot for you, so in the words of our Nashville editor, Cecil Whaley, "Good Show, Folks!"





for the damage after she's collided with his truck on Tennessee's tobacco road in MGM's "A Time to Sing."



"YOU'VE GOT TO GO HOME". urges Shelley Fabares after Hank Williams Jr. has left his ailing uncle and their small Tennessee tobacco farm for a sensational

career as a country singing star in Nashville. Their conversation takes place at a post-recording session cocktail party in this scene from MGM's "A Time to Sing."

GEORGE JONES painter ---with music





We knocked on the door to find it opening into a bright, smiling face behind a pair of dark-rimmed glasses. Surely this wasn't George Jones.

It turned out to be Dwayne Phillips, a young man visiting George for the purpose of recording a few tunes which he had whipped up. He looks like he's all of seven years old and is more likely about twelve. Actually, he sound and acts like he was much older. That's because he is one of the sharpest young men around in the country music business these days. Dwayne is the fellow who wrote that hit song "Louisiana" which Webb Pierce recorded and sent high in the charts.

After the amenities and meeting the mother and father of Brenda Carter, we settled down to wait for George to come in for his appointment. Brenda's folks were there to talk about the recent session George had produced for her.

Downstairs in the comfortable ranchstyle home in the Nashville suburban town of Old Hickory, the sound of hammering and sawing kept the atmosphere busy. This house may have appeared to be quiet and sedate, but it was obvious that it was a busy place with a heck of a lot going on.

While we waited for George, I took a look around the den and began to make notes of the things I could see in the hopes that they might lead to a clue as to the personality of the man George Jones. After all, there are probably a million or so men with that name, and I wanted something which would tell me more than just the name. And, too, I wanted to find out something more than I knew, which was that he was another country music artist.

The room gave some help. On the fireplace wall, set up on the mantel-

piece, were four beautiful trophies from Billboard Magazine. One was for top male country artist in 1962, another for the same title in 1963. Another was for the best country and western song "She Still Thinks I Care" in 1962. The fourth was to George and Gene Pitney for the most promising C&W singing group in 1964-65.

The wall over the stereo set was filled with framed certificates from BMI (Broadcast Music, Incorporated), citing awards for a list of hit recordings which included "Take Me," "Life To Go," "Color Of The Blues," "Who Shot Sam," "Why, Baby, Why," "Window Up Above," "Just One More," and "Four-O-Thirty Three." Centered was a gold record from Mercury for his award-winning "Window Up Above."

Behind me over the sofa was another panel of certificates. Most of these were from Cashbox Magazine, dated back to 1956 when George was selected Most Promising Male C&W Vocalist. In 1962 he was cited as the Most Programmed Male C&W Vocalist. In 1963 he was voted the same title again, and his record album "New Favorites of George Jones" was selected as Most Programmed C&W album. Again in 1965, George was selected as part of the Most Promising New C&W Vocal Team.

There was another Billboard award for 1966 as the Most Promising C&W artist. Clustered around were four Music Reporter awards for "Window Up Above," "White Lightnin", "The Girl I Used To Know" and "She Still Thinks I Care." Next to these was one from Music Vendor in 1962 for "She Still Thinks I Care."

I began to think that this was just a trophy room until I came to the other wall. It was filled with shelves which didn't hold trophies. Instead, it was full of mementoes from old friends and from trips he had taken. Then I knew that



Just another cup of coffee.

At ease in George's den are left to right, Mrs. Carter, Dwayne Phillips, and George Jones.



George was something more than just a guy who gathered awards and trophies for a hobby. The biggest keepsake next to the shelves was a four foot high wood carving of a South Pacific native head done in the manner of the stone sculptures from Easter Island. When I asked George later what it was, he said it was "Buckin' Boy." I later found out that he and Buck Owens were good friends and he had called the figure by that name as a sly joke between old buddies.

About the time I finished making the rounds of the room, George came in apologizing for his lateness. He had just had that famous flat-top haircut touched up by the barber and the darned stuff wouldn't do what it was supposed to do. Since George's hair is one of the marks which set him off from the long-hair types in the entertainment world, he was anxious that it look the way it's supposed to. But, I assured him that his image was not in the least disturbed by what looked to me to be a fine barber job.

After being invited to a cup of coffee

we settled down to get a few facts about his life. I found that most everybody knows that George Jones is a Texan from Beaumont. He first started recording with Starday Records which began in Beaumont. Then he had switched to Mercury. Finally he had gone with United Artists. In the end he settled with Musicor where he still records today.

Although music was something he took up as a child and actually performed on local stages and radio programs, George didn't make any commercial use of his talents until he had finished a tour in the U.S. Marines and had done a stint as a house painter. I don't think, now that I have talked with George, that he ever considered himself a master painter, but he did earn a decent living at it. However, he realized that he had a lot more talent doing something else. That was painting beautiful pictures with words and music in song.

At that, he really is a Master Painter. The Houston Jamboree's "Pappy" Daily was the first to feel that he had something different to offer the public and got him started on his first recordings. He moved over to the Hayride in Shreveport where he hit with "Why, Baby, Why." Then it was the Grand Ole Opry for him in Nashville, Tennessee. That lasted for quite a while, until George's road tours become too demanding. It was either stay around close to Music City USA or get out on the road for more of the exposure on the stages. So, George left the Opry and hit the road, but he still makes guest appearances when in Music City.

Now he travels from coast to coast and throughout Canada. He told me that he had been starred in the Hollywood Bowl, Carnegie Hall, and on many syndicated television shows such as the Jimmy Dean TV Show on the ABC-TV Network. He has even been starred in a movie "Country Music On Broadway."

From the look of enjoyment on his face as he told of the places he had been and the folks he had met, I knew that he really liked the business. Home is the place he seeks out when the work is done. And he loves that very much. He also has a warm spot in his heart for those two sons of his, Jeffrey and Bryan. A fellow can appreciate his family when he spends two-thirds of his time on the road. He leaves town for two- or threeweek tours and then spends a couple of weeks at home.

I finally asked him what all the noise was in the basement. Then he showed me that the full-size basement was being converted into a giant practice room for the Jones Boys, his band. He disclosed also that he is starting a new business venture to be called "Jones Boys Productions."

If his way of doing things is any indication, the new firm will be making a lot of money for a long time to come. George has a real sense of up-beat country music. The crowds love it and he and his band respond with exactly what the audience loves.

Back at the office, I got out George's latest recording "As Long As I Live." Then I realized that he is a Master Painter. The music is a delight. As a result I'm taking the wife out this Friday night to hear George in person at Mr. Ed's night club behind the Opry House. I had to pull strings and fight for the tickets. It seems a lot of other people recognize that George Jones is a master at painting life's story in music.



Showing Nashville Country Editor, Cecil Whaley, the Mercury gold record award.

With old friends at a recent party celebrating some new records. Left to right, Bob Woltering, Merle Haggard, Wally Cochran and George.



MUSIC CITY GOLF TOURNEY

Harpeth Hills, one of Nashville's more scenic municipal golf courses. has been chosen as the site for the 4th annual Music City U.S.A. Pro Celebrity Golf Invitational. Frank Rogers, Executive Director of the tournament, has announced both the location of Harpeth Hills, and the date for this year's tourney which is to be October 12-13. "This has become a most important detail as the Music City has attracted larger and larger galleries each fall."

The director of Music City USA Pro-Celebrity Golf Tournament, Inc., received affirmative responses from four Nashville-area golf courses concerning the possibility of establishing a rotating system for the event in future years.

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

"Already many of our committees have been established," Rogers said. "and now that the matter of the site



Amon Carter Evans, publisher of the Nashville Tennessean, was not to happy about his performance.

has been settled, we plan to move swiftly in arranging our list of invitees. Our committee on contestant selections has been besieged with requests to participate this fall."



Nashville's own pride and joy, Mason Rudolph, this year's head of the PGA listings for the tourney, was very happy with last year's score.



Lawrence Welk talks with friends at the first Music City USA Pro-Celebrity Golf Invitational Tournament. From left, Welk, Minnie Pearl, Randy Wood, and friends.



Crowd pleaser, Perry Como, expected again this year, always plays an excellent game.

AN AFTERNOON WITH KITTY WELLS: QUEEN OF COUNTRY MUSIC



There's always a fresh pot of coffee brewing in Kitty's kitchen.

It was a typical sultry mid-summer afternoon as I pulled into the driveway of the renowned "Queen of Country Music." The immaculately trimmed lawn . . . the towering oak trees that stood like giants against the blue sky combined to bespeak the dignity of a royal garden. As I approached the front door I was greeted by a charming blonde-haired young lady, Mrs. Jean Stromatt, Kitty Wells' niece and personal secretary. "Come in," she said in a friendly voice, "Kitty is in the den waiting to greet you." And as I followed Mrs. Stromatt into the den, there she was . . . the "Queen of Country Music" herself . Miss Kitty Wells. "You must be John," she said, "come on in and make yourself at home." And that I did, for it is impossible not to feel at home around a personality as gracious as Kitty. "How about a cup of coffee, John?" Kitty asked. "I'd love one." I replied, and during the next few minutes I saw the real Kitty Wells at her best . . . stirring around in her kitchen, serving fresh perked coffee and her husband's

(Johnny Wright) favorite Orange-Coconut cake still warm from the oven. "My, this is good," I said, "you certainly are a good cook!" "Well, thank you," Kitty replied, "this kitchen is my favorite spot off the road because I like to cook." "Gee, I'd sure like the recipe for this cake, Kitty," I said. And before the words were out of my mouth, her secretary handed me a copy of the Kitty Wells Country Kitchen Cookbook, published some five years ago. "Where do you get all these recipes?" I asked Kitty. "I get them from friends and fans and newspapers all over the country as we work the road. I'm compiling a second cookbook now to include all the new recipes I've collected during the past five years," Kitty told me. And then she brought out a large brown envelope filled to overflowing with those recipes selected to go into the New Kitty Wells Country Kitchen Cookbook, "And here's the fourcolor art work for the front cover of the new cookbook," she said as she sat down beside me on the couch. And then out of curiosity I asked her, "Kitty, what

do you like to cook best?" "Just plain ole down-to-earth country cooking . . . fried chicken, biscuits and cornbread. I suppose the only time I try to get fancy is when I bake Johnny's favorite cakes," she said.

And then the side door leading out of the kitchen opened and in walked Kitty's husband Johnny Wright. "Excuse the way I look," he said as he extended his hand to me, "but I've been getting the bus ready for the forty-day road trip we're heading out on tonight. Before you leave I'd like to take you out and show you our bus . . . it's really as much our home as this place here," he said.

After we exchanged a few more friendly "get-acquainted words" I began to ask questions about their life together in the entertainment business. Johnny told me that he was introduced to Kitty by his sister then living in South Nashville. "There's a girl who lives next door I want you to meet," Johnny's sister told him. "Her name is Muriel Deasen and she picks the guitar and sings." At the time, Kitty and her cousin were singing on a local radio show called "The Old Country Store" under the name of The Deasen Sisters. "Well, my sister invited Kitty over one night and I listened to her sing; then two years later, I married her." That was in 1937 and that union has proved to be one of the happiest and most fruitful in the entertainment business. "We have two daughters and one son and they all live within a few miles of us right here," Kitty said. "And they're all married now and have children of their own," Johnny added. You could tell that Kitty and Johnny enjoyed talking about their family and it was obvious that "show business" had not blinded their eyes to the simple joys of family life back during those breath-taking years when success in the entertainment business began coming their way in ever-increasing waves. Kitty told me that when the children were small her mother stayed with them when they were away from home working road bookings. And today the entire Kitty Wells-Johnny Wright Show is a family affair: their son Bobby, a great singing talent in his own right; their daughter Ruby and Ruby's husband Leo Taylor, all travel with Kitty and Johnny.

Kitty and Johnny's latest single hit for the DECCA label is "We'll Stick Together." It has done so well that



Kitty's niece and personal secretary (Jean Stromatt) shows 'her boss' the latest trade clippings.



John Bozeman (Kitty's Promo Man) get details on "The New Kitty Wells' Country Kitchen Cookbook."

DECCA has released an album of the same name, featuring the duet-styling of Kitty Wells and Johnny Wright. "It's our first LP together in our twenty-six years of working as a man and wife team," Johnny told me. And after listening to the album later, I am sure it won't be their last!

Then Kitty and Johnny took me on a "cook's tour" of their beautiful ranchstyle home. Everything was immaculate and the decor in exquisite taste. Their bedroom was done in beautiful shades of red against an off-white background. A huge king-size bed was the focal point of the room and on the dresser were two colorful paintings of Jesus. "We're kinda proud of those paintings of Christ; they were given to us by one of our fans," Kitty told me. "As soon as we get back off this next road trip I'm going to hang them on the wall so they'll catch our attention every time we walk into the room."

And then before leaving, we wandered out into the back yard for a grand tour of the bus. It is truly a "home on wheels" where the Wrights and their "road family" can live together in comfort and peace. Johnny told me that he had done all the interior design and work himself. He learned this during his days as a cabinet maker some twenty-six years ago.

"Before I leave I have one question to

Be careful with that one---it's my makeup!



ask you, Kitty," I said. "Where did you get the name Kitty Wells and how did you acquire the title, "The Queen of Country Music?" "Well, Johnny thought the name Muriel Deasen wouldn't look too good on a record label so he suggested I adopt the name Kitty Wells from the ole folk song, "Sweet Kitty Wells," and the title QUEEN OF COUNTRY MUSIC was given me by the late and great Fred Rose." Later research revealed that for fifteen years Kitty was

voted the No. 1 female country singer (the first ten of those years by all three major C&W poll takers), and that she is the first and only female artist to have a No. 1 single!

And as I said my goodbyes and pulled out of the driveway, I thought to myself, "in more ways than one, Kitty Wells is truly the Queen of Country Music," and her husband Johnny Wright, a 'happy, contented King!'"

We've always enjoyed singing together. Kitty and husband, Johnny Wright.



THE JEMF AND JOHN EDWARDS—COUNTRY MUSIC HISTORIAN



John Edwards



Cowboy Copas



Gentleman Jim Reeves

The man who has probably done the most for the study of Country music never even set foot in the United States.

His name was John Edwards. He was an Australian, killed in an auto accident in 1960 at the age of 28. During his short lifetime he gathered the largest collection of its kind---Country music records, folios, magazines.

In his will, he asked that his records and correspondence be used "for the furtherance of scholarly interest" in Country music.

His archives have since been acquired by the John Edwards Memorial Foundation, a non-profit organization headquartered in the Folklore and Mythology Center at the University of California, Los Angeles.

The archives are divided into four categories---from Edwards' original collection are 3,000 records, many in the form of 78 RPM discs made between 1923 and 1941. Other collectors have made their holdings available, bringing the total to over 12,000 recordings.

Publications are also included: Country music fan journals from all over the world, which provide in many cases the only organized communication between serious devotees of the field. In addition, the basic Edwards collection included several hundred song folios, to which the Foundation has added another 500.

John Edwards' correspondence is also deposited in the archives of the Foundation. Since he did not travel, his letters provide one of the greatest single sources of information on the history of American Country music.

The final category consists of miscellaneous related material, such as musical instruments of several important performers. These will eventually be on display for public vie w.

The founders and members of the JEMF are a good cross section of popular and scholarly interests. The President is Gene Earle, a former New Jerseyite who moved to California to set up the Edwards collection. Archie Green and D. K. Wilgus, 1st Vice President and Secretary respectively, are university professors with dedicated interest in Country music. Among the advisors are anthropologist John Green way, record executive Brad McCuen (the late Steve Sholes of RCA was also on the board), and performers Earl Scruggs and Merle Travis.

The objectives of the JEMF are briefly --- 1) to further the study, preservation and public recognition of the form of American music commonly referred to as "country-western," "bluegrass," "mountain," "cowboy," and "old-time." 2) gathering, storing and indexing phonograph records, photos, biographical information, including popular articles, scrapbooks, handbills, etc. 3) compiling and publishing historical and discographic material and reprinting works appearing originally in books, magazines and journals, and reissuance of out-of-print 78 recordings. 4) sponsoring and promoting field collection of Country music.

Membership in the "Friends of the JEMF" is \$5.00 per year, at the Folklore and Mythology Center, University of California, Los Angeles, 90024. Members receive the JEMF Newsletter, and are entitled to discounts on publications and recordings.

To quote from a recent issue of the Newsletter: "The JEMF can carry on its important work only with the financial and moral support of others who believe in this work. . .the Foundation's work is a race against time. Every day more records or documents are unwittingly discarded by people who do not know their value. Every month the obituary of another pioneer artist reminds us how important it is to find the funds for locating and interviewing such artists before it is too late. The Friends of the JEMF can play a crucial part in determining what kind of study and respect is granted this field of music."



BLUE RIBBON COUNTRY! PRIZE-WINNING PERFORMANCES FROM CAPITOL'S COUNTRY STARS!



Favorite Country Artists -How Long Will My Baby Be Gone? (Buck Owens), It's The Little Things (Sonny James), Ode To Billie Jo (Bobbie Gentry), You Make A Left And Then A Right (Johnny and Jonie Mosby), It's Such A Pretty World Today (Wynn Stewart), Sing Me Back Home (Merle Haggard), Gentle On My Mind (Glen Campbell), Heart, We Did All That We Could (Jean Shepard), The Last Goodbye (Dick Miles), Just For You (Ferlin Husky),

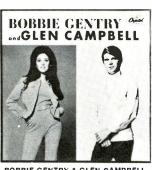




A World Of Our Own (Sonny James), Your Tender Loving Care (Buck Owens), Just Beyond The Moon (Tex Ritter), Somewhere Between (Bonnie Owens), 'Cause ! Have You (Wynn Stewart), By The Time I Get To Phoenix (Glen Campbell), The Legend of Bonnie And Clyde (Merle Haggard), Tears Will Be The Chaser For Your Wine (Wanda Jackson), The Only Way Out Is To Walk Over Me (Charlie Louvin), and Standing In The Rain (The Chaparral Brothers). STBB 2969

... more Blue Ribbon Country Albums now at your Favorite Record Store!





BOBBIE GENTRY & GLEN CAMPBELL ST 2928



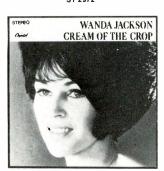
MAMA TRIED — Merie Haggard ST 2972



MEANWHILE BACK AT THE RANCH Buck Owens' Buckaroos — ST 2973



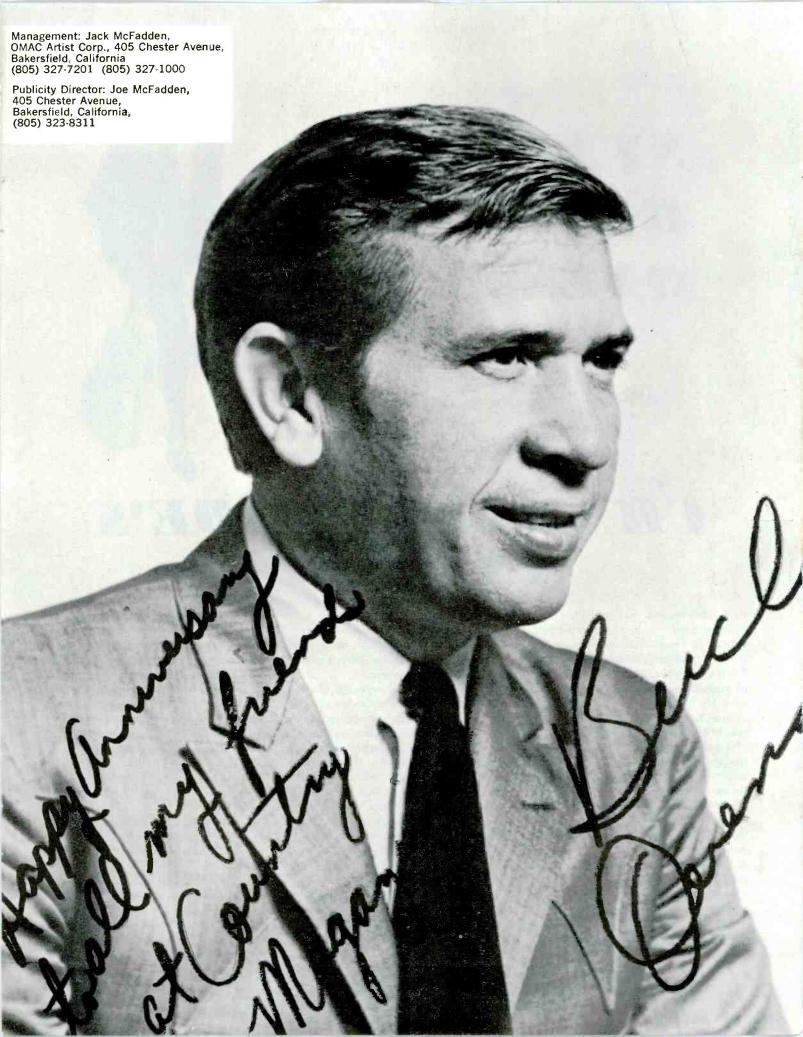
TEX RITTER'S WILD WEST - ST 2974



CREAM OF THE CROP Wanda Jackson — ST 2976



GOOBER SINGS — George Lindsey ST 2965



STANDING ROOM ONLY...



CHARLEY PRIDE'S IN TOWN

He's quiet, modest, and gentle . . . like most big men . . . and I mean big both in body and spirit. Don't let anyone feel that just because Charley Pride exemplifies the traits of a gentleman that he can be walked on, pushed around, or belittled. He has the wit, education, and dignity to more than adequately take care of himself in any situation.

A performer on the stage is placed in the position of warding off the quips and bright remarks of occasional hecklers in the audience even more than politicians. Charley has come in for his fair share of jibes and irrelevant questions. He has yet to fail in giving the audience what they really came for . . . country music in the unique Charley Pride style. Often the heckler is placed in the position of having the audience demand his removal. But Charley lets them stay. He simply asks that they listen if they want to, like his presentation if they wish, and keep the extraneous things where they

belong...outside the auditorium.

This stimulating RCA recording artist is causing considerable amounts of excitement all over the entertainment industry at home and abroad.

The reason is simple enough. Charley is the first negro country music artist to have a contract with a major recording company. That, and the fact that he has scored successfully with all of his records up to this date. They include "Before I Met You," "Miller's Cave," "The Snakes Crawl At Night," "Atlantic Coastal Line," and "Just Between You and Me." The latter was nominated for a Grammy award. His latest recording is an RCA album "Country Charley Pride" which is rising swiftly toward the possibility of making a "gold" record.

As a boy in Sledge, Mississippi, he loved to dream about the future. He saw himself as another Jackie Robinson and maybe someday playing in the World Series.

A singing career was something he thought about but when he left his home at the age of 17 it was for baseball. Although he loved country music, he was bent on a pitching slot in major league baseball. So he hauled his guitar around under his arm through a maze of odd jobs, while persistently seeking big break in his favorite sport.

He started with the Memphis Red Sox in the Negro American League in 1954. Then he was with the Yankee organization for a while before he served in the Army.

In 1960, he answered an advertisement in "Sporting News" wanting ball players capable of playing "A" Ball. Nick Mariana, manager of the Missoula (Montana) Baseball Club write him and Charley signed up as one of the Timberjacks, in the Pioneer League, the "fastest Class C League in America."

Charley traveled with the team to Pocatello and Idaho Falls, Idaho, and

Billings, Montana for two weeks. Then he was one of those included in a cut.

For the rest of that season, he played for the East Helena Smelterities in the Montana State League. Working full-time for the American Smelter and Refining Company, he took his days off on the days he had to play ball.

By 1961, the American League formed two more teams and Charley tried again. The Los Angeles Angels signed him as a pitcher-outfielder, and he flew down for spring training. That lasted two weeks. He went back home to Montana, worked on the missile sites for a month, was laid off, and then sang in Helena night spots until October.

A job in a zinc smelter with Anaconda Mining became available so he joined the company and the company team, still clinging to his dreams. Ocassionally, the team traveled and one day at a ball park in East Helena, Charley sang a song over the public address system. The next day a local newspaper praised his outstanding performance, both on the field and off. The singing bug had bitten hard for the first time.

Keeping his job at the zinc smelter, Charley began working two nights a week at clubs around Helena. But he made one last-ditch attempt to become a baseball great.

With his modest earnings, he bought "personalized" bats and sent them, along with telegrams, to the New York Mets training camp at St. Petersburg. His arrival in Florida hardly flustered Manager Casey Stengel. Charley recalls, Casey took one look at him at their first meeting and snapped, "We're not running no tryout camp down here."

While singing, he had met Red Foley and Red Sovine, when they had appeared with a show in Helena. Sovine had said, "I hear you, but I don't believe it. If you ever get to Nashville, let someone hear you."

Remembering the advice, Charley decided to return to Montana by way of Nashville. He sang and made a tape for Jack D. Johnson, then a public relations man for a publishing company, now his manager. No one seemed interested for a while, then, in early 1965, Charley wrote Johnson a letter saying he would be on vacation in August and would come to Music City U.S.A. So a date was made for some recording sessions.

They gave him seven songs. He worked two days learning them well enough to record and made the recordings.

Then came the long wait. At first, it

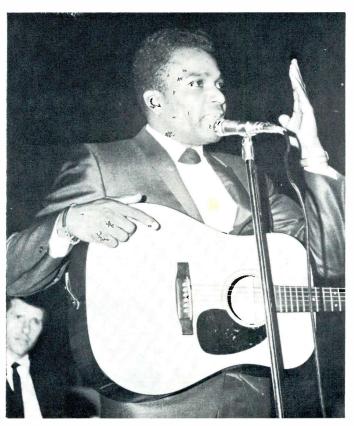
was thought 20th Century Fox or MGM might be possible labels. Finally, he learned his record would be released by RCA Victor, title of which was "Snakes Crawl At Night" b/w "Atlantic Coastal Line." Both sides were successful. The next step up was the release of the LP "Country Charley Pride," which lit up the scoreboard on the country charts for many weeks. Another hit and single, "Just Between You And Me," climbed into the top ten all over the country.

Charley's successes however are not limited to the modern studios of Nashville and the sounds that make that city famous throughout the world. His appearances at plush night-clubs and concerts have consistently resulted in standing-room-only crowds, and have brought raves from all the audiences. In addition, he has been tabbed for a number of network television appearances during the coming season, and is scheduled for his motion picture debut during the early part of next year.

Early in his career, he appeared as a guest on the Grand Ole Opry and the nationally televised Lawrence Welk Show, among many other syndicated television programs. He has traveled the world over appearing with some of the biggest names in country music such as

(continued on next page)





(continued)

Buck Owens, Ray Price, Marty Robbins, Faron Young, Porter Wagoner, Del Reeves, Connie Smith and many, many more.

Charley insists that country music fans are the most wonderful people in the world. "Country music," says Charley, "is the music of the real 'down-to-earth' people; it is the music of their heartaches, of their disappointments, of their courage, and of their joys. Country music above all is honest. It is more than just music, it is a history of our changing times and of life during those times. The nature of country music itself is proof enough that country music fans are those who really care about other people, and who have true compassion for

their fellow man."

When asked about his zooming recording career, Pride modestly gives most of the credit to his producers at RCA Victor, Chet Atkins, Jack Clement, and Bob Ferguson. "Those guys," he says, "could make almost anyone sound good on record."

Although he travels and is much away from home, he fulfills the role of husband and father as successfully as he sings hit country. He has a family dedicated to his success and he is very proud of them.

In December, 1956, he left the bachelor ranks and started his wedded bliss. The lucky woman in his life was one of four daughters born to Mr. and Mrs.

Ebby Cohran of Oxford, Mississippi. Rozene is a charming, well-educated helpmate, who exemplifies the role of housewife and mother in the highest degree. Her personality and winning smile are responsible for gaining many fans and friends.

The Prides are the parents of three good-looking children, Kraig, Dion and Angela, all apples of their Daddy's eye!

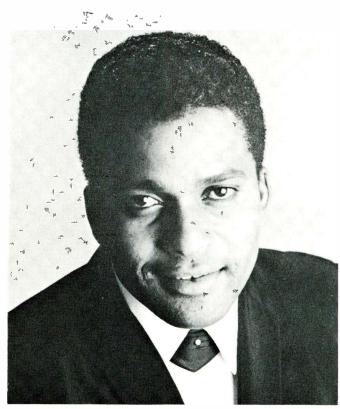
Whenever Charley gets a well-earned rest from his travels, every minute is devoted to making his house a home. Togetherness is the theme.

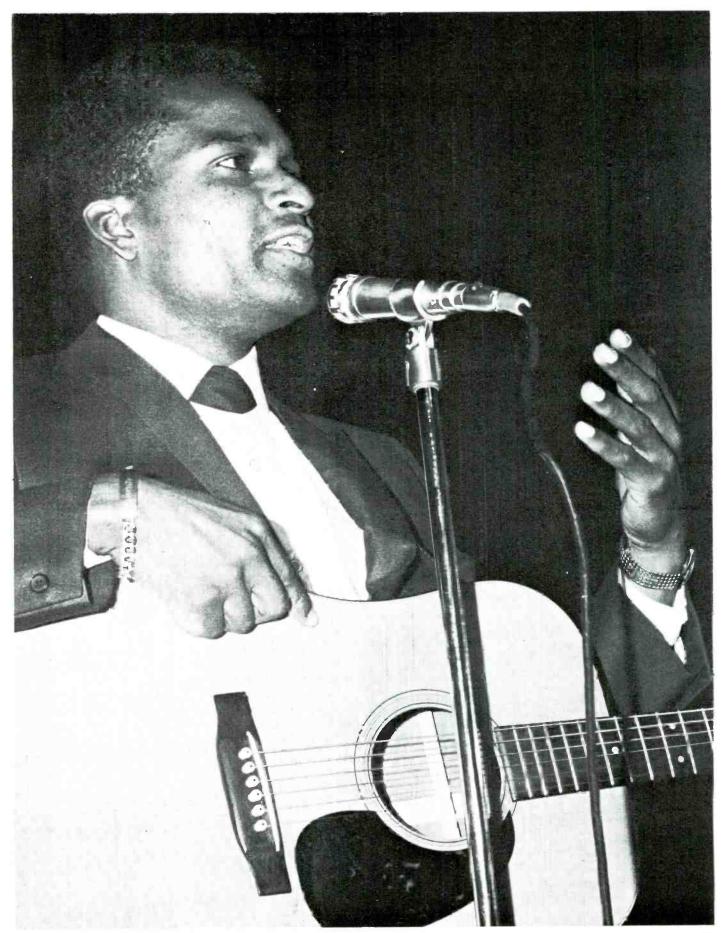
As an afterthought, Charley Pride today cannot hide the fact that he is happier singing country songs than he ever was hitting home runs.

Charley at The Cowboy Jamboree in the Panther Club.









WAYNE WALKER



Wayne Walker offers a bit of repartee at a party honoring Mel Tillis.



Both Wayne and Mel get gifts from BMI's Vice President Frances Preston.



Wayne proudly poses with Mrs. Jo Walker of the Country Music Association.

Wayne Paul (Fluffo) Walker, composes songs in the shower and while fishing. He writes them alone and with people.

"I write words and music," he said. "I write 'em both at the same time or separately; I write with other people---just about any phase of writing."

He has gotten ideas from such varied sources as television and "little love story comic books."

"I've got something over 500 recorded, but I've written probably 800-900, I guess," the soft-spoken Walker, a product

of Oklahoma, Texas and Louisiana, said.

He has received 16 BMI awards and shows no signs of slowing down—he received another this spring for "Sweet Misery."

But he has a minor problem.

He likes to play golf—and he has never managed to put a song together while playing golf.

"That's one thing—I can't concentrate on golf and write songs, too."

Slender Mel Tillis gave him the name "Fluffo."

"He and I used to write a lot of songs together," Walker said. "I always refer to him as 'Bones' and he referred to me as 'Fluffo.'"

Walker has been in Nashville for a dozen years—and just about all of his writing time has been with Cedarwood Publishing Co., founded by the late Jim Denny.

And his association with Cedarwood 12 years ago was the turning point in Walker's productive career.

Without question, Walker said, Jim Denny was the biggest help to him in his career.

"He not only took care of me, he treated me like a dad and he kept pushing me along—making me write, making me write," Walker said.

"Of course, he's responsible for my whole catalog, in my opinion."

Walker was born in the flatlands of Oklahoma—Quapaw, Oklahoma—and he went to school in East Texas, Kilgore.

He started in the music business in Shreveport, La., about 14 years ago. That's the country which spawned the "Louisiana Hayride."

"I wrote a couple of songs there and Webb Pierce recorded them," Walker said. "And that's how I got started writing songs."

Over the years, Walker said, Pierce has recorded "probably 60 of my songs," including his first, "If Crying Would Make You Care."

When Walker moved to Music City, he brought his parents-and now his mother and father live in a fisherman's paradise---Center Hill, east of Nashville.

Walker is married and has two children. Elaine Walker is the daughter of country music Hall of Fame member and Grand Ole Opry star Ernest Tubb. deVonna Capri is 8. Darryn is 5.

His parents live about 100 yards from a boat dock and Walker admits he goes to see them "about every chance I get."

Fishing and golf are his hobbies. But, as far as his work is concerned, fishing is best.

"After Webb came to the Opry, Red Sovine recorded four or five of my songs," Walker said. "And then they got an opening here at Cedarwood and Red suggested me for the job as song plugger.

"They got together with Jim Denny and he called me up and asked me if I'd like to try it and I said yes and I've been here ever since"

Wayne said he had done "a little of everything" before he got into music . . . roofer, tile setter's helper, payroll clerk.

WONDERFUL WRITER

A former Coast Guardsmen, Wayne said he plays the guitar—"but not enough to hurt my song writing."

He calls himself a "chord picker."

"I guess the best money-maker I ever had was 'Are You Sincere,' in 1958."

"And I guess most of my songs have been what you might call middle of the road country and, of course, 'Are You Sincere' was a pop song and 'Little Boy Sad' was a pop record.

"But most of them are country ballads."

Sometimes Wayne writes in a small studio set up in his home and he also has a tape machine in his car "in case I get an idea."

"Just about anywhere—anywhere you get an idea, you just put it down."

"I have started songs out on the lake fishing. You get an idea in your head and you get back in and sit down with a guitar and try to finish it up. My best time is early in the morning, after I get up. Some mornings I'll get up at 5:30 or six and it seems like your mind is clearer or something—at least for me—and it seems like I get better ideas. At least I get a lot of songs started then."

"I used to work under pressure, but the last couple of years, since my catalog has gotton big enough to sustain me, I just kind of work when I get the mood."

"I try to get something started on a song every day. Sometimes maybe I'll just get a line or two and get it down and in the back of my mind somewhere. And I may not finish it for two or three months—until I get it like I want it."

Walker said he sometimes gets inspiration for songs from "watching television. Maybe somebody will say something on TV and you get an idea."

"I used to go buy these little love story comic books. I'd go home and flip through them and get a lot of ideas for songs."

Walker listed some of the steps he takes in putting a song together:

"First you've got to have an idea . . . and then from the idea, I try to do the melody and lyrics both at the same time if I can . . . a lot of times maybe you won't get the lyric like you want it, exactly with the tune and you may have to change the tune . . . and later on, if you like the tune a little better, you may have to go change some of the lyrics . . . I get 'em started and maybe I'll get a verse or I'll know how the tune is going . . . if you can, naturally, you want to knock it out right then . . . but sometimes you put it down and come back to it three or four days later and try it again . . . then it might jell.

"We've got a song right now that Bobby Sykes is fixing to record called 'Roses to Reno.' We had a title and a chorus and we never could get the jell. One morning I started singing it in the shower. I jumped out and I called OI' Bobby and I said 'hey I got another song here started and I think we can put 'em both together.'"

"I think it's probably the best thing I've had anything to do with in a year. It ought to be out in a few weeks."

Currently, he is watching "Empty House," recorded by June Stearns.



Honored guests with a star. Left to right, Mel Tillis, Jack Greene, and Wayne Walker.



Shown with their honors are Mel and Wayne.



Music Row is well represented at the party. Left to right, Larry Moeller of Moeller Talent, Jack Stapp of Tree International, Wayne Walker and Mel Tillis.

One of his biggest revivals in recent years was "All The Time," Jack Greene's smash last year. Mel Tillis wrote it with him.

From Greene's record, Walker said, Patti Page and Wayne Newton recorded it pop.

"In my opinion, country music is going pop. I feel like it's going to be the next pop trend. And it's all going to be one music."

Wayne Walker should know.

Country Clippings

Tree International Salutes "Country's Birthday

Jack Stapp, President of Tree International, with world headquarters in Nashville, and Buddy Killen, Executive Vice President of Tree International, staged a gigantic surprise party to celebrate the first birthday of COUNTRY magazine. It's symbolic that COUNTRY celebrates its birthday in October, since October is recognized all over the United States and Canada as Country Music Month. On hand for the festivities as special guests of Tree International were music industry business leaders, top songwriters, recording artists, Country Magazine staff members, and heads of various businesses affiliated with Tree International, A giant birthday cake was unveiled and cut on the lawn of the Tree offices in the heart of Music Row. Jack Stapp, in commenting on the magazine, stated: "All of us in Nashville and the music business salute COUNTRY on its first birthday. We are especially close to the Country Music industry and feel the magazine serves as an excellent voice of the Country Music industry."

Del Wood Launches Asian Tour

Grand Ole Opry ragtime piano player, Del Wood, left Nashville in the wee hours of Monday, July 29, for a sixto-ten week tour of Southeast Asia. In so doing, Del became the first woman performer from Nashville's Music Community to perform for the U.S. Military in South Viet Nam.

Del departed on an American Airlines flight to the West Coast at 2:55 A.M. Her husband, son, sister, and mother joined her at the airport. Del will be accompanied on the tour by Doug and Doni Healy, a West Coast husband-wife act. The Healys sing and do comedy in addition to furnishing bass and rhythm guitar backing. The Healys' base is in Olympia, Washington.

Del opened in Bangkok, Thailand, on August first. Her itinerary included Saigon, South Viet Nam; The Phillipines; Taipei, Taiwan; Okinawa; South Korea; and Japan. She is scheduled to appear on the Tokyo Grand Ole Opry at the conclusion of the tour.

ERRORS NEED CHANGE

The editors of the magazine wish to make amends and apologize to both Red Foley, star of Country and Western Music, and Nick Foley, former manager of Frontier Town of WENO Radio, for inadvertently printing in the August 1968 issue that Nick was the son of Red. Such is not the case. We are very sorry for having made the error.

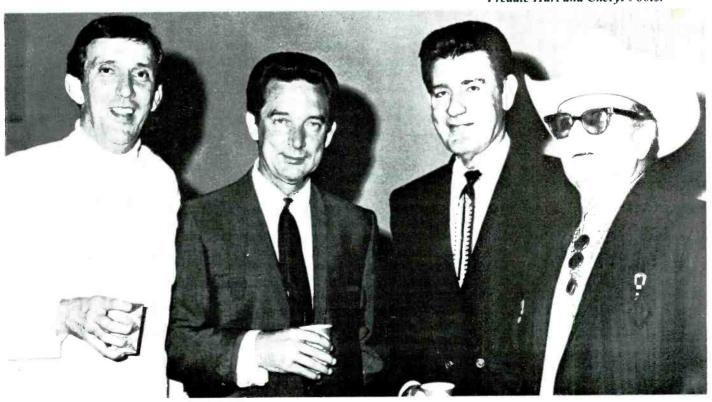


Del Wood says good-by to her son, Wesley, prior to reparture on a Southeast Asian tour. Del's mother, Mrs. Nellie Hendricks (L) looks on.



Bill Gavin, CMA Chairman Jack Loetz and CMA directors Jack Gardiner, Bill Anderson and George Hamilton IV huddle to discuss CMA projects following the CMA board of directors meeting in San Francisco.

Backstage with KBBQ at L.A.'s Shrine Auditorium, Ray Price chats with Tex Williams. Looking on are Hugh Jarrett, Left, and Nudie, famous clothier, right. Other stars at the Shrine were Merle Haggard, Ferlin Husky, Bonnie Owens, Jimmy Wakely, Jerry Wallace, Sheb Wooley, Freddie Hart and Cheryl Poole.



COAL CAMP TO CARNEGIE HALL.. THE BILLY EDD WHEELERSTORY



Writer of prose, poetry and plays, composer, speaker, sculptor, singer and crusader---Billy Edd Wheeler can rightfully lay claim to any and all of these titles. Born and reared in the coal mining country of West Virginia, Billy Edd has worked hard for success. Until he was 16, he lived in Highcoal, West Virginia where he worked for Anchor Coal Company cutting weeds, prospecting, shoveling sand and unloading boxcars. It was here, in church, that he got his first musical training singing hymns. In the evenings he learned chords on the guitar from neighbors as they sat on their porches finding their own entertainment in the music of simple, hardworking hillfolk.

Highcoal is no more. The coal mines played out and the people moved on to other places and other jobs. Billy Edd's mother and stepfather, Arthur Stewart, went to Central City, Kentucky where they work in the IGA store of Arthur's nephew, Shelby Gene.

At the age of 16, Billy Edd went to Swannanoa, North Carolina. He finished two years of high school and two years at Warren Wilson College working his way through on the school dairy farm and on construction crews. Here he found his inspiration and the motivation to share his background and beliefs with others through songs, poems and plays. Dr. Henry W. Jensen, Dean of Warren Wilson College, himself a poet, composer and guitar player, encouraged Billy Edd in this endeavor.

Out of this came such songs as "Coal Tattoo," "The Coming of the Roads" and "They Can't Put It Back." Each of these contains some of his experiences in Highcoal. Billy Edd received his A.B. degree from Berea College and went into the Navy pilot training program. He worked for three years as Director of Berea College Alumni Office and went on to do a year's graduate work in playwriting at Yale School of Drama under the late John Gassner, author, critic, and teacher of such greats as Arthur Miller and Tennessee Williams.

His next stop on the road to success was New York. His friend---and first publisher---Harold Newman, helped him along in the music business however he could. Billy Edd moved to Brooklyn Heights and with the help of his record manager, Norman Gimbel, and writer-publisher-producers Jerry Leiber and Mike Stoller, he developed his song writing talents and signed with the Kapp Label. His first big hit was "The Reverend Mr. Black" which became a best seller for The Kingston Trio. Billy Edd's first hit as an artist was "Ode to the Little Brown Shack Out Back," a great commentary on a part of America's

past which brings back nostalgic memories to many people.

Billy Edd has written songs for Hank Snow, Bill Anderson, Faron Young, Bobby Darin, Pat Boone and Flatt and Scruggs. He is a nationally recognized folk artist. In 1965 at the New York Folk Festival he sang three concerts at Carnegie Hall. The last of these was the premiere of Carl Sandburg's American Songbag written, arranged and narrated by Billy Edd Wheeler.

It was said in the beginning of this story that Billy Edd is a crusader. He has strong convictions and his roots are deep in the mainstream of American life. His writings are honest, moving and perceptive. He speaks of poverty, determination and struggles to reach a goal. His compositions are sermons in song which remind Americans of their past and the fact that perhaps they were not always blessed with the better things which they now enjoy---or they give hope to those less fortunate that perhaps they may yet realize their hopes and desires.

He gives you the feeling of having been fortunate to be raised in four rooms and a bath on a diet of pinto beans and cornbread---that perhaps you have somehow missed something very important and meaningful in your life if you do not have memories such as these somewhere in your past.

Billy Edd is married to the former Mary Mitchell Bannerman and they make their home on four and half acres of Swannanoa Valley. He is away a great deal of the time on tours but when at home he enjoys painting, carving, rug hooking, and sculpting. He also grows a small garden and his favorite food is still pinto beans in spite of all of them he must have eaten as the son of a West Virginia coalminer.

From all indications, Billy Edd Wheeler is just beginning to make himself heard in the country and western music field. His latest record "I Ain't the Worryin' Kind" and the recent great "Jackson," have earned him a place among the well-knowns in Music City. He has had seven plays produced and his most recent effort in this area, "a musical drama" made its debut at Grandview Theatre in Beckley, West Virginia on August 18, 1968. A book of poems "West of Virginia" dealing with coal mining, Appalachia and its people and some about Nashville and the music industry, will soon be published by Harvest Press of Cincinnati.

Billy Edd says the sky seems to be the limit for folk-country music and he is proud to be a part of it. He is not only a part of it but a prime-mover and he is moving definitely up in popularity but also out in all directions in the diversity of his talents.









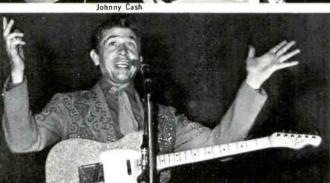


























CBS Musical Instruments Columbia Broadcasting

America's favorite Country Music is on Victor Records



Someday You Will, The Easy Part's Over, She Made Me Go, The Right to Do Wrong, My Heart Is a House, Let Me Help You Work It Out, The Top of the World. LSP-4041



Before I Met You, I'll Never Love Another, Head Over Heels in Love with You, I Won't Be Hanging Around, The California Uptight Band, On My Mind, Cabin on the Hill. LSP-4055



Closer by the Hour, I Washed My Face in the Morning Dew, Holding on to Nothin', The Dark End of the Street, Slip Away Today, Just the Two of Us, We'll Get, I Can't. LSP-4039



The Minute You're Gone, Danny Boy, The Tender Side of Me, Loving Arms, I Came So Close to Living Alone, Longing to Hold You Again, Love Song for You. LSP-4030





Blue Eyes Crying in the Rain, We Wasted Our Time, She Called Me Baby, Everyone but You, Welcome to C. y World, When Two Worlds Collide, I Can't Stop Loving You. LSP-4040



Welcome DJs To Nashville

Where Country Music Reigns Supreme

- ★ Bobby Barnett
- ★ Martha Carson
- ★ Wilma Lee and Stoney Cooper
- ★ Wendy Dawn
- ★ Johnny Dollar
- ★ Bobby Edwards
- * Rita Fave
- ★ Stan Hitchcock

- * Autry Inman
- ★ Bobby Johnson and Band
- ★ Lindy Leigh
- * Hank Locklin
- ★ Charlie Louvin
- ★ Loretta Lynn
- * Red Murphy
- ★ Osborne Brothers

- ★ Jimmie Peters
- ★ Don Reno-Bill Harrell and The Tennessee Cutups
- ★ Stringbean
- ★ Jay Lee Webb
- ★ Wilburn Brothers
- ★ Sonny Wright
- ★ Loretta Lynn
- ★ Championship Rodeo, Inc.

Loretta Lynn Championship Rodeo, Inc. W. Bruce Lehrke, Director

The WIL-HELM Agency

801 16th Ave., South Smiley Wilson, President

NASHVILLE, TENN. 37203 615/244-1403

Congratulations WSM—43rd Anniversary

OPRY BIRTHDAY--Continued



They even come from overseas to make their donations to the Opry Trust Fund for the indigent of the country music business. The donation assures a ticket to all the many affairs of the convention.



Back at the 33rd Celebration, then president of WSM, Inc., Jack DeWitt helped his wife cut the birthday cake. Looking on at right is Dee Kilpatrick, then manager of the Opry.

mentioned here a few months ago. Two gentlemen who are the strongest representatives of the modern C&W sound in England are Tom Jones and Englebert Humperdinck, both of whom have had success in the U.S. as well.

Jones, a Welshman, has long been fascinated with American blues and hill country songs, possibly because his early influences were his father and uncle, both of whom were miner-singers in Wales. In England, the mining (and fishing) industries both produce traditional songs and tunes analagous to American forms such as Merle Travis' "Dark As A Dungeon" and "Sixteen Tons." Jones is probably best known here for his recording of "Green Green Grass of Home," (on Parrot 71014).

It is no coincidence that Englebert Humperdinck is the other Country name in England. His favorite singer is Tom Jones, and he got his start through Jones' own manager, Gordon Mills. Born in Madras, India, Humperdinck returned to England with his parents when he was seven. His contribution to the C&W sound is "Release Me," (on Parrot 71012 which also contains "There Goes My Everything.")

INTERNATIONAL SUBMARINE BAND (LHI 12,001) has probably fooled a lot of people, because it is generally considered a folk-rock group. Actually, the ISB orientation is strictly Country. Gram Parsons, the leader---who is now working with the Byrds and has turned them from folk-rock to the Nashville sound---keeps to a down-home guitar, steel and drums background, and his choice of material tells where his roots are: Johnny Cash, Hank Snow, Presley and Porter Wagoner.

Best known songs on the album are "Folsom Prison Blues," "That's All Right Mama," "Miller's Cave," and "Satisfied Mind." Less well known, partly because they are numbers composed by Parsons himself, are "Blue Eyes," and "Do You Know How It Feels To Be Lonesome." Vocally, the group is quite strong, and their harmonies precise. The record is produced by one Suzi Jane Hokum. Something tells us that name is an in-joke.

HEARTS AND FLOWERS, on Capitol 2762 and 2868, is listed in the catalog as a folk group, but, like the INT'L SUBMARINE BAND, H&F fits well into the Country sound. Their instrumentation is close to the sound of Bluegrass, consisting of guitar, banjo, steel guitar, electric bass and an occasional autoharp. Their singing has the high lonesome sound of country falsetto, familiar to fans of Bill Monroe.

On their first album, NOW IS THE TIME FOR HEARTS AND FLOWERS.. they perform one Donovan, one Tim Hardin, one Hoyt Axton and one Liz Anderson tune, plus some originals. Their favorite, it appears, is "Rock & Roll Gypsies," a country-flavored lament about folding the tents and moving on. Other good originals are "I'm A Lonesome Fugitive," and "Road To Nowhere."

Their second album, OF HORSES AND KIDS AND FOR-GOTTEN WOMEN, features Arlo Guthrie's "Highway In The Wind," and another version of "Rock & Roll Gypsies." Among the originals are "Second-Hand Sundown Queen," a number out of the Johnny Cash-Hank Snow-Ernest Tubb school, and their own version of "Legend of OI Tenbrookes" dedicated to Mother Maybelle Carter.

A good country-folk-rock trio, HEARTS AND FLOWERS is an indication of what's ahead. Recently a number of rock groups have taken up, musically, country ways.

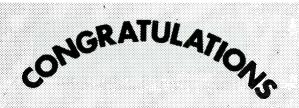
Next thing, they might even get haircuts.

Congratulations to WSM 43d Opry Celebration

Congratulations and best wishes to Country Magazine on their 1st



Charles S. (Chas.) Brown President 715 Poplar Avenue Nashville, Tennessee



COUNTRY MAGAZINE ON YOUR

FIRST ANNIVERSARY

FROM BOBJENNINGS

AND FOUR STAR MUSIC

806 17th Avenue South Nashville, Tennessee 37203 9220 Sunset Blvd. Los Angeles, California 90069 RCA VICTOR STEREO

MICKEY NEWBURY HARLEQUIN MELODIES

Mickey Newbury paints lovingly on the canvas of your mind.

With tender and bittersweet strokes of his voice, Mickey applies eleven colors of love in this new Victor album, including his great new single, "Are My Thoughts with You."



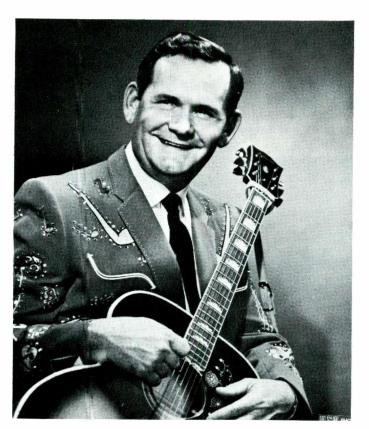
PROFILES HANK LOCKLIN

Mayor - Singer - Cattleman - Writer - Hunter - Civic Leader - Fisherman---descriptions that could apply to a great many people. But in this case they apply to just one person - the congenial and talented Mayor of McLellan, Florida and star of the Grand Ol' Opry---Hank Locklin!

Hank Locklin is probably the only Mayor of McLellan, Florida, who has ever been voted the most popular recording artist of Northern Ireland.

The "Mayor" title, of course, is honorary. But the honor bestowed upon him by the Irish is completely genuine. Already established in popularity in this country, Hank won the hearts of those on the Emerald Isle during a 1965 tour.

Hank's eventful life story reads like fiction. He grew up on a farm and his ambition was to learn to play the guitar. When he bought his guitar (from a Pawn Shop) the payments were \$1.50 a month---and it was re-possessed when Hank couldn't make the payments. The young Hank hoed and chopped cotton in a field which is now just about the middle of his ranch. When he'd stop for a cold drink from a spring he'd daydream about having a lake there. And now, Hank is making the dreams come true as he builds a lake to be stocked with bream, trout and channel catfish. After five



years back in Florida on the old "Home Place," Hank has turned a "scrub-oak" farm into a beautiful ranch with a large air-conditioned home, fine wood-working shop, his own office and studio, cattle and horse barns. There are two handsome Palominos for riding, Black Angus cattle and an abundance of quail, doves, squirrels and deer for fine hunting!

Hank started singing, composing and playing the guitar before he was 10. He won many local contests and worked through the South on radio shows before starting his recording career. After recovering from an auto accident---he was run over by a school bus---he got his first job playing in a honky-tonk. He was paid \$2.00. It cost him \$5.00 to get there and back. Hank's first big hit was "Let Me Be The One"---and then came "Geisha Girl," "Send Me The Pillow You Dream On," "It's a Little More Like Heaven," "I Need You Now," "Country Music Hall of Fame" and his current "Everlasting Love" with "I'm Slowly Going Out of Your Mind."

Hank is one of the few Opry members who does not make his home in the Nashville area. He and his wife Willa stiel live on the "Singing L" Ranch at McLellan. He flies back and forth for appearances. Their three children (two girls and a boy) are now pretty well grown up.

Along with his list of awards Hank has the Music Vendor Award of Distinction; the Grammy Award; the Cash Box Award; the Music Reporter Hit Award; and a BMI Award.

Behind a good many of these awards was the tune: "Send Me the Pillow You Dream On," which (much later) was rediscovered by the pop field, and recorded by Dean Martin, among others. He also penned "Same Sweet Girl," "Faith and Truth," and many more.

His recording of "Please Help Me I'm Falling," surpassed the sales of his own version of "Send Me the Pillow."

Possessed of a great sense of humor, Hank is always a welcome addition to any show. He joined the Opry in 1960, and his most difficult job is getting back from Europe---particularly Ireland---where he is in constant demand.

At home at "Singin' L Ranch"---when he's not busy with Civic duties as a member of the Rotarian Club, PTA, Masonic Lodge and Florida Peace Officer's Association---or with his duties as mayor---Hank works with all civic authorities to beautify and build North West Florida. Hank also has one of the finest collections of rare phonograph records and rare phonographs with hundreds of old cylinder-type records!

When Hank's not busy at the Grand Ole Opry, on personal appearance tours and with Civic Duties, he's at work on the Ranch. A fine showman and a mighty nice guy---Hank Locklin!

This article was written two weeks prior to Mr. Foley's death. However, we are printing the story about him as we knew him-the one and only Red Foley. To us, at COUNTRY Magazine, he will always be a living legend......The Editors.

RED FOLEY

Although Red Foley has been on the entertainment scene 34 years, he is continually popular and forever new.

The favorite redhead is classic proof of what wonders can be wrought with natural talent, determination, good taste, and a constant quest for new horizons.

Eternal proof of Foley's popularity was engraved for the world to see when he was voted into the Country Music Hall of Fame last year. However, he didn't stop there.

When the famed Mint Lounge and Hotel in Las Vegas decided to add country entertainers to their fabulous show, Red was picked in January, 1968, as the lead-off name. The versatile Foley created such a smash he was booked for a May stint, and his ability to draw was a repeat performance of his earlier booking.

Other new trails have included appearances at Disneyland for the past two years and frequent visits on the Tonight Show and the Joey Bishop Show.

Asked why he seemed determined to be considered the most active of showmen, Foley chuckled and said, "I don't know. I made a vow a long time ago to stay active as long as I was physically able. It's just something I feel the need to do."

Referring to his 1963 return to Nashville, where he'd scored so much of his earlier success, Red said, "Besides, even if a fella was looking for retirement, Nashville's sure no pasture. The excitement in Music City, U.S.A. is too great to allow even an old timer to keep his mind on his grazing."

Commenting on Nashville's tremendous rise in the music industry. Foley said, "Today, most buyers of big talent think first of calling Nashville. The resulting enthusiasm is like a fountain of youth. It's great!"

Squelching any ideas of even semi-retirement, Foley added, "Why ride in a wagon if you're man enough to run along side? I'm still running."

He paused. "Besides, Dub wouldn't let me retire," he philosophized, in reference to his personal manager, Dub Allbritten.

Red Foley never galloped, but has maintained a steady trotting pace since his introduction into show business more than three decades ago. So started - and continued - an enduring career that rings with firsts.

As a young, bashful country boy, Red Foley preferred to do his singing in a Kentucky blackberry patch and rebuked all efforts of formal musical training.

"The only reason I put up with any of it was because I was more afraid of the hickory stick in the corner," lamented Foley.

He may be the only entertainer to win a talent contest on his grit as well as his voice and wide vocal range. This was at age 17 in Louisville during a statewide talent contest when he was so nervous, he forgot the words three times and three times stopped and asked the piano player for help.

Finally making it through without a hitch, the audience went wild with applause and the judges declared Foley the

winner, terming his performance "one of the greatest examples of showmanship and grit they'd ever witnessed."

Following stints on the WLS National Barn Dance at Chicago, the Grand Ole Opry at Nashville and the Ozark Jubilee, Foley signed in 1939 with Decca Records and ultimately received an unprecedented lifetime contract.

Internationally famed, he earned credits from the recording industry for being first to build a permanent bridge between country and pop music. His 1950 several-million-selling hit of "Chattanooga Shoe Shine Boy" was such a "little ball of rhythm," it was first to hit the pop, country and rhythm and blues charts at the same time.

Red was first to prove inspirational songs could be made into best sellers. Included in the many gold-record awards adorning the walls of Foley's home are ones for his classic renderings of "Peace in the Valley," "Just a Closer Walk with Thee" and "Steal Away."

Prior to these recordings, sacred songs were believed to have even less potential than pre-"Shoe Shine Boy" country music.

Foley struck a first in his varied career in 1962-63 when he spent the television season in his initial dramatic-acting role, co-starring with Fess Parker in "Mr. Smith Goes to Washington."

Red Foley is a big money draw and continues to be.

Red Foley is a connoiseur of expensive and tasteful clothes, but---Red Foley is a charmer who loves to perform for all segments of fans. His stages run from national to international - from Disneyland, TV and top-rate night-clubs to fairs and sports shows.

Red Foley has had numerous offers to switch to the pop field.

"I'll never leave the folk music field," said the soft-voiced star. "I was born and raised on country and folk music. It's music that comes straight from the heart - the kind that expresses our real emotions."





She's dreamin' of Imperial Country

WHERE THE BEST ARTISTS AND ALBUMS HIDE OUT!

- Slim Whitman
- Larry Butler
- Rex Allen, Jr.
- Jimmy Bryant
- Buddy Cagle
- Johnny Carver
- Penny DeHaven
- Glen Garrison
- Roger Sovine



THE FASTEST GUITAR IN THE COUNTRY Jimmy Bryant

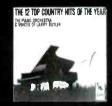


THROUGH A CRACK IN A BOXCAR DCOR **Buddy Cagle**



YOU'RE IN GOOD HANDS WITH JOHNNY CARVER





12 TOP COUNTRY HITS OF THE YEAR Larry Butler



IF I LIVED HERE Glen Garrison

GLEN GARRISON if I lived here



Slim Whitman

COUNTRY NOSTALGIA

A QUIZ

- What name did Hank Snow use when he started his recording career in Canada?
- 2. What song was the trademark of the late Moon Mullican?
- 3. Who, besides Tonto, knows the identity of the Lone Ranger?
- 4. Name the three members of the original Carter Family.
- 5. On whose C&W TV show did Brenda Lee begin her career?
- 6. What are the real names of the Blue Sky Boys?
- 7. Who led the original Sons of the Pioneers?
- 8. Johnny Cash first recorded for what label?
- 9. Who is Wilf Carter?
- 10. "Jackson" was written by _
- 11. Which C&W star received Jimmie Rodgers' guitar?
- 12. "Tramp On The Street" was made famous by _____
- 13. What was the name of Tom Mix's horse?
- 14. What was his theme song?
- 15. What was Hank Williams' theme song?

for answers hold this page up to mirror.

- 8. Sun
- 9. Montana Slim
- 10. Billy Edd Wheeler
 - 11. Ernest Tubb
- 12. Molly O'Day and the Cumberland Mountain Boys
 - 13. Tony
 - 14. "When The Bloom Is On The Sage."
- 1. Hank The Yodeling Ranger
- 2. "Sweeter Than The Flowers"
 - 3. The Lone Ranger's brother
 - 4. Maybelle, Sara and A.P.
 - 5. Red Foley
 - 6. Bill & Earl Bolick
 - 7. Bob Nolan



SKEETER DAVIS





NEWS

WE CAN'T KEEP IT UNDER OUR HAT!!!

When news breaks — we're there to report all the details — fast and factual — by a highly trained staff of nosey, knowledgeable, newsmen. Tune in our news — NOW 15 MINUTES EARLIER . . . AT:15 and:45!



MID AMERICA RADIO, INC. RADIO 1430

307 NORTH PENNSYLVANIA STREET INDIANAPOLIS, INDIANA 46206



WAYLON JENNINGS RCA VICTOR MAYLON JENNINGS RCA V



MOELLER TALENT, INC. BIS 16TH AVENUE SOUTH NASHVILLE, TEHNESSEE Phone: A/C 615-255-6611

Tough acts to beat



MOELLER TALENT INC.

815 16TH AVENUE SOUTH, NASHVILLE, TENNESSEE 37203 PHONE AREA CODE 615 255-6611

W. E. "Lucky" Moeller

Jack B. Andrews

Larry A. Moeller