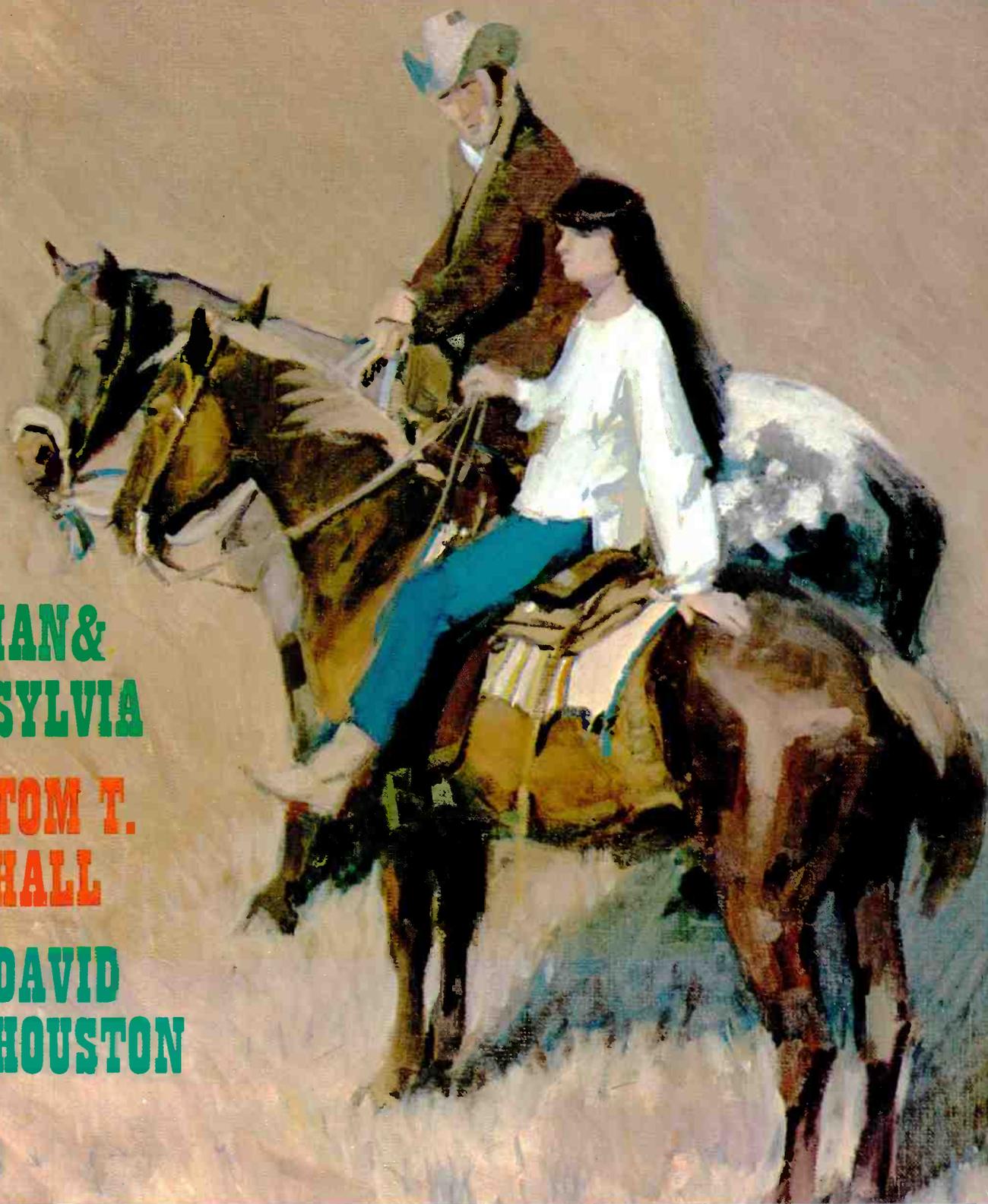


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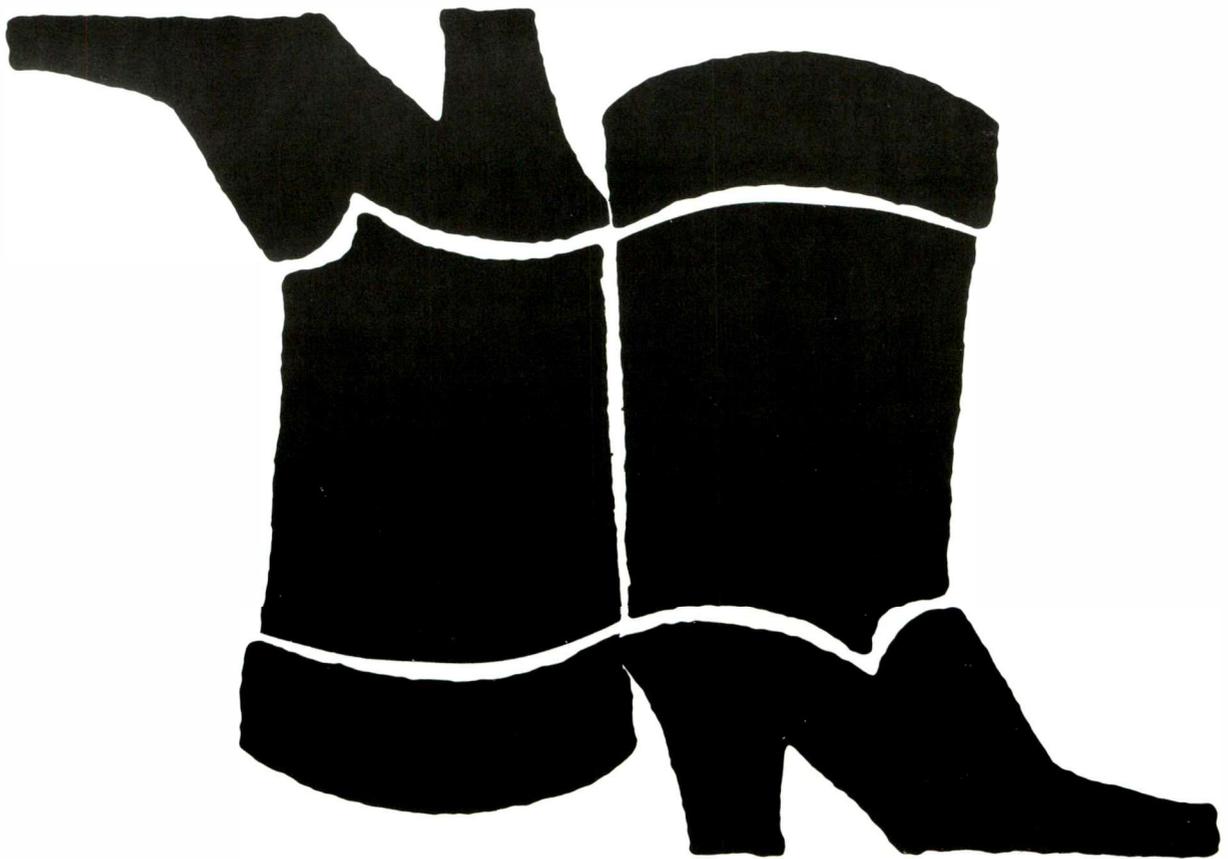
**IAN &
SYLVIA**

**TOM T.
HALL**

**DAVID
HOUSTON**



country



TREAT A FRIEND OR RELATIVE TO A GIFT SUBSCRIPTION
TO COUNTRY MAGAZINE. IT'LL BE GOOD FOR 'EM!

WIRE COUNTRY

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

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ABOUT THE COVER

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basketball

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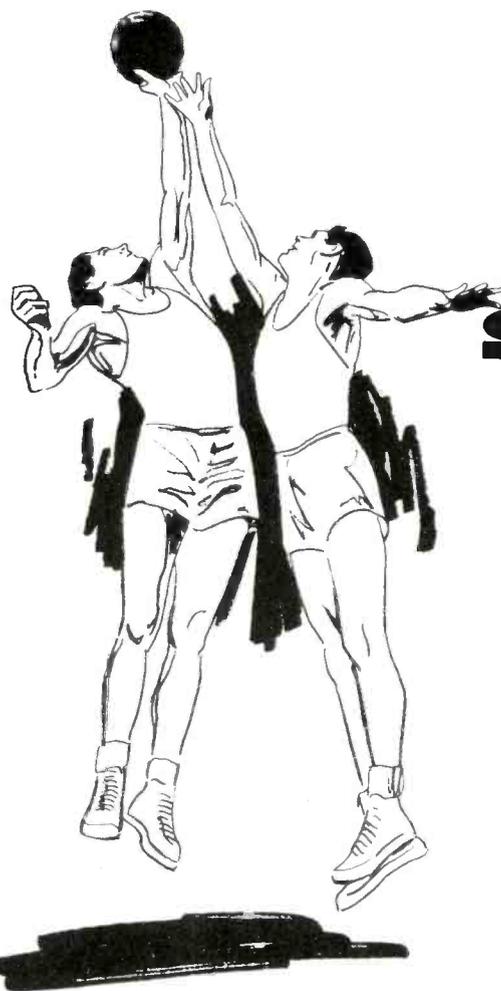
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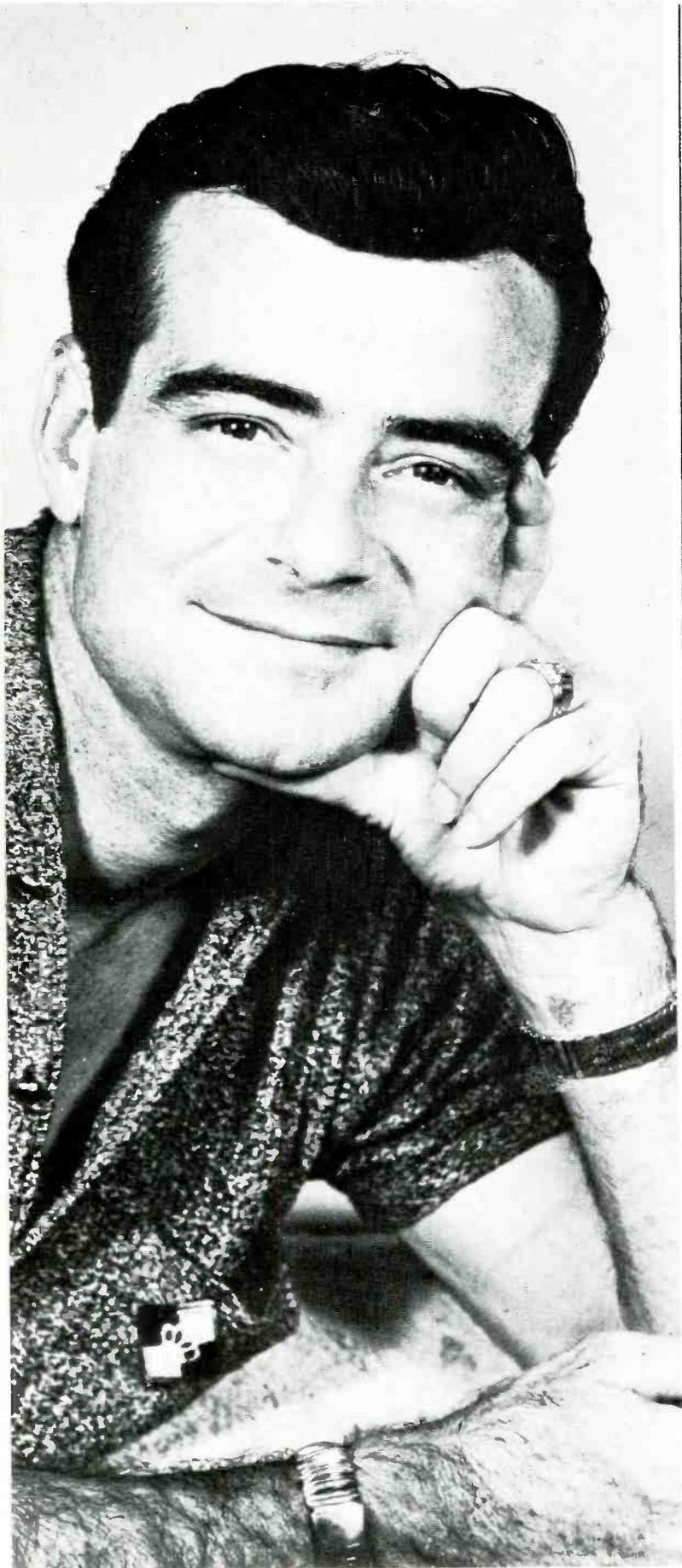
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PACERS

SCHEDULE



DATE	OPPONENT	BROADCAST TIME (EST)
February 1	LOS ANGELES	8:10 P.M.
February 2	at Miami	6:00 P.M.
February 4	at New Orleans	9:00 P.M.
February 5	DENVER	8:10 P.M.
February 8	OAKLAND	8:10 P.M.
February 9	at Minnesota	8:05 P.M.
February 11	at New York	8:00 P.M.
February 14	at Denver	9:30 P.M.
February 15	DALLAS	8:10 P.M.
February 16	at New York	2:00 P.M.
February 18	MINNESOTA	8:10 P.M.
February 21	at Dallas	9:05 P.M.
February 22	KENTUCKY	8:10 P.M.
February 25	MIAMI	8:10 P.M.



autry inman

Upon calling Nashville home, Autry went to work on the road with Cowboy Copas; and a span of song-writing success was to follow. Carl Smith recorded his "Mr. Moon" and "Let's Live A Little"... a perfect pair of hits for Autry. And more of his material was recorded by names ranging all the way from Montana Slim to Dinah Shore and Woody Herman.

In 1952, Autry began recording himself on Decca. His first release was "Let's Take the Long Way Home Tonight".

Autry's career took a big summersault when the Army came along; and when he got out, the era of Elvis was stealing everyone's thunder, so a punting situation was evident. Buddy Killen, exec at Tree International, is the guy who helped the most in getting Autry out of the proverbial post-Army rut. Buddy and Autry grew-up together... probably caught colds and had hay-fever at the same time... back in Alabama. Through Buddy, Autry began his association with Tree, and as a result today, he had just recorded "The Ballad of Two Brothers". It's on the Epic label and is, perhaps, the hottest thing this side of a good analyst's couch.

Autry has had a hand in two movies, entitled, "Face In A Crowd" and "Music City USA".

He is married to an Atlanta gal by the name of Mary. The Inman's have two boys and two girls; Terry, Marc, Angelic, and Lynetta.

As far as his future, Autry says, "I don't make any plans for tomorrow. I believe that whatever happens today takes care of tomorrow. I live from day to day. And if things don't work out right, I go fishing."

A child star, at the age of 12, Autry Inman already had his own band, along with his own radio shows, in his hometown of Florence, Alabama. His band was called "The Alabama Blue Boys", and they appeared daily on WLAY, WHOI and WOWL Radio.

It seems, writing songs has been a way of life for Autry, "Ever since," as he says, "I was old enough to rhyme simple words."

Prior to his move to Music City in 1948, he had been working as a court reporter, and Autry comments, "I worked with the Judge in the daytime, and he played piano in my band at nite. He's the real reason I was able to come to Nashville. He spent a fortune on getting me started in the business."

EDITORIAL

This month's guest editorial is by Brian Chalker, our English correspondent, reprinted from the British country music magazine, OPRY.

THE INSTANT EXPERT KIT

Have you noticed that whenever a particular style of music becomes popular or controversial—or both—there emerges a little band of gentlemen sporting the 'acknowledged authority' tag? And haven't you ever wondered who acknowledges them? Country music it would seem is full of such well informed wizards and only when it comes to the crunch do you realise that they really don't know a Dobro from a Marmite jar—and yet, somehow they manage to creep into print within the pages of sundry magazines, or achieve immortality on the backs of country albums. Some are even called upon to beam their views across the ether, which leaves me wondering just how the genuine experts, who virtually pioneered country music in the UK, feel about it all. Where do the 'instant experts' come from and where do they acquire their so called intimate knowledge of country music and its origins? Not a difficult question to answer when one considers how much literature is currently available on the subject. But, aside from the 'expert kit' mentioned earlier in the column, the real secret lies in the ability to 'name drop' to the right people at the right moment; current favourites are Gid Tanner, Charlie Poole, The Dillards, Doc Williams and Grady Martin. These names 'dropped' at Press Receptions and at sundry country music festivals will ensure commissions for sleeve notes, feature articles and the odd review spot on certain radio programmes. An important point to remember is never to 'drop' names within earshot of genuine experts!

In my capacity as Editor and Journalist for various publications (business ethics prevent me from mentioning the names of these 'various' publications such as Record Mirror, Sing Out, Billboard, Country, RPM

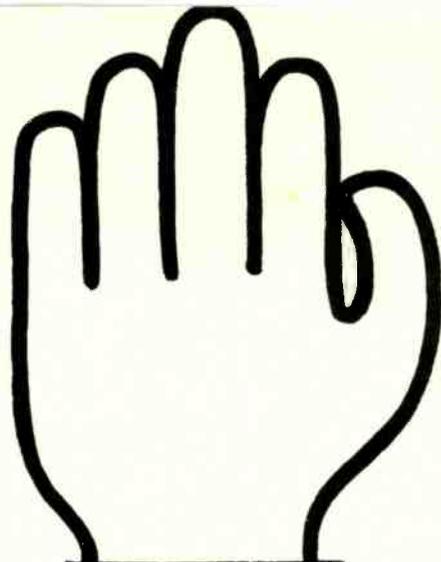
and The Kentish Times) I receive many letters from so-called authorities who claim to 'understand' the entire field of American Folk and Country Music and who consequently condemn anyone who dares to contradict their 'instantly acquired' knowledge. Much information on the subject of country music can be gleaned from album sleeve notes—unfortunately, these are often composed by people knowing little or nothing about the subject and can hardly be construed as a complete and accurate guide to the contents of a particular album, or to the details of the performer, i.e., a certain Hank Williams E.P. issued on the MGM label informs us that Hank died in 1952 (the date of his death was in fact January 1st, 1953). Another 'expert', again writing on the subject of Hank Williams would have you believe that the artiste died in a highway wreck! Splitting hairs? Maybe, but one inaccuracy inevitably leads to another, and so on . . . The same may be said of album illustrations. A country album issued in Canada on the Mapleleaf label depicts a 'cowboy' seated on a straw bale plucking a five string banjo—oddly, the banjo has no strings, pegs or nut and the player's left hand, which should (supposedly) illustrate the method of chording, clutches the instrument in the manner of a nine pound hammer. Perhaps such faults are trivial to most fans but this particular album was advertised as 'an important, original vault, collectors item.' Great stuff, the phoney experts are even employed within the confines of record companies. But that should have been made painfully obvious long ago.

It really does seem tragic that so many should make so much progress, while possessing so little knowledge. Ah, well that's showbiz!

AN APOLOGY

In the December 1968 issue of COUNTRY, the following credit line was accidentally omitted from the story "Jean Ritchie." reprinted by permission of Olin Chemical Corp. This story originally appeared in Olin Magazine, #2, 1968. The story on Miss Ritchie was written by Olin's assistant editor, Thomas DeLong. Our apologies to Mr. DeLong and Olin for the omission.

TOM



T.

AN HON

by Ron Oberman



Q - Tom - let's get some details first. When were you born, what day were you born?

A - I was born on May the 25th, 1936, in Olive Hill, Ky.

Q - Do you have any brothers or sisters?

A - I have three sisters and five brothers.

Q - Where do you fit in.

A - I'm the third oldest boy.

Q - Did you attend college or high school, or what's your education.

A - Well, I attended school at Olive Hill High School, I didn't finish there, but I went in the Army and I finished high school in the Army. When I came back I was working in radio and I attended Roanoke College in Roanoke, Va. for a while before I came to Nashville as a song writer.

Q - Are you married now.

A - I'm married now, yes.

Q - And your wife's name is?

A - Dixie, former editor of Music City News, which is a rather prominent country music newspaper here in Nashville.

Q - Here, let's get down to why be a song writer. How did you ever get started in something like that?

A - While I was in Germany with the Army in 1958 or 59 or a little part of 60, and I've always entertained in a round about sort of way and always played the guitar, banjo or mandolin and some piano and drums. Different musical instruments always interested me and I was entertaining troops there in Germany, and I couldn't get the record from the states to learn all the new product, so I started writing some new songs myself. They were smashes with troops there, songs like "Short Timers Blues", songs like "3,000 Gallons of Beer",

HALL:

EST INTERVIEW!

that's a song about how much beer a fellow would drink, if you were over there for 36 months, and then "Guest House Rock." Guest House is a bar in Germany, and these things were smashes, but, I came back to the states and went back to disk jockeying and it often occurred to me if I could write songs that would smash among that group of people, the GIs, why couldn't I take the American public as a cause for writing songs, and write things about the things that bug them. So, while I was disk jockeying I just kept going through my mind, and I kept writing songs, but I didn't have any market for them. Then a representative of New Keys Music, the company that I write for now, came through Ronceverte, W. Va. and he liked some of my songs. We

were sitting around singing songs and he said, "I'll take these back and I think they're good enough to get recorded, and so Jimmy Newman recorded the first song I ever wrote, and Dave Dudley recorded the second one that I ever wrote for Mercury, a song called "Mad." It's a little country song.

Q - What was the song that Jimmy did?

A - "D.J. For A Day." I was a disk jockey at the time, and I guess it was the most honest song that I had, called "D.J. For A Day." It was for Decca Records.

I was disk jockeying at WBLU in Salem, Va., which is right outside of Roanoke, and I was going to school at Roanoke College at the time, studying writing. I had always wanted to be a

Continued on page



Tom relaxes at home.

Continued

novelist or a journalist or something of that nature, and I always believed I could write a book. I though I would like to, and that's probably the thing that led me to song writing. Not that song writing is just a side line. I'd always wanted to write and express myself and that's why I think my lyrics often surpass the melodies in my song. My lyrics are better, and I'm better known for my lyrics than my music. I've had quite a bit of success. I've written a lot of good Country songs, and had people like Burl Ives, Nancy



Sinatra and Lee Hazlewood, and I don't know who all, record my songs after "Harper Valley P.T.A." I believe that all of the major country people and lot of the popular music people have recorded my songs now, when I include that. I made a very good living as a song writer for the past five years, and of course after I started to record for Mercury and after my "Harper Valley" success, I'm in the what I suppose they'd call the big money now. But, I always did make a good living writing Country songs.

Q - But you never really hit the popular limelight that you have since your wrote Harper Valley.

A - Right, I had several songs that were in very prominent albums and I had the back sides of some real big records, and a lot of this money came in but actually none of the big selling artists had tried my songs. You see, most of the people who recorded my songs were not selling records in the popular field, so I wasn't recognized so much as a writer until then. So, I hadn't failed to write successful songs for the Pop music people, its's just that they had not asked me for my songs before.

Q - Now, since "Harper Valley" you found that all of a sudden there is an influx of poplar artists that are asking you for your material?

A - That's right, and lots of them are recording it.

Q - Like who?

A - Well, I have at this moment Bill Haley's new single. I know Bill would have to make a comeback you understand, but, United Artists in New York think this is a fantastic record that he has, and they think it's going to be a real big one. Now, Nancy Sinatra is interested in some of my material. She'll be recording soon and I understand that she's going to do some of my things, and Lee Hazlewood is very interested in my material, so now that they're asking me for songs I have the confidence in believing that I can produce them, so I have very high hopes for a good career as a writer and an entertainer too.

Q - That's great. Let's talk about Tom T. Hall as an entertainer for a minute. Musically you mentioned several instruments that you play and that you have always had an interest in. Do you have any direct education of musical background, or did you simply just pick up instruments and start to play them.

A - Well, at a very early age, I had some piano lessons through which I became aware of music and what it was about, and some of what I'd call methods or systems of music and the mathematics of music. Actually I don't excel with any of these instruments. I'm not a Jerry Kennedy on the guitar, or Floyd Cramer on the piano but I was interested in them, and I always learned to play to an extent that I could entertain myself and possibly

others. But, I don't suppose you'd call me an instrumentalist.

Q - Tom, your first contract as far as yourself recording was with Mercury?



A - Mercury is the first company that I've recorded for, and it will be just as well with me if it's the last. I'd like to stay with Mercury and sell a lot of records. I really feel that way because I think that Jerry Kennedy and I have a communication - I think that he digs me and I certainly dig Jerry and as Andy Griffin says - if you dig somebody they'll probably dig you back, so I think we have a thing going, and I think we can sell records, and I think an artist needs someone who understands and appreciates the talent that he might have. While I look at myself subjectively, I think Jerry can look at my talent objectively and put the very best that I have to offer on a record. I think we have a winning combination. It knocks

Continued on next page

Continued

me out to record with Jerry and I hope that it proves lucrative for everybody concerned and we can keep on making records, cause I think we can do classics in the future.

Q - That sounds great. I'm sure looking forward to that album that will be coming out.

A - We recorded some great things for that album. We have it recorded already as you know, and we have some songs that I have written about things that have happened to me and impressed me.

Q - Is that where you get basically most of your ideas? Things that have either happened to you, or things you read about?

A - The ideas for the songs would have to come from some personal experience or an insight into someone else's experience; things that you read, things that you've been close to. I think that a song writer has an obligation to say for others what they cannot say for themselves. You see, perhaps a person might have a feeling, well we'll take the basic theme for a song, usually loneliness or love, or what have you, then perhaps these people have these emotions but they can't put them to music and they can't put lyrics to their feelings and their emotions. I think a song writer as a professional has to be able to say for these people what they cannot say for themselves. This is where I get ideas for my songs. I think-well if I were

a person, for instance, addicted to alcohol, what would I want said for me, and so I try to put myself in their shoes if I write a drinking song. Then if I write a very happy song, I put myself in the position of a person who is extremely happy and has a bright optimistic outlook on things, and then I write the song that he can hum. And so in doing this, you have millions of subjects and topics that you can write about, and I don't think there is any end to the amount of songs you could write. I think we've just begun to write some of the really great songs. I think now that writers are discovering this, in Nashville in particular. Used to be the big line in Nashville is that songs are written from inspiration and they're written by the very lonely, sad, neurotic psychotic people and this isn't true. The songs of these days and times are being written by professional song writers who feel that they have a job and an obligation in their profession. I think it's changing and I think Nashville is going to be better for it, because in Hollywood, in New York they've always written like this, the great writers have always taken songs and written them because they were asked to write, and now I think Nashville is becoming more professional, and we're doing this too, and I think it's going to get better and better and we're going to try for more and more talent, and I think that Nashville eventually, not just

because I work here, but I think that Nashville will eventually become the Music Capitol of not only the South but of the world. I think this is the melting pot for all of us, we have a lot of R&B records coming here, a lot of good popular records, people such as Perry Como, and Al Hirt, all of these people recorded here, and I think that we're getting all the music in the country and boiling it down here, and I think that the part that comes from Nashville, I think you could sell it to people all over the world. I think that Nashville is where it's really beginning to happen. We've always had the talent but we've never had the professional direction and we've never understood that it's a professional thing.

Q - Now even though you have several records out with Mercury at this early stage in the release in the "Ballad of 40 Dollars." This is by far where Tom T. Hall the artist is concerned, the most accepted single that you've ever had out by yourself, something that you've sung yourself, aside from the fact that somebody else doing some of your material. Where did you get the idea for it?

A - The title of the "Ballad of 40 Dollars" is an observation on a small town funeral. It says that people often feign some sympathy for a person who has passed on and it seems that you should have this great feeling of loss around the funeral, and this isn't always so. For instance - if you die on Friday, you can become very unpop-

ular because people don't want you to die on Friday, because it louses up the whole weekend. They want you to die on Monday, so that they can get the funeral out of the way and over the weekend they can keep swinging. And I think that people, not that people don't have a respect for the dead, but what they say is - that the fact that a person will eventually pass on is inevitable and I think there is a lot that could do about a funeral, there is a lot of hypocrisy in it you see. So, this man in the truck was observing a funeral and these thoughts that he's having are completely honest, because he is only dealing with himself. He's talking to himself and sort of looking over this entire funeral and he's entirely honest in his thoughts, and I think this is why the song is being accepted, because this person is completely honest; he has his mind on that truck and the fact they're burying this fellow he's not overly impressed with that, but the fact that the fellow owed him \$40.00 does impress him. So, this is a person's real honest thoughts, and this may sound like a novel song to a lot of people, but it really has a message, because it does away with the hypocrisy of a funeral and some of the thoughts that really go on in this fellow's mind because he is totally honest with himself you see, and that's what the "Ballad of 40 Dollars" is about.

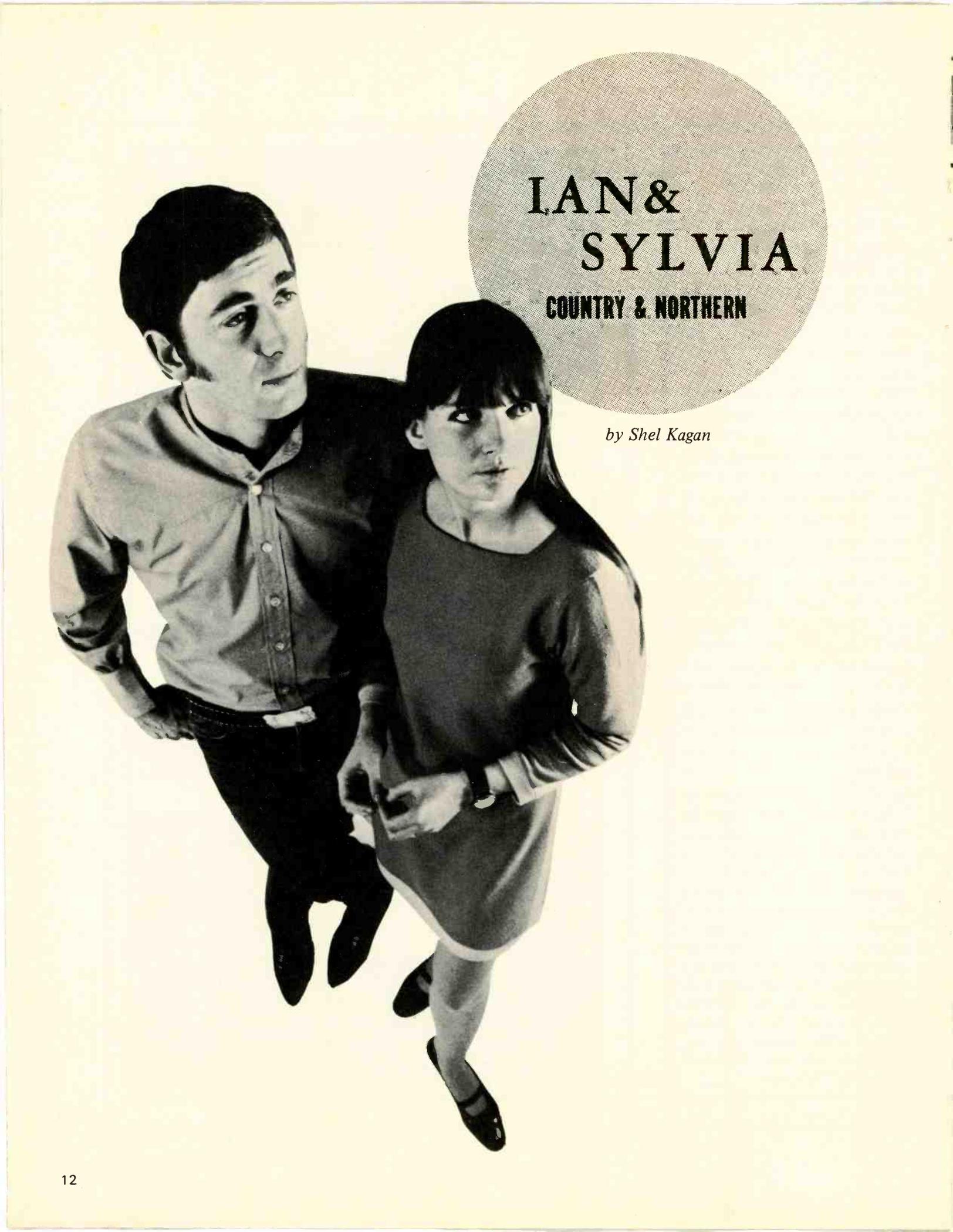


Trying 'em out on the tape recorder.



Know any other good ones?





**IAN &
SYLVIA**
COUNTRY & NORTHERN

by Shel Kagan

THE PERFORMANCE

Even before they worked with a country band they always struck the audience as two kids fresh from somewhere in Canada where geese nest and horses run without tether. Neither wears a spangled costume, neither do they resemble your everyday urban variety hippie. Ian wears whipcord pants, a white shirt open at the neck and a look of the adventurer; somebody you'd meet on your way up Mt. Everest (he'd be coming down) or the guy who rescues you from the charge of the elephants that got away from the safari.

Sylvia is one of the slimmest young ladies to grace any stage; she wears mini-dresses with the aplomb of a princess, combining wholesomeness with femininity that a lot of girls would give their false lashes to master.

The band, considering they've only been together two months, is good and tight; the few rough spots are hurdled with an exchange of grins that say—"next time we'll hit it together."

Ian Plays a Martin Dreadnaught:

always has, either six or twelve string. Sylvia occasionally accompanies on her own Martin, or with autoharp. The set opens usually with Bob Dylan's now familiar song "Tears of Rage," or with Ian's own "I Learned From Leah."

They proceed through a series of strong numbers, among them "Mister Spoons," their song about the new baby that recently increased the size of the Tyson family to three, "Southern Comfort" or "Women's World," Sylvia's moving tribute to a whole world most men never really know about.

Sylvia steps down from the stage, or to the shadows, while Ian does "What Made Milwaukee Famous."

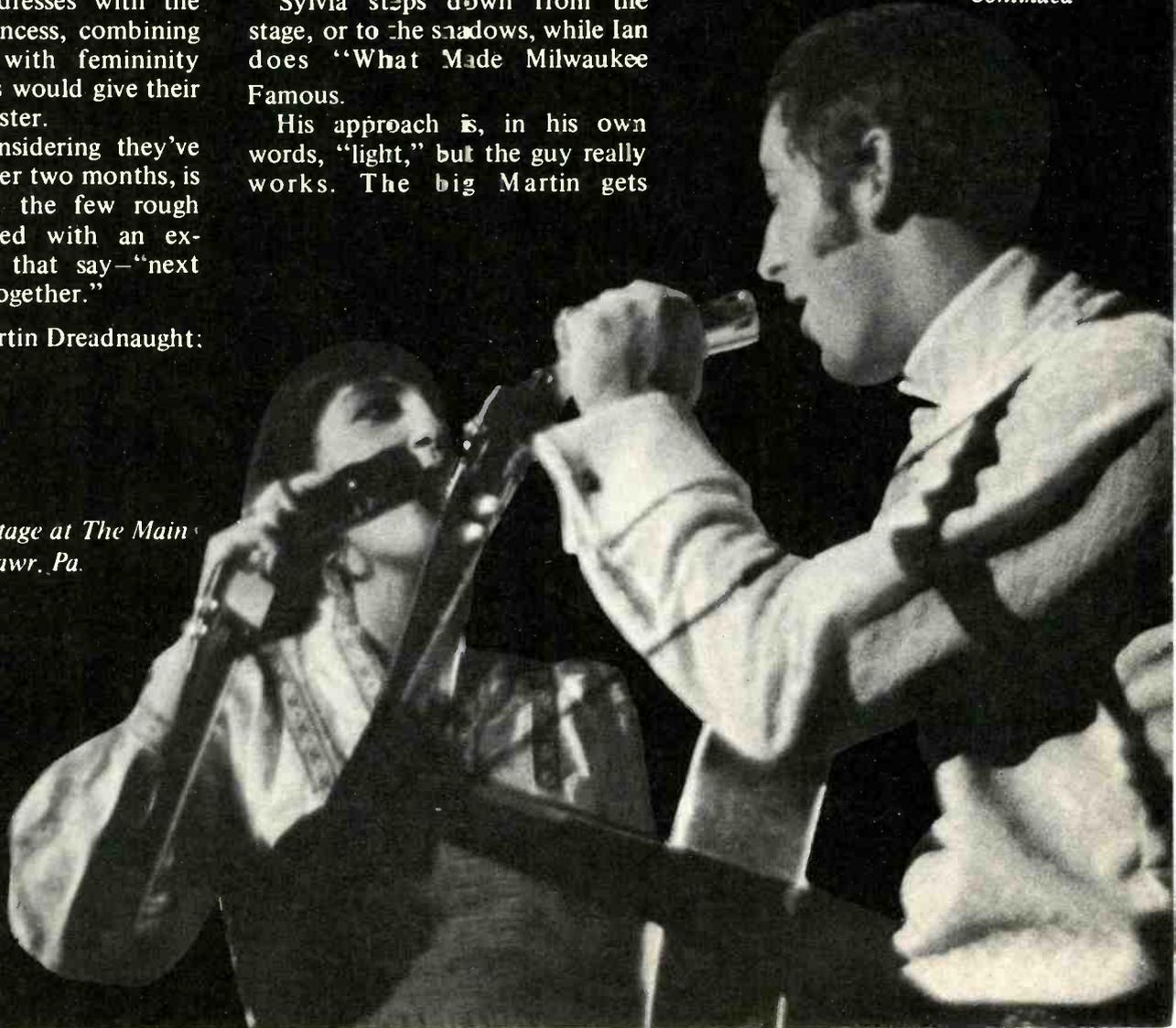
His approach is, in his own words, "light," but the guy really works. The big Martin gets

whomped, strummed, slammed, neck up, neck out, as Ian spins out that classic story. Cowboy boots and a ten gallon hat aren't necessary in this context. He's country right to his pickin' finger.

For the record, he's from British Columbia, in the far west. He worked as a lumberjack when young, but his first love was the rodeo. Until a serious accident at 19 tuned him toward music as a career. After graduating from the Vancouver College of Art, he moved to Toronto where he met Sylvia, a native of Chatham, Ontario. They've been singing together since 1960.

Continued

The Tysons on stage at The Main Point in Bryn Mawr, Pa.





Ian & Sylvia love the outdoors of Canada, and try to spend as much time as they can breathing good, clean air.



THE INTERVIEW

C: How did you make the move over from folk to country?

I&S: About the time folk music was beginning to die down we, like a lot of other people, were looking for more commercial ways of expressing ourselves in our music. We were trying to find a formula that was suitable for us . . . something people wanted to hear.

C: Do you consider your style right now to be in the country music "bag?"

I&S: Well, it's a country sound, but we really think of it as "Ian & Sylvia" music. Actually, the only hard country song I do is *What Made Milwaukee Famous*. People sometimes say, "sing *Four Strong Winds* or *Darcy Farrow*, not the other stuff, cause we don't like country music" . . . but both of those have been hits in the country field, especially *Four Strong Winds*. We've been singing country style for years but a lot of college kids, for instance, didn't realize it. Up in Canada, once you get out of the big cities, it's all country music . . . and a lot of American country stars are from there, such as Hank Snow.

C: What instruments are you using to back your vocals?

I&S: We have a good country band that's been with us for just a couple of months. Amos Garrett on lead guitar and sometimes piano; Ricky Marcus on drums; Ken Kalmusky on bass; Bill Keith on pedal steel guitar.

C: One of your numbers, *Southern Comfort*, sounds more like rock, especially in the guitar solo, than country.

I&S: One of the light men at a club we play at calls it an east Tennessee raga. It's actually more like country jazz; a sort of free expression in the music.

C: How did your work in Nashville turn out?

I&S: When we were looking around for that "sound" we decided we just couldn't find it in New York; somehow we just couldn't communicate musically there. At first we were against going to Nashville, probably because of the distorted picture of it that some people have. But then we thought—Bobby Dylan works down there and comes up with some pretty great albums. So we went there and . . . didn't have any trouble at all. Right away they grasped my arrangements, and they liked what I was doing. Their attitude was just marvelous. They

don't watch the clock, and they can just play all night and love every minute of it. The key to it all was the group of young musicians who worked with us, because they don't play formula. A lot of people said, after hearing the album "I thought you were going to do a *Nashville* album?" And it is, of course, but not a formula album.

C: So you're going to do more work there?

I&S: Yes, because it's a great place to work. We did our Vanguard album IAN & SYLVIA: NASHVILLE at three studios, Columbia, RCA Victor and Music City. We did our latest MGM album FULL CIRCLE at Bradley's Barn in one ten-day stretch, staying there and working straight through. *That* is probably the greatest place in the world to record.

C: Do you have any parting, philosophical statement to make?

I&S: Just this—People will get more relaxed when they realize that the new country thing is not necessarily formula. . . we're taking the old country sound and moving it in a new direction. . . which is what country will have to do. . . and guys like Buck Owens have been doing it all along. . .

Continued

THE RECORDS

To quote from Lee Hays' liner notes on Ian & Sylvia's fourth album *Early Morning Rain*, "What we call country and Western music—sometimes catalogued by a more invidious name—has been heard from Beverly Hills to Appalachia, from Nashville to Vancouver and Toronto for a lot of years."

A good bit of it is on their recordings. Old timey country is represented by "Down In A Willow Garden" on their first album *Ian & Sylvia* (Vanguard 9109) a song made famous by Bill and Charlie Monroe. On *Four Strong Winds* (Vanguard 9133) is "Katy Dear" learned from the Country Gentlemen of Washington D. C., and "Spanish Is The Loving Tongue" written by the Dakota Cowboy poet, Charles Badger Clark. *Early Morning Rain* (Vanguard 79175) has "Come In Stranger" learned from a Johnny Cash recording, and "Darcy Farrow" a recently composed song intended to be a replica of the cowboy ballad. It has fooled a lot of people who think it a genuine traditional song. On *Play One More* (Vanguard 79215) are "Molly and Tenbrooks," another Bill Monroe song, and "Satisfied Mind" made famous by Porter Wagoner, as well as an almost purely pop number, "Twenty Four Hours From Tulsa." Their highest achievement, *Ian & Sylvia: Nashville* (Vanguard 79284) features mostly their own material—with some by Bob Dylan—accompanied by Nashville sidemen Norbert Putnam on bass, Ken Butrey on drums, Pete Drake on steel, and Tommy Jackson and Buddy Spicher on fiddles.

They now record for MGM, and their latest album, recorded again in Nashville, is *Full Circle* (MGM SE-4550). Assisted by roughly the same group of sidemen, with Weldon Myrick on steel, and guitarists Pete Wade, Mack Gayden and Billy Sanford, they again play a lot of their newly composed material: "Here's To You," "Jinkson Johnson" and "Stories He'd Tell." As Ian has said, it's a new direction in country music. A music which is growing in just such healthy directions because of recording artists like Ian & Sylvia.



DYNAMITE DOWN SOUTH



In a suburban section of Nashville, Tennessee there's a sign that reads: DANGER—EXPLOSIVES. You've seen it... or, at least, one like it... many times. That sign, in my estimation, belongs in a solid gold frame, swingin' on the back of Bob Luman.

For Bob Luman does literally EXPLODE with excitement... not only on stage, but in conversation, in recording sessions, in TV production... everywhere. He's electrifying... extremely so... at all times. He's a personable powerhouse. He's human dynamite.

Continued on next page

Continued

Bob was born in East Texas in a town called Nacogdoches. And apparently his father was the biggest musical influence over his life while he was at home. Pop is the one who plays the guitar in his family and Bob tells us, "he has written a song that's the wildest thing I've ever heard. It's gonna be released before long."

In his earlier years, Bob occupied the local limelight throughout Eastern Texas; and actually turned the first big musical wheel in his career when he entered a talent contest in Tyler, Texas. Bob walked away with winning honors thru a typical tear-um-up, Bob Luman-type impersonation of Webb Pierce.

Bob's musical career gained momentum soon thereafter when

he recorded "Red Cadillac And A Black Mustache". Being released hot on the heels of an Elvis Presley era, the record was naturally done in the popular rock-a-billy style. Bob says, "I still get requests for the song, and that record is actually what triggered things off for the leading movie role I got later." The film he was referring to was "Carnival Rock", which Bob starred in along with The Platters and David Houston.

In 1957, when Johnny Cash came to the Opry, Bob took his place as a regular on the Louisiana Hayride. And after that, his professional pathway took him to Los Angeles, where he had a hand in the television media via a show called "Town Hall Party". The program, which also featured Tex

Ritter, played a vital part in his early career.

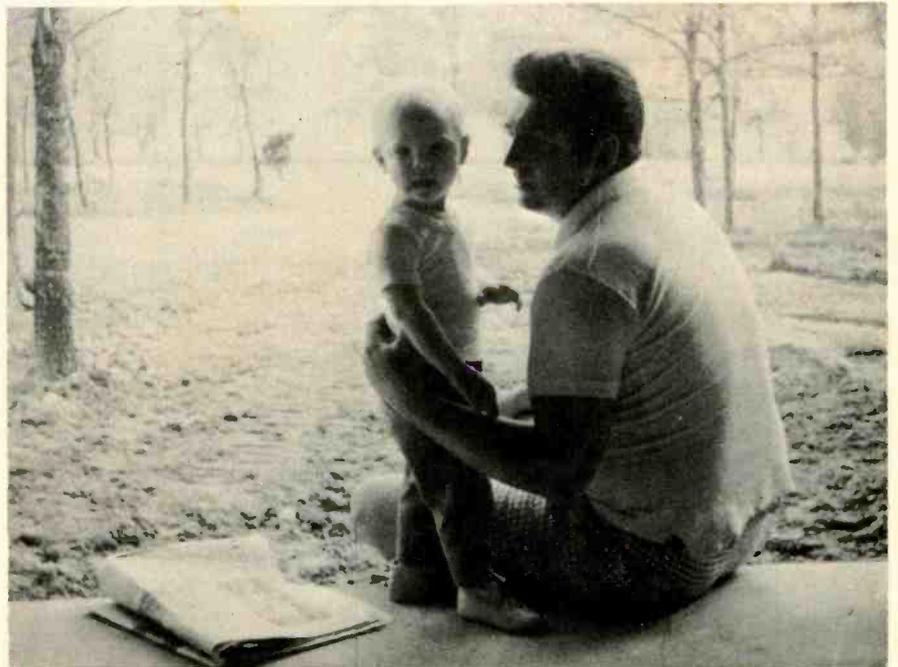
He gained more recognition by playing a half-year stint at The Showboat in Vegas, where he worked his way up from no name on the marquee to top billing. "Six months in a row. Not a week off," is the way Bob explained the situation. And as most people realize, work is the name of the game that involves any entertainer for any length of time in a club, because as Bob says, "You've got to give them all you've got every minute you're up there, or they'll go home and watch Johnny Carson."

The wheel of fortune took a gigantic turn in Bob's favor when the Everly Brothers discovered

Continued on page 40



Known as Barb, Mrs. Bob Luman is originally from Canada.



'Round home with Melissa.





*wanda
jackson*

DJ CONVENTION SPECIAL

This year's Grand Ole Opry 43rd Birthday Celebration, the Annual DeeJay Convention and the Country Music Association Second Annual Awards Program pro-

duced over 6000 registered conventioneers and additional thousands of patrons and fans of Country Music. They all visited Nashville, Tennessee and made the

city conscious once again that it is Music City USA and the Country Music Capital of the World.

Here are fotos of the happenings around town:



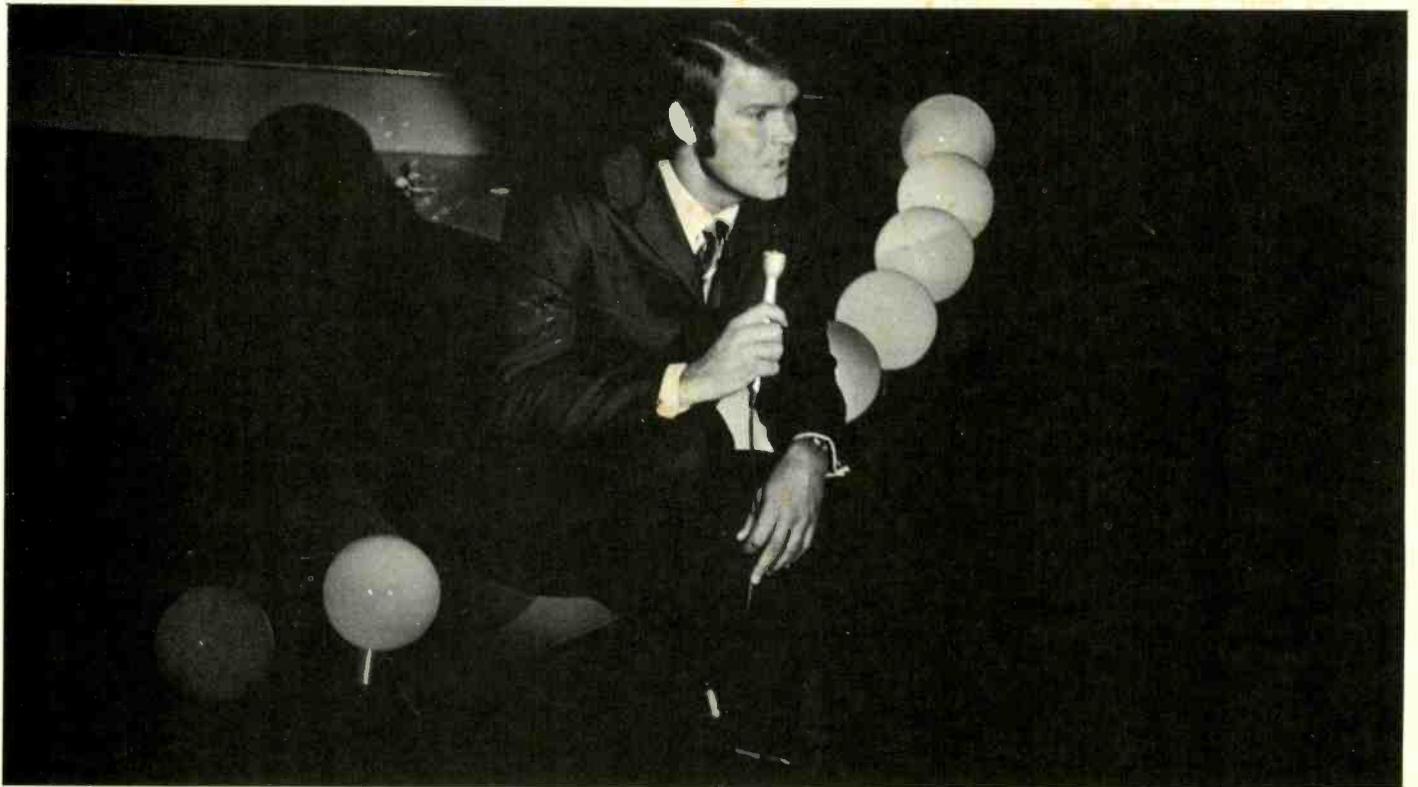
The CMA Award winners on parade: Johnny Cash for Album of the year with Johnny Cash at Folsom Prison, Jeannie C. Riley for Single of the Year with Harper Valley P.T.A., Porter Wagoner and

Dolly Parton for Vocal Group of the Year, Ben Colder (Sheb Wooley) for Comedian of the Year, Tammy Wynette for Female Vocalist of the Year, Glen Campbell for Entertainer of the Year

and Male Vocalist of the Year, Bobby Russell for Song of the Year with Honey, and Chet Atkins (Mr. Guitar) for Instrumentalist of the year. Not shown is Buck Owens and The Buckaroos, Instrumental Group of the year.



Bob Wills poses beside the heavy bronze plaque with Tex Ritter. The plaque will stand in the Country Music Hall of Fame in Nashville, Tennessee. It is an annual award by the Country Music Association and the Country Music Foundation.



The Country Music Awards Program this year was held in the Grand Ole Opry building on Opry Place in Music City USA where it was filmed for later presentation

on television by Kraft Music Hall as one of the regular Kraft series. Here award winner Glen Campbell sits on the edge of the stage and sings Gentle On My Mind.

WSM's GRAND OLE OPRY

43rd Anniversary Celebration



Forty-seven of the Grand Ole Opry's fifty-three acts assemble on

stage for the finale of the WSM breakfast and Opry Spectacular.



The new President of the Country Music Association has a few words to say at the annual banquet and

Show of the CMA following the Awards program. Bill Williams, of Billboard Magazine, operates their

offices in Nashville. He was formerly announcer and rhyming weatherman at WSM Radio.

INTERNATIONAL FAN CLUB ORGANIZATION

A UNITED EFFORT

by Loudilla Johnson

What is a united effort? A consultation with the dictionary informs that "united" means "combined. Produced by joint action". Effort is described as "The active use of energy in producing a desired result". So a united effort is the effort – or energy – of more than one person to produce a desired result" . . .which, we think is synonymous with the International Fan Club Organization (IFCO).



Tex Ritter



The Compton Brothers and Band



Ralph Stanley accepts the 1st Annual Carter Stanley Memorial Award

The idea for the organization was conceived by a number of artists, promoters, deejays, fans and Country Music business executives. All of these phases of our industry are represented on the Boards of Directors and Advisors of IFCO. The Co-Presidency was entrusted to Loudilla, Loretta and Kay Johnson, Box 177, Wild Horse, Colorado 80862. The Vice President is Mrs. Laura Lage of Ennis, Montana.

The IFCO celebrated its first year in existence with a gala dinner and show on October 16, 1968, in the Main Ballroom of the Hotel Hermitage in Nashville . . . with the dinner hour set at 7:00 PM.

Immediately upon the conclusion of the luscious roast beef dinner, Emcee Mike Hoyer (WHO Radio, Des Moines, Iowa and United Artist Records) rose to welcome everyone to the First Annual IFCO Dinner & Show and to launch the evening's entertainment, assisted by Doyle Wilburn.

Guest of Honor was the lovely 'First Lady of Country Music', Loretta Lynn, whose newly-organized (and yet un-named) group furnished the music for those artists not accompanied by their own band.

Doyle Wilburn stepped mikeside to deliver a moving tribute to The Stanley Brothers, in special memory of the late Carter Stanley and to present the First Annual Carter Stanley Memorial Award to Ralph Stanley, the surviving brother of the famed Bluegrass Music act.

Jeannie C. Riley made a surprise appearance to say "Hello" and invite everyone to Minnie Pearl's Fried Chicken Dinner on Thursday. . . the official kick-off for the 43rd Birthday Celebration of the Grand Ole Opry.

Then Mile Hoyer stepped front and center with a surprise presentation to "The Johnson Girls"...the Possum Holler R.F.D.'s Jug of Happiness. (Possum Holler R.F.D. is headquartered at WGEM-TV, Quincy, Illinois).

Next came the introduction of "Everybody's Favorite Cowboy", Tex Ritter, who was met with a rousing cheer and an ovation that brought every guest in the room to his feet. Tex attended in behalf of the Country Music Hall of Fame and Museum and was presented with several personal artifacts of the late Carter Stanley, by Ralph Stanley, plus more than one hundred hours of taped music for inclusion in the Hall of Fame & Museum.

The talent line-up for the program was second to none. . .Skeeter Davis and band, The Compton Brothers and band, Sonny Wright, Nat Stuckey (who called Loretta Lynn to the stage for a rare duet version of "Sweet Thang", to the complete delight of the audience), Charlie Pride, Jerry Hanlon, Jay Lee Webb, Peggy Sue Wells, Bobby Buttram, Jimmy Snyder, Jack Reno, Mike Hoyer and, to bring the show to a close, Loretta Lynn captivated the crowd with her moving Hymn, "The Third Man".

The IFCO festivities received coverage on the ten o'clock news by WSM-TV, thanks to the efforts of Doyle Wilburn; the only convention week activity other than the CMA awards to receive television coverage. And in addition to the Dinner & Show, the IFCO hosted a hospitality room at the Andrew Jackson Tuesday through Saturday of Convention week.

The dates for the 44th Birthday Celebration of the Grand Ole Opry are tentatively set for October 16, 17, 18, 1969. The Second Annual International Fan Club Organization Dinner & Show is tentatively set for the evening of the 15th. . .an even bigger agenda is now in the planning stages.



Miss Loretta Lynn



Girl talk. left to right - Loretta Johnson, Jeannie C. Riley, Kay Johnson, Loretta Lynn, Loudilla Johnson.

Bobby Braddock

It's not only citrus and sunshine that belong to Florida . . . but a boy by the name of Bobby Braddock. And it was Auburndale, Florida's own who recently broke all the musical windows wide open with a song he

wrote titled, "D-I-V-O-R-C-E" . . . the tune largely responsible for paddling Tammy Wynette upstream to the honor of being named "Female Singer of the Year" for 1968.



Bobby takes time out prior to recording session to teach Jack Reno words and music to "I Want One". Reno also recorded the Braddock composition of "How Sweet It Is", which climbed its way up country charts last year.

Bobby began taking a liking to music, especially the piano and saxophone, during his high school years. But his mind soon strayed in the direction of radio. . .and the thought of becoming a DJ. This led to a course at The Atlanta

School of Electronics. And a short-lived career in broadcasting followed, when Bobby took his first and only job with WBAR Radio in Bartow, Florida.

A short stint as disc jockey left Bobby with the desire of returning to a profession in music, and he soon went on the road with a rock-a-billy group. Bobby says, "They had done some recording for Decca, and promised me fifty dollars a night to go with them. I was embarrassed to go back home and admit that the most I ever made was two dollars an evening."

Forced to return to his home state of Florida, Bobby worked at odd jobs varying all the way from selling insurance to picking oranges and stacking lumber. But all the time his real interest was in music, and it was very evident, as he continued to play part time in bands every chance he got.

In 1962 Bobby began to get on with it, when he became a member of "Big John's Untouchables". They designed a specially built piano with an organ on top of it, enabling Bobby to play both instruments at once, and he stole the show for two years.

However, wedding bells broke up that ole gang, when Bobby took a bride by the name of Sue. They set up housekeeping in Orlando, but they did not remain in that city for any length of time. Bobby became restless with the fact that every time he sent songs to Nashville they'd be returned with a form letter. He was anxious

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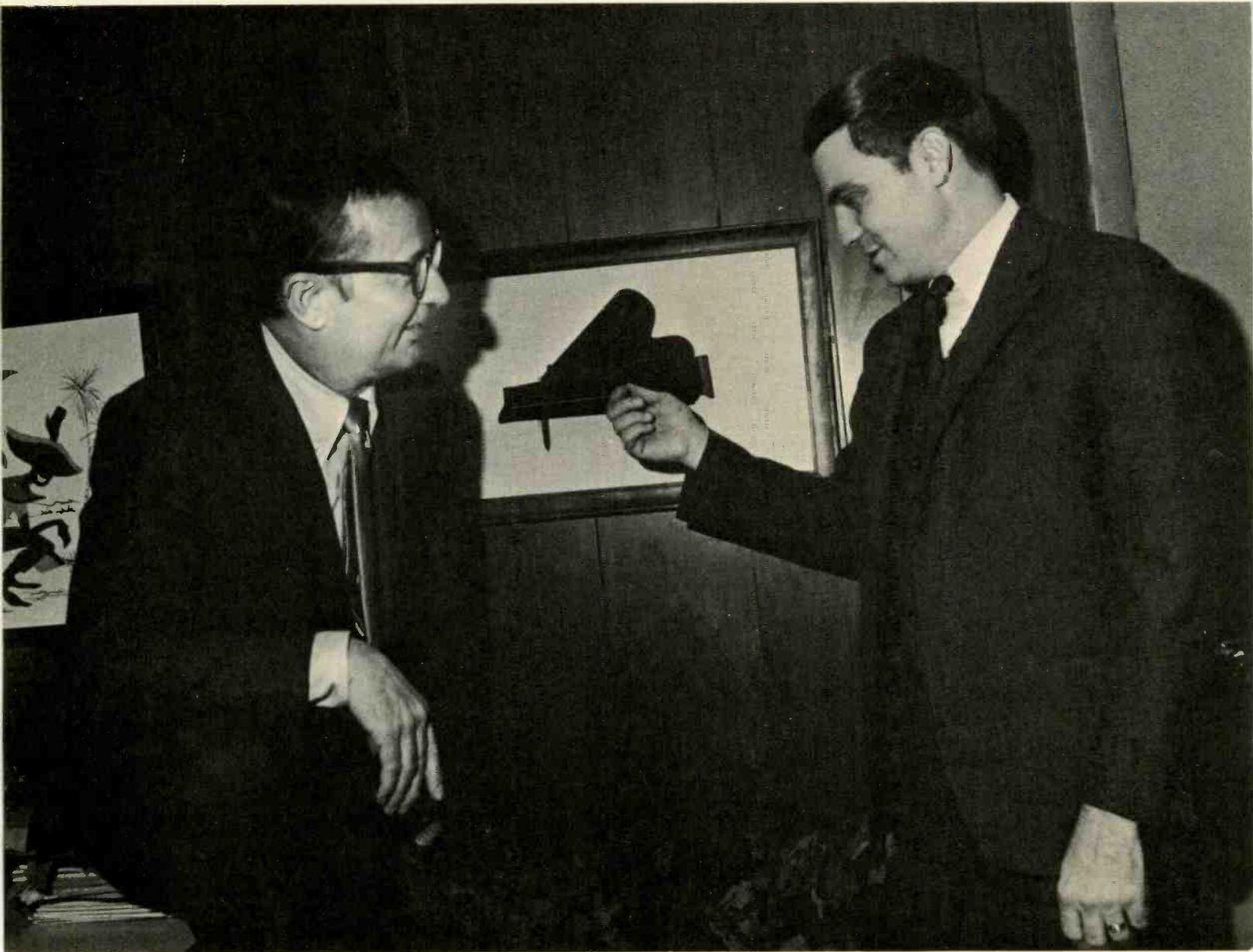
"Hey, I can play one of those," Bobby comments to Jack Stapp, President of Tree International as they discuss old days on the road, when Bobby played with a group called "Big John's Untouchables".

to change that tune. He wanted to know what made Music City tick. And he felt it so strongly he mustered up the necessary courage it took to tell Sue that he wanted to move to Nashville, even though he did not have any big offers awaiting him there. She agreed. And they made the move.

Nashville did not make any exceptions for the Braddocks. It did not open its arms wide and say, "Come in. We're so glad you're here. And now, show us that hit in your briefcase." No, Music City wasn't built that

way. . . nor does it survive that way today. However, Bobby was allowed to stay close to the field of music by getting a job as instrument polisher at a music store. That lasted until, Bobby states, "I got my jacket caught in the polishing machine and they dismissed me."

It was Marty Robbins who played the next important part in the Bobby Braddock story. Marty offered Bobby a job playing piano on the road with his group. In addition, he showed the first real faith in Bobby's songwriting



ability by recording "Count Me Out". Marty also asked him to play on the session, and with light laughter Bobby comments, "I'm the one who messed up the piano break on that record, which was probably the worst goof that's ever been put on a major label."

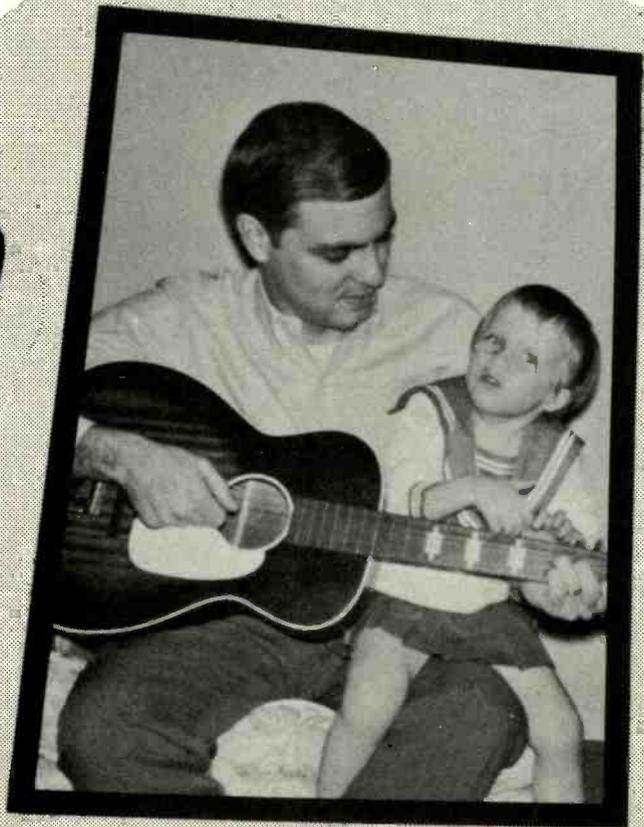
A more serious side of Bobby's career started shaping up when he took it upon himself to call Buddy Killen at Tree International. Well-known, and highly respected Killen encouraged him to bring them some songs, which Bobby promptly proceeded to do. And since that time, Bobby has blossomed into one of the most promising young writers to ever set foot in Nashville, having forty songs recorded with six making the top ten on national charts.

So, the future looks favorable for a fella who's past includes such songs as: "D-I-V-O-R-C-E", "Ballad of Two Brothers", "Ruthless", "You Pushed Me Too Far", "Country Music Lover", "You Can't Have Your Kate and Edith, Too", "How Sweet It Is", and "I Want One"... etc... etc... plus, who knows what's yet to come from the pen of Bobby Braddock.

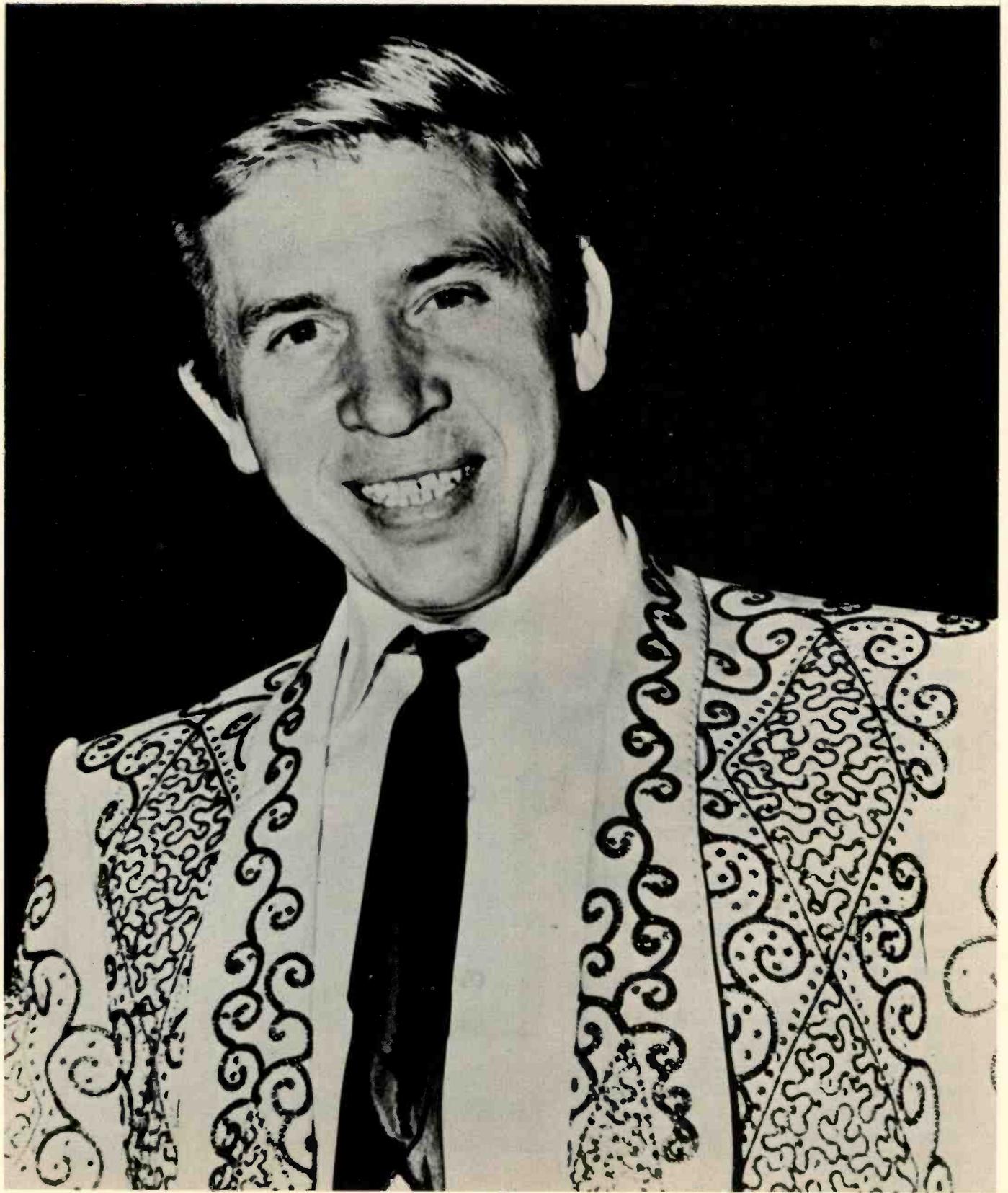
In addition to his already recognized ability, there's a unique side to this mild mannered songwriter, inasmuch as you will never find him with his even temper down... a rare trait of such a rare writer.

Bobby cannot read a note of music, although he writes both words and music for his songs. He has no special formula for creating hopeful hits. He says, "There are about as many ways to write a song as there are songwriters. But, I do believe that any person who wants to be a success at it, should be willing to work at that more than anything else. In other words, I don't think you can do it as a mere pastime and be truly successful."

The Braddock's little bundle of sugar and spice, "Jeep", steals her favorite seat... her daddy's knee.



buck owens





eddy fukano

Eddy was born in Tokyo, Japan and is a graduate of the Peer's School, Gakushuin. During his school days he learned to love the guitar and country music, primarily by listening to records of such stars as Buck Owens, Eddy Arnold and Hank Snow to whom he credits his success and encouragement. He began his professional career as a singer 9 years ago and has been with leading Japanese country music bands throughout the Orient. He soon developed his own band and became one of the top country music singers in Japan, where he is known as the Country Music King.

Now, Tokyo is BIGTOWN in Asia, but Eddy dreamed of coming to BIG COUNTRY USA. He finally made it a little over 2 years ago. After appearing locally in the Los Angeles area and making television appearances, he signed a long term recording contract with Dot Records.

He made his first appearance outside of Japan in a night club in Honolulu, and was received so well that the owners held him over for a four-month contract. He's been going places since... and is now touring the country via the OMAC trail. He has been in Phoenix (Mr. Lucky's), Port Huron (Dutch's Log Cabin), and with Buck Owens on his tour of Florida, Georgia, the Virginias, Maryland and Pennsylvania. Later appearances included the Esquire Club in St. Paul and Sutter's Corral in Yuba City and a long stay at the Mint in Las Vegas.

Eddy's first record for Dot was "It's Lonesome" b/w "I Didn't See The Sign."

The country sound of music is acclaimed everywhere and its ambassadors of good-will are world-wide. Now, there comes as Asian Ambassador to our shores the person of Eddy Fukano. And he is creating a lot of interest with his fine country singing.

country CLIPPINGS country CLIP

Dinah Shore returned to home town Nashville to sing as guest soloist with Nashville Symphony Pops concerts Nov. 23 - 24 at War Memorial Auditorium. Dinah, a native of Winchester, Tennessee, spent her youth and much of her young adult life in Nashville. She started her career at Nashville radio station, WSM, and graduated from Vanderbilt University and Hume Fogg High School. While at home she cut some new records, including some country songs.

Here she is shown visiting the Country Music Hall of Fame accompanied by, from left, Mrs. Jo Walker, CMA Executive Director, Owen Bradley, Decca Records, Dinah Shore, Bill Williams, President CMA, and Harry Silverstein, Decca Records.



Jack Greene and wife talk with old friend at ceremony honoring him in Maryville, Tennessee. Jack Greene Day was a memorable event for the country music star who was so flustered he didn't even know that pictures had been taken.

CHET ATKINS GETS AROUND

Chet Atkins' RCA album release *SOLID GOLD 68* received rave notices from trade critics. The album is musically middle of the road with big band sound and is being reviewed as a Pop music entity.

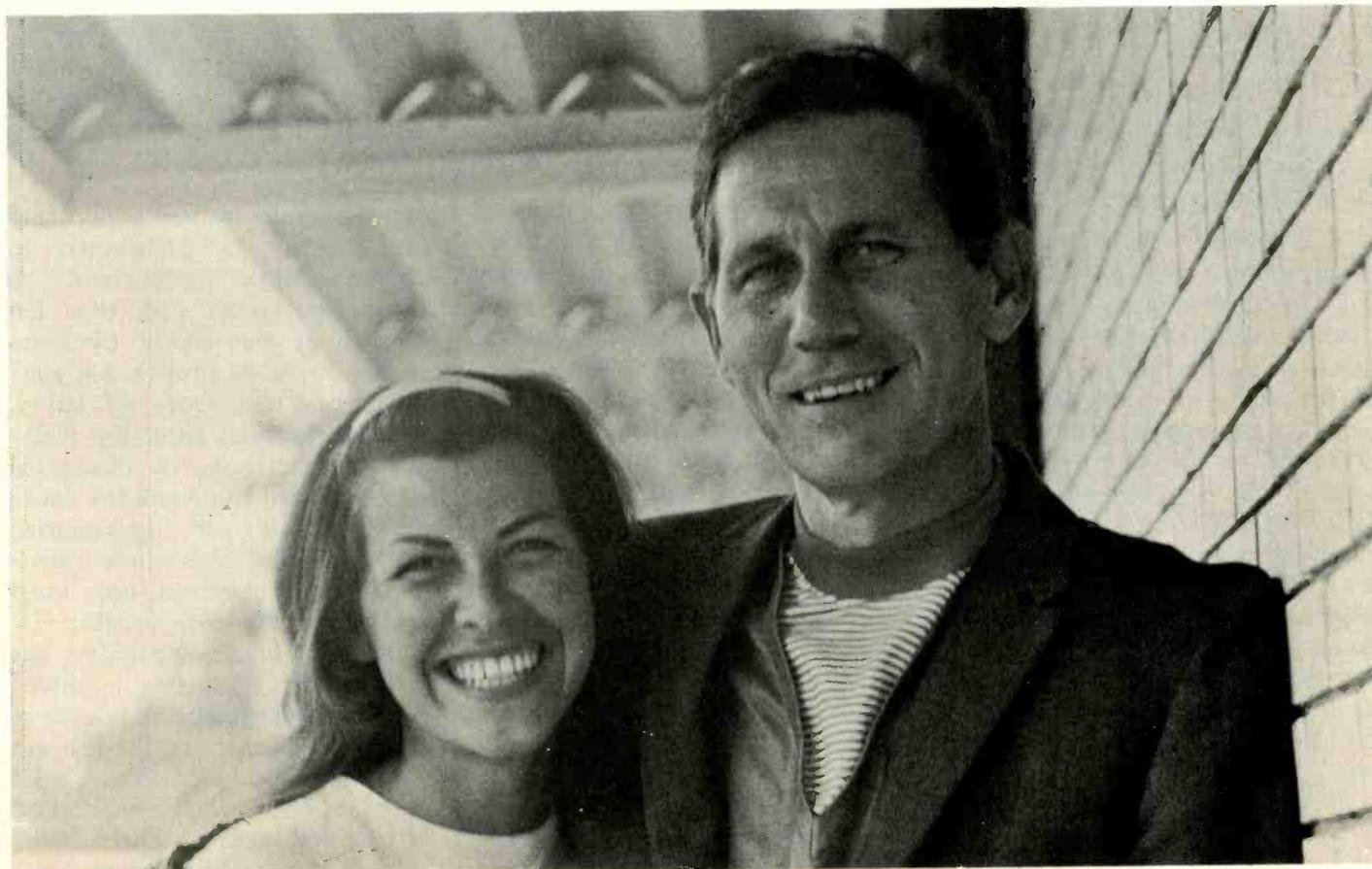
Shel Silverstein, *Playboy* Magazine feature writer, visited Chet Atkins at the RCA studios recently. Shel is a multi-talented personality! Feature writer, illustrator, singer, guitarist and song writer.

Thanksgiving week found Mr. and Mrs. Chet Atkins heading a delegation of Music City golfers and golf enthusiasts to Florida for

the annual Perry Como invitation-al at Port Saint Lucie Country Club. Music City celebrities making the trip with Chet and Leona included: Boots Randolph, Floyd Cramer, Jerry Reed, Grady Martin and RCA's Wally Cochran.

Chet Atkins was in New York City December 9 & 10 for the purpose of attending executive meetings at RCA Victor and made a guest appearance on the Mike Douglas television show in Philadelphia as well.

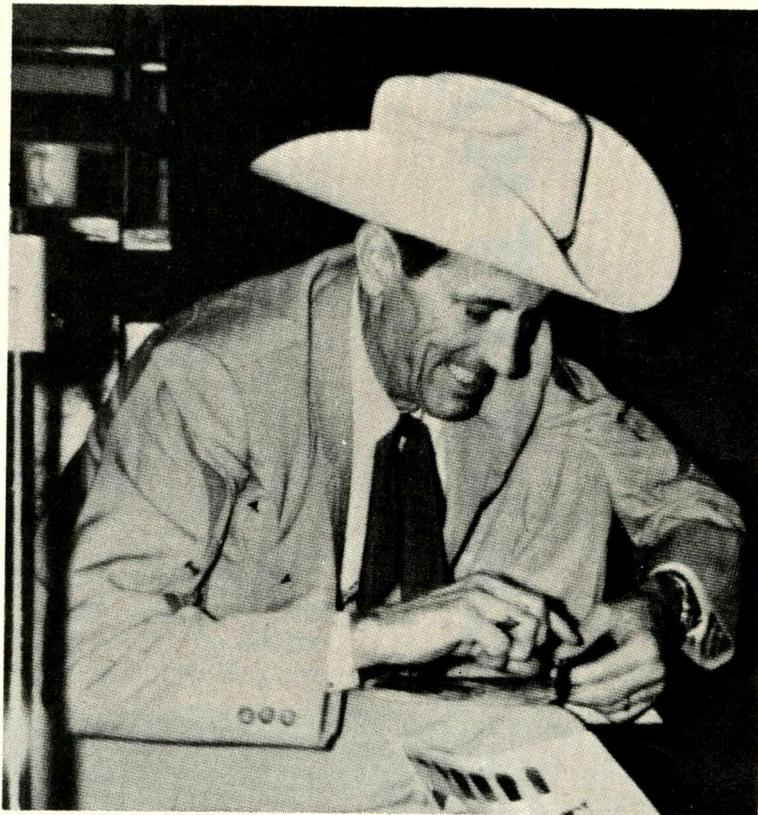
Chet Atkins then flew to California to tape a guest appearance on the Joey Bishop television show.



Chet poses with Priscilla Mitchell (Mrs. Jerry Reed)

country CLIPPINGS country CLIP

Ernest Tubb always has time for a new Decca Record — It Sure Helps A Lot b/w Just Pack Up and Go — is his latest single. It sounds like Tubb at his best. His busy schedule caught him at the foot of the bus stop still signing autographs in this photograph.



PAYNE FAMILY AIDED BY OPRY TRUST FUND

The Grand Ole Opry Trust Fund, monied by registration fees paid by those in attendance at the Annual Grand Ole Opry Birthday Celebration, has come to the aid of the Walter Lee Payne family. Payne, a guitar player who recently moved his family to Nashville, died at his Hendersonville home following a heart attack. He is survived by his widow and six children. Payne was playing at a Dickerson Road club while seeking a break into the local music industry. He performed under the stage name of Rusty Lee and moved to the Nashville area some months ago.

In the November 14 edition of the Nashville Tennessean, it was announced that Mrs. Jacquelyn Wade had started a fund to aid the

destitute family with funeral expenses and a return to Salt Lake City, their original home. It was discovered following his death that the forty-year-old musician had no insurance.

Grand Ole Opry star Charlie Louvin, hearing of the family's plight, recommended to the Opry Trust Fund Beneficiary Committee that a check be forwarded to aid Payne's family. It has been announced now that a two thousand dollar check has been delivered to the Payne family.

The Opry Trust Fund is distributed through an eleven-man committee comprised of nine Opry stars, Opry Manager E. W. Wendell, and WSM Radio Vice President and General Manager Robert E. Cooper, who also administers the fund. Allocations are

decided by committee action, and the money is distributed to Country Music professionals all across the nation. Less than ten percent of the eighty thousand dollars dispersed thus far has gone to persons with Opry affiliation. All the proceeds from the Birthday Celebration are channeled into the Trust Fund and the entire fund is used for humanitarian work. Only in cases where a need is widely publicized are Trust Fund donations made public.

In other action yesterday, the Beneficiary Committee approved outlays for a performer injured in a home accident, and for the survivors of a D. J. -entertainer. WSM President Irving Waugh announced that he will make new artist nominations to the Beneficiary Committee by the first of the year.

CLIPPINGS country CLIPPINGS country

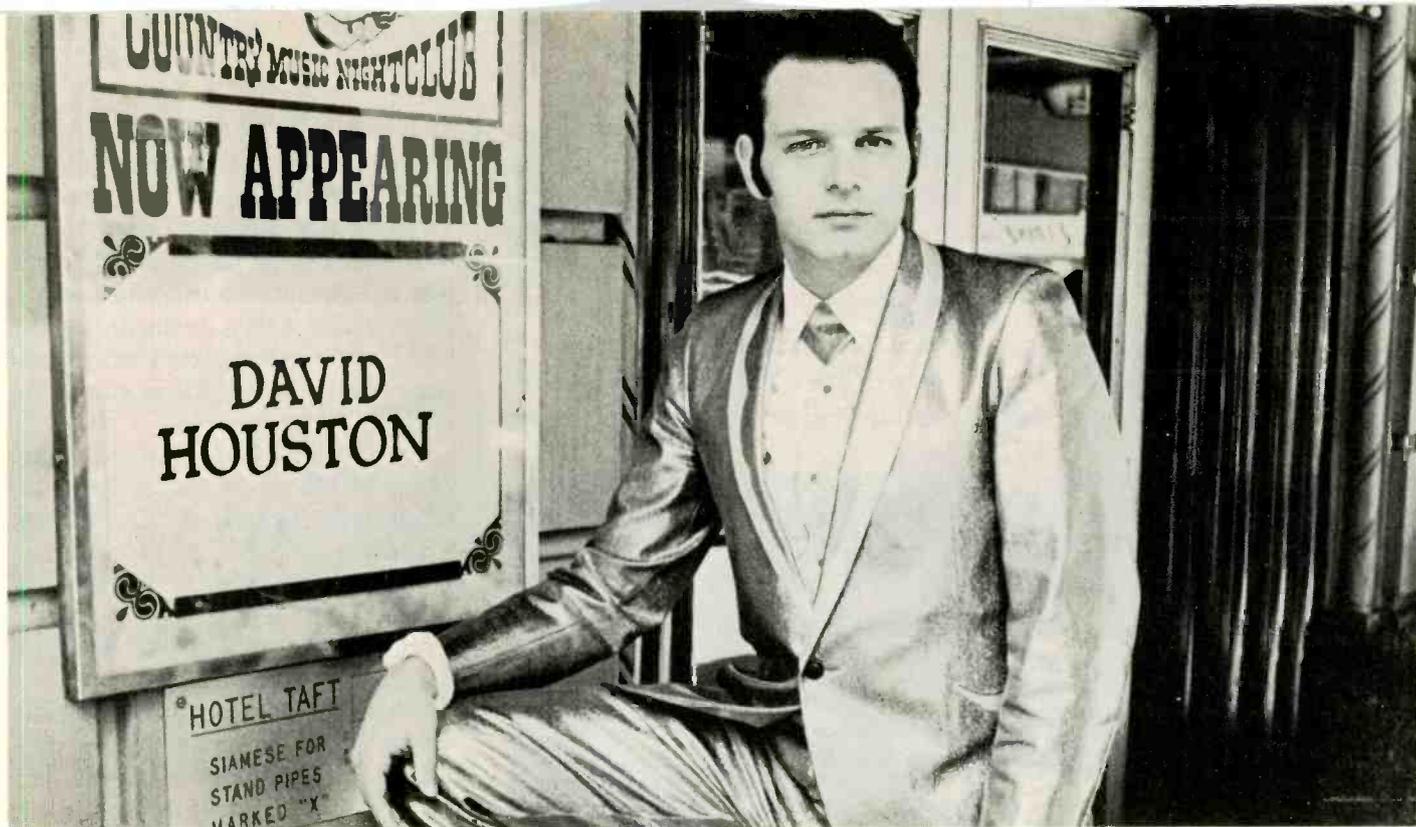


George Hamilton IV stops for a chat with KBBQ's Hugh Jarrett. Hamilton stopped by the KBBQ studios while in Los Angeles on his way to play the Nugget in Las Vegas. Hugh and George are old friends, and have made many recordings together while Hugh was a member of the Jordanaires.

SHREVEPORT'S SURE-NUFF STAR



David Houston and the Persuaders, left to right, Gene Crawford, Frank Hobson, Tillman Franks, Houston, Dave Bodwell and Jim West.



David "Almost Persuaded" Houston is one of the most professional musical products in Shreveport today. Having captured the Grammy Awards for best male vocal performance, best C/W vocal performance, and best C/W recording of the year for 1966 through his excellent efforts on "Almost Persuaded" . . . David Houston very definitely come under the category of star.

He's a direct descendant of Sam Houston and Robert E. Lee; which relates to the fact that history and music were always among David's favorite subjects throughout his high school and college years. And in view of the situation, there certainly must have been a few pages in those big books that felt more like a letter from kinfolks than actual history.

David has been singing since he was four years old; but it was later, at the age of twelve, that he planted his feet on the stage of the Louisiana Hayride. . . for his first professional appearance. Some time thereafter, Horace Logan, producer of the show at that time, arranged for David to appear on

the Hayride as a regular performer.

David informs us of a personal milestone, which he recently accomplished, when he recorded "That Lonesome Road". The song is a featured number in his new album "Where Love Used To Live", and was taught to him by his father's best friend, Gene Austin. . . when he was only five.

He has a long line of hits that followed the phenomenal "Almost Persuaded", including: "Loser's Cathedral", "My Elusive Dreams", "Already It's Heaven", and "Where Love Used To Live". A&R Chief Billy Sherrill is the man responsible for the final arranging and recording of the distinctive David Houston sound. And although he has recently signed a ten year contract with Columbia Records, his releases will remain on the Epic label.

David and his band, The Persuaders, work on the road approximately twenty days a month; and one of David's favorite pastimes is driving the Super-bus in which they travel.

David has done some movie work, too. He had a part several years ago in a film called "Carnival Rock" and did some riding in "Horse Soldiers" with John Wayne and William Holden, which was produced near Shreveport. More recently, David did "Cotton-pickin' Chickenpickers".

Twenty-seven year old David Houston has just purchased 500 acres of land near Bossier City, Louisiana, and spends all of his spare time there. . . just diggin the country scene. . . and building his ranch. He's a true outdoorsman. His hobbies have always favored hunting and fishing; and one of his favorite remarks is, "I never see a gun I don't want or a hunting dog I don't want to take home with me."

In answer to the question concerning David's own personal feelings for his life as an entertainer, "I wish I only had to pick and sing all day," was the reply from Shreveport's son of the music world. . . a star. . . sure-nuff.

Continued from page 18

him. Immediate plans were made for a Nashville recording session, and Bob flat layed it on the whole world with the record "Let's Think About Living".

"Then," Bob says, "When it was number-one pop and number-one country, I get called into the US Army." After his discharge,

when Bob was just getting back in the swing of a record-making thing, he relates, "I got called back in the Army again." Now, to anyone less than Luman, this could have turned out to be a lot like the nite the lights went out in New York City. . . a very dark situation. However, happiness never

escapes the easy-going Bob Luman, who laughingly looks back on it all, and remarks, "Things are shaping up for me once more. My new record looks like it's gonna be a hit, and I don't mind if the Army needs me again, but if they call me back one more time, Muhammed Ali is gonna go with me."

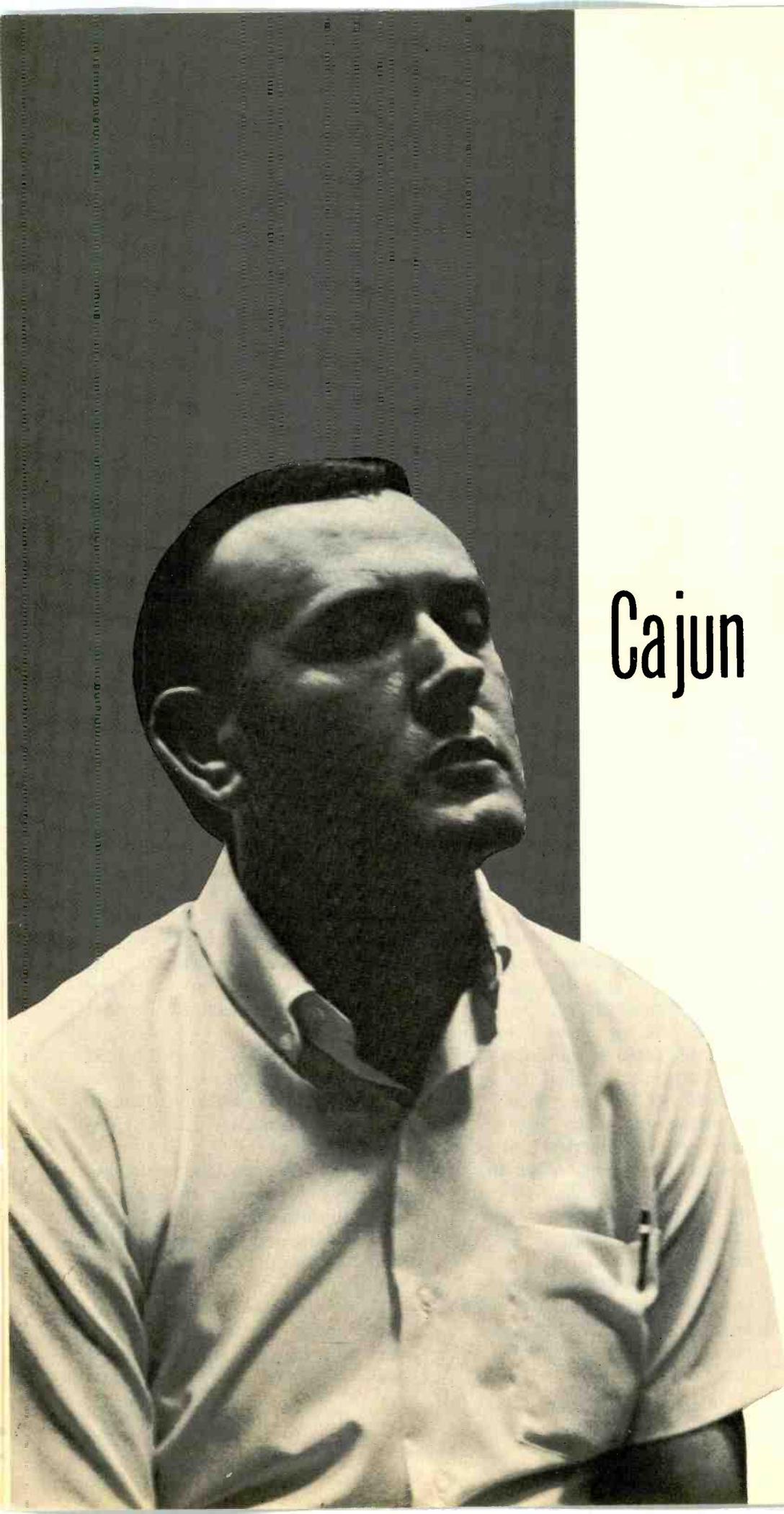
Today, Bob has three albums to his credit, and a string of single hits, including: "Can't Take The Boy From The Country", "Great Snow Man", "Ain't Got Time To Be Unhappy", "I Like Trains", and "Woman Without Love".

Bob's tribute to the television world these days includes his regular appearance on a recent 13-week venture, titled "Music City USA", as well as guest shots on nearly every syndicated show produced in Nashville. However, Bob's constant effort to give his public more than the average entertainer, has enabled him to look at the present situation taking place concerning the current influx of syndicated TV shows. Bob is aware that just another show is not the answer. With his happy-go-lucky attitude, his keen conversation ability, and his quality of excellence in exciting entertainment, Bob Luman is a likely candidate for handling his own TV show, yet he cautiously comments, "I wanna do TV. I'd really like to think about it for the future. But I won't even try it, til I get to do what I feel is a good approach for the industry. I want to do it right."

Bob and his wife, Barbara, live in a fashionable Nashville suburb. They have one 3 year old daughter by the name of Melissa. They have Roy Orbison for a next door neighbor. And Bob, who can make a golf ball do nearly anything 'cept keep score, confesses his hobbies include golf, golf, and golf. "THAT'S IT," he proclaims. *A game on the golf course suits Bob TO A TEE, anytime.*



A tuff act for anyone to follow.



Cajun Caterwaulin'

Betty Hofer

Just listen to the beat, get in the mood, then sing.

There is no question about identity when you hear that "AHYEE" going out over the airways. Jimmy Newman sounds like a Cajun and he is. What's more, he's damned proud of it. In a very quiet way. Most everything about Jimmy is quiet. That's the way he likes things.

But not many folks are fooled by the quietude of this fine gentleman. He may be quiet but he is a marvelous performer in Country Music and dearly loves it. I arranged to visit with him and we agreed to meet at the International House of Pancakes across from the Vanderbilt University Law School Library in Nashville, Ten-

Continued on next page



Picking on Pete's old guitar while getting ready for a recording session.

nessee. We were going to have a chat over a cup of coffee.

At 8:00 there was no Jimmy. Having been there for twenty minutes already and starting on my fourth cup of coffee, I was a bit worried that he may not have had any luck cutting through the cross town traffic on Twenty-First Ave. South. If that was the case, it might be an hour before he showed. Then at 8:04 Jimmy Newman walked in.

By 8:09 we were deciding that we should do something about coffee. The waitress came by to fix the everflowing coffeepot and Jimmy decided that he was hungry. He first tried for the waffles but the waffle iron was broken, then he tried for the pancakes and got 'em.

At 8:17 I began to ask Jimmy a few questions about his life. Jimmy doesn't communicate very much about himself. He'd rather talk about things and places and people. And some of that conversation is a lot better than the dry statistics which make up the vitals about us humans.

James Yeves Newman was born

in Cajun Country in Big Mamou, Louisiana. He got interested in Country Music from listening to his older brother. It quickly became a way of life for the tall blackhaired guy. Today he has about twenty years in the business and loves every minute of it, recording for Decca Records in Nashville at the Owen Bradley Barn out by Heritage Lake.

The Cajun credits Peter Hunter, the DeeJay from Texas City, Texas and Houston, with getting him really on the road to success. He says that Pete called Nashville from down in the depths of Texas and talked to J. Hal Smith of Pamper Music, Dub Albritten and Gabe Tucker. The result was an interview and a demonstration session. After that he got the chance to fill in as guest at the Grand Ole Opry. It wasn't long till Dee Kilpatrick got interested in the guest.

Dee, the young manager of the Opry, put Jimmy on the stage as an Opry regular. And Newman has been there for a long time since those days.

He gives most of his thanks for

the good things that have happened to his fans and the deejays. His words were "I am far from the top of the chart, but I'm far from the bottom, too. The fans and deejays are responsible."

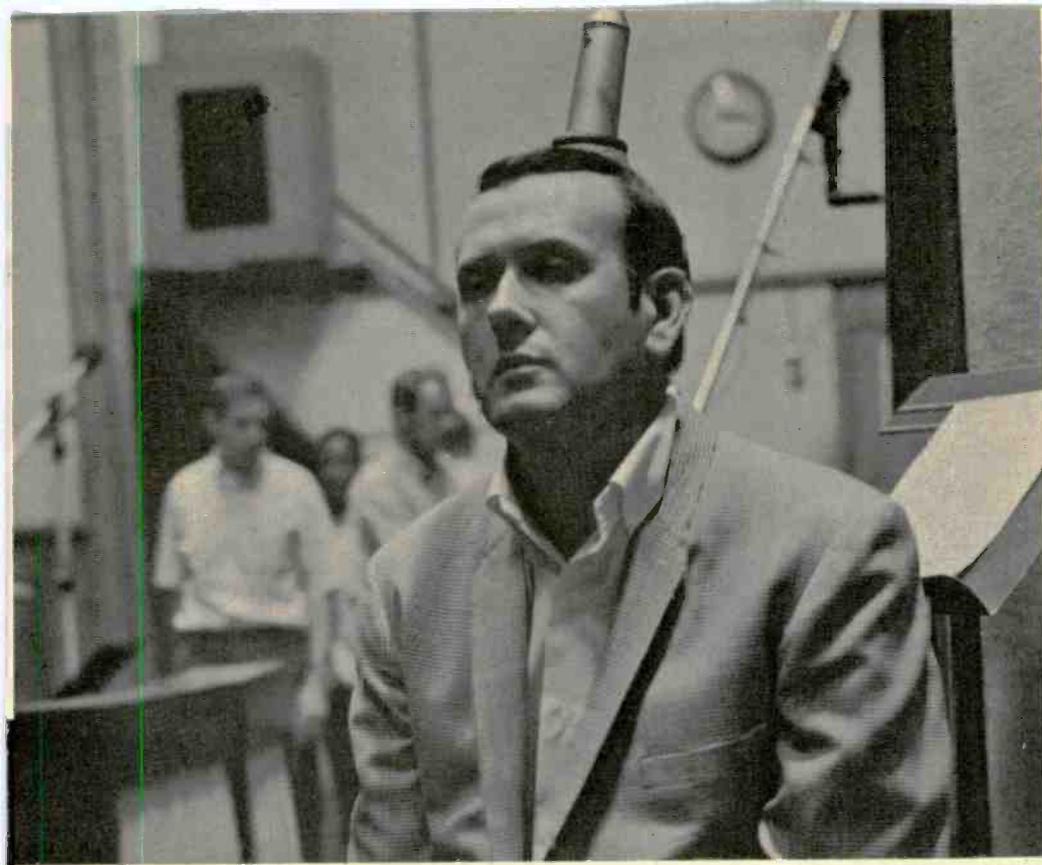
Jimmy came to Nashville back in 1956 and brought his wife and son along. Wife, Mae, is French and rules Jimmy with an iron hand and a great love, but he gets his own way about 99% of the time. The one percent is all she needs to let him know that she rules the roost. And he loves it and her.

Their son, Gary, is a little fella (6'6" at last count and still growing), in college at Middle Tennessee State University in Murfreesboro, Tennessee.

Jimmy says that the great happenings in his life are: meeting and marrying his wife, meeting Jimmy Key, having a son, being a reasonably successful musician in the Country field.

The Jimmy Key happening was in the early 60s. Since '64 Jimmy says Key has not let things stand still. In July of 1964 they formed

Continued on page 44



I know they want to hear this. . . have I done all I can to make it right. . . Does Owen like it. . . I'm sure this take is good. . . let's wrap it up.



What's it all about, this singing? Well, it's liking to do it and doing it so they like it, too. But when you listen to your own voice playing back, there is a question. . . is this what the record buyer wants?

Jimmy gets a few last minute pointers before cutting. His friend and booking agent, Jimmy Key, brings the word.

Continued from page 42

NEWKEYS Music. Between the song writing and looking after other writers, Jimmy travels to show dates around the country. He estimates that about half of his time is spent in traveling. But to him that means better business.

He likes shrimp cooked the Mrs. Newman way. There is something about the way she cooks it just slowly enough and the way she puts in the seasoning that results in the most mouthwatering taste you can imagine. Jimmy thinks it's so good that he wants to find a way to can prepared Cajun food and sell it on the market like chili or spaghetti and meat balls. Food like that ought to be shared.

He remembers the days when he was a kid with a sick Dad and had to keep working to help support him. Things like that make you miss all that your buddies do. Some of the school years slip by. Some of the fun years go out the window. But there's the satisfaction of knowing that things are all right in the house. A man has to live up to his responsibilities.

He remembers plowing in the fields behind a mule, feet squashing in the ripe tomatoes plowed under. Picking cotton a little at a time because there was only one to do the picking. Making the soil bank money support him for half the year. And that was only about \$40.00. Keeping going the other half of the year on the forty bucks that came from the cotton.

He knows that the Cajun friends in the South are always there to lend a hand, always liking your music, always pushing you along.

Jimmy feels that life is all about people. He enjoys them. He loves entertaining them. He's pretty content with things. He's got a good wife, a good son, a good career, and a lot of good friends. When he starts off by calling Ahyee, it's from sheer exuberance. He just likes being alive.



Owen Bradley, Decca chief in Nashville and an undisputed master musician, kids around with his star material, Jimmy Newman.

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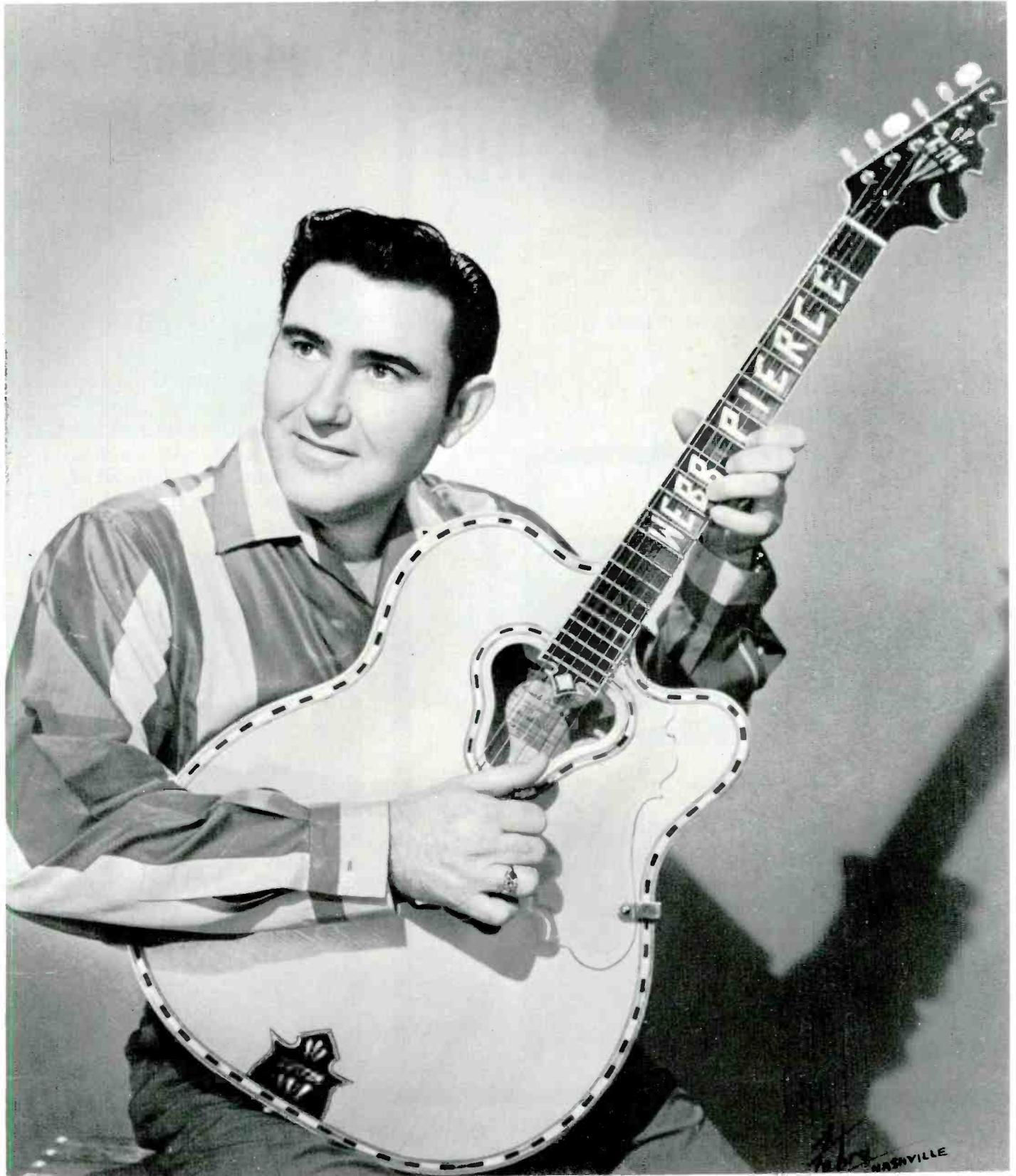
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WIRE

COUNTRY GENTLEMAN CARAVAN IN HOOSIER LAND!

With the first half of the season behind them, WIRE air personalities are planning on 5 shows for the winter and spring. February 23rd is the next date on the calendar. Complete information on all the shows and entertainers will be aired on WIRE.

our fans

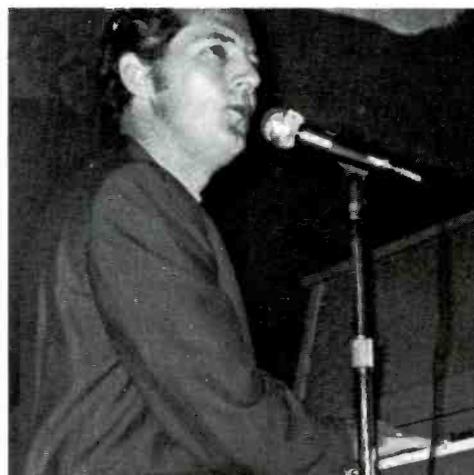
... young ...



... and old ...



Jack Barlow picks and grins big for fans at the Lebanon Caravan Show.



"What's Made Milwaukee Famous" made a *winner* out of Jerry Lee Lewis at Lebanon, Indiana.



Billy Ray Reynolds on stage with Pete Drake Show.



SOUTH TO FRANKLIN

The fans at the Franklin Indiana Country Gentlemen Caravan Show pull a switch on Carl Smith. WIRE's Buddy O'Shea and Bill Robinson present Carl with two copies of WIRE COUNTRY containing over 1,000 autographs from his fans.

The Franklin show was a near sellout both performances. This enthusiasm on the part of Hoosier fans has encouraged the WIRE D. J.'s to make plans for a big winter and spring of Caravan shows.



Carl Smith returns the favor.



Backstage conversation — Galen with Kathy Morrison. . .

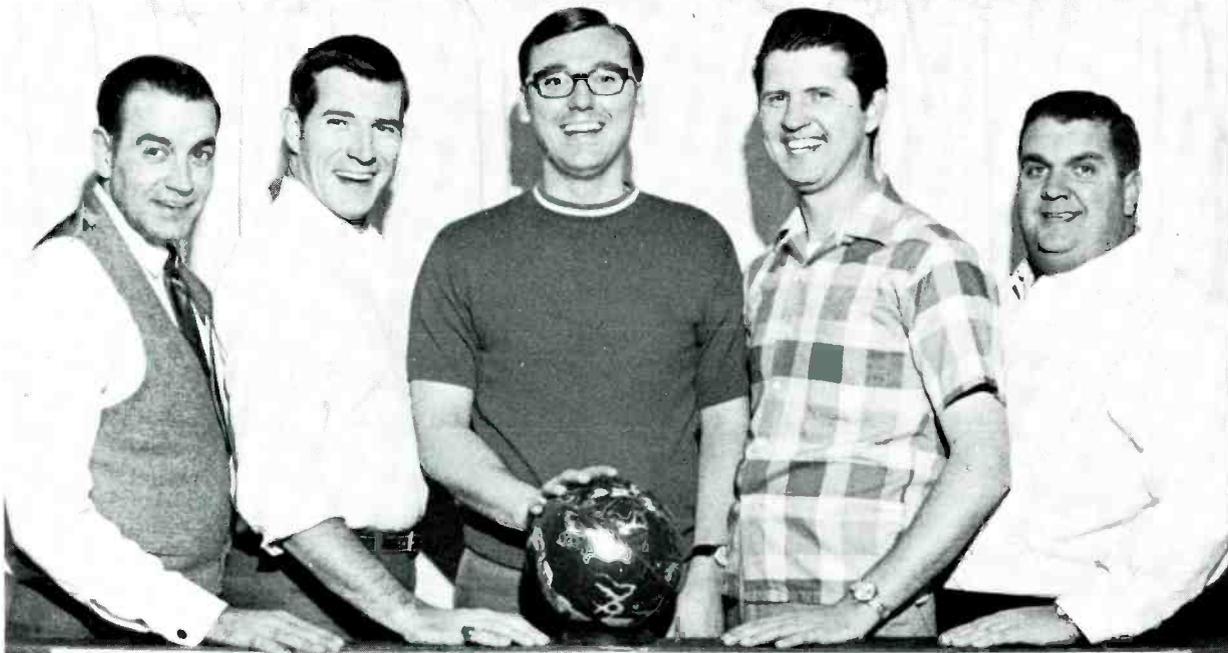


Galen Scott adjusts mike for 7-year-old Jimmy Chambers.



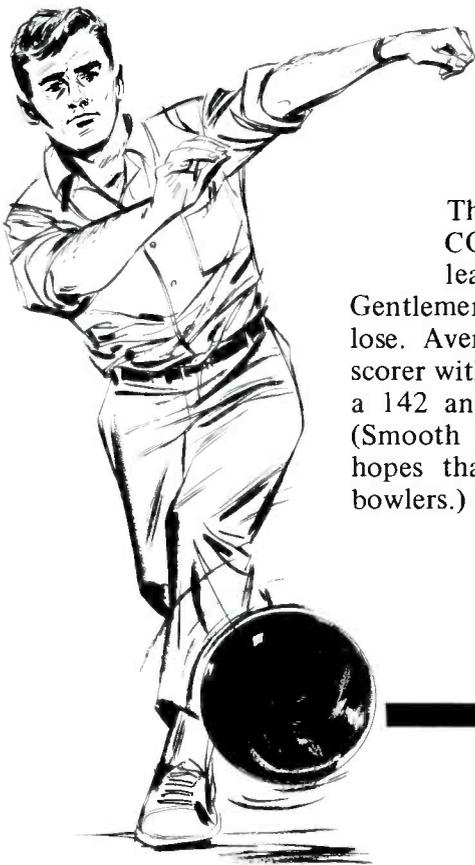
. . .and WIRE's Jan Ford with Bill Wilbourn.

THE WIRE COUNTRY GENTLEMEN "BOWLING TEAM ?"



TOWN AND COUNTRY BOWL 1968

(from left to right) Bill McCormick, Bill Robinson, Rick Olson, Buddy O'Shea and Bob Walker.



The Exchange Club League is MIGHTY happy to have the WIRE COUNTRY GENTLEMEN team as a regular entry. . . . because the league really "fattens" up on the "broadcast boys." If the Country Gentlemen can't "talk" their opponents out of a game, they automatically lose. Averages? They look like golf scores! Rick, the Captain, is the top scorer with a 156 average; Bill Robinson sports a 154, Bill McCormick carries a 142 and both Buddy O'Shea and Bob Walker average "roughly" 140. (Smooth it out. . . and it absolutely breaks the 100 barrier.) (The team hopes that they will change the average system and start weighing the bowlers.)

COUNTRY NOSTALGIA

A QUIZ

1. Who was the "Solemn Old Judge?"
2. What was George Hay's trademark?
3. What did the WSM Barn Dance become?
4. Oscar Albright belonged to what group?
5. Grand Old Opry has interrupted its broadcast only twice, once for a Presidential fireside chat and once for—?
6. Deford Bailey was famous for what song?
7. What is the Ryman Auditorium better known as?
8. George Wilkerson and his

*for answers hold this
page up to mirror.*

ANSWERS

1. George Hay
2. Steamboat whistle
3. Grand Old Opry
4. The Possum Hunters
5. A special Will Rogers Memorial
6. "Pan-American Blues"
7. Grand Old Opry House
8. Fruit Jar Drinkers

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Cycles.....60
Audio Signal Input....30 Millivolts

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