

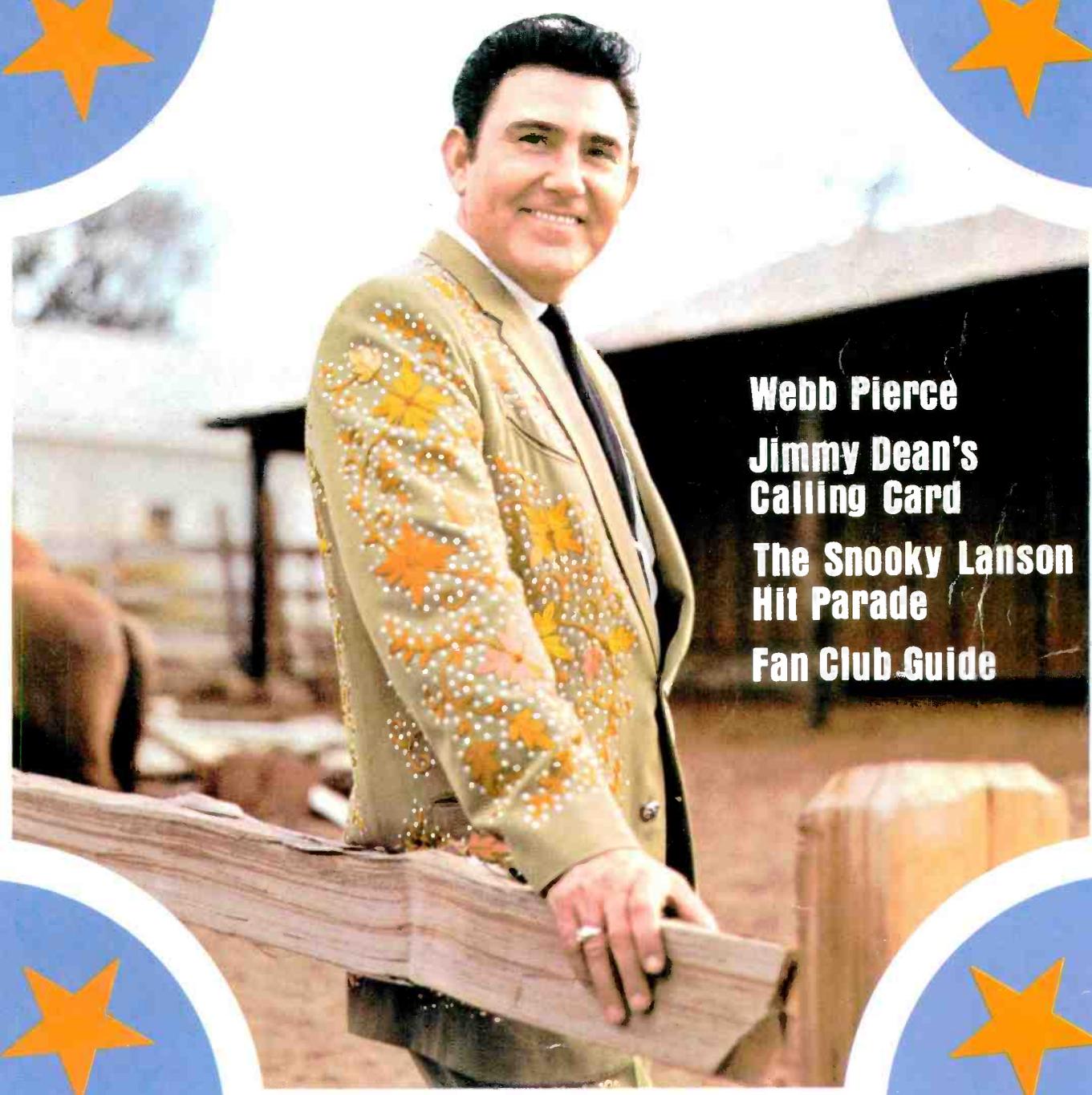


JULY 1968 / 50c

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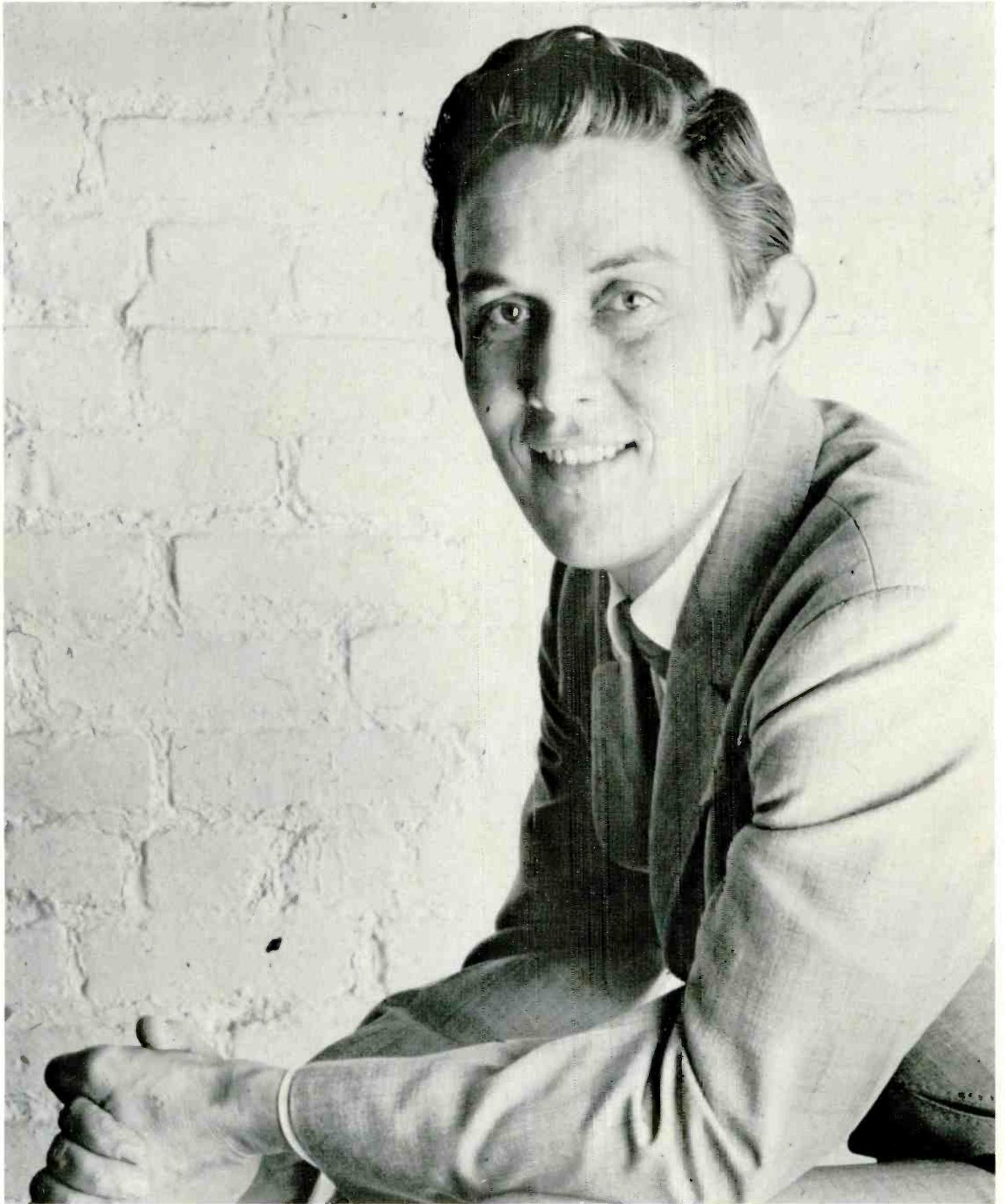
country

POSTER INSIDE



Webb Pierce
Jimmy Dean's
Calling Card
The Snooky Lanson
Hit Parade
Fan Club Guide





JIMMY DEAN

WIRE COUNTRY

WIRE Radio 1430

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

ABOUT THE COVER

Cover courtesy of Decca Records from Webb Pierce's latest Decca album "Greatest Hits".

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Advertising and Circulation:

The Curtis Publishing Co., Independence Sq., Phila., Pa. 19105 (215-925-6500). Roy V. Whisnand—Vice President, Herbert Rossin—Station Coordinator, J. Rodger Heaton—Business Manager.

641 Lexington Ave., N.Y.C. (215-935-6165). Robert D. Gilman—Advertising Sales.

Goodway, Inc., 11401 Roosevelt Blvd., Phila., Pa. 19154 (215-OR 7-6200). Stan Elgard, Bert Greenberg, Joe Povemba—Advertising Sales.

COUNTRY Magazine is published by The Curtis Publishing Company and 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 The Curtis Publishing Company and Goodway, Inc. All rights reserved. Reproduction in whole or part without written permission is prohibited.

MEET Country Gentleman



LEE SHANNON

"The Farm Boy from Nebraska," Lee Shannon, has become an instant Country Gentleman success in the WIRE Hoosier Heartland. Lee is a 10 year radio veteran having worked in his home state, Missouri, Kansas, Iowa, Illinois and Ohio, before becoming a WIRE Country Gentleman in February, 1968. When Lee was an early morning radio personality in Davenport, Iowa, he spent his spare time building and driving stock cars. You can imagine his excitement in coming to work for WIRE in the Hoosier capitol in time for the "Granddaddy" race

of them all, the Indy 500. (Guess what? He had to work on Memorial Day and settled for listening to the WIRE broadcast of the race.) Lee's hobby, next to racing, is any type of sports. He assisted with the play-by-play announcing of the Iowa Hawkeyes Football games and high school games. Many years ago, a friend and former radio man advised Lee to always keep a "smile in his voice." Somedays he finds it difficult . . . but he always tries . . . and you can hear it daily on WIRE!●

All Roads Lead to . . .

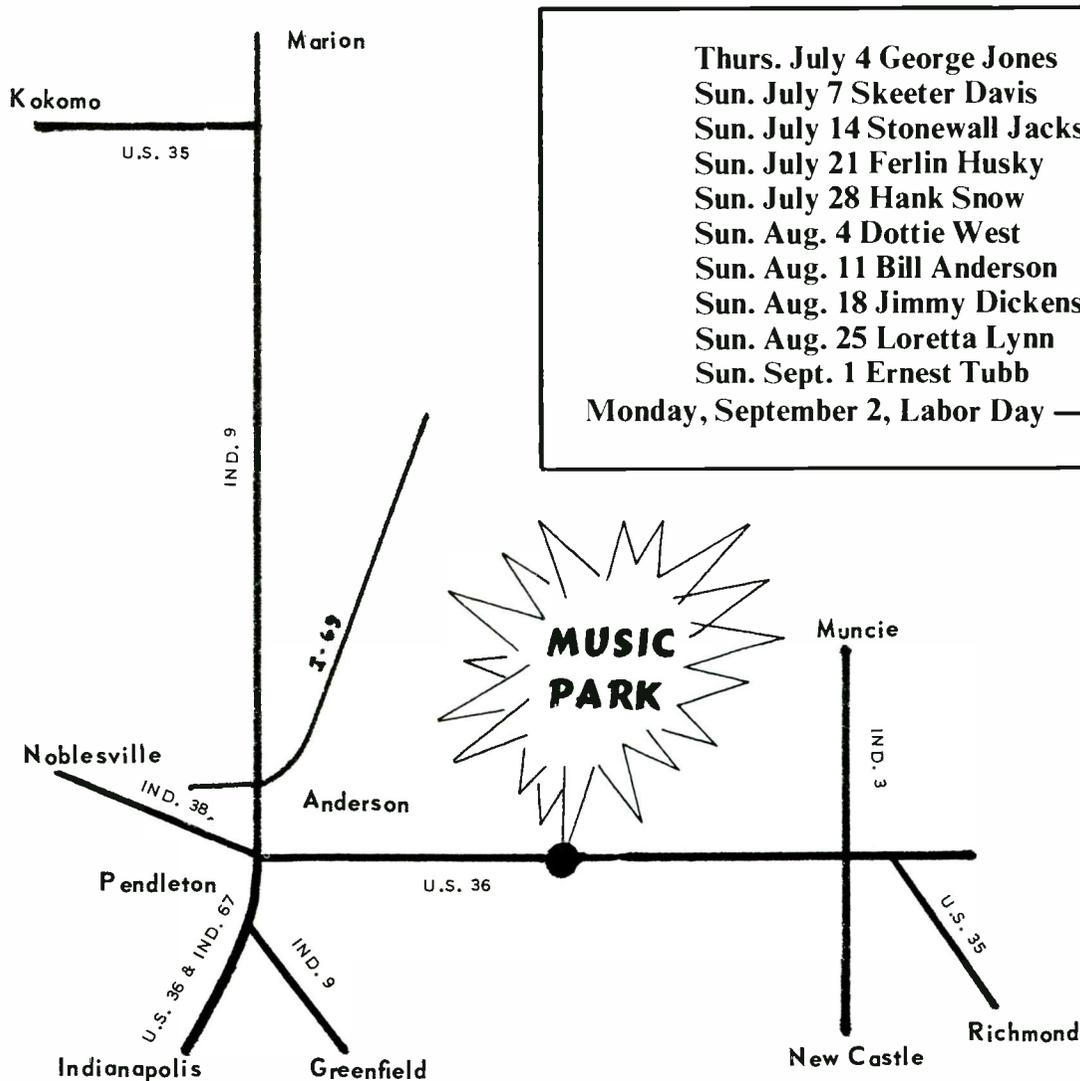
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Sun. Aug. 11 Bill Anderson
Sun. Aug. 18 Jimmy Dickens
Sun. Aug. 25 Loretta Lynn
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jimmy dean

his calling card's a smile

by Ceece

If a smile is passed on to ten others and they pass it on to ten each, ad infinitum, then a man's friends could number in the millions.

Jimmy Dean practices just such logic and it has made him friends by the million. His smile and his grin are a part of his personality which reaches out to people in every walk of life. The man to whom Time magazine once wrote "Slick Texas slang and country twang" is a charmer, as I found out in a recent interview.

When I walked into his sitting room I was made instantly at ease by a guy who had never met me, probably never heard of me, and who possibly felt that I had nothing worthwhile to offer him. Yet he called me by my first name, shook hands with a grasp from his raw-boned fist, ushered me to a comfortable sofa, offered me a cup of coffee, then folded his lean frame into a chair. His every move, easy and quiet, was unconsciously putting me at ease.

With no background knowledge of me (and I had very little about him) we immediately began to discuss who and what he was. Not three minutes had gone by before we were carrying on a conversation, rather spirited, about the outcome of the Indiana primary election. That conversation was a clue to the entire man before me. He is not interested solely in Country Music or in the entertainment world. His interest spreads all over the subject matter of the daily papers, radio and television. And from the conversation it was obvious that he is not merely interested. He is very knowledgeable and serious about much of the affairs of this nation, the world, and business and civic objectives.

As a Texas boy from Plainview where he started playing the piano at ten, he

learned that the mastery of anything takes diligence as well as interest. He mastered the accordion and the guitar. He also mastered his voice until it became one of the most pleasant sounds in the entertainment world. With a background of inspirational hymns learned at his mother's knee, he has turned out albums of gospel music on the Columbia label. His pure country songs on both singles and albums made him famous enough to move up to his own television show on the ABC network.

We talked about his brief Air Force career as a radio operator which gave him a movement along the way toward success. After hours, in the Washington, D.C. area, he worked in the military clubs as a singer. First he filled in as a replacement with the Tennessee Haymakers who were his Air Force buddies, making \$5.00 a night. As he says, he "went along with a bottle of beer." But after he left the service, he began to capitalize on the singing experience. By 1952 he was in the Carribean entertaining our troops. When he finished the tour and got back to Washington, he became a radio and television personality. This led to an audition in 1957 which got him into a CBS Television Network show. He remembers the enormous demands of the job. Getting to work at 3:30 in the morning made the day extremely long. But he boosted his ratings and reached an average of 25,000 fan letters a week.

While we talked, he reminisced about those days just a few years back. The long hours and hard work did pay off. Guest appearances with Perry Como, Dinah Shore, Arthur Godfrey and on the Tonight Show led right into his own popular Thursday night hour. And he is still making those guest appearances

regularly. One of the most recent was a series of four Operation Entertainment shows. He told me he had also just finished some Daniel Boone shows. He is an amazing entertainer and is consistently sought after for bookings at clubs and shows. "But," he says, "I never take a booking over two weeks long, if I can help it. I want to get back home."

Home is Tenafly, New Jersey, just outside of New York City where he and his wife, the former Sue Wittauer of Washington, D.C., raise their family of three children, Gary, a son of 16, Connie, a daughter of 14 and Robert, a "little feller" of 8. When he's not on the road, Jimmy enjoys time with his family boating. He fishes and likes water-skiing. Even on the road, he makes it known that "my whole world is not entertainment." He thoroughly enjoys participation in good conversation, in plans for future business ventures, and in solving problems of our generation.

He limits his time on the road to about 25 weeks in the year. Then he finds time to tend to other interests, an office building in Indianapolis, a meat packing plant, a hog farm in Texas and a diversity of other money-making schemes which benefit his wealth of business acumen. He told me that the real drive behind his entry into the world of Country Music was the desire to "not go back home to digging irrigation wells."

If that negative ambition was all that moved him he wouldn't have amounted to much nor would he have made such a success out of "Big Bad John" which earned him, not one, not two, but three gold records. With sales of over three million he was almost an instant millionaire. What he did with his earnings is now evident in his business holdings.

Still, I was amazed to hear him continue to talk of so many other things. He likes to write—not songs, but stories and columns. He does some song writing. He likes to analyze a tune he hears, pick up a theme and toy with it until it strikes a chord which may set him off on his own original.

People are of great interest to him. Listening to him talk is like running down a list of who's who in show business. Not only has he met most of the greats, he has made many his personal friends. He delights in talking about what they do and how they do things. In mentioning Fess Parker, he remarked

(continued next page)



that when he first met him he really thought the guy couldn't be as nice and as good as people said. Then he changed his mind and now thinks that Fess is utterly unbelievable, both as to his personal character, his business sense and his entertainment career. He said of Fess that, with all that has come to him, he's still as "plain as a bar of soap after a day's washin'." Such homey humor is not merely part of Jimmy's show appearance, it's part of his personality. He has a keen insight into people and isn't easily fooled. He very quickly pierces to the heart of a matter or a person and puts his feelings into a simple country phrase that is just a touch of an Archie Campbell or a Homer and Jethro.

As we talked over coffee, we finally got around to his latest music on the RCA label. It's title: "Thing Called Love" and it's climbing in the charts every week.

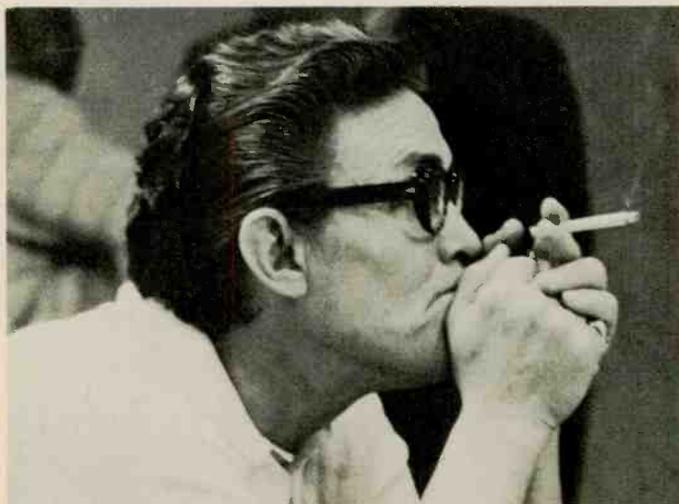
I sat back from my notes and was about to close the interview. But, he was not for that, so we spent another half-hour while he quizzed me. I feel that he now knows me much better than I know him.

This six-feet-three-incher is long, lean but not mean. He's a talker whose eyes have a steady blue gaze catching all that goes on. His kids, Gary, Connie and Robert, have a dad who is "with it." ●

Time out to get the right sound out of the guitar. Jerry Reed, master of the instrument, helps Dean get the beat just right.



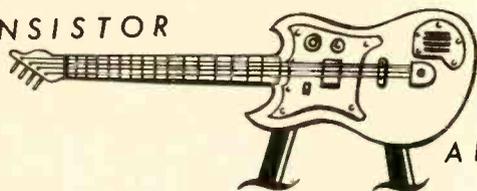
At a recent show production in a television station studio for future showing, Jimmy and Porter Wagoner take time to pass along a few stories from the road.



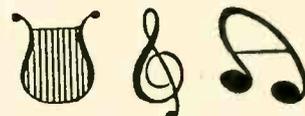
The last note pays off. It's good. Makes Jimmy feel like the whole session was worth it.



When the playback fills the sound studio both Jimmy Dean and Felton Jarvis, A&R man at Nashville's RCA studios, pay rapt attention.



Music City

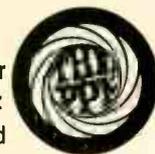


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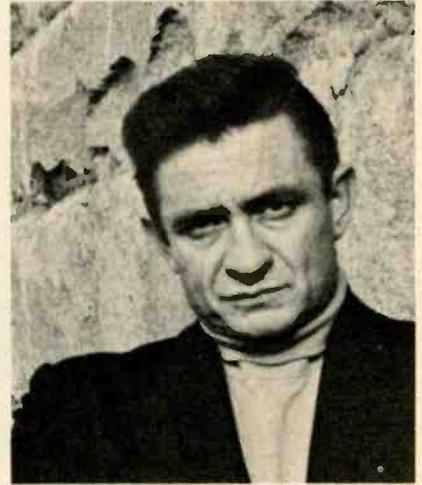
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Country Record Rack

Johnny Cash at Folsom Prison



Columbia has issued a most unusual recording this month---Johnny Cash recorded live during a concert at Folsom Prison (Columbia CS 9639).

At this point, Cash is almost out of the Country/Western bracket. Like Eddy Arnold, Ernie Ford and Tex Ritter, he has surpassed any category or boundary, and what material he touches becomes immediately *his*---transformed through a creative process into something unique.

He is probably the only person who could record in Folsom and emerge with a good piece of work. It was his right, in a sense, and he fittingly opens his program with "Folsom Prison Blues." The atmosphere is electric as his audience responds to "Dirty Old Egg Suckin' Dog," "These Walls" and, with June Carter, "Jackson." The album also contains what must be the wittiest satire on Country/Western material, "Flushed From the Bathroom of Your Heart."

From time to time the concert is interrupted as prisoners, by number, are informed that they have a "reception"---meaning a visitor. The essential plight of Cash's audience is

illuminated as he jokes with them and points out that he has spent some time on *that* side of a cell door.

But at the concert's end, he can leave, they cannot. The record ends, dramatically, with the sound of a thousand men shuffling back to the grey monotony of cells.

Columbia has also released an omnibus recording called COLUMBIA COUNTRY (CWS 2) featuring 20 tracks by as many artists. Styles range from the schmaltzy strings backing Arlene Harden on "What Has the World Done to My Baby" to the lean bluegrass treatment of "Detroit City" by Flatt & Scruggs. Also featured are Ray Price, Judy Lynn, Carl Butler & Pearl and Tommy Collins. It's a good sampler of the current crop of Country/Western sounds.

There are at least two bluegrass records based on the works of rock & rollers. A couple of years old by this time, Elektra 74006 BEATLE COUNTRY, by the Charles River Valley Boys, indicates its source by the title. All the Lennon-McCartney standards are there: "Norwegian Wood," "Help," "She's A Woman," and "Yellow Submarine,"

here pronounced "Yaller." The Charles River Valley Boys are from Boston and do well for city boys. Their harmony is tight and their playing impeccable. Since the Beatles have admitted to some Country influence, it is not surprising that the situation should work the other way around as well.

The other album is Jim & Jesse's BERRY PICKIN IN THE COUNTRY (Epic BN 26176) which uses material from Rhythm and Blues guitarist Chuck Berry. This is closer to home, since Berry's southern background (specifically from Memphis) is tied very closely to the country field itself. The whole problem of interaction between white and negro music has always made categorization difficult. The legendary Jimmie Rodgers borrowed much from negro blues styles and negroes were in turn influenced by white religious music, notably from the old camp meetings. As a matter of fact, the distance from "Folsom Prison Blues" to "Parchman Farm" and "The Midnight Special" is probably not all that great.

Next month: An historical appreciation of the Carter Family. ●

**webb
pierce**

Biggest Guitar in the World



Webb gets the morning routine from wife, Audry, at the breakfast bar over a cup of coffee.



It lies in the backyard at the Webb Pierce home. It is a swimming pool shaped like a guitar. Frets are worked into the concrete. The diving board sits at the beginning of the neck. The neck itself forms a wading pool for the children. All across the patio floor, bars of musical notes lend to the impression that music means something special to this home. But the special thing about this home, which is truly an outstanding example of expensive architecture bedecked with sumptuous furnishings, is that it is a home in the best sense of the word. The evidence is all around that there are children in the home. The books and magazines are well chosen with an appeal to the kids and their future growth. The tasteful paintings and decorations are also selected for their obvious purpose to make the home look good, and to provide the family with a cultural atmosphere which is liveable. Flower decorations are mostly the handiwork of Audry; some of them are simple but beautifully hand-made artificial bouquets of which she is justifiably proud. Audry's work around the house shows in nearly every aspect of the home, both inside and out, and the rest of the property.

For many years, the two of them put together the ideas they shared for the ideal home they wanted. When it was all

put together, they obtained the services of an old friend who was an architect to do the final work on the plans. The result is a very comfortable, ranging, ranch-type home with each end winged back to form a wide-open "U" shape around the pool and patio. A stone home sitting on a hilltop, it is surrounded by massive trees and landscaping which set it apart from the surroundings. Much has been written about it as a showplace. That it is, but not in any sense of the carnival. It is a showplace by reason of the exceptional good taste, excellent color scheming, evident attention to living space for a growing family, and a devotion to modern American cultural tastes. All this come from the man, Webb, and his wife, Audry. Webb, the country music singer who has undeniably won more awards than any other country artist in the world.

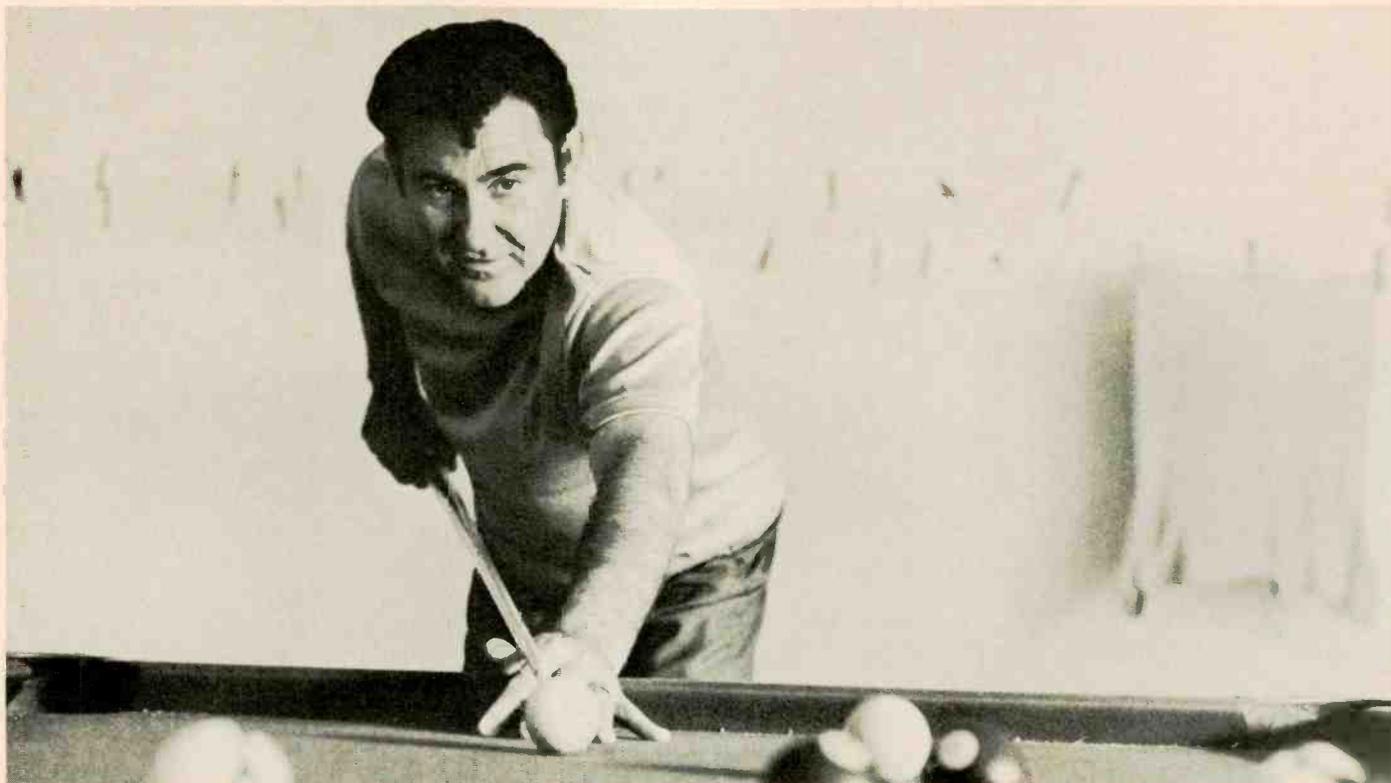
Born in 1926 in West Monroe, La., as early as 16 he was singing along with his own radio show 15 minutes every day. When the war came along, Webb did a three-year tour, and came back to Shreveport where he started to work for Sears-Roebuck. Since he had been picking and singing from the age of twelve, he didn't quit just because he was a businessman. Even though he was a floor manager for Sears, when he had the opportunity to record a song for

Decca, he did, then signed a contract with them. He's been with them since. The combination was a good one from the start, with "Wondering," a national sensation in 1951. In 1955, "In the Jailhouse Now" peaked every record chart in existence all at once. It was the first time a recording had ever accomplished the feat. Webb was voted the number one country singer. This was repeated and repeated and repeated.

For 1952 and 1953, *Farm and Ranch Magazine* named him tops. *Cash Box Magazine* voted him number one country male vocalist each year from 1953 through 1956, then again from 1961 through 1963. In 1956, *Billboard Magazine* voted him into its Country Music Hall of Fame, and in 1962, he made the AK-SAR-BEN Western Hall of Fame.

He was the first entertainer ever to win the coveted "Triple Crown Award," and at the present time holds four of them. The many other awards are too numerous to mention. The people who listen to and buy country music have let the entertainment world know that they think Webb Pierce is tops.

What has it done to Webb, the man? It certainly hasn't changed him. Despite the fantastic popularity attained by having 60 records in the "Top Ten," and 23 in the number one position on the

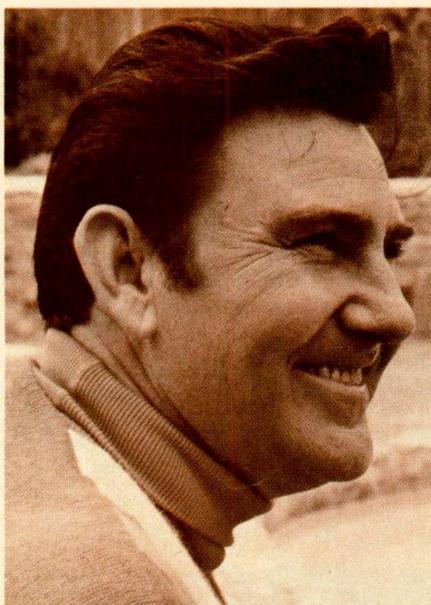


*A little recreation never hurt anyone—
and Webb is good at the table.*



*It's a chore that Audry usually does,
because Webb is gone on the road a lot,
but he does get a kick out of a little exer-
tion once in a while. He's proud of the
guitar-shaped pool.*

(continued next page)



Good-looking country artist, Webb Pierce



Among the souvenirs in the Pierce home are two marvelous oils of Webb and Audry.

charts, he is still an easy-going, soft-spoken gentleman whose wife, children, home and businesses reflect exactly what he is. There is no "looking down" on others. There is none of the "nouveau riche" attitude or appearance. He is not a demanding person. He is knowledgeable, reasonable, dedicated and persistent. He gets a tremendous thrill out of an event like when his young son, Webb Jr., at the age of three, belted a softball over the house. He and Audry delight in talking about their daughter, Debbie (Deborah), who is fourteen. She soon will do some recording on her own. Not particularly country—more modern, but not quite pop. They relish her little-girlness, like when she watched a wedding reception next door, questioned her mother about what she would do when her reception came up, then slyly hid a piece of cake under her pillow (which the maid found later) so she could dream of the boy she would marry one day.

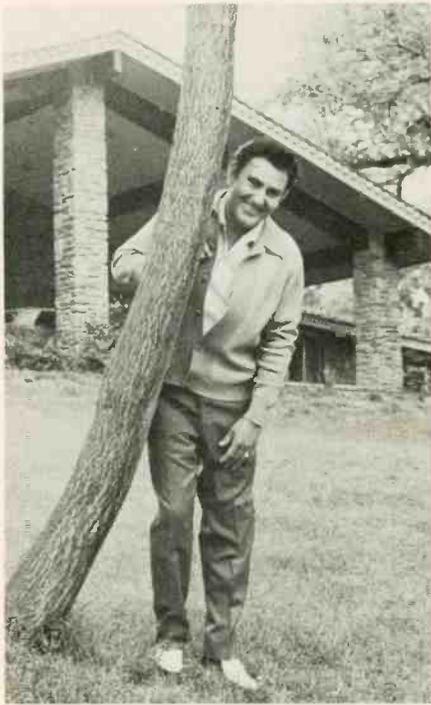
Such pleasure in one's children seems like what an average American family would express. They are just that. The money Webb makes from his business does not make any of the family ostentatious. It just makes them more likeable, and human. And those businesses he is involved in—that's a separate story in itself. Suffice it to mention that he owns three radio stations in Georgia: WJAT, Swainsboro; WBRO, Waynesboro; and WSNT, Sandersville. He's also looking for a fourth.

While he's looking, he's also performing as an artist before thousands of fans. No longer does he play in the small auditoriums and little shows. Not that he objects or feels he's too good. It's just that there aren't very many such places left. They don't hold the crowds which are willing to come and see and hear Webb Pierce. So now he's more often than not in a coliseum or at a state fair or in a music hall. Or in movies—he's

been in several: "Buffalo Guns," "Webb Pierce and the Wondering Boys," and "Second Fiddle to a Steel Guitar." Or before the television cameras: Kraft Suspense Theater, Tell the Truth, Star Route, Dick Clark Show, Ozark Jubilee.

There's no way around it: he is a superb star. His latest recordings are a continuation of the past successes. Two recent albums, "Fool, Fool, Fool" and "Webb's Golden Hits," are selling like hotcakes, because they bring an inimical voice with just the right sound of "home" to millions of people.

Yessir, he's got the biggest guitar in the world and it's surrounded by a billiard room, two dens, five bedrooms, five bathrooms, and all the rest that makes a fine comfortable home. Audry and the children go with the place. Webb fits with it like a glove. The horses on the place reflect the same hominess. You'd never know that Webb is the number one country music artist in all the world. ●



A bit of hide-and-peek on the front lawn is just to show off the home of which the Pierces are so proud. Sitting in southern Nashville, it is a quiet showplace done with the utmost of taste.



One wall of the massive living room is covered with awards. But they are only a small part of the collection of the world's most awarded country music artist.



SUCCESS STORY THE BILL ANDERSON WAY

Country music in the last ten years has become big business. The successful country music stars are those who approach their careers in a businesslike way. Certainly one of the top country music stars of the day and one of the finest businessmen in country music is Bill Anderson. In just ten years he has risen from a disc jockey at a small radio station in Georgia to one of the giants in the world of country music.

Bill's talents range from being one of the top composers with over 30 BMI awards to his credit to being one of the finest showmen in the business. The Bill Anderson stage show is a marvel of exact timing and proper pacing mixed with just enough comedy to keep the fans on the edge of their seats. The Bill Anderson TV show, which is syndicated in over 60 markets and seen each week by millions, is the result of hours of hard work and imaginative production.

Bill Anderson's rise to the top has been a relatively short one and is the result of a combination of things. His degree in journalism from the University of Georgia . . . his basic understanding of human nature enabling him to reach people through his songs, on stage or on TV . . . his overall approach to any task by doing things the right way and to the best of his ability . . . and his pencilsharp memory of the smallest detail such as names, places and events . . . have all combined in this success.

The expansion of Bill Anderson Enterprises has followed a master plan and has always been in good taste. After moving to Nashville in the late fifties following the success of "City Lights" (an Anderson song recorded by Ray Price) Bill signed with Decca records and started writing and recording hit songs such as "The Tip Of My Fingers," "Po' Folks," "Mama Sang A Song," "Still," "8 by 10," "I Love You Drops," "I Get The Fever" and many more, up to the current "Wild Week-



end." In 1961, Bill signed with the Hubert Long Organization, and his career really began to move.

As the Anderson popularity and acceptance became more obvious so did the stacks of fan mail. From 1963 to 1965 being unable to answer all these fan letters himself, Bill hired the services of Moneen Carpenter, a secretary with radio station WQUA in Moline, Illinois who did this work on a part-time basis from her home in Illinois. She moved to Nashville in March 1965 as Bill Anderson's personal secretary, where her pleasant personality and business ability have earned for her the reputation as one of the best personal secretaries in the business and a tremendous asset to Bill Anderson Enterprises.

As the Bill Anderson career flourished there followed further awards—more and more personal appearances, more hit songs, his own music publishing company (Stallion Music), the addition of a fine band (The Po' Boys), a modern bus for travel, roles in Holly-

wood films, a syndicated TV show, election three times to the CMA Board of Directors, a further expansion of office space, a modern publicity department and a personal manager who joined Bill in October of last year. Bud Brown, who is a Canadian, brought with him almost 20 years of experience in radio and country music promotion plus banking and advertising sales.

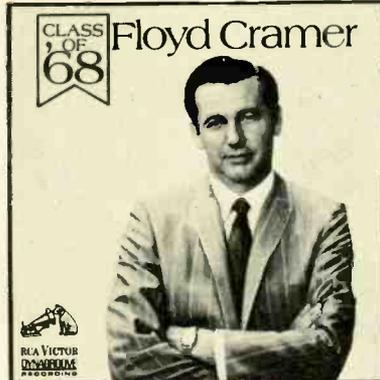
The success of the Bill Anderson career has not been an accident. Bill has carefully watched the expansion and planned each move at the proper time. He has handled his career not only as a showman but as an alert businessman, always following the basic premise that if anything is worth doing—it's worth doing well.

There's just no telling to what heights this career will rise in the years that lie ahead, but with Bill Anderson's talents, good looks, sincerity, and fundamentals of fairness, honesty and human understanding, one would have to be very, very optimistic. ●

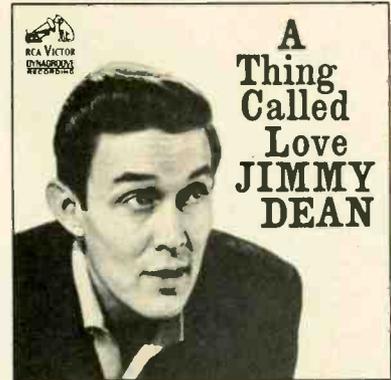
America's favorite Country Music is on Victor Records



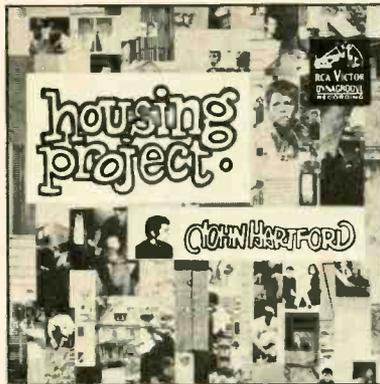
Each one was a Grammy award winner. Tom Dooley, Dang Me, El Paso, King of the Road, Gentle on My Mind, Detroit City, Big Bad John. LPM/LSP-4011



Love Is Blue, Honey, Goin' Out of My Head, The Look of Love, Mission: Impossible Theme, Up-Up and Away, A Man and a Woman, Never My Love. LPM/LSP-4025

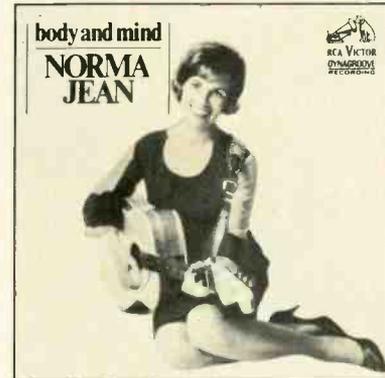


Skip a Rope, Read 'Em and Weep, A Thing Called Love, Born to Be by Your Side, One Last Time, When It's Sleepy Time Down South, It'll Be Easy. LPM/LSP-3999



Housing Project, I'm Still Here, Crystallia Daydream, The Girl with the Long Brown Hair, The Sailboat Song, Go Fall Asleep Now, Shiny Rails of Steel. LPM/LSP-3998

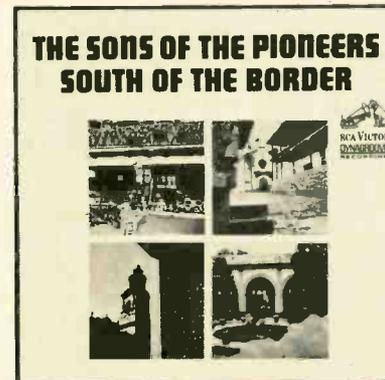
RCA



Truck Driving Woman, Woman Hungry, Ramblin' Man, All of Me Belongs to You, Body and Mind, Tippy Toeing, I Threw Away the Rose. LPM/LSP-3977



Bull Session at Bulls Gap, Sports Common Taters, Reluctant Draftee, Jailbird, Junior Takes to the Air, Intoxicated Automobile, Old Swimming Hole. CHM/CHS-1007*



Their first Latin album. South of the Border, Mexicali Rose, A Gay Ranchero, Maria Elena, Spanish Eyes, Margretta, You Belong to My Heart, Rosa. LPM/LSP-3964



PROFILES



MAX POWELL

He beat a path to Music City USA just two years after graduating from high school. Then he beat a path from door to door; from recording studio to A&R man, from publisher to manager, from engineer to performer. He beat a path down the telephone wires which always led in one direction—from him to them.

What he had for sale was a voice for country music. For four years he accepted the brush-off from Music Row. Then, in 1961, Max Powell joined the Army. By a stroke of luck more than anything else, he was fortunate enough to spend most of his brief military career close to Nashville.

Out of the Army in 1963, he returned to Nashville and started over again on the old beaten path, just as he had six years before. But this time it was slightly different. Because of the weekends and the off duty time spent in Music City, he had friends in the business.

The day came when a mutual acquaintance got Webb Pierce and Max together. Webb agreed to listen to the songs Max had written. One in particular, "Memory #1," really impressed Webb. He decided to record it. From the moment it hit the public there was no question that it was a hit. A big hit, beyond the initial evaluation by either Webb or Max but still within their hopes. It headed the nation's charts as the top c&w song for 30 consecutive weeks. For Max, it got a BMI Hit Award.

Soon came a new song-writing contract with Cedarwood Publishing Co.

With a career well in hand as a songwriter, Max turned to his first love and ambition: to be a singer. Backed, pushed, encouraged and coached by Webb he recorded "The Bottle Is Just Fooling You" and "A Taste Of Heaven." Now a full time performer for Webb and traveling with him some 48 weekends a year, Max is off on the climb to make his name as a singer as big as his name as a writer. He intends to reach the top of every popularity poll.

The path has been long and hard, but Max persevered—and he made it. ●



DEL REEVES

Mention the phrase "Doodle-Oo-Doo-Doo," and the name Del Reeves naturally comes to mind. This catchy phrase has become his trademark.

Del was born in Sparta, N.C. His father, staunch supporter of the President of the United States, christened his 11th child Franklin Delano Reeves. Perhaps like many parents, Del's father had dreams of his son becoming President, but Del had no such inclination. Music and show business were his goals. He was a young man in a hurry, and at age 12 he had his own radio show.

He managed to get in one year of college before spending four years in the Air Force. After his discharge, Del settled in California and enjoyed a long run on Chester Smith's TV show in Sacramento. Then came his own television show for four years.

Del may not have been "born in a trunk," as the old vaudevillians used to say, but he was married on a stage. On Sundays the Chester Smith group put on stage shows at Shady Oaks Park in Riverbank, California. When Del announced that he was going to marry a lovely young lady named Ellen, someone jokingly suggested that the ceremony take place on the stage during a show—and it did—on April 1, 1956, Easter Sunday.

Del's national popularity came with his recordings of "He Stands Real Tall," "Be Quiet Mind," and "The Girl I Can't Forget." It has continued with such hits as "The Girl On The Billboard," "This must Be The Bottom" and "Women Do Funny Things To Me." He also has some movies to his credit—"Country Music Goes To The Opry" and "Forty Acre Feud." Besides being a successful singer and song writer, he is an accomplished impersonator of other popular country entertainers, such as Red Foley, Webb Pierce, Ernest Tubb, Johnny Cash, and Roy Acuff. The combination of his own singing and his impressions of these fellow performers make Del a sure crowd-pleaser.

Del and his family now call Madison, Tenn. home. With his professionalism and personality, Del Reeves does indeed "Stand Real Tall" in the world of country music. ●

Country Music
makes a
NEW SCENE

NASHVILLE
Country Music
NIGHT CLUB

HOTEL TAFT
7th Avenue at 50th Street
New York, New York



It had to happen — and it has. Country Music has moved into the sophisticated night club echelon of the entertainment world in the capital city of everything that swings — New York. It's a long way from Tennessee to the Taft — but Country Music made the grade, and it's here to stay. Hear your kind of sound in your kind of town — now!



"YOU WON'T HAVE ANY TROUBLE SPOTTING ME - I'M WEARING
A WHITE CARNATION!"

in **NEW YORK** city



**gourmets with
insomnia
can dine till
4 a.m.**

Christos
Steak House
Open 7 days till 4 a.m. Lunch. Dinner
Late Supper 143 East 49th St. EL5-6531

"A TRIUMPH"

by Larry Arnett

"See the tree, how big it's grown, but friend, it hasn't been too long, it wasn't big . . ."

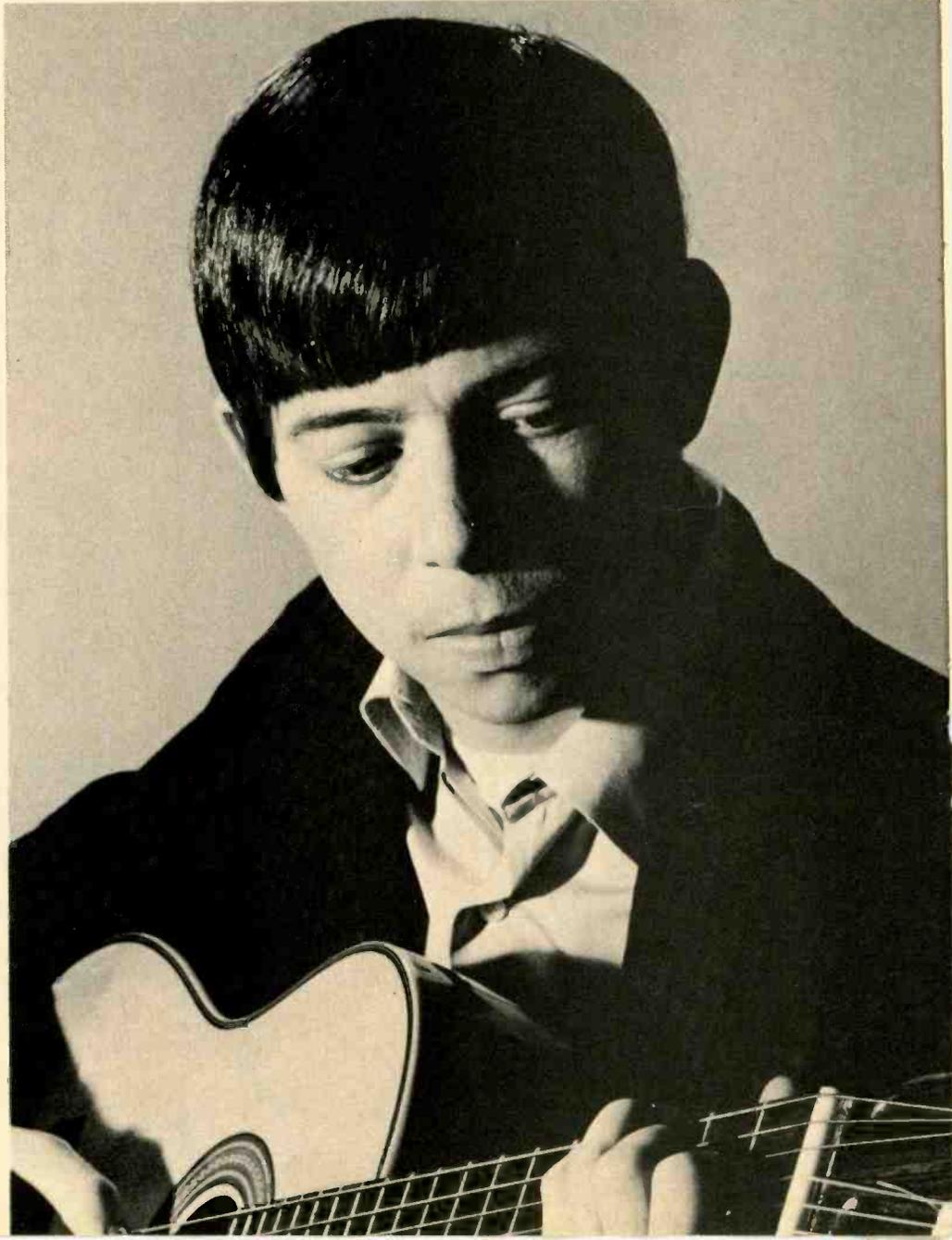
With these words the hottest song in the record world zoomed to the status of best selling single in both the country and pop charts in America.

In less than a week, "Honey" became a million seller and now better than three million records of the fantastically popular hit have been sold since its release.

In England, the spectacular disc skyrocketed to the top slot in the British

A HONEY

He is intent upon giving a song the feeling meant by the composer.



Empire charts after a mere five days of air play, surpassing even "Green, Green Grass of Home" in English record history popularity.

Continuing to take the world by storm in this bold incredible fashion, "Honey" became the hottest record that Germany, France and Italy heard in four decades!

From all indications, "Honey" appears destined for a long stay in the charts—and it has doubtless secured a permanent place in the music industry's

star-studded galaxy of All-Time Hits. It would also seem safe to assume that "Honey" will prove to be the most programmed record for 1968; perhaps even the Song of the Year.

"Honey" is probably the most discussed composition since Bobbi Gentry's "Ode to Billie Joe." It has certainly had as great an impact as "Ode" and it is also proving to be a huge financial success: would you believe that Bobby Goldsboro's first check from his publisher for "Honey's" resulted success

was in the amount of \$125,000? At this point, it looks as though the multi-talented Goldsboro cut himself in for an instant million the instant he cut "Honey."

Bobby Goldsboro's talent as a performer has been enjoyed by both country and pop music fans for some time. He is certainly no newcomer to either field as he can boast several Top Forty Hits. "Funny Little Clown" is one of his more noteworthy performances.

Bobby Goldsboro has attained a

(continued next page)

OF A RECORD



"Honey" started from just such a setting; Goldsboro alone in the studio trying out his guitar and the song. Later came the bigger production.

tremendous degree of success for a young man of 27. He was born in Marianna, Florida and later moved to Dothan, Alabama, where he lived until moving recently to Nashville. He is happily married and the father of two lovely children, a boy, Danny, and a girl, Terry. Bobby is definitely a family man, and his dedication to music is surpassed only by his love of home. He is well-liked and respected by his associates and friends in the music business who speak highly of his talent and artistry as a performer.

He is also a topflight writer, as he has so ably demonstrated on numerous occasions. His most recent effort in this area is the popular "Pen In Hand," sung by United Artist vocalist Johnny Darrel. It would appear that only the best results have been achieved by the prodigiously talented Goldsboro—since he was knee high to a cricket. (Incidentally, Bobby is known affectionately among his friends and fans as "Cricket," having earned the nickname in recognition of his ability to imitate this chirping cousin

to the grasshopper so realistically you catch yourself looking down at the ground in search of the real insect.)

Although Goldsboro is capable of writing as well as singing, "Honey" was written by well-known writer Bobby Russell, of Nashville, Tennessee, whose reputation has been established for some time in the field of musical composition. Russell, who along with Buzz Cason is co-owner of Spar Recording Studios, also authored the hits "Joker Went Wild," sung by Brian Hyland, and

The young man is a study in "What's Happening." Goldsboro has made a success out of deep feeling and rapport with his music.



"Little Green Apples," sung by Roger Miller.

Other big talents instrumental in the Bobby Goldsboro session which produced the record breaking end result "Honey," were producer Bob Montgomery of United Artists and arranger Don Tweety, who is probably the most sought after music arrangement man in the industry. There was no question at any time during the session but that this unique assembly of the biggest talent

available would accomplish the best that could possibly be achieved: a giant. "Honey" is the starchild born of this exciting and bold ensemble.

"Honey," as with all hits, will eventually fade. But as for the moment it is still going strong. Bobby Goldsboro has recently appeared on Johnny Carson's Tonight Show, and as for the future of his widely acclaimed smash hit, perhaps a fourth and fifth million will yet be earned . . . by this "Honey" of a record.



Listening to words of wisdom from the control room are Bobby Goldsboro and Bob Montgomery, United Artists' Nashville A&R man.



The Goldsboro approach is dead serious.

Country Clippings

PEPSI-KI K SURFING CONTEST

One of the many aspects of the Pepsi-KIKK Surfing Championships was the formation of a television network, composed of ten major stations throughout the state of Texas.

The one-hour colorcast featured the state's top surfing competition, along with Houston television personality Larry Kane and his troupe of 300 teen-age dancers, and two national rock groups, *Neal Ford and the Fanatics* and *The Music Explosion*.

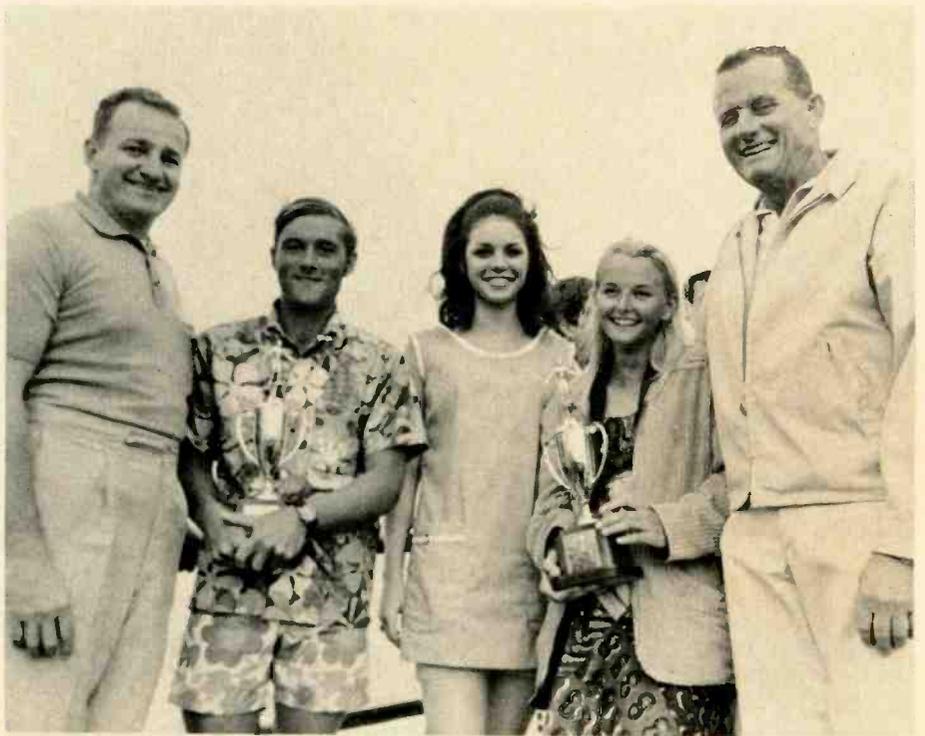
Miss Molly Grubb, "Miss Texas" for 1967-68, was the official hostess for the state surfing competition. Miss Grubb represented the Lone Star state in the "Miss America" pageant in Atlantic City last year.

The state's top surfers competed for many outstanding prizes, including all-expense-paid jet trips and entries to the National Surfing Championships in Huntington Beach, Calif. in September.

Pat Harral and Pam Curtiss successfully defended their titles again at this year's contest.

Other top prizes in all four divisions (Boys, Junior Mens, Mens and Open Girls) included Blaker surfboards, large trophies, 17-jewel Pepsi calendar wrist watches, AM-FM transistor radios, and cases of Pepsi-Cola.

One of the Gulf Coast's leading surfing authorities, Mack Blaker, served as head judge and meet director. Blaker, president of the Gulf Coast Surfing Association gathered the state's leading surfing experts to serve as judges.



Pictured with their trophies for winning the title of "Best All-Around" boy and girl surfer for the second consecutive year at the Pepsi Texas State Surfing Championships, April 6-7 on Galveston Island, Texas, are Pat Harral and Pam Curtiss. Pictured (left to right) are: Jim Mangold, vice president and general manager of the Pepsi-Cola Metropolitan Bottling Co. of Houston; Harral; Molly Grubb, "Miss Texas" for 1967-68; Miss Curtiss, and Leroy Gloger, president of Houston Radio Station KIKK. Pepsi-Cola and KIKK Radio sponsored the event for the second straight year.

Johnny Cash's latest album for Columbia Records, entitled "Johnny Cash at Folsom Prison," was recorded live at Folsom Prison in California. The label has also issued "Folsom Prison Blues" from the album as a single release. Included on the album are selections with such titles as "25 Minutes to Go," "Dark as the Dungeon," "The Long Black Veil," "Jackson" (with Johnny's new bride, June Carter) and "Grey-stone Chapel."

The album's contents are mainly prison songs performed before an audience that could appreciate them most - - convicts. The atmosphere surrounding the recording of "Johnny Cash at Folsom Prison" was electric. As Cash describes the experience, you will "feel the single pulsation of two thousand heart-beats."

In May, Johnny will be in Eng-land, Scotland and Wales for a twenty day tour. After which he and June Carter will visit the Holy Land to gather information on a Sacred Album he plans to do in the near future.



(continued next page)

Country Clippings

Hubert Long, President of the Country Music Association has agreed to be one of the judges of "Miss Country Music, U.S.A." July 2 and 3 at the Hemisfair. Thirty country music stations from coast-to-coast are participating in this, the first nationwide beauty pageant for country music, according to A. V. Bamford, K-BER, San Antonio, owner of this event. The first entry has been received. It is "Miss Country Music-Austin." Miss Pam Grienert is 35-22-36 and her hobby is karate. The Hemisfair program also features such outstanding entertainers as Ray Price . . . David Houston . . . Minnie Pearl . . . Charlie Pride . . . Loretta Lynn . . . Willie Nelson and Johnny Bush.

Columbia Records is rushing into release a pop version of Eddie Rabbitt's "The Bed" by Karon Rondell. Karon's performance is subtly tinged with Country-and-Western flavoring, and she succeeds in handling the song's earthy lyrics with delicate sensitivity. "The Bed" was written and originally recorded by Date artist Eddie Rabbitt. His version is breaking in the Country-and-Western market. Beginning with the line "I awake from troubled sleep in the middle of the night reaching for the strong hand that once held mine so tight," the song tells the story of a woman's tragic reaction to lost love.



Clive J. Davis, President, CBS Records, presides over the signing of a long-term contract between popular Country and Western artist Johnny Cash and Columbia Records. Johnny Cash is a winner of two RIAA-certified Gold Record awards. His latest LP for Columbia is entitled "Johnny Cash at Folsom Prison" and features his "Folsom Prison Blues." The album was recorded live at Folsom Prison in California.



New officers of the Music City USA Pro-Celebrity Golf Invitational gather after a meeting of incorporation in preparation for the 4th annual event in October: (Left to right) Mason Rudolph, director; Hubert Long, chairman of the board; John Bibb, director; and John Sloan Jr., director. Rudolph is PGA touring pro, Long is President of the CMA, Bibb is golf writer for the Nashville Tennessean, and Sloan is president of the Nashville Area Junior Chamber of Commerce.

Buck Owens and his Buckaroos played to the largest crowd in the history of Reno, Nevada at the Centennial Coliseum, May 2. Presented as part of the University of Nevada's "Mackay Days" Celebration, the show was the first country music presentation sponsored by the university and gained hearty approval. The performance, open to the public, drew fans from as far away as Oregon and Idaho. Promoted by Radio KBUB, the show was kicked off with Buck's smash hit, "Act Naturally," and consisted of a solid hour of Buck Owens' hits. Midway through the show, the boisterous crowd demanded that Buck sing his all-time favorite, "Tiger By The Tail." Later, Buck received a standing ovation for a rendition of his latest Capitol single, "Sweet Rosie Jones." The enthusiastic crowd refused to let the Tiger leave the stage before doing three encores. The Reno performance followed Buck's phenomenal success, April 23, in Bangor, Maine where a crowd of over 7,200 people jammed the auditorium.

Hugh Cherry, popular Los Angeles Country and Western disc Jockey, has been named President of the Friends of the John Edwards Memorial Foundation for a one-year term, succeeding Joe Nixon. The Friends is a voluntary, non-profit association dedicated to aiding research in all aspects and forms of

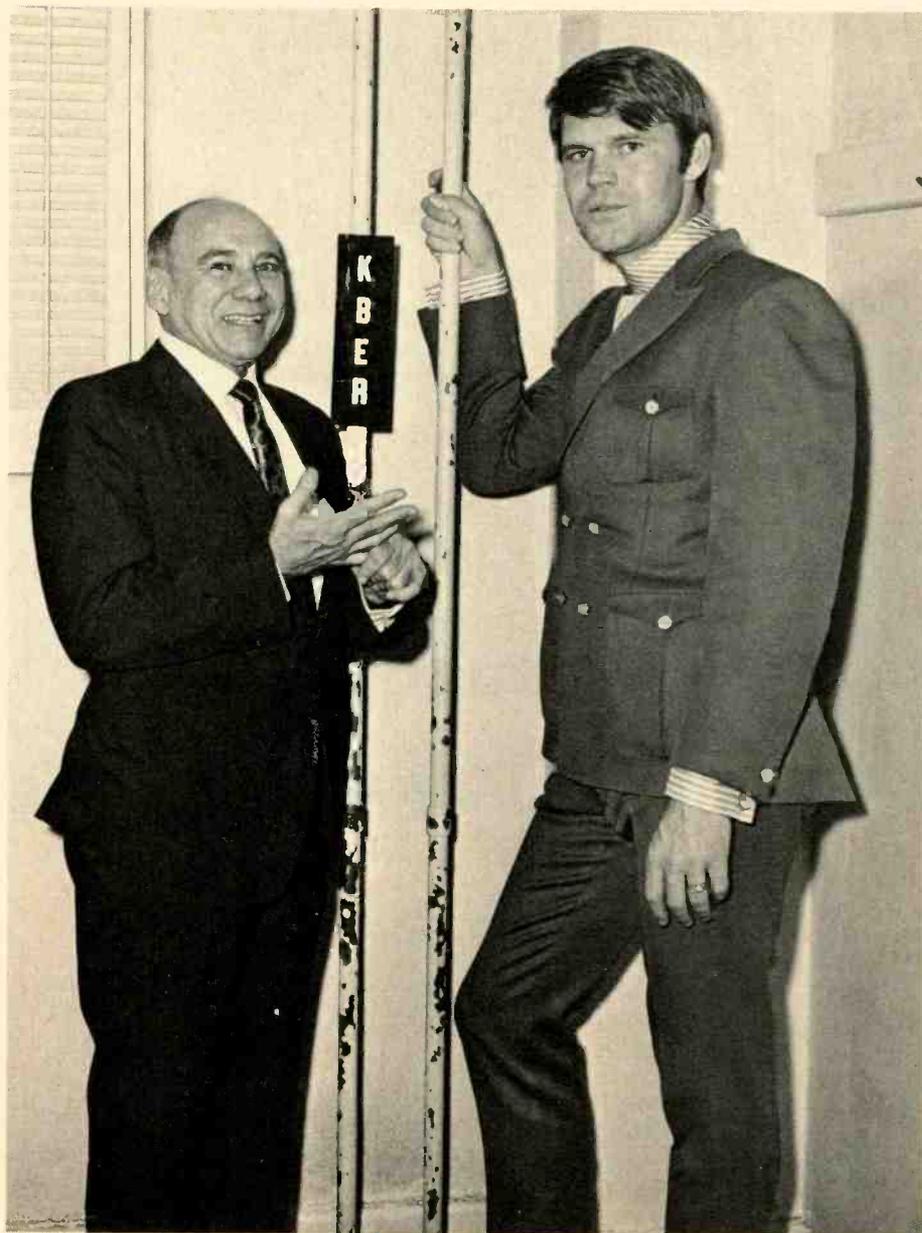
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Country Clippings

commercially recorded and published rural American music. All funds raised by the Friends of the JEMF are turned over to the John Edwards Memorial Foundation, a research and archival organization, located in the Folklore and Mythology Center at the University of California, Los Angeles. Membership in the Friends of the JEMF is open to all individuals interested in furthering the aims of the Foundation.

In order to obtain an accurate listener response to his radio program, Mike Hoyer of radio station WHO in Des Moines asked his listeners to write in and say why they listened to the Hoyer show. The winner of the contest was to receive a complete Merle Haggard and Buck Owens catalog. Results: an almost unbelievable 14,000 letters. ●

A. V. "Bam" Bamford (left) of KBER Radio takes a moment to talk with the talk of the nation, Glen Campbell of "Gentle On My Mind" fame. Glen will take over the Smothers Brothers this summer, along with John Hartford.





HUGH X. LEWIS performs for WWVA Big Country Jamboree fans during an unscheduled visit to Wheeling. Hugh dropped in to chat with Jamboree Coordinator Gus Thomas and stayed for two performances of the Jamboree recently.



Golf immortal Byron Nelson is the first golfer to have a tournament named in his honor.

The final round of the Byron Nelson Golf Classic from the Preston Trail Golf Club in Dallas was telecast live and in color by ABC-TV, April 28.

**THE
INFLUENCE**

OF
country
GROWS

**AND
GROWS**

Nearly half of the population of the United States has heard of Snooky Lanson. For eight years he was the tops in the entertainment world with the television show "Your Hit Parade." With a taste of country music, even then during the fifties, he is now capitalizing on his marvelous abilities to put across songs in the purely country music field.

He has been a performer since high school days when he worked for local radio stations in his home town, Memphis, Tenn. The list included WMC, WREC, and WHBQ. From Memphis, he headed for the burgeoning capitol of country music, Nashville, to join WSM. While there he first appeared on national radio through the NBC network. Two of his friends, Ray Noble and Al Donahue, sang with him while they were with the Ted Weems Orchestra. All three joined the Navy together. All returned to continue in the entertainment world.

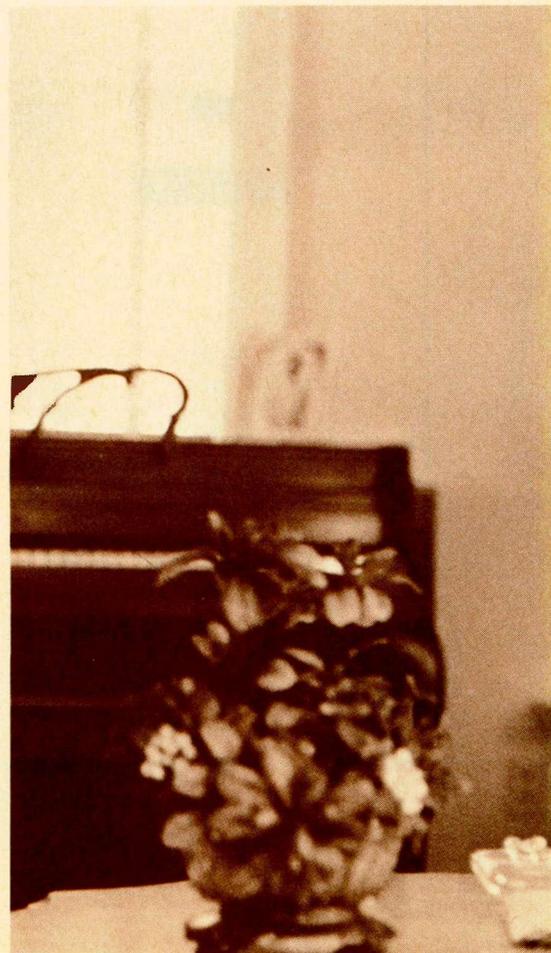
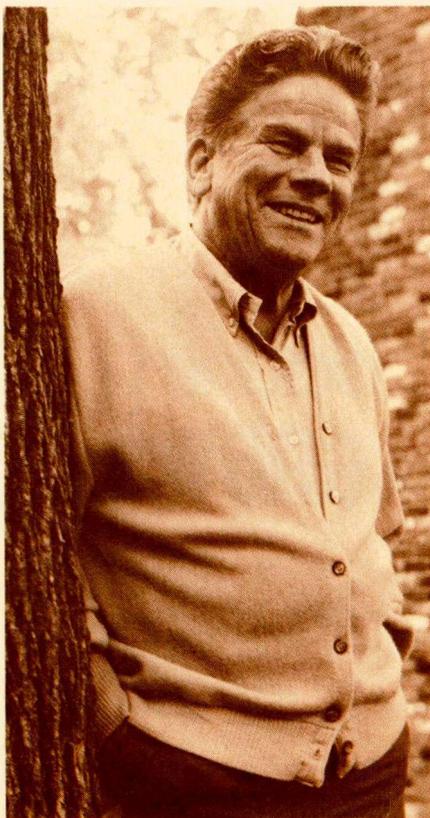
With a voice which carried overtones

of emotion and feeling, Snooky was much sought after. While with Ray Noble, he appeared on the "Chase and Sanborn Hour" with Edgar Bergen and Charlie McCarthy. During this period of his life, he hit the gold record club with "By The Light Of The Silvery Moon" done with Ray Noble. It sold better than a million and a half copies.

That was only the beginning. In 1950, his first really big hit got raves across the nation. All his own, "The Old Master Painter" put his voice on exhibition and attracted enough attention to place him under contract for "Your Hit Parade." His easy style, informal smoothness, and warm voice kept him with the show for eight years. During those years the show won the Peabody Award, the Sylvania Award, Look Magazine Award, and an Emmy. It never left the top ten television shows during its entire eight years.

Snooky found time to make appear-

SNOOKY LANSON THE "HIT" IN



ances with other programs on television: "Milton Berle's Texaco Star Theater," "The Kate Smith Hour," "This Is Show Business," "The Robert Montgomery Theater," "The Kriesler Bandstand" and in 1956, Dinah Shore selected Snooky to be her summer replacement. With his own show, "Chevrolet on Broadway," Snooky drew top attention from fans.

Following his "Hit Parade" success, he appeared on Jack Paar's "Tonight Show," and with Dave Garroway on the "Today show," while he made personal appearances all over the nation. He played the Capitol Theater in New York, the Thunderbird in Las Vegas, Mapes Hotel in Reno, The Coconut Grove in Los Angeles, the Capitol Theater in Washington, D.C., the Town Casino in Buffalo, and on Canadian Broadcasting Corp. Television in Toronto, Canada. For 39 weeks he appeared on the Massey-Ferguson color television show, "Five

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Florence and Snooky (Mom and Dad to the kids).

YOUR HIT PARADE



A few years ago, Snooky had little ones around the house. Now they're great big kids. Here is the oldest child, Ernie, with a Christmas present from Dad.

Comfortable and at home in Nashville—ready for another career—in country music.

Star Jubilee," on NBC, during 1960 and 1961.

For a man who has spent nearly a lifetime in the entertainment field, he has brought a vast amount of talent to the country music world. Since moving to Nashville in 1967, his record for Starday, "Take Your Time," has moved steadily upward.

Snooky and his wife, the former Florence Appleby of Nashville, make their home in Nashville with one of their three children, Dan. Ernie, age 23, and Beth, age 20, are both students at Centenary College, while Dan, age 14, is a student at Hillsboro High in Nashville.

In Nashville to stay, Snooky Lanson is expected to produce more of the fine music in the category of the "Old Master Painter." He can be found cruising Music Row in his spare hours looking for new tunes—that is, if he isn't clouting a golf ball or hanging out a fishing line or fussing with his roses. ●



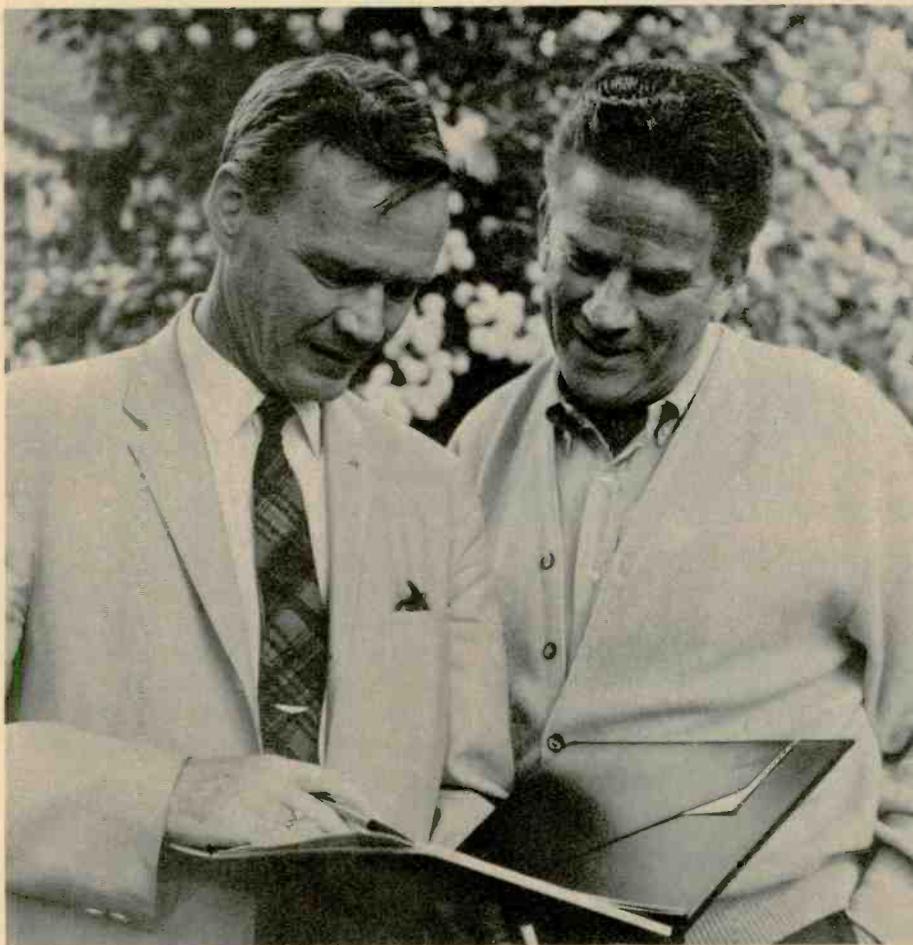
Nashville's Brenda Lee is also a dear friend of Snooky. Here he gave a plug to one of her early albums.



Early in his career he was a Nashville celebrity on WSM. Here with Bob Hope and Doris Day, he gives the audience the famous Lanson smile.



Always the cut-up and crowd-pleaser, Snooky makes fun with country music great, Eddy Arnold.



Your Country editor, Cecil H. Whaley, runs through the procedure with an old pro before the cameras, Snooky Lanson.



On the stage for televising "Your Hit Parade" (left to right) Dusty McCaffrey, a dancer; Dorothy Collins, co-star of the show; Ginny Meador, Dusty's partner; and Snooky.



Another of his old friends in the country music business, Red Foley poses with Snooky during a television show.

"country magazine" presentation party

Waylon Jennings, star of the "Country Magazine" Party in the Black Poodle Night Club, prepares to sing another of the popular numbers that kept the crowd of 120 plus people applauding enthusiastically.

Doug Shull (left) Director of "Country Magazine" presents a "Picker" Transistor Radio Guitar to Waylon Jennings at the recent "Country Magazine" Presentation Party held in Nashville on May 15th for the Music Industry.



Jerry Glaser (right) outgoing Vice President of WENO Radio, sponsors of "Country Magazine" in Nashville,

welcomes Doug Shull, Executive Director of "Country Magazine" to the stage.



Nashville's Black Poodle Nightclub was the scene this past May 15 of a Country Music stage show and party for members of the Music City entertainment industry. Sponsored by *Country Magazine*, nationally acclaimed leader in the country music fan audience, the affair got off to a good start with an introduction by Jerry Glaser, outgoing Sales Manager of WENO Radio of Madison, Tennessee, one of the franchise holders of *Country Magazine*.

Glaser brought Doug Shull, publisher of *Country*, to the audience for a recounting of the growth and expansion of the magazine. Shull, a familiar sight in Nashville these past several months, helped establish the magazine under the aegis of Goodway, Inc., in Philadelphia. He provided the business leaders with some of the plans for the future designs of the magazine both as to content and marketing across the nation.

After the sales presentation, done with a set of beautiful girls holding flip charts, Shull introduced Dow Perkins, lead man for the Waylon Jennings Show. Several numbers were played by the Waylors and the audience finally demanded that Waylon himself come to the stage. *Country Magazine* had brought to the stage of the Black Poodle, country music's most modern and captivating sound, and the audience responded with tremendous applause to each of Jennings' famous numbers.

Highlight of the affair was the presentation of door prizes consisting of ten of the Pickers, a transistorized radio and amplified guitar in the shape of an electric guitar. Grand prize was an eight-track stereo cartridge player, the "Go-er," Manufactured by Goodway. Prizes were presented by Cecil Whaley, Nashville editor of *Country Magazine*.

Many of Music Row's greats were on hand to the invitation only affair including: Johnny Darrell, Jan Howard, Audie Ashworth, Hubert Long, Lucky and Larry Moeller, Jack Andrews, Jeanne Seely, Hank Cochran, Owen Bradley, Harry Silverstein, Wally Cochran, Jo Walker, Frances Preston, Bill Denny, Roger Sovine, Hal Neeley, Jack Stapp, Dorothy Gable, Tandy Rice, Jerry Glaser, Cal Young, and Bud Wendell.

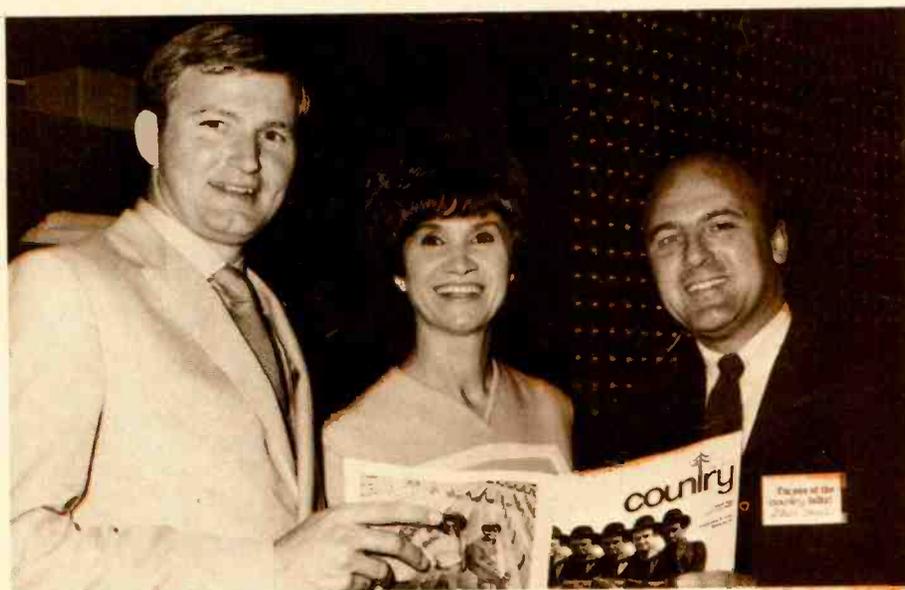
Mr. and Mrs. E.J. Preston look over a recent copy of "Country Magazine" with Doug Shull (right) during the party. Mrs. Preston is the V.P. of the Nashville - B.M.I. office.



Harry Silverstein and Owen Bradley (right) of Decca Records were two of the many executives and stars who attended.



Roger Sovine, (left) recording artist on Imperial Records; Jan Howard, popular Decca recording star and Doug Shull pause to look over recent edition of "Country Magazine."



Jack B. Andrews of the Moeller Talent Agency (right) and Doug Shull (left), Executive Director of "Country Magazine" welcome Johnny Darrell, recording artist with United Artists, to the party that attracted over 120 people from the Nashville Music Industry.



Pat McKinney, up-coming recording artist with Epic Records chats with Ritchie Albright (center) of the Waylors and Johnny Darrell.



With the aid of two lovely models, Doug Shull tells the crowd of over 120 people about the progress and future plans of "Country Magazine."



Cecil Whaley, Nashville Editor of "Country Magazine," displays one of the ten "Picker" Transistor Radio-Guitars that was given away as door prizes. To make sure that the drawing was scrupulously honest, frontier marshals Tiny Tex Monaban (left) and Nidi Foley keep an eagle eye and gun on Cece.



Jeanie Seely, Monument Records recording star, (left) and Mr. and Mrs. Buck Trent were just a few of the many Country recording stars who attended the party.



Harlon Matthews, Consultant to "Country Magazine"; Wally Cochran, Promotion Manager of RCA Victor Country and Western Records; Doug Shull, and Barbara Smith of the Hubert Long Talent Agency, pause for a picture during the "Country Magazine" Party Presentation.



northeast scene

Jack Turner

Hi! Nice to be back with you again this month. I hope you're having a good vacation wherever you are, and your radio is tuned to a good country music station (with a country magazine in one hand). Hey! Don't forget to drop a card or letter to yours truly at Box 222, Warrington, Pa. 18976, with a little bit of news of country music in your part of the N.E. . . . Here's some news . . . Country Comedian Rod Harris (the Flower of Kentucky), known for his characterization of "Rodney Boudiour the Fourth" and "Rhodes Harrington," recently signed a pact with Wayside Records. I was at Rod's first session which included recitations of "Little Brother" and "Letter to Faron Young." These two will probably be back-to-back on Rod's first release this month, either on Wayside or their other label, Natural Sounds. Cathy Cass from Wayside will also have a new release out this month, according to Wayside President Lou Casella . . . Dick Curless from New England (Maine) made an appearance not too long ago in Boundbrook, N.J. at the Homestead with the Rhythm Riders. I heard that attendance was very good. Dick sings a fine song . . . Johnny Dollar worked for a nice crowd of country fans in Doylestown, Pa. recently, at Hugh Clinton's Keystone Jamboree . . . Freddy Carr, on

the promo trail, stopped in the other day with his new album. I played it right away and think it's very good . . . lots of standards, and Freddy sings them well . . . I recently received a copy of Kitty Tulli's KCZT C/W Music Tape Club and Fan Club Journal. It's filled with interesting news and stories of country artists and records. For information on joining this fine tape and fan club, write Kitty at 2815 S. Sheridan St., Phila, Pa. 19148 . . . Allen McElroy, J.B. Promo Exec (S.W. Rep), surprised me the other day with a visit while on a promo tour for his artist, Euel Daniel. It was nice to see this tall Texan who I have been associated with for some time, but don't very often see . . . A partial lineup at Henry's Tavern in Brooklyn, N.Y., for this month includes Dick Rich July 19th and 20th, Teeny Chenault and the Country Rockers (from WWVA) on the 26th and 27th. August 2nd and 3rd you can see Wayside artists Rod Harris and Cathy Cass. Bill Britt, hard working C/W promoter from Dover, N.J., had the Country Music Gents at his June show at Polonia Acres, along with Jim Greer and the Boyers . . . The Burd Boys, a fine country group, recently opened their outdoor country music park, and will be running big Jamborees there on a steady basis. The park, Hickory Grove, between

Califon and Fairmont on Farmersville Rd. in N.J., has lots of shady hickory trees and plenty of space for the entire family for picnics and an all around good time. Watch for announcements in that area about guests the Burd Boys will be having, and the dates. The Burds made a guest appearance recently at the Nashville Room in the Hotel Taft, New York City, with WJRZ D.J. and country artist Bob Lockwood . . . I received a letter recently from a fine country artist and friend of mine from the Wheeling, W. Va. area, Slim Lehart. Slim is busy working club and park dates and does a fine job of entertaining. If you get the chance, stop at one of Slim's shows and give a listen. You'll enjoy it . . . Tony Douglas' new Paula release is getting action around the country ("Love is the Reason" "Me and My Lonely") . . . received a copy of Tony's record, and a note from Don Logan of Paula . . . My brother, Dick Turner, and his singing partner, Mike Kelly, are singing a lot of duets and making appearances in the N.E. at country music night clubs. Their funny man, who incidentally doubles on drums for the group (King Tut), really keeps the audience on its toes . . . Dick Rich, recent winner in the Schaefer Talent Hunt, is being heard these days in a 15-state area, singing the Schaefer jingle. Two modeling photo sessions are being scheduled for Dick in connection with Schaefer, and several appearances for the company. It's good to see the country artist getting into national advertising. I think it all helps to make country music bigger and more widely known and opens more doors for the c/w artist in general . . . Thanks for your time; it's a real pleasure to be writing my thoughts and country news for all of you interested readers. See you next month.

Country Salutes the Memory of SHOLES AND HAY

The entire music industry has been stunned at the news of the recent deaths of two members of the Country Music Hall of Fame. On April 22, Steve Sholes, RCA executive and driving power behind the establishment of Nashville as the center of the country music industry, was struck by a fatal heart attack, while on the way to a meeting of the Country Music Foundation in Nashville. The Solemn Ole Judge, George D. Hay, died quietly at home in Virginia on May 8, after 30 years in radio and having founded the Grand Ole Opry. Funeral services for Sholes were held in Inglewood, N.J. on Friday, April 26. Hundreds of leaders from the music and entertainment field came to pay their respects. On the same morning in Nashville members of the music industry packed the Hall of Fame to which he was elected in October of last year, to pay tribute to one of the industry's giants. The Reverend John Bozeman Jr., B.D., paid the final tribute in the following words:

"We are gathered here this morning to pay final tribute to a good friend—a man loved and respected throughout the world of entertainment—Steve Sholes. And each of us here today, associated in some way with the Nashville recording industry, has been directly or indirectly affected by the life of this great man whose pioneering efforts were influential in winning for this metropolis the coveted title, Music City USA. And many of you here now enjoy an honored place on the roster of country and western stardom, because at some point back in your career, Steve Sholes had faith in your abilities and potential as an artist and stood up for your right to develop that potential when many around you were saying, 'You'll never make it!'

"Steve Sholes had an almost uncanny ear for recognizing star-potential in this unique world known as the recording industry. It was Steve Sholes who foresaw that the world would someday be singing along with the records of Eddy Arnold, Hank Snow, Don Gibson, Jim Reeves, Skeeter Davis and dozens of other Music City personalities who have earned the word "star" above their dressing room doors! For it was in Nashville that Steve Sholes heard a *new sound*—a fascinating sound unlike anything he had heard before in the recording studios of New York or the motel rooms and make-shift garage and basement studios of Atlanta, Georgia and Charlotte, N.C.—and he pushed full steam ahead to make that unique "Nashville Sound" heard around the world! And Steve watched that new sound he discovered here grow from the tiniest seed into a full blossomed tree during the last ten years of his lifetime with the satisfaction of a father watching his favorite son come of age. And so here we are this morning, as his friends in the trade, to say . . . thank you, Steve . . . thank you.

"Yesterday I talked with many people here on Music Row—people who knew Steve well, and who had worked with him in promoting Nashville's interests in the recording industry. And one of these respected personalities summed up well, I think, Steve's devotion to the industry here when he said: 'Steve Sholes believed in Country Music, and Nashville was his first love.' And it was his love for the sounds that come from this

city that led him on to years of tireless work in pioneering the Country Music Association. From vice president, he moved up to the chair of director, and finally, for two years, he served the Association as chairman of the board. Those who worked with him during those frustrating years of organization remember him for his fairness and industry in getting the Country Music Association off the ground. As one member of the CMA board recalls, 'he was a thoughtful, kind, energetic man—very considerate of the feelings of the people around him . . . a man who didn't let popularity enter into his decision-making.' For Steve Sholes was as much concerned for the future of a Tex Ritter as a Jim Reeves, for he felt that each artist, regardless of his label affiliation, deserved a 'place in the sun.' And as an expression of appreciation for his dedication to the world of country music, last October, Steve was named to the Country Music Hall of Fame. And only a few weeks ago he had the thrill of seeing his newly-hung portrait enshrined alongside the other country music pioneers honored there. 'And you could tell,' said Jo Walker, 'that despite his modesty, he was very proud.'

"But certainly this will not be the case with Steve Sholes. For the good that he has accomplished within the recording industry here will live on long after he is gone, and the ethical principles upon which he transacted business will continue to inspire us to keep Music City's name forever above the level of reproach!

"May I conclude this tribute to Steve Sholes with this brief personal story. While I was in New York this past January with our Congressman, I visited Steve's office. Just before leaving I said to Steve: 'The people in Nashville certainly do love you, Steve!' And he said to me in reply: 'And I suppose I love Nashville better than any place in the country.' And as fate would have it, it was in this city that he loved best that he bade the world farewell. And though we here in Music City USA have lost a devoted friend . . . we shall never lose the legacy of devotion to the recording industry, and country music in particular, which he has left us!

George D. Hay, "the Solemn Ole Judge" who started a radio show 43 years ago that mushroomed into WSM's world famous Grand Ole Opry, was buried May 10. Hay, 72, who retired after more than 30 years in radio, died from natural causes, in his apartment in Virginia Beach, Va.

A member of Country Music's Hall of Fame, he got the idea for the Opry when he attended an Ozark Mountain hoedown as a newspaper reporter. Eight years later he put the idea to work, and launched the WSM Barn Dance on November 28, 1925.

A native of Attica, Ind., he began his career as radio editor of the *Memphis Commercial Appeal*. He first went on the air over the newspaper's station, WMC, in June 1923.

Hay joined radio station WLS in Chicago in 1924, where he originated the WLS Barn Dance, which later became known as the National Barn Dance.

He came to Nashville in 1925 to attend ceremonies dedicating WSM and joined the staff a month later as its director. Within a few months, he started the WSM Barn Dance. The first performer he introduced was Uncle Jimmy Thompson, a fiddler. Later Hay named the show the Grand Ole Opry and started using his childhood nickname of "the Solemn Ole Judge." The names stuck and the show became the musical byword of rural America. Hay was selected to the Hall of Fame, country music's highest honor in 1966.

Country Magazine salutes the memory of two great contributors to Americana. ●

by Jo Ann Janzen

We were married at 8:15 in the morning. After the wedding breakfast, the reception, and the chiveree, we left on our honeymoon. We were the happiest kids alive; we were on our way to Tennessee!

We had heard the "Grand Ole Opry" ever since we were in our cradles. Ernie was almost 22 that beautiful August day; I was 18, just out of high school. I had never been out of Kansas, so we took the long way around so that we could hit as many states as possible. But the pet of the seven states we managed to pass through was beautiful Tennessee.

We arrived in Nashville on the twelfth of August, 1950. That was on Saturday, and the "Grand Ole Opry" was that night. We checked into the hotel, grabbed a bite to eat, and headed for the Ryman Auditorium to get in line. We had written for tickets weeks in advance, but the reserved seats for that night had all been sold out, even at that early date. So our only alternative was to wait in line for the unreserved seats, which were sold on a "first come, first served" basis. We stood in line from 12:30 until 5:30 PM! Then they finally opened the ropes, and let the crowd inside, where we sat for two more hours waiting for the show to begin. Tired?? We were tired alright, but we were happy and thrilled. For 30¢ we were seeing a show that lasted from 7:30 until midnight, with every well known "Opry" star we'd ever heard of, while the folks back home were paying \$2.00 or \$3.00 to see *one* star with a small company perform for two hours. We weren't disappointed in any of the stars, and we loved the whole 4 1/2 hours of entertainment.

Local residents ambled off at their bedtime, not waiting for the end of the show, but we stayed for the very end, then headed back to our hotel room . . . exhausted, and yet hardly believing it was all true. Ernie had seen his favorite western stars, and I had seen mine. There were stars in the sky that lovely night, and stars in our eyes . . . western ones!

We were going to start back to Kansas the next Monday, as Ernie's vacation lasted only one week more, and we didn't want to rush. But we decided, before we started back, that we would go on Monday morning to see "Red" Foley's morning radio show which, at the time, was an N.B.C. network show.

Mr. Red Foley, off-guard, was as nice as he was on stage. He was warm, friendly, and hospitable. As was his custom on each of his shows, he asked where the people in the audience were from, and Ernie and I both answered, "Hutchinson, Kansas." And then, because I was a newly-wed, I also added, "and we're on our honeymoon."

Mr. Foley laughed, "We've got a couple from Hutchinson, Kansas in the audience," he said over the air, "and the girl seemed to think it necessary to add that they are on their honeymoon." He looked over at us and grinned, "but anyone could tell that from just looking."

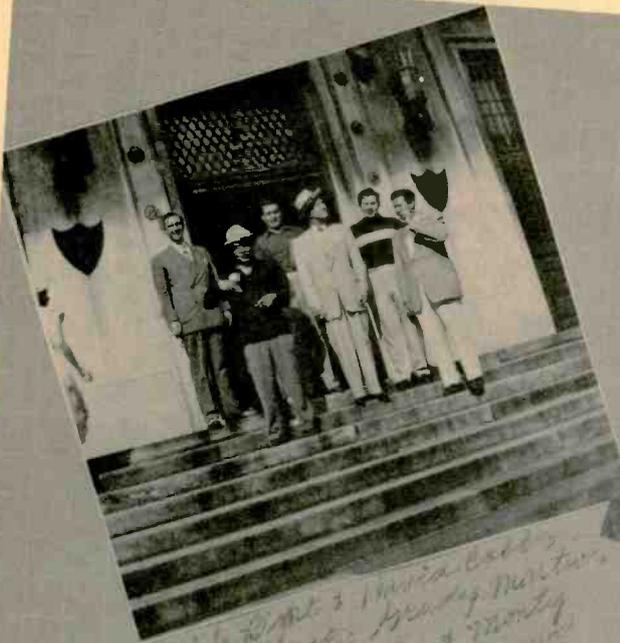
Hank Snow was his guest that day, and I don't know if it was scheduled or not, but he sang "With This Ring, I Thee Wed" . . . and he sang it just to us. Mr. Owen Bradley played a beautiful organ piece for us.

We started to leave after the show, when David Cobb, the announcer on the show came up and congratulated us, and then added, "Have you had any breakfast?"

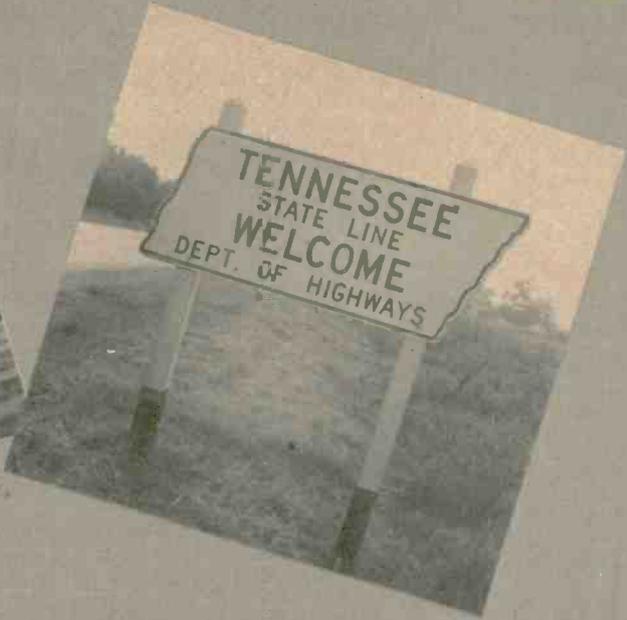
We said no, that we were going to get something to eat, and then take off for home.

"We're on our way to eat," David Cobb said, "so as long as you are too, you might as well come along with us." Then he added, "And since you're on your honeymoon, I'll even pay for it!"

honeymoon at the grand ole opry



*Left to Right: Maria Cobb,
Frank Shaver, Brady Martin,
Betty, Eric & Monty
Matthews*



Brady Martin & Kermit Newton



Red Kelly



*With Red Newton
holding Johnny
Red*

Talk about a thrill!!! Imagine having breakfast at one of the most exclusive hotels in town, having 10 uniformed waiters at your service, and *sitting with* Red Foley, David Cobb, Monty and Bill Matthews (the two brothers who originated the 'Jordanaires' Quartet), Cully Holt (Another member of the Jordanaires), Ernie Newton (the bass-viol player), and even the guy in the control room, Jack Hopkins! This wasn't just a dream come true . . . this was heaven!

While we were eating, Mr. Foley was called to the telephone. He came back very excited. "That was the radio station in Hutchinson (K.W.B.B.)" he announced, "and they wanted to know the name of the honeymooners on my show this morning!"

Ernie and I mentioned that we sure would like to have all of their autographs, and Mr. Foley said, "We can use one of these menus and we'll write on the back of it, but for pity's sake, stick it under your coat as you go out, because they are kinda' touchy about things like that, even if it is ME!"

One of the Jordanaires produced a pen, one of those 3-color ones, and they all wrote a personal message in green or blue ink, but they saved the red for Mr. Red Foley. His message to us was, "Many happy years to you young'uns. Sincerely, Red Foley."

As we started to leave, we passed a telephone, and Mr. Foley said, "I wonder if I made it clear to your home-town radio station who you kids were? I'd better send them a telegram . . ."

As the group left the hotel dining room, and each started toward home, Mr. Foley said to us, "Will we see you at the show tomorrow morning?"

"Aw, were going to start for home, I guess," Ernie said.

"There are a lot of things to see yet," Mr. Foley said. "Why don't you stick around for a few days yet?"

(We didn't need much persuasion. We decided to prolong the Tennessee visit, and skip the rest of the states.)

Tuesday morning we again went to see the Red Foley Show. This time his guest was none other than Ernest Tubb. After the show Ernie went up to him and said, "Mr. Tubb, I've been a fan of yours ever since I can remember."

Ernie Tubb
 Monty Matthews
 Leta Duck
 Bill Robinson
 Ernie Newton WSM
 Grady Martin WSM
 Bill Matthews

Red Foley
 Ernest Tubb
 Jack Hopkins
 Cully Holt
 David Cobb
 Bill Matthews
 Monty Matthews
 Leta Duck
 Bill Robinson
 Ernie Newton
 Grady Martin

The tall giant in the glistening white hat extended his hand, and shook Ernie's heartily. "I'm always pleased to meet a fan," he said. Ernie was beaming; so was the Texas Troubador. Another thrill that neither of us would ever forget!

Then Mr. Foley introduced us to Billy Robinson, his young steel guitarist, who had been married only three months himself. Billy told us to meet him in front of our hotel at three o'clock, and he would take us around Nashville. He showed us the Parthanon, the capitol building, and then, after a pleasant drive through a beautiful lane of trees and greenery, we approached the home of President Andrew Jackson. We went through his lovely old home, where things were left just as he had left them. It was pretty impressive to a girl who had never been out of Kansas!

Wednesday was a beautiful day, and since we had brought along the camera, we asked Mr. Foley and some of the fellows who lingered behind, to pose for a few pictures. They stood on the steps of W.S.M. and looked very dignified, as we snapped their picture. None of them had time to stay for a second, except Ernie Newton and Grady Martin who posed willingly. Mr. Foley then suggested that someone take a picture of him with us. So Grady Martin took the picture that we will always cherish: the one of Ernie and I with Mr. Foley in the middle, his arms around both of us!!!

Wednesday evening we had supper at Billy Robinson's. His wife, a mere 5 feet tall, and dressed in an orange organdy, fluffy dress, was a living doll! They took us to a night club, and we spent the evening dancing and playing the illegal slot machines in the back room. I won a dollars' worth of nickels, but everyone insisted that I try to win more, and I ended up nickeless!

Thursday was a terrible day. It rained cats-and-dogs, and the thunder and lightning were terrific. Ernie didn't want to start home in that, so we stayed another day. Mr. Foley's guests that morning were the Carter Sisters and Mother Maybelle. That June Carter is a riot! The liveliest little cutie I've seen in a coon's age, and just bubbling over with fun!

We packed to go home Thursday night, and after visiting the Red Foley show Friday morning, we realized we would have to take out like lightning for home. But after the show, Mr. Foley insisted that he take us to breakfast. We put up a small argument, but finally relented.

This time we went to a cafeteria, and though we sat with Mr. Foley, the cafeteria was packed with "Grand Ole Opry" stars: Bob Money (pianist for the Jordanaires), Bob Hubbard (one of the Jordanaires) Grady Martin, Dotty Dillard, and many of the stars we'd met before. Mr. Foley introduced us to them all, and they signed our menu autograph card, which we carried with us constantly now, *just in case* . . .

We left about 9:00 Friday, buzzed through the states we had planned to see so carefully, and arrived home Saturday afternoon. We were exhausted. Mother called as soon as she learned we were home, and she told me she had the telegram that Mr. Foley had sent to the radio station! They announced having received it over the radio, and she called them right away and asked them to keep it for her. Then she went down and got it, and saved it for us.

The first week after we got home was spent making a scrapbook of the things we had seen on our honeymoon. I pasted in photos, ticket stubs, and programs. It made a lovely, interesting book to show people who came calling and who were interested in our honeymoon.

A lot of things happened in the next 2-1/2 years: we had a baby girl; Mr. Foley's lovely wife, Judy Martin, passed away;

we moved to Wichita, Kansas; and Mr. Foley married Sally Sweet.

Then Red Foley made a wonderful decision. He dropped the N.B.C. Prince Albert Show, and finally, after five years of his public's waiting and hoping, he decided to go on tour!

He was scheduled to appear in Wichita on May 14, 1953, two years and nine months to the day, from when we had first met him.

Whenever the western stars made personal appearances in Wichita, they always paid their favorite disc-jockey, Lee Nichols, a visit. Armed with a camera and the scrapbook I had made of our honeymoon memories, I started out for the radio station, hoping against hope that Mr. Foley would show up. He did!!! Lee Nichols interviewed him on the air, and after they were off, asked Mr. Foley if he remembered him. He told him where they had met before, and recalled minute details, but Mr. Foley just didn't remember. (He is known for his short memory.)

Then Lee asked, "Do you remember this young lady?"

Mr. Foley eyed me for a minute, then said, "No, I don't think so."

Lee, laughing, said, "Well, she's got proof that you've met. . ."

I showed him the pictures that we had taken that day back in August, 1950, and Mr. Foley said, "Well, I declare . . . of course, I remember you now. How is your husband? Is he here with you, honey?"

I told him that Ernie was fine, but he was working and that was why he wasn't here now. "But we're both coming to see your show tonight," I said. I then asked him if I could snap a picture or two, and he truly looked the celebrity, as he posed in dark glasses.

After I had taken the pictures, a group of radio people from the station came out and shook hands, introduced themselves, and struck up a conversation with Mr. Foley. But as he was in somewhat of a hurry, he begged off, promising, "I'll see you all backstage tonight." Then he came over to me and said, "I'll see ya' tonight."

"I'll see you but you won't see me," I mused. "Ernie and I will be somewhere in that vast audience you'll play to tonight."

"Oh, come backstage, and bring Ernie with you. I'd love to see him again . . . but honey, you'll have to tell me your name again."

"It's Janzen," I replied.

"Oh, I remembered that," he said. "I mean your first name."

"It's Jo Ann . . . and my husband's name is Ernie."

"I'm sorry I had to ask you again," he apologized. He ran his fingers across his brow. "But I meet so many people, I just can't remember everyone's name." (Imagine! Red Foley, apologizing to me for forgetting my name!!!)

Well, we went to the show that night, and afterward we went backstage. Mr. Foley greeted me warmly, and shook hands with Ernie as if he were a long lost friend. He talked about that summer in 1950, said they'd dedicated songs to us long after we'd left. He introduced us to his new bride and posed for more pictures - - without his sunglasses this time.

Grady Martin was with him on the tour. He remembered Ernie right off.

So more memories, and more ticket stubs, and more snapshots were added to our honeymoon scrapbook. We didn't have to take a second honeymoon. It came to us by way of Mr. Red Foley, Mr. Southern Hospitality, himself. And with all our memories, can't you see, the honeymoon will never be over for us! ●

GENE AUTRY - OLD TIMER

The strains of "Back In The Saddle Again" and a commercial for a well-known chewing-gum company heralded another visit to Melody Ranch and its boss-man "Mr. Autry"---better known as Gene Autry, radio's first singing cowboy.

Millions of youngsters spent entire Saturday afternoons at the neighborhood movie watching Gene Autry fight and sing his way through "The Last Round-Up," "Strawberry Roan," "Cow Town," and many more of the movies in which he starred. Gene Autry has become, indeed, a legend in his own time.

Gene grew up on a ranch in Oklahoma and at 18 got his first job as a telegrapher. To while away the lonely hours on his job, Gene strummed his guitar and sang. One evening a stranger stopped by to send a message, heard Gene singing, and urged him to try for a career in radio. The signature he added on the bottom of the telegram was Will Rogers.

Gene immediately headed for New York but, because of his lack of experience, was soon back in Oklahoma rail-roading again. He did not give up his ambition, however, and soon had a job with station KVOO in Tulsa billed as "Oklahoma's Singing Cowboy." A year later he returned to New York to record his own song "Silver Haired Daddy" which became an immediate hit.

In 1935 he went to Hollywood where, for 15 years, he was America's top singing cowboy hero on movie screens everywhere.

Since 1930, more than 35,000,000 records of Gene Autry singing hits like "Peter Cottontail," "Mexicali Rose," "Frosty the Snowman," "Rudolph the Rednosed Reindeer" and "Ole Faithful" have been sold throughout the world. Still going strong, he is occasionally seen on TV in live appearances.



FAN CLUB GUIDELINES

List your fan club with the editor of Country Magazine. Any changes of names and addresses or new listings should be sent to Cecil Whaley, Editor, Country, 1605 Hawkins St., Nashville, Tenn. 37203

LORETTA LYNN
Loretta, Loudilla and
Kay Johnson
Box 177
Wild Horse, Colorado

ROSE MADDOX
Fred McGill
14210 Sherman Way
Van Nuys, Calif. 91401

MARY MADISON
Mary Lou Bergau
R.R. 3, Box 81
Deer Park, Wash. 99006

GINGER MAE
Mrs. Helen Chaloux
Miry Brook Road
Danbury, Conn. 06810

MARTY MARTEL
Jean Ireland
R.D. No. 4, Box 121
Burgettstown, Pa. 15021

BILLY MARTIN
Kay Culbert
410 Mackinaw St.
Saginaw, Mich. 48602

JIMMY MARTIN
Mary Ann Garrison
Rt. 2, Box 568
Palmyra, Penna.

ROBERT MARTIN
Florence Saye
P.O. Box 154
East Point, Ga. 30044

BUDDY MEREDITH
Dusty Borelson
Route 3, Box 31
Rapid City, S.D. 57701

JERRY MILLER
Romaine Kaja
661 South 62nd St.
Milwaukee, Wis. 53214

SONNY MILLER & THE
HAPPY VALLEY BOYS
Eleanor Catherman
Box 142
Mohrville, Pa. 19541

BILLY MIZE
Beverly Sorensen
Box 672
Martensdale, Iowa 50160

SYLVIA MOBLEY
Lois Rodich
3847 East 38th St.
Des Moines, Iowa 50317

BILL MONROE
Marvine Johnson
Route 2, Box 137
Hurricane, West Va.

PATSY MONTANA
Mrs. Lee Branham
245 North Wells
Renton, Wash. 98055

MELBA MONTGOMERY
Peggy Steelman
303 Capitol Towers
Nashville, Tenn.

GEORGE MORGAN
Mary Thompson
1702 William Rd.
Urbana, Illinois

BOB MORRIS
& FAYE HARDIN
Jackie Eimlund
1247 Portland Ave.
Bend, Oregon 97701

GAIL MURRAY
Deborah Hodges
189 Annona Ave.
Pahokee, Fla. 33476

MELVIN NASH
Bessie Stephens
P.O. Box 273
Shawnee, Okla. 74801

JAMES O'GWYNN
Shirley Johnson
Route 1
Griswold, Iowa 51535

BONNIE OWENS
Beverly Nelson
P.O. Box 1133
Taft, Calif.

BUCK OWENS
Maicie Owens
P.O. Box 128
Edison, Calif. 93220

BOBBY PARISH
Bettye Kendall
1475 Downing St.
Box 204
Denver, Colorado 80218

AL PERRY
Esther Wood
23321 South Orchard Ave.
Wilmington, Calif. 90744

BILL PHILLIPS
Barbara J. Huss
P.O. Box 884
Harrisburg, Pa. 17108

WEBB PIERCE
Evelyn Otteson
114 1st St. N.
Lake Wales, Fla.

RAY PRICE
Sandra Orwig
P.O. Box 786
Harrisburg, Pa. 17108

CHARLEY PRIDE
Laura Lagge
811 - 10th Ave. West
Dickenson, N.D. 58601

ORVAL PROPHET
Donna V. Mattison
R.D. No. 1, Neadowbrook Rd.
Saratoga Springs, N.Y. 12866

MARVIN RAINWATER
Official Friendship Club
Jeanie Lloyd
31-26 35th St.
Astoria, L.I., N.Y.

HIGHLAND RAMBLERS
Laura Lewis
Route 1, Box 42
New Bavaria, Ohio 43548

DEL REEVES
Mary Ann Cooper
Route 7, Box 406
Decatur, Ill. 62521

JACK RENO
Sandy Davis & Doris Hall
2215 North Bigelow
Peoria, Ill. 61559

DICK RICH
Lois Jefferson
Box 288
Newton, Pa. 18940

TOM RIVERS
Bessie Stephens
P.O. Box 273
Shawnee, Okla. 74801

MARTY ROBBINS
Peggy Ann Munson
3811 Wyllly Ave.
Brunswick, Ga.

JACK ROBERTS
Dorothy Sawyer
P.O. Box 1743
Seattle, Wash. 98111

VINCE ROBERTS & THE
TENNESSEE COUNTRY BOYS
c/o Robbie The Trail Boss
P.O. Box 235
New Boston, Mich. 48164

MELODY ROSE
Marilla Chapman
519 South Highland Ave.
Bucyrus, Ohio 44820

RUSTY RUSSELL & THE
RAINBOW VALLEY RANGERS
Roxann Russell
R.R. 1, Box 30
Fitzwilliam, N.J. 03447

RICKY SEARS
Vilva Minyard &
Midge Sears
637 East Taylor
Sunnyvale, Calif. 94086

EARL SCOTT
Ann Fisher
Box 242
Earlville, Iowa

TED SCOTT
Brenda Steele
1000 Mentor
Wichita, Kansas 67213

JOHNNY SEA
Bessie Ruth McShan
Box 443
Beaumont, Texas

HANK SNOW
Mrs. Ada Hayes
126 State St.
Gallipolis, Ohio 45631

RALPH STANLEY
Fay McGinnis
1156-21st St.
Wyandotte, Mich. 48192

REVIEW OF STARS
Evelyn Otteson
217 Melrose Dr.
Jackson, Miss. 39211

JIM STEVENS
Dottie Swope &
Dottie Stevens
836 W. Washington St.
Hagerstown, Md.

WYNN STEWART
Frances Fuller
P.O. Box 6420
Minneapolis, Minn.

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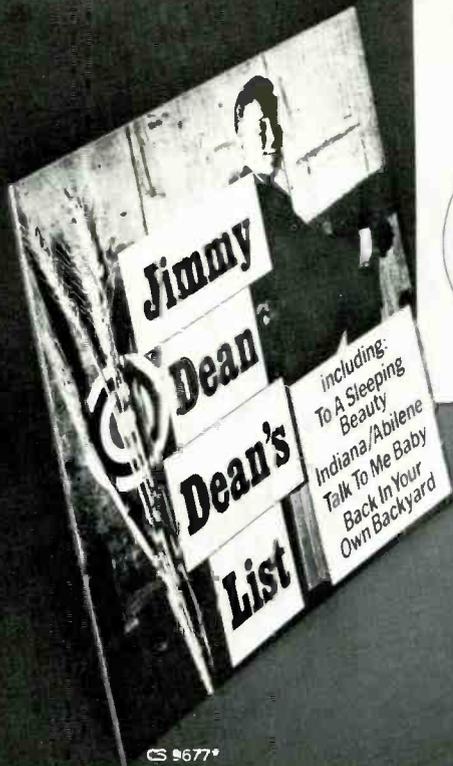
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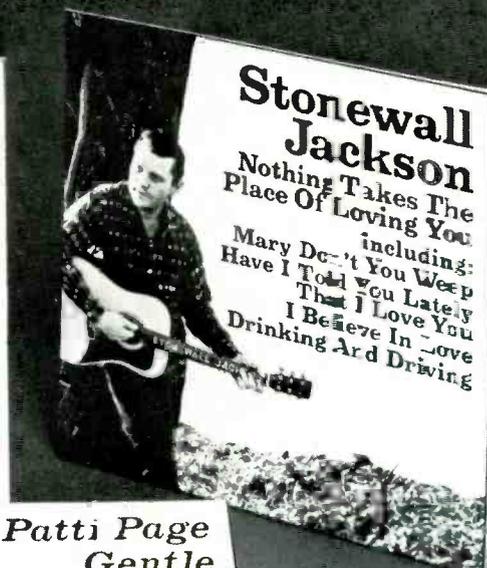


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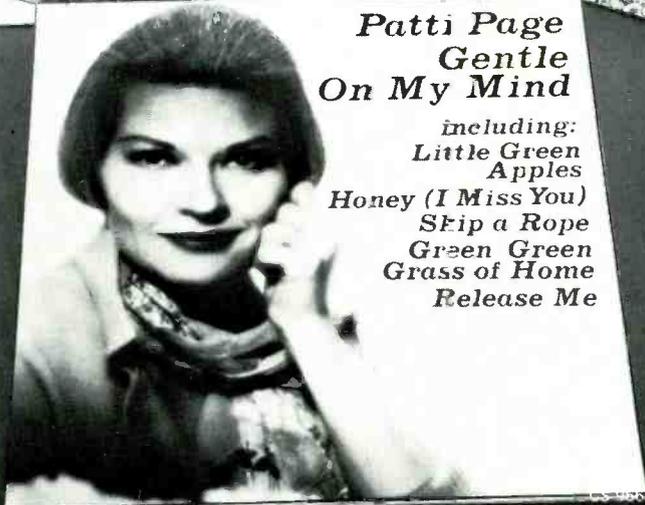
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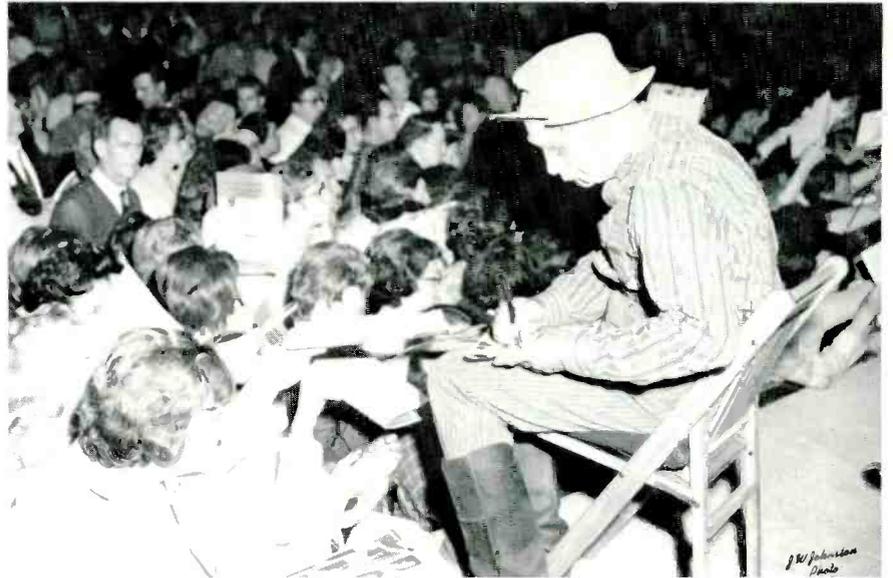
Bill Anderson brought all the camera bugs to the stage.



Hank Williams Jr. was also popular with the shutterbugs.

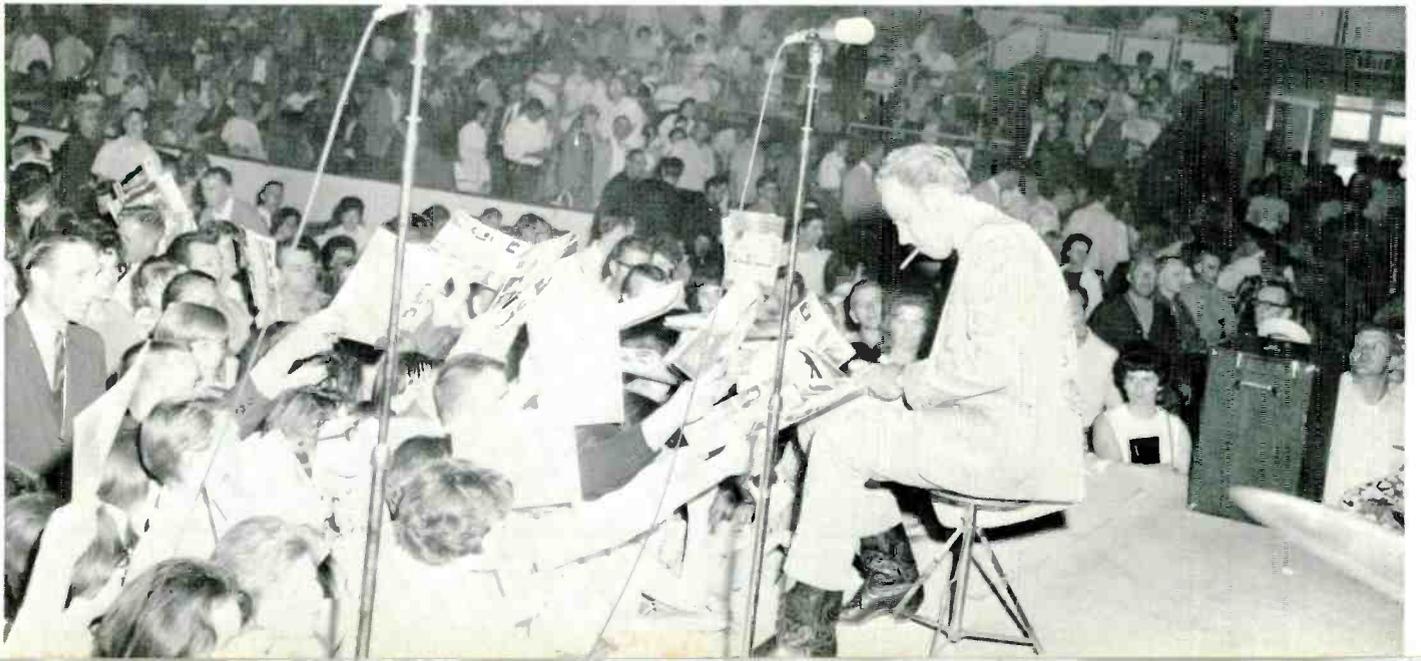


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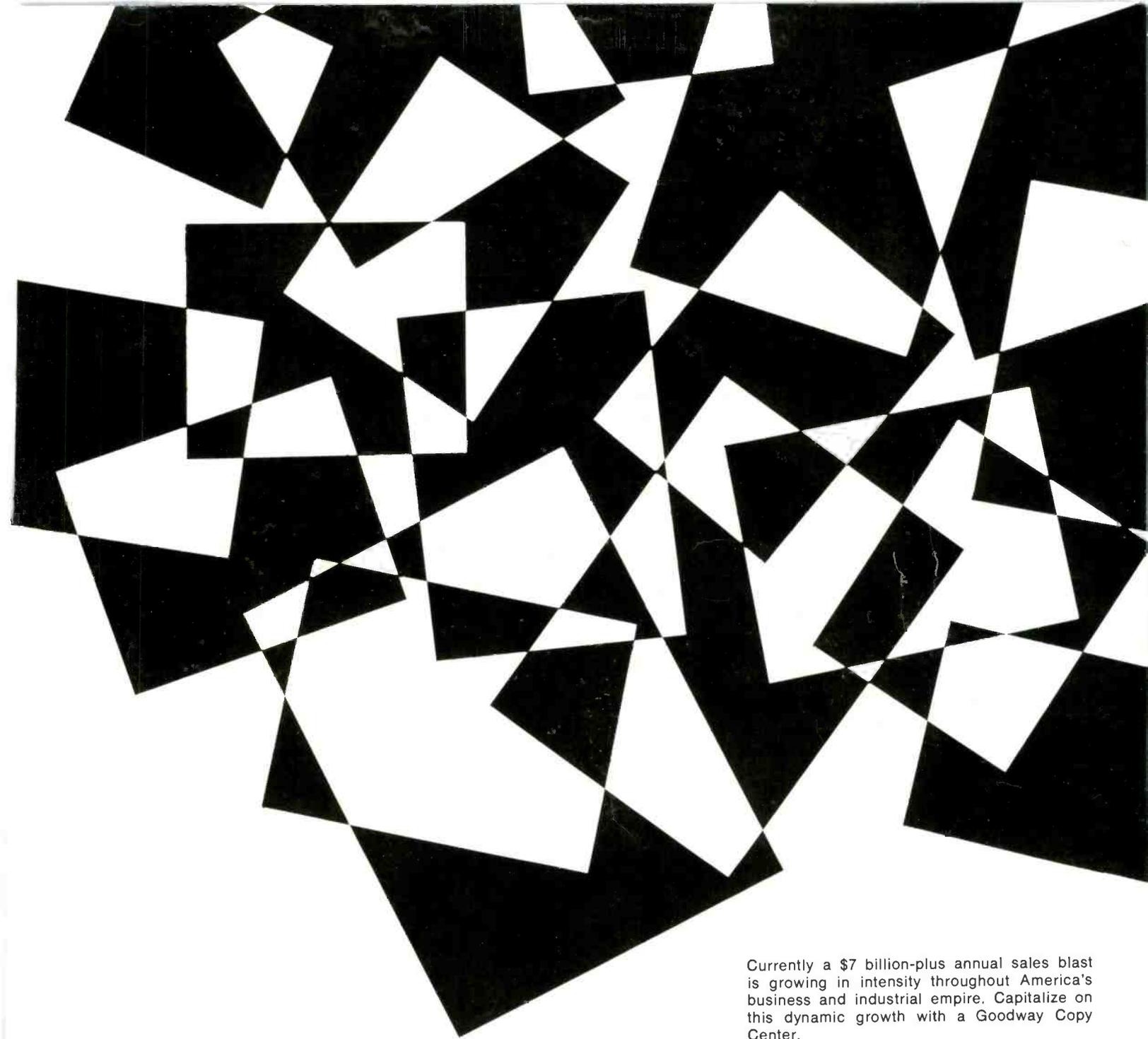
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12th	Friday	<i>New York</i>	<i>Chicago</i>	7:55 P.M.
16th	Tuesday	<i>Baltimore</i>	<i>Chicago</i>	7:55 P.M.
17th	Wednesday	<i>Baltimore</i>	<i>Chicago</i>	7:55 P.M.
22nd	Monday	<i>Oakland</i>	<i>Chicago</i>	7:55 P.M.
26th	Friday	<i>California</i>	<i>California</i>	9:55 P.M.
27th	Saturday	<i>California</i>	<i>California</i>	9:55 P.M.
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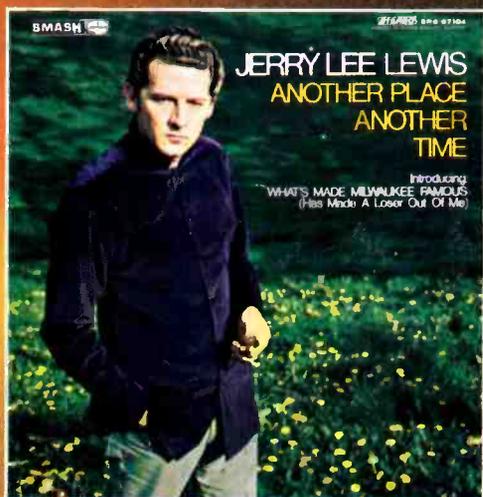
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