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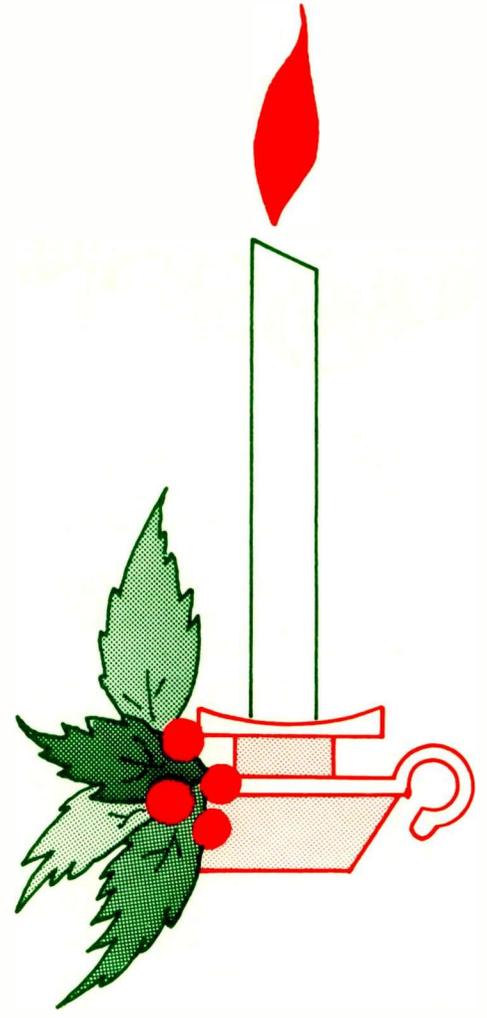


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wire country

WIRE Radio

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ABOUT THE COVER

Waylon Jennings, from the RCA
record release, "Jules."

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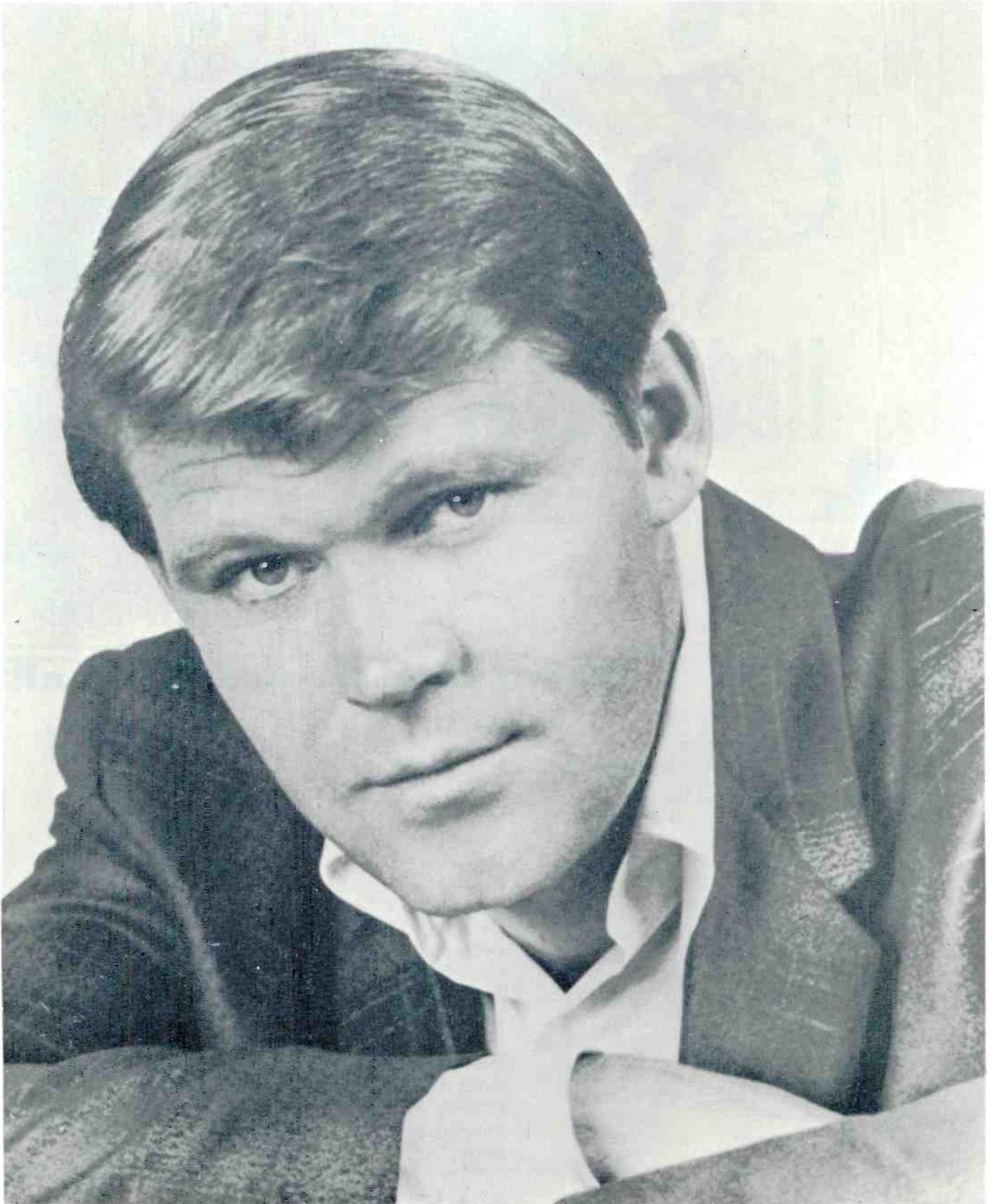
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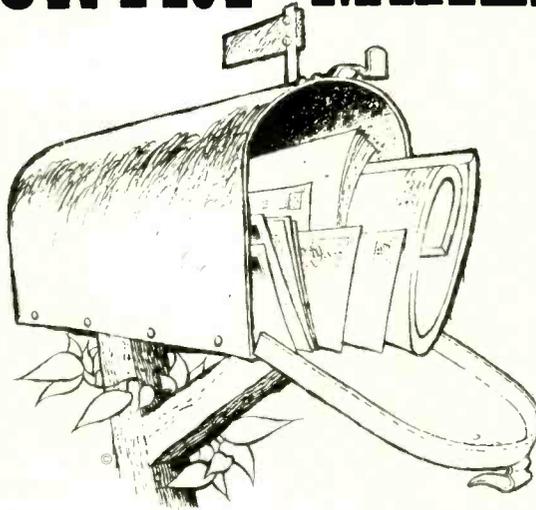
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***glen
campbell***



COUNTRY MAILBOX



Dear Sir:

We enjoy the questions and answers in COUNTRY. But what I would like is a copy of that photo of George Jones and Carol Creech in the January issue. I am a Buck Owens fan but this photo is for a boy in Germany in the Army. Many thanks, and God bless you,

Mrs. James Hursey
Corning, Ohio

We don't have the photo available, but we thank Mrs. Hursey for her kind words. We're forwarding an extra copy of the January issue in hopes it will get sent to that young fellow in Germany.

Dear Editor:

I have read about your C & W publication COUNTRY in a Swedish C & W magazine, KOUNTRY KORRAL. Please send information about subscription rates and sample copies.

Mrs. Kurt Johansson
Grasmark, Sweden

A copy of COUNTRY goes to reader Johansson in Sweden. Good to know our fans are from all over the world.

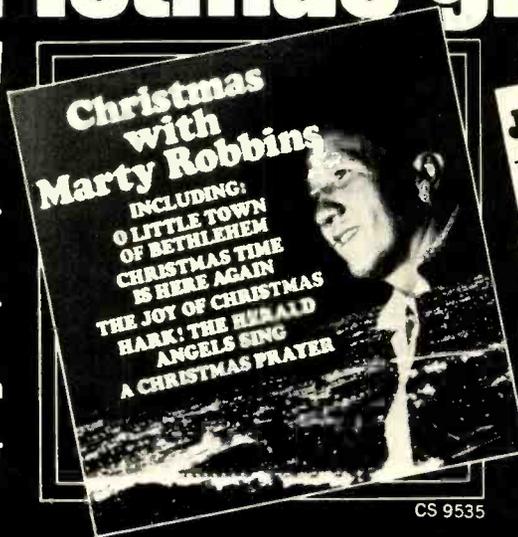
These Christmas gifts are alive!

They're more than just things. Feelings and emotions are in them. And expressed by them. They live. And they give. They entertain. Excite. Soothe. Involve.

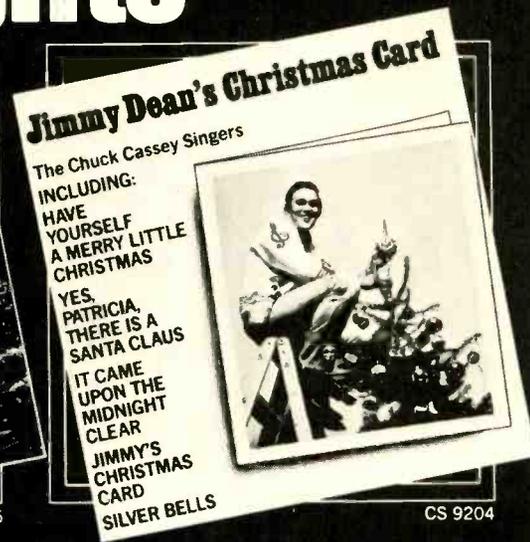
Music involves listener with performer. Something happens. On a record, it happens each time it's played. And very few gifts have longer lifetimes.

We offer the kinds of music that make ideal gifts for anyone with town and country taste. Johnny Cash, Marty Robbins, Stonewall Jackson, Carl Smith, Burl Ives, Ray Price, Jimmy Dean, Arlene Harden, The Chuck Wagon Gang, Flatt and Scruggs, Carl Butler and Pearl.

If you give one album for Christmas, it's no small thing. If you give many, it's never too much. Either way is a great way to be remembered. Christmas means giving. You give more when you give gifts that live.



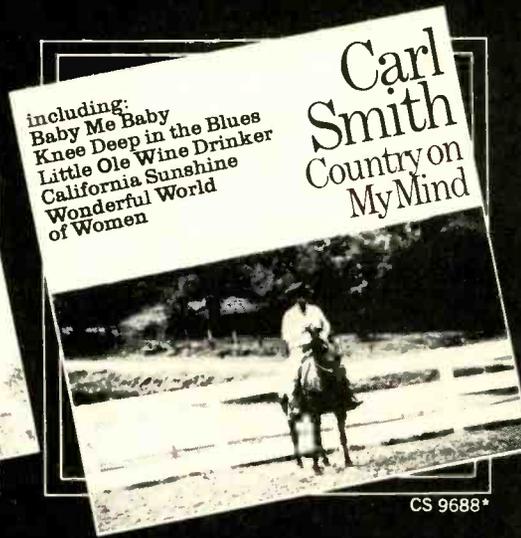
CS 9535



CS 9204



CS 9708*



CS 9688*



CS 9741*



CS 9674

STEREO

**THE CHRISTMAS SPIRIT
JOHNNY CASH**



SILENT NIGHT
BLUE CHRISTMAS / LITTLE DRUMMER BOY
I HEARD THE BELLS ON CHRISTMAS DAY

CS 8917

**MARTY ROBBINS
I WALK ALONE**

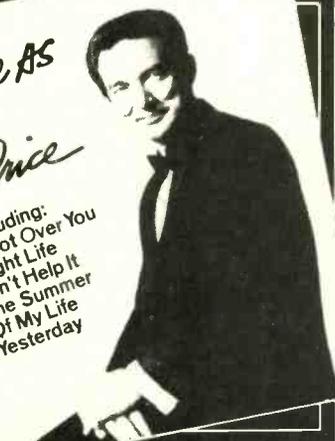
including:
I Can't Help It
She Thinks I Still Care
Today I Started
Loving You Again
Windows Have Pains



CS 9725†

*Take Me As
I Am
Ray Price*

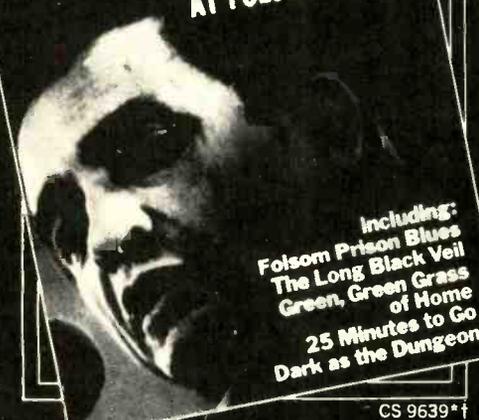
Including:
I'm Still Not Over You
Night Life
I Can't Help It
In The Summer
Of My Life
Yesterday



CS 9606*

**JOHNNY CASH
AT FOLSOM PRISON**

Including:
Folsom Prison Blues
The Long Black Veil
Green, Green Grass
of Home
25 Minutes to Go
Dark as the Dungeon

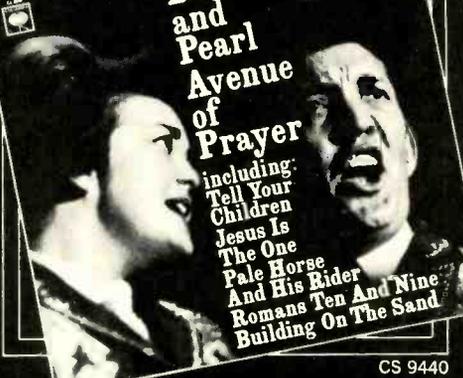


CS 9639*†

STEREO

**Carl
Butler
and
Pearl
Avenue
of
Prayer**

including:
Tell Your
Children
Jesus Is
The One
Pale Horse
And His Rider
Romans Ten And Nine
Building On The Sand



CS 9440

**REVIVAL
TIME**

INCLUDING:
I WILL NEVER
TURN BACK
IS IT WELL WITH
YOUR SOUL

**THE CHUCK
WAGON GANG**

COME TO THE FEAST
PRECIOUS JESUS
DON'T FORGET
WHISPER MY NAME
IN PRAYER



CS 9673†

**Burl Ives
The Times
They Are A-Changin'**

including:
Folk Singer / I'll Be Your Baby Tonight
The Times They Are A-Changin'
Maria If I Could / Gentle On My Mind



CS 9675†

INCLUDING:
IT CAME UPON THE
MIDNIGHT CLEAR
AVE MARIA / O LITTLE
TOWN OF BETHLEHEM
SILENT NIGHT, HOLY NIGHT
SANTA MOUSE

**BURL IVES
CHRISTMAS
ALBUM**



CS 9728

On
**Columbia
Records** 

PROFILES



Dale Turner

Dale was born in Washington, D.C. and spent most of her young life in Alexandria, Virginia where she went to school at St. Mary's Academy. Her elementary school days were at Villa Maria in Falls Church, Virginia. At home she used to listen to Nellie, her sister's nurse, sing songs to pass away the time. That started the whole thing. Music, country music, was in her blood and she had to perform.

Her teen years were the usual ones of trying to get started along the road to success and recognition. With amateur shows and auditions, she built up a confidence in herself which began to show promise of smoothing out the rough spots and adding a lot of polish to her style of singing. Never one to sit back and let things slide, she kept at the job of trying everything which attracted her fancy. And she finally settled on singing country "with a bit of modern style," as she calls it. To her, that means that it's country but it "kinda drifts over."

It may be what Eddy Arnold calls "pop country," but whatever it's called it makes beautiful music.

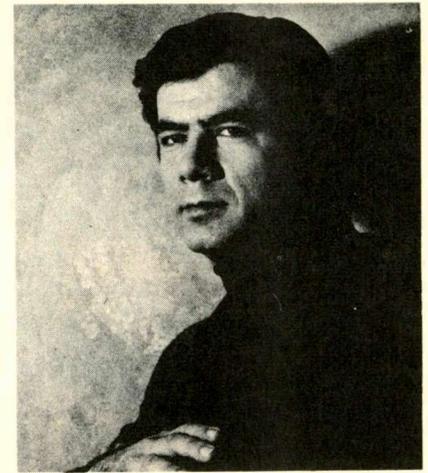
But there was time for other things. In 1963 she went with the Jimmy Case Show and stayed there until 1967. There was a lot of traveling and a lot of military bases were played all over the world. Dale has been in 22 different countries.

At length Dale's voice had to get on records, and she proceeded to make some Music City USA contacts. As a result her voice reached the public on Columbia, Monument and Vintage labels. Her first recording was "False Eyelashes" in early October of last year. It was backed with "The Luckiest Girl."

There's a new one, "Daddy Won't Be Home" with "Sniff, Sniff, Boo Hoo."

It's not surprising at all to see the many award certificates she has received from the military from wherever she went. Her talent shines with a gentle light. It has impressed other performers, too. She has appeared on the Bobby Lord Show, with Eddie Hill and Ralph Emery. The audiences loved her.

She's really a package of talent. She writes songs and poetry, keeps a comfortable home, and takes exceptional care of her husband.



Harold Lee

He's tall and quiet, dark and handsome, well-built and earnest. His name is soon to be spoken in the same breath as "overnight success." He is Harold Lee.

His rise has been swift to a position of prominence as a recording and stage attraction, with a little help from good people and some hard work on the road.

Harold, son of a Fairfield, Ohio, mechanical engineer, got started on his professional music career in a round-about fashion, having begun to view his future as a commercial artist as the real thing. When he completed his art courses at Northern Illinois University his attention was attracted to word about amateur auditions at the Rivoli Club in Chicago. After contact with WJJD Radio in the Windy City, Harold decided to take a flyer at the auditions.

That was the right move for him, because he was chosen the best of the performers. That brought him a year's contract as a performer at the Rivoli. And there, talent minded people could see and hear his work.

Along with his band, the Robert Es, Lee headed Southwest in a new van to build a little experience. Each of the band members had about five dollars for the trip, but despite the shortage of funds they finally struggled into Lubbock, Texas.

Then they were fortunate enough to start a whole string of auditorium and club engagements which led like a magic carpet to the mid-south and eventually into Nashville.

The long months of personal appearances before live audiences had paid off, and the polish on Lee was just the kind to sell. Calling on Vocalist Sammi Smith, who recorded one of Harold's compositions, Bill Crawford, Lee's personal manager, "went to bat" for Lee at Columbia studios.

Columbia's Frank Jones didn't really need much persuading; the product spoke very well for itself, Lee was signed to a contract on the strength of a "demo" session. Plans were laid for the new signee's debut early this year.

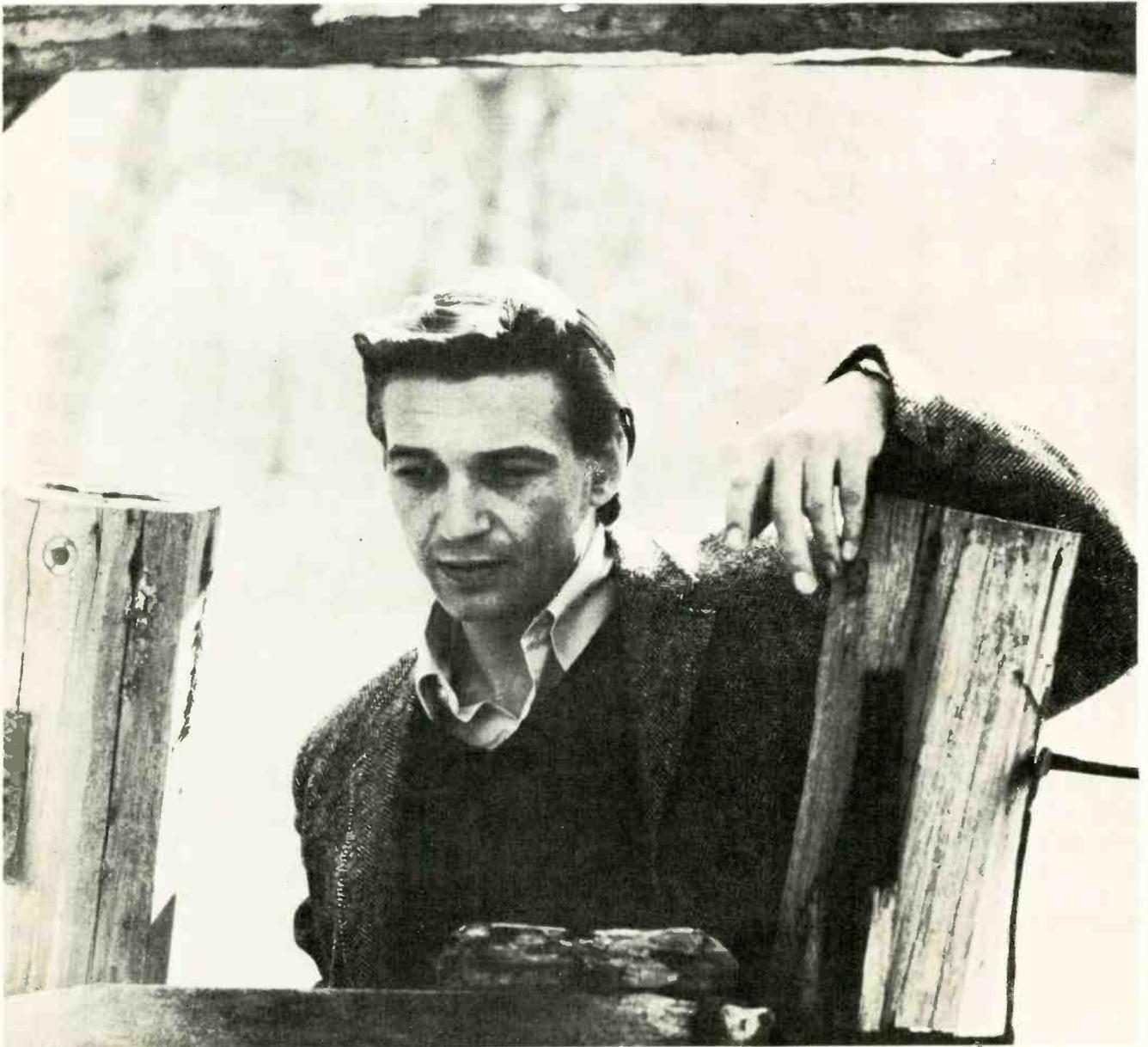
His first record for Columbia is "Bringing Daddy Home" and "The Two Sides of Me." It definitely has country music potential.

Those who say this young man has the "Nashville Sound" know whereof they speak. And it was developed in the by-ways off the highways from Chicago to Lubbock, to Memphis to Music City, USA.

And maybe that's the way it should be.

WAYLON JENNINGS

= best
foot
forward



It's not that Waylon Jennings was stranded 20 miles from Duluth, Minnesota and had to "hoof it". And it's not that Waylon tried to break any olympic records. It's not that at all.

Waylon Jennings began his walk the day he decided to make music his career. That was his first step. Continuing down the musical beat, Waylon kept on picking 'um up and putting 'um down...at his own pace. He never went too fast. He never had to run scared. Carefully, cautiously, Waylon Jennings planted his footprints in the sands of success one at a time. He hitch-hiked no rides. He stopped for no storms of life. Waylon Jennings walked every inch of the way, on his trip to the top.

Why Waylon Jennings had not counted off those final steps, and planted his toe on the top rung a long time ago, has always remained somewhat of a musical mystery. Conversations have been started and ended many times with the question, "Why hasn't Waylon Jennings been given more breaks?" Or, "That Waylon's a complete gas. Isn't it strange that things are going so slow for him?" Well, the real Waylon Jennings has finally stood up and told the world the actual nitty-gritty about his case, and it should answer a lot of anxious fans.





Jack Andrews (right), Director of the Outdoor Division for Moeller Talent Incorporated, takes a refreshing pause to discuss future plans with Waylon Jennings.

“Watch that first step, it’s a big one” is an old saying that comes to mind in reference to Waylon’s first professional step in the music industry; and at that time, it could have appeared to be one fatal step . . . BACKWARDS. The situation, of course, was when Buddy Holly, the leader of the troupe which

Waylon had been touring with, was killed in a plane crash in the Midwest. Without hesitation, a deeply saddened Waylon Jennings immediately slipped out of his musical shoes. He says, “I thought it was all over for me. I quit singing. In fact, I didn’t even care to think about it.”



The big daddy of 'um ail, Waylon, "Walkin" the line" with his Wailors!

Waylon returned to his native land of Texas, and went back to his former profession as a dee jay, in Lubbock.

Slowly, Waylon finally began retracing his own footsteps back into the music industry.

In time, a night club job in Phoenix proved to be a sure-footed move for an exceptional entertainer named Waylon. Formation of "The Wailors" was another step in the right direction. And Waylon Jennings and the Wailors didn't let any grass grow under their feet before they had

developed their own unique style ... a sound ... a beat that belonged to Waylon Jennings. Today, a lot of people like to refer to his style as "Folk-country". Waylon himself humbly says, "I just sing in a style that I created myself. I don't care what anybody calls it."

After working several smaller clubs in Phoenix, Waylon continued the paces down his walkway to stardom by a very successful stint of 3 years at JD's, one of the largest night spots in the

Southwest, which was specifically built with Waylon Jennings in mind.

An RCA contract was soon in the offing. And it's at this point of his walk that Waylon firmly planted both feet on the ground and made it very plain that, "Bobby Bare is the guy who got me that contract. Bobby had worked with some of my material. He'd also heard me several times. He's the one who brought me to the attention of Chet Atkins." It seems, shortly afterwards Bobby Bare had oc-



A wailin' note from Waylon.

casation to be in Phoenix, and when he informed Waylon that Chet wanted to record him, Waylon claims laughingly, "I had a heart attack!"

After producing 3 hit sessions in a row of "That's The Chance I'll Have To Take", "Stop The World And Let Me Off" and "Anita You're Dreaming", the next logical step, it would seem, should have been for a move to Nashville. However, that wasn't the way the song was sung.

Moeller Talent Incorporated, the people who have planned the progress of Waylon's career to a "T", decided against it and said, "Not yet, M'boy!" The time was coming, they knew it. But they were guiding the walk, and they wanted it kept at a walking gait. A talent as tremendous as Waylon

Jennings does not come along every day, and he is far too great to make over-night stardom and then fade away like a flower on some wall of fame. Waylon Jennings had to be properly paced for progress in the recording world. Moeller would not allow Waylon Jennings to aim for the top by "making a run for it". He would get there another way. It would take longer; but he would definitely get there; and once there, he'd stay, where he would remain a legend in his time of country music.

Eventually, Waylon was able to call Nashville home. He became a part of Music City after he had already gained a considerable amount of recognition in the entertainment world, assuring him of plenty personal appearances; and after it was a good financial

risk to move all of the Waylors with him. He didn't come crashing into town with high hopes, get disgusted in 6 months, and go back home. Solid ground work was layed before he touched foot in Tennessee's town of music.

Soon after his arrival in Music City, Waylon was ready... professionally seasoned... to take much bigger steps upward. One of those large steps included a lead role in the movie "Nashville Rebel". His performance was like everything the fantastic Waylon ever does... exciting, exceptional, electrifying. However, movie making apparently wasn't enough to shake the musical sand out of his shoes, because Waylon confesses he does not have a lot of movie plans in his future and he says, "I'm basically a singer. That's all I want to do is sing."



Moeller Talent official, Jack Andrews, informs us that there is definitely a considerable amount of TV work in the mill for the future of Waylon Jennings. A total of 8 albums, over a dozen singles and as many hits, a world full of devoted fans, a magnificent track-record of pulling in capacity crowds, a lead role that left the universe unanimous in their proclamation that he's a natural-born actor, and several important guest shots on major TV shows make a pretty good past. And a current working schedule of 25 days a month doesn't leave much time these days for any "howlin' at the moon!"

Waylon plays guitar, mandolin, and fiddle. He appreciates the scenic countryside of the West Coast. His hobby is his music, and he has written several of his own hits as well as for others including Bobby Bare and Glenn Campbell. He's seen a lot of sorrow and it shows in the seriousness of his eyes. He is sincere and it shows in the warmth of his smile. He has known a lot of fame and fortune, but it does not show, as he hides it gently with the manner of a true Texas gentleman. He's a grateful guy, and it's evident in his conversation. He's attractive to everyone, not only as a handsome man but as a very humorous human being. He's a performer who has very deliberately "walked" every sure-footed inch of the way to the top. It was all part of a very successful plan that has definitely proven itself today. Yes, Waylon Jennings walked all the way to the top, and there's no end to the long line of Waylon Jennings' fans who can proudly proclaim that he never took one step without always putting his BEST FOOT FORWARD.



Highly talented, handsome Waylon Jennings learned basic guitar chords from his mom and dad, but took it upon himself to create his own unique sound.



jean ritchie



AFTER RADIO came to the backwoods, we soon found out we were hillbillies, and I came to think of the hillbilly songs and our family songs as the same kind of thing. I got ashamed to be caught singing either kind and got to liking the slick city music on the radio. . . . I guess most everybody else did likewise."

Folk singer Jean Ritchie recalls her early years in the isolated Cumberland Mountains of southeastern Kentucky.

The Ritchie family nearly quit gathering to talk and sing in the 30's when that new gadget, radio, captured the center of attention in many a home. Folk music and folk singing nearly succumbed to Broadway show scores, Tin-Pan Alley tunes and the big band sounds. Yet, like a sapling planted on a rocky Kentucky hillside, folk music survived, then grew and unpredictably, flourished.

This year more than a half-million guitars will be sold in the United States; nearly 200 record albums of folk songs will be released; at least 20 major folk festivals will attract thousands of visitors, and a dozen or more new folk singers will appear all over the map.

Traditional folk music enriched the daily routine of planting, cleaning, cooking and washing for mountain families like the Ritchies. News accounts of local events—elections, murders, feuds, holidays—were set into song and became a part of musical folklore. But the current folk music craze is overwhelming to Jean, and the acclaim she has received from the world outside her native valley is far beyond anything she ever imagined.

Jean Ritchie, internationally known folk singer, writer, composer and compiler of folk songs, was one of eight men and women who were named National 4-H Alumni Award winners by the Cooperative Extension Service at the annual 4-H Congress in Chicago last fall.

"My songs," Jean says, "are family songs, low-keyed and straightforward." Her popularity has been durable, and as she observed, "I just keep goin' along like a slow movin' river."

Jean Ritchie, the youngest of 14 children, is descended from a mountain family that came to Kentucky from Scotland in 1768. Her father, Balis Ritchie, taught his offspring the ballads handed down from the family's British Isles ancestors. All the children learned and sang Appalachian folk songs.

"When I was a girl, we had to make our own fun," says Jean. "Lots of times we'd sit around and sing. Everyone was known for certain songs he could do well. When we all got started on 'The Cuckoo She's a Pretty Bird,' we sang back all the happy days and ways of our growing up. It's a song that will live as long as there are Ritchies to sing these lines:

*The cuckoo she's a pretty bird,
She sings as she flies;
She brings us glad tidings,
And she tells us no lies.*

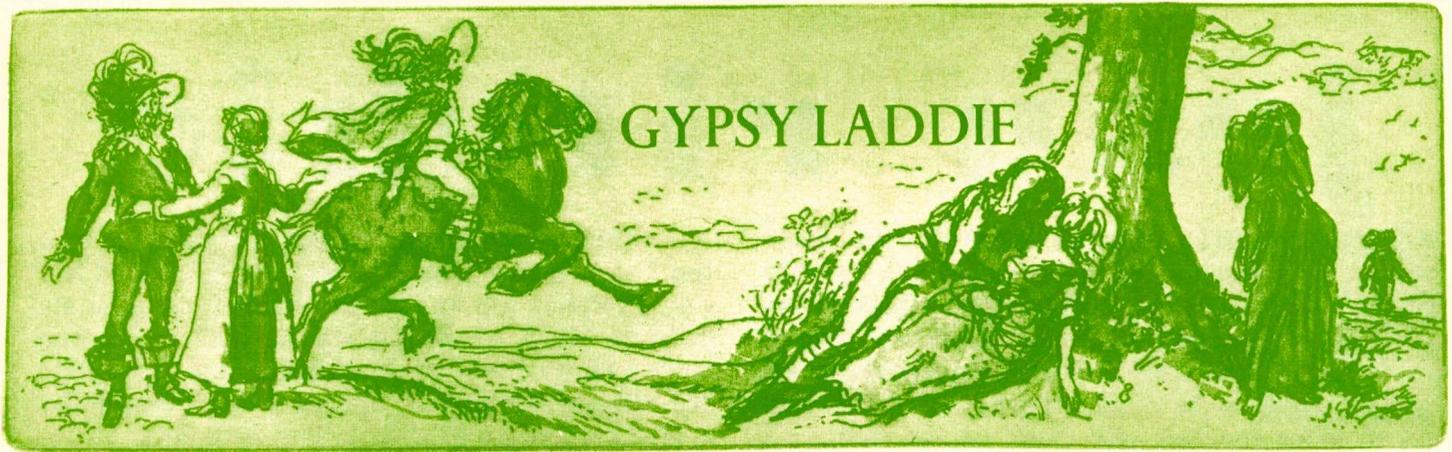
*She sucks all pretty flowers
To make her voice clear,
And she never sings cuckoo
Till the spring of the year.*

"In my so-called deprived childhood we played with cardboard boxes and twigs, and we were very happy," Jean remembers. "When you had a magazine, you read it from cover to cover. Today, in an affluent environment, children quickly get a status sense and want to keep up with the rest of the kids in their community. If you hold back and don't give them most of the things the neighbors' children have, you're marked as a Scrooge or a mean person. I encourage my sons, Peter and Johnny, to concentrate on a few interests, rather than handing them an endless array of playthings."

Today Jean and her husband, photographer George Pickow, live in a comfortable rustic home in the Long Island community of Port Washington, N.Y. The 80-year-old house has a rare charm. It overlooks a hilly wooded acre in the older main part of this New York commuter town. Westhered oak trees and a bucolic stream at the bottom of a shaded slope set the site apart from the neighboring splitlevels. "It's the nearest thing to being in Kentucky," Jean contends.

Family life centers in a two-story barn-like addition that the Pickows designed four years ago. A massive floor-to-ceiling brick fireplace dominates the room, which is paneled with vertical silver-gray barn siding from a dismantled Vermont farm shed. Paintings by the Pickows, folk festival posters and rural Kentucky furniture, including a set of country schoolhouse desks, are scattered about the peaked-roof den. The room is large enough for the Pickows to push aside the throw rugs and chairs for an evening of square dancing with a dozen friends.

(continued)



*An English Lord came home one night
 Enquiring for his lady,
 The servants said on every hand,
 She's gone with the Gypsy Laddie.
 Go saddle up my milk-white steed,
 Go saddle me up my brownie
 And I will ride both night and day
 Till I overtake my bonnie.
 Oh he rode East and he rode West,
 And at last he found her,
 She was lying on the green, green grass
 And the gypsy's arms around her.
 Oh, how can you leave your house and land,
 How can you leave your money,
 How can you leave your rich young lord
 To be a gypsy's bonnie.
 How can you leave your house and land,
 How can you leave your baby,
 How can you leave your rich young lord
 To be a gypsy's lady.
 Oh come go home with me, my dear,
 Come home and be my lover,
 I'll furnish you with a room so neat,
 With a silken bed and covers.
 I won't go home with you, kind sir,
 Nor will I be your lover,
 I care not for your rooms so neat
 Or your silken bed or your covers.
 It's I can leave my house and land,
 And I can leave my baby,
 I'm a-goin' to roam this world around
 And be a gypsy's lady.
 Oh, soon this lady changed her mind,
 Her clothes grew old and faded,
 Her hose and shoes came off her feet
 And left them bare and naked.
 Just what befell this lady now,
 I think it worth relating,
 Her gypsy found another lass
 And left her heart a-breaking.*

(Jean Ritchie's version of a British ballad dating from the 17th century, learned from her uncle, Jason Ritchie, in Kentucky.)



JEAN RITCHIE

A variety of instruments attest to the Pickows' interest in music. For a few minutes' enjoyment or a lengthy practice session, three guitars, a banjo, a pedal manual organ, two zithers, a French horn and at least a half-dozen dulcimers are at arm's reach. Tape recording folk songs and filming folk music documentaries fill many evenings and weekends when the Pickows gather. George Pickow has produced about 12 motion pictures on folk music, a number of them plotted around Jean and their two young sons.

As a young woman, Jean aspired to be a social worker. At the University of Kentucky in 1946 she took a Bachelor of Arts degree in social work and was elected to Phi Beta Kappa. After graduation she taught in a one-room school near home. A year later she moved to New York to teach at the Henry Street Settlement.

Since her 4-H project had been group singing, it seemed natural that she teach the poor children of New York's lower East Side her folk songs and learn their songs in return. Her friends began to ask her to sing at their parties. Then school teachers begged her to come to their classes.

Through a friend at the school she met folklorist Alan Lomax, who recorded her songs for his collection and for the Library of Congress Folk Song Archives. As the folk singing rage of the 1950's grew, her popularity increased.

Jean knows approximately a thousand songs. She learned nearly half from her family. Many are children's songs and hymns that have never been written down. She has recorded 16 albums for a half-dozen labels, including Folkways, Warner Bros., Elektra and Riverside. Jean has cut discs with Oscar Brand ("Courting Songs"), Tony Kraber ("Ballads in Colonial America") and Doc Watson ("Folk City").

"I'm not a musician in the formal sense," Jean added. "I took voice lessons, but it almost ruined me. It didn't go with folk music." Brief training on the piano helped her to write down tunes, but she depends on her "good ear."

Requests for Jean to sing come from many parts of the United States and Europe. She has performed at folklore seminars and festivals, colleges and universities, on radio and television and in concerts at New York's Town Hall and London's Royal Albert Hall.

One appearance she remembers particularly came early in her career. She was selected as the sole representative of the United States at the International Conference of Folk Music in Pamplona, Spain, in 1953. "We performed in a bull ring, and the Spaniards held pillows and bottles to throw if they didn't like our singing." Jean came through the festival without a scratch.

The performance at Pamplona coincided with a Fulbright scholarship to study folk music in the British Isles. She and her husband traveled extensively in England, Ireland and Scotland, and by tape recorder they obtained hundreds of old songs. She traced the sources of many of her Appalachian family songs, learning and comparing the variants now being sung by the country folk of Britain with the Ritchie versions.

"I discovered 15 or 16 new versions of 'Barbara Allen.' That's a song about unrequited love, a common event in Britain and in Kentucky. Songs like that last a long time because they're always current." Jean explains.

"We'd go to a farm in the south of Ireland and ask if they knew any old songs. They'd start to sing 'Mother Machree' or 'Did Your Mother Come From Ireland?'—straight from Broadway. But mention 'Barbara Allen' and the people would know immediately what we were looking for."

Jean Ritchie was among the first of her generation to approach folk singing in a scholarly and professional way. She collected and wrote down her family songs. Some of these simple, plaintively beautiful ballads have since become popular favorites, including "Shady Grove" and "Pretty Saro." The verses of 42 folk tunes were first compiled in her autobiographical "Singing Family of the Cumberland." Published by the Oxford Press in 1955, it told the story of her growing up in the Kentucky mountains and was the first of a half-dozen Jean Ritchie song books.

Jean usually accompanies herself on the dulcimer, a three-stringed guitar-like instrument. Her father was a sometime farmer, printer, politician, salesman and school teacher. But his skill in making dulcimers gained him local renown and influenced Jean and several of her sisters to carry on the tradition.

"Two strings are drones, and the third plays the melody," Jean points out. "My father used a quill from a goose or turkey feather to strum the strings, so that's what I use." The Pickows now make and sell handcrafted dulcimers, and Jean has written a scholarly manual on its history and the techniques of tuning and playing the instrument.

"Folk singing has been going on for ages," Jean emphasizes. "It's native to the singer if he has grown up in an environment where the songs were a part of his upbringing and where he is not aware, at least in his early years, that he is singing folk songs. A song that is recorded on paper, has a known author and has never been changed through the years, can't be called a folk song. Technically, Stephen Foster's music isn't in the folk music category."

JEAN RITCHIE

She predicts that the current pop folk boom will fade, but she believes that what it's based on will last.

"Lots of music written today, like pop folk, may eventually be considered folk music if it last long enough," she says.

"No matter what I sing, the audience seems to feel a kinship with the music because the Ritchie songs are based on happenings they also have experienced. It may seem narrow-minded to sing only songs I learned from my family, but these songs are actually universal."

Jean's singing career has kept pace with the growth of the folk music festival. Some 50 colleges and universities, from the University of California to Brandeis University in Massachusetts, offer extensive folklore studies, and most of these schools have at least one folk festival annually.

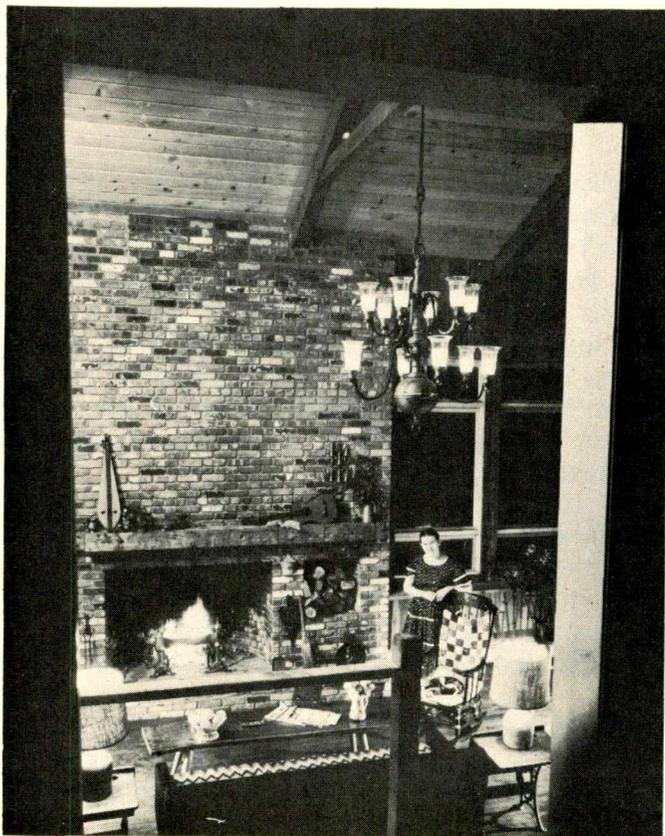
Jean has performed at the Newport and Berkeley Folk Festivals nearly every year since they were organized. A recent Newport session attracted more than 200 singers and musicians in concerts, workshops and panels, and drew nearly 70,000 visitors. But Jean fears that the festivals may be getting too big and semicommercial.

Many occupations have been represented in the awards program for outstanding men and women who were 4-H members in their youth. Those honored last fall included a railroad president, two college deans, a former state governor, an opera singer, an agricultural research director and a mission director.

But never before has a folk artist been selected. Accomplishments in the primitive arts have generally been overlooked by our industrialized society. Now, more and more people are becoming aware of their cultural resources, among them the great wealth of folk songs.* Folk singers, finding their songs taken seriously, now compile and perform more regional and family songs. Both pop and serious composers turn to folk songs as a source of inspiration for new compositions.

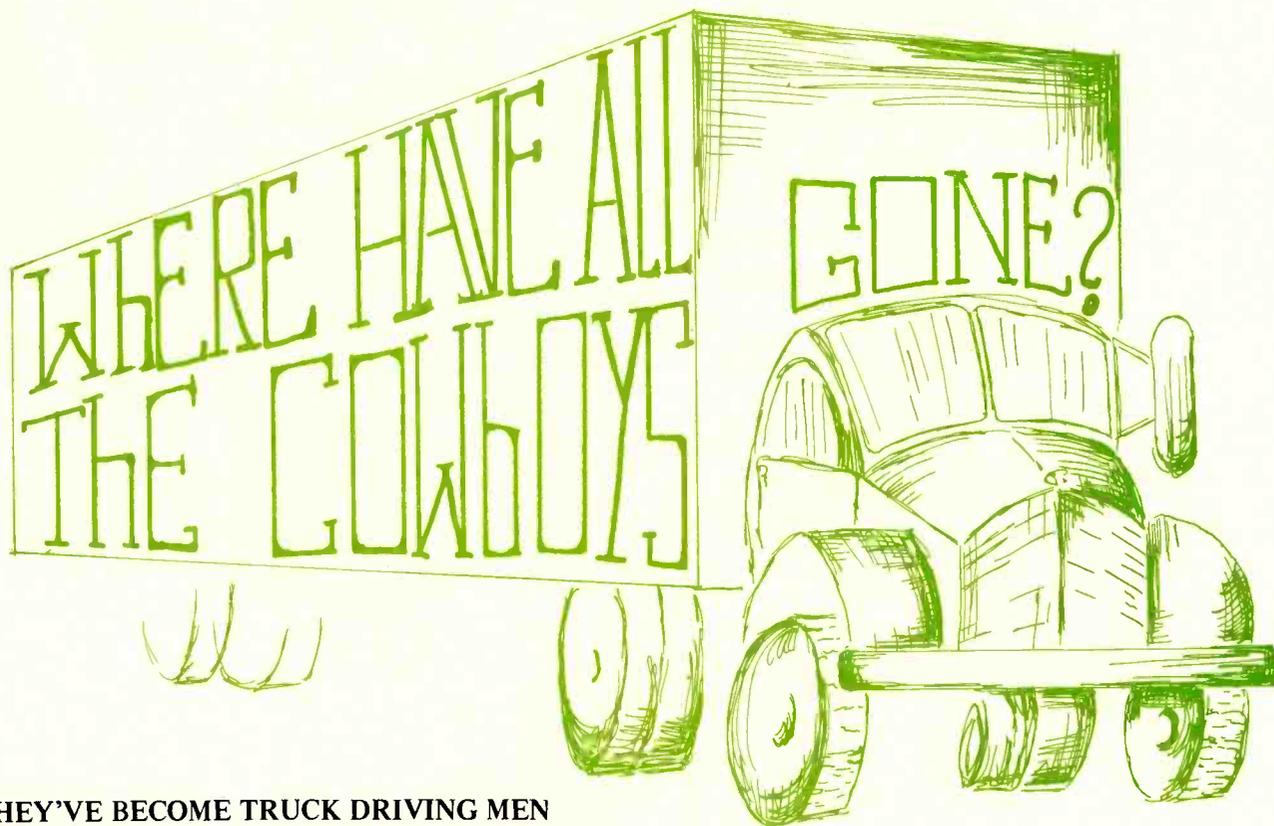
A majority of folk singers fall into the hootenanny and pop folk genre, but when people want to hear the authentic folk sound or learn about song origins, many ask for Jean Ritchie.

Robert Shelton of The New York Times has described Jean as "one of the finest authentic traditional folk singers we have in the United States today."



**The folk music revival began a decade ago when a group of ex-collegians recorded the ballad "Tom Dooley." As sung by the Kingston Trio, the tune sold two-million records and ignited the generation that had grown up on rock-and-roll and was now in college. Today, the largest and most enthusiastic audience for folk material remains on campus.*





THEY'VE BECOME TRUCK DRIVING MEN

Where indeed have the cowboys gone? The legendary figure of the old American west has all but vanished from the world of country music.

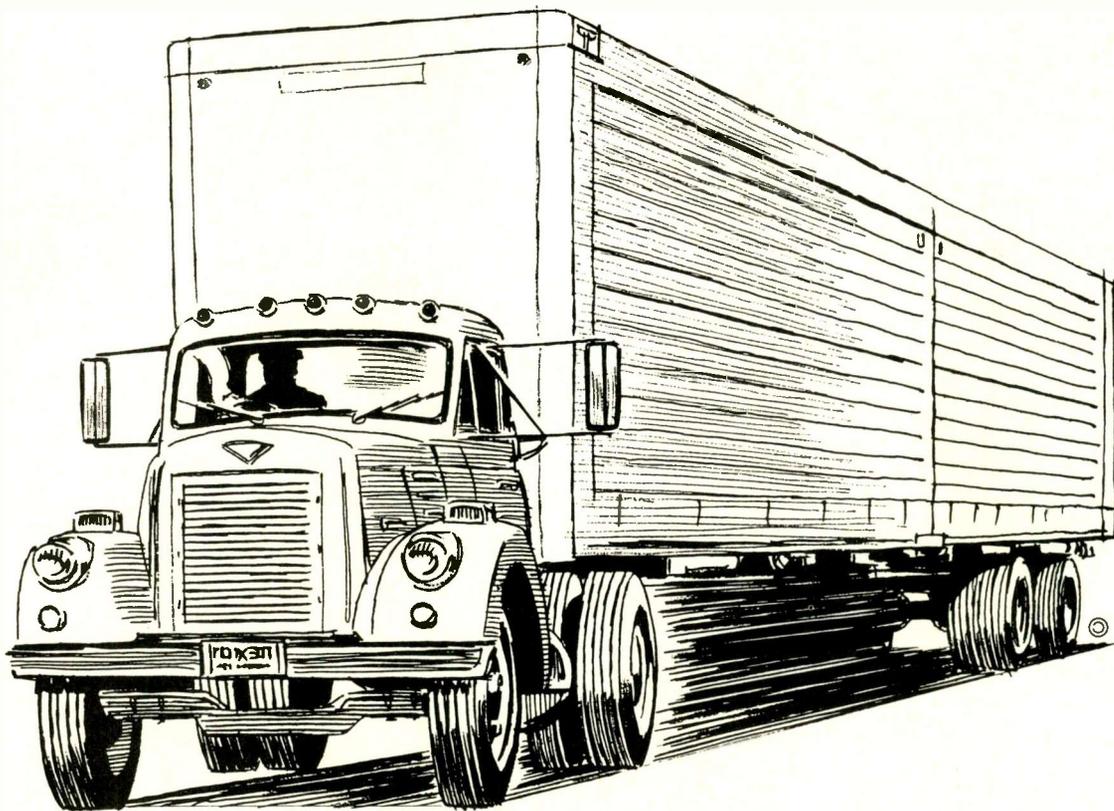
During this age of high powered automobiles and Gemini Spacecraft, the need has been created for a modern prototype of the old westerner - he has emerged in the shape of the truck driver.

The collective term 'country and western' encompasses many styles of music, including Bluegrass, Gospel, Mountain, and, as the term implies, country and western. Perhaps the style to remain least affected by modern trends is Bluegrass. (Disregarding recent releases by Flatt & Scruggs and The Osborne Brothers). In regard to song material, however, Bluegrass has kept pace with its country cousins; truck driving songs and topical subjects form the repertoires of most Bluegrass bands. One of the first 'truck drivin' chart successes was 'Widow Maker', by Jimmy Martin and The Sunny Mountain Boys, in the traditional Bluegrass style, with five string banjo.

Many cowboy songs were, in content, violent. Death was an ever present factor and songwriters exploited this to the full, killing off their musical heroes in the goriest manner. If cowboy songs were 'sick', then the truck driving ballads must surely be 'sicker'. Once again, death forms the basis for many songs; 'Widow Maker', 'Big Semi-Trailer', 'Big Tennessee', and 'A Tombstone Every Mile', although the latter lacks the sensationalism of the former three, despite the dramatic title.

Since its early recorded beginnings in the 1920's, people the world over have condemned and predicted the downfall of country music. True, the 'western' music is now a virtual nonentity, but country music as a whole, is still very much a part of American life.

As long as the sophisticated recordings of Eddy Arnold, Sonny James and George Morgan continue to climb the charts under the collective title of 'Country Music', other artists, of a more authentic variety, Bill Monroe, Sam and Kirk McGee, Stringbean and



Mainer's Mountaineers, will thrive - for it is the success of this pop/country music that justifies the releases of artists with a lesser sales potential.

Undoubtedly, in future years there will be a revival of the cowboy song but today, the truck driver reigns supreme among men. The slushy, sentimental western love songs of the Gene Autry era are long past. Record buyers now demand tough, rugged songs of the road, preferably with a liberal helping of death. Can we really judge any truck driving song 'sick', when every war produces a host of ballads and marches, many relating the horrors of battle? Let us therefore consider this aspect before condemning *'Billy Mack, the diesel-rig driver who dies, buried under twenty tons of steel'.

Until quite recently, no one paid much attention to the big Diesel-rigs on the vast American highways, until an enterprising composer, Buddy Wilson, decided to write a song based on the death of one such driver, Billy Back. Billy, a fictional hero, drove his truck, 'Widow Maker', off the road to save the lives of a group of children trapped in a station wagon. His motto being the Diesel drivers code - 'One life for ten'. The old cowboy maxim was alleged to have been 'A Man must be true to his honor'. This

being the case, his modern counterpart, the truck driver, has the higher principles, or has he?

Until a revival comes along, it's farewell to the songs of the range and the gunfighters; they've drifted on with the tumbling tumbleweed, their faithful four-legged steeds have retired to the Big Corral and their dusty trails are now paved with asphalt. Little Joe the Wrangler, Utah Carroll, Sandy Sam, and The Strawberry Roan have been pushed aside to make way for names like Hendrickson, White, Reo, Mack, Diamond 'T' and Fargo - for these are the metal-clad steeds of the modern all-American hero, the trucker, whose fame is glorified in such songs as 'Long Night', 'Give Me Forty Acres', 'Anything Leavin' Town Today,' 'Roll Truck, Roll' and 'There Ain't No Easy Run' . . .

BRIAN CHALKER. 1968.

*From the ballad 'Widow Maker'.

Acknowledgements to the Record Mirror - this story re-written from an article first printed in the Record Mirror, January 7th, 1967.

PROFILES

cal smith

With a common name like "Smith," one runs the risk of being mistaken. That is... unless, the Smith happens to be CAL SMITH! For, once you've been introduced to Kapp's Cal Smith, you can not possibly mistake his name, or one note of his music, for someone else's!

It seems the "Smith Sound" was first heard in local talent contests, around his home-town area of Oakland, California. He won a majority of them. But, it wasn't enough to quench the thirst he had for C/W Music.

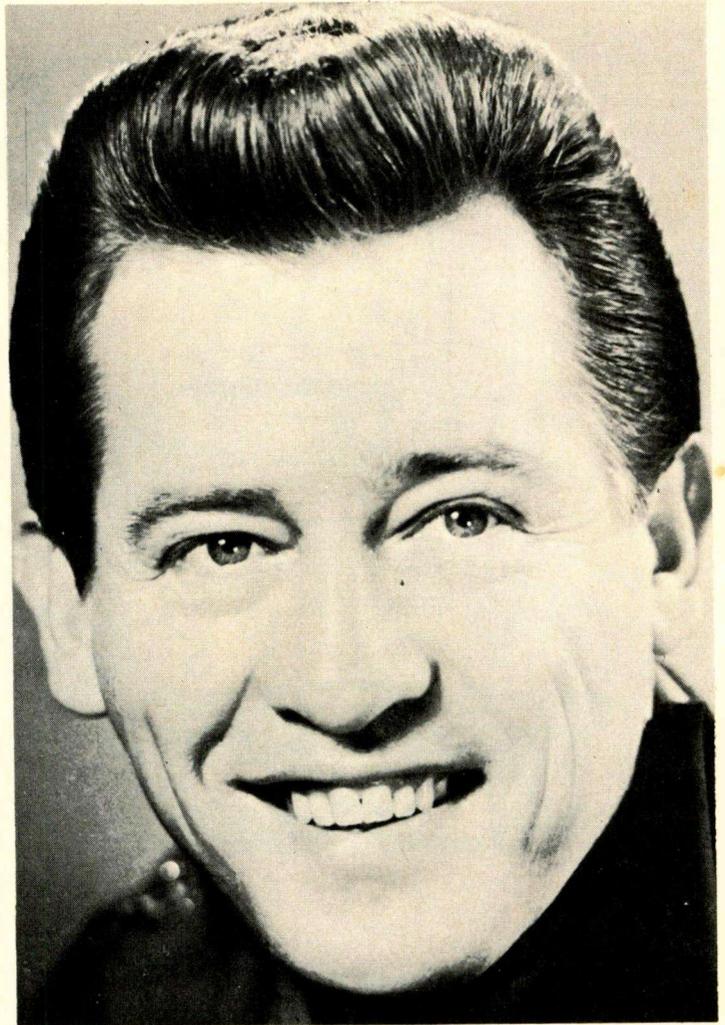
Cal Smith continued to search for his place as a professional. And then, about the same time the 49'ers were "striking it rich" in California, Cal Smith managed to strike his own pot o' gold, by landing his first nite-club job, in San Jose. The club circuit kept Cal busy for several years, until Cottonseed Clark and Eddie Kirk unfolded another era of good fortune for him as a TV regular on the top-rated "California Hayride."

But good things have a way of coming to an end. In 1956 the whole ball-of-wax was brought to an abrupt halt for this 5-foot, 11-inch eager entertainer, when Uncle Sam came calling! He swapped his guitar for a uniform. His stage suit collected closet dust. Country music days became only memories.

Soon after his discharge, Cal moved his wife and family back to San Jose, where he was slated to return to the realms of entertainment, via the role of a DJ on KEEN Radio.

Misfortune struck its blows again. Cal was severely injured in an auto accident, and his days as a dee jay were over. It looked as though this blue-eyed, blond-haired boy, who was born in Sallisaw, Oklahoma, had reached the end of his rope as an entertainer.

Then, 1962 came along. That particular year was the point in Cal's life that placed him high on the totem pole of country music, when he became associated with Ernest Tubb as MC and featured vocalist. 1962 was the year that was for Cal Smith! And there's more.



He was soon brought to the attention of Kapp Record's executives, who promptly proceeded to arrange the signing of his "John Henry" on a long term, exclusive recording contract. The stardust was beginning to stir.

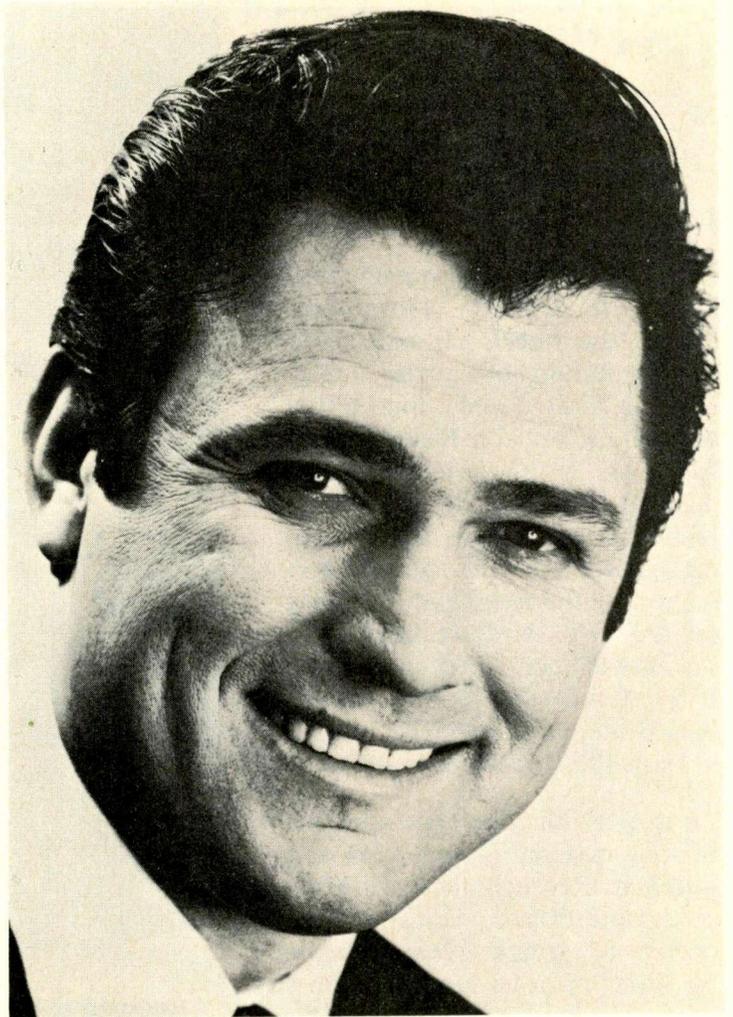
He had worked his way up into the upper echelons of country music. Success had been slow, but it had been sure. There's more proof of it with each new dawn, as every day brings a definite increase on the demand of Cal Smith's time. He is constantly sought after for personal appearances. Recording sessions put big demands on his schedule. Interviews are requested. Time is not his own. And rumors are... that's exactly the way he likes it!

Cal's current album is entitled, "AT HOME WITH CAL." Others included, "CAL'S PLACE," "TRAVELIN' MAN" and "ALL THE WORLD IS LONELY NOW." And the single which really placed him on the musical map, as you all remember, was "ATLANTA G.A."

Yes, there may be many Smith's. But there will never be another like Kapp's own CAL SMITH.

PROFILES

johnny duncan



A lad of many interests, Johnny Duncan became a DJ after graduation from high school in Dublin, Texas. He worked at radio stations in New Mexico, Texas and Tennessee for a total of three years. Never for an instant, however, did Johnny forsake his first love. . . entertaining with his singing and varied guitar artistry.

Through his belief in what he loved most, Johnny soon came to know bigger and better things in the entertainment world. His first TV exposure, on the Ralph Emery Show, developed into additional appearances on WSM-TV. The right person, Mr. Don Law, just happened to see the young Duncan. He gave considerable thought to the man who had caught his eye on "the tube." Eventually, he gave Johnny more than a thought, or two. . .he gave him a recording contract with Columbia Records.

From that day forth, Johnny Duncan began making Columbia history with "Hard Luck Joe," "Baby Me, Baby" and "I'm The One."

His latest release, "I'm The One" sorta says it like it are, because it is highly possible that Johnny Duncan

is the one who's soon to be ranked among the truly great artists in the world of country music.

Johnny Duncan not only "picks and grins" in a very favorable manner, but is quite a successful song writer, having several of his own compositions recorded, including an instrumental by RCA's Chet Atkins.

Johnny has made a number of television appearances in the Nashville area, since signing with Columbia, some of which include the Bobby Lord Show, Wilburn Brothers Show, Pop 'n Country, and the Eddie Hill Show. With Johnny's fine-lookin' face and fabulous voice it is expected that Duncan's many fans can keep a hopeful eye on network TV for appearances in the near future.

With each new Columbia release, under the direction of Frank Jones, the tall-tall-Texan continues to come closer to reach the stardom standing he is destined to attain. The world of country music welcomes, with open arms, the special talent of young JOHNNY DUNCAN.

Country Clippings

Little Jimmy Dickens, a name well known to Country Music fans around the world, has announced the formation of Little Jimmy Dickens Fast Food, Inc. Initial outlets are set for Nashville and Alabama, with franchises being planned all over the U.S. Here, Little Jimmy Dickens is seen signing papers for the official formation of the new chain. Looking on are G.T. Scott, Chairman of the Board, and Dickens' agent, Larry Moeller of Moeller Talent, Inc. Headquarters will be located in Nashville, Tennessee.

As is often the case, the selection of song material is somewhat of a problem. Recently faced with the situation, David Houston, has postponed several sessions while his Epic mentors searched for a song that was strong enough to match the young Louisianan's talent. Finally, faced with a fast approaching PA tour that was due to keep him on the road for several weeks, David went into the studio determined to make the best of the material available.

After several tries at dressing up the songs selected, a re-evaluation took place. Epic producers, Billy Sherrill and Glenn Sutton, fortunately found a melody without words in one of their own compositions. An instrumental track of the song was recorded without Houston's voice, with the intention of dubbing David's voice in later if they could arrive at a suitable set of words for the tune. The two men huddled in the studio, while David went to lunch, and wrote lyrics for the melody which resulted in "Where Love Used To Live". . . David Houston's beautiful new release!



(left to right,) Al Gallico, Hubert Long, Billy Sherrill, David Houston, and Tillman Franks pose for pictures after the unusual process they used in finding a hit song for the unusually talented David Houston.

Country Clippings



Active Nashville citizen and music man, Chet Atkins, is always exercising a strong arm in the advancement of country music throughout the entire community. Here, Chet is shown discussing a drive for the annual Festival of Music Show, which co-headlined Chet, Boots Randolph and Floyd Cramer. Left to right are, Gayle Gupton of the Third National Bank of Nashville, Chet, Jane Rychen of the Central Ticket Office, and X. Crosse from the Atkins-Randolph-Cramer Company.



Members of the "Grand Ole Opry" were recently surprised by a visit from Yuji Mizuno of All Staff Production Co., Ltd, Tokyo, Japan, representing the "Opry Japan". Shown here are (left to right), George Hamilton IV, Mr. Mizuno, Del Wood, and Mr. Mizuno's interpreter. While in Nashville, Mr. Mizuno was the guest of Chet Atkins, RCA Division Vice-president.

Country Clippings

“Snuffy” Miller, the drummer for Bill Anderson’s Po’ Boys band, used to pride himself on the fact that he never did ride a school bus. This usually brings the comment from Anderson that Miller probably didn’t graduate from kindergarten. At any rate, Snuff can’t make that claim now!

Bill and the band, enroute to a performance in Cedar Rapids, Iowa, experienced bus trouble near Minneapolis. Because of the hour, the band was unable to find a car rental agency in their vicinity. Finally, a service station attendant advised them that a neighbor who contracts school buses might rent them a school bus. The band piled their instruments in the vehicle and rode in the spartan surroundings of the big yellow bus to their destination. They arrived at the auditorium about 5 minutes before show time, somewhat shaken by the less-than-luxurious ride, but ready to put on their usual good performance.



ON SEPTEMBER 9, 1968 President Johnson ask Buck Owens to bring his Buckaroos to the White House in Washington D. C. for the annual county fair.

Getting together after the show which was a tremendous success with over 2,000 key white house employees in attendance, pictured left to right Lady Bird, Billy Deaton (promotor). Dorothy Owens (Buck's sister).

President Johnson, and Tom Brumley. Buck s appearance was arranged by Billy Deaton Enterprises of San Antonio through Jack McFadden, Bucks personal manager.

Presidential aid Paul Glynn was the official host for everyone while they were in Washington D. C.

Country Clippings



it could only happen in nashville

THE OSBORNES

Friday nite in Nashville, Tennessee happens without fail on the eve of Friday morning, as it does in most places. However, I will go so far as to say that I doubt seriously whether a Friday nite in Music City could compare to one anywhere else. There's just a little more curiosity. . . a little louder twang. . . and a whole heap more of country stars in the surroundings than you'll ever find elsewhere!

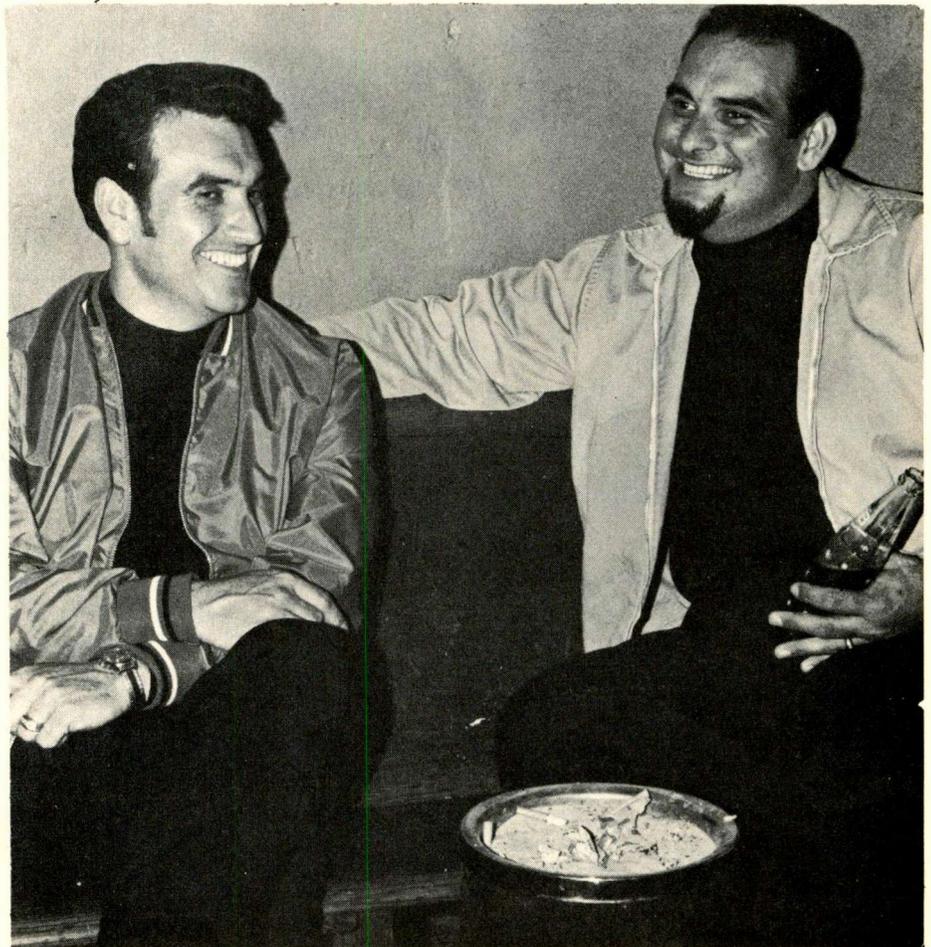
As the weekend begins in Nashville, a unique atmosphere seems to almost cast a spell on the city. The piano-plunkers plunk a little harder. The cowboy boots click a little faster. The guitar-pickers pick a little longer. And the tourists seem to travel just a little farther each week to witness it all happening; while still, many of the local people seem to feel that all this often appears to be nothing more than part of the pact they got when they took the oath to live and die in Nashville. To them, I guess, it's just another ordinary evening.

But it was not an ordinary evening for The Osborne Brothers, prior to their appearance on the Friday Night Opry. They were scheduled for the 10 PM segment, so a 9 o'clock meeting meant that New World photographer, Doug Moxness, would have time to shoot some pictures. . . while I "shot the breeze" with The Osborne's.

One of my first questions to The Osborne's started out to be a personal compliment from me to them as one of the top Blue-grass groups around today; and I think it ended up as a big mistake. For Sonny (the bearded one) was quick to point out that they were not in the "Blue-grass" category. History had to have been made at that moment, as myself, and I'm sure hundreds of other people, stood corrected. At any rate, I was immediately informed that The Osborne Brothers play "country"

by Betty Hofer

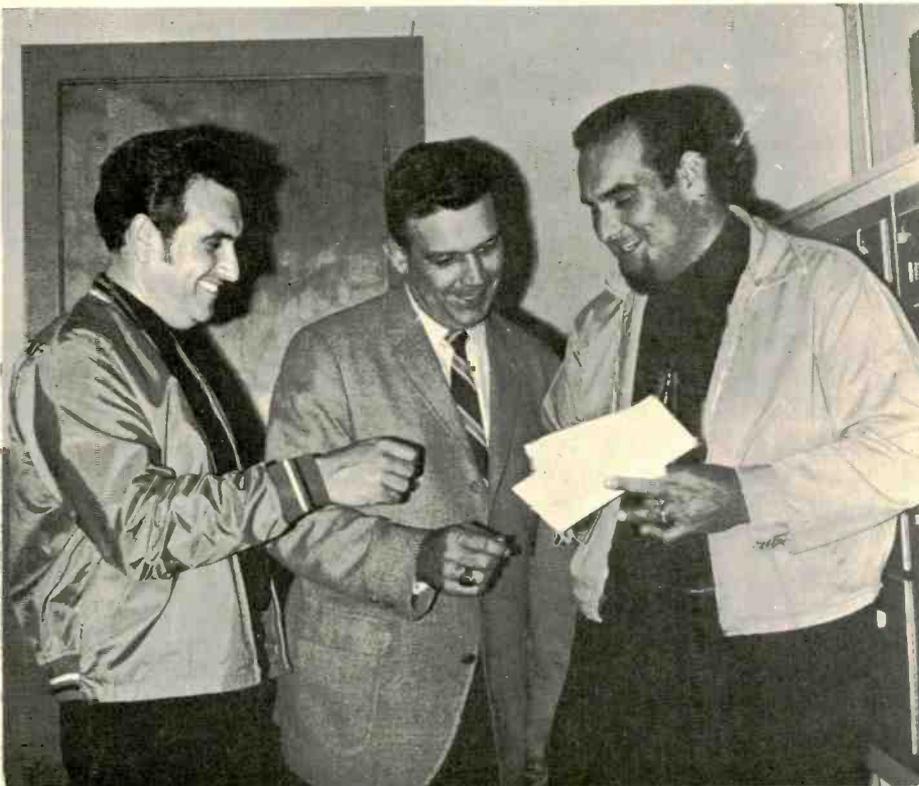
The Brothers. . . Bob (left) and Sonny (right).



music. Now, there's certainly no argument in that. One would have to say that pretty well gets it for anyone who plants a foot on the Opry stage, doesn't it?

Sonny and Bob both agreed, however, that there is a "modern country" sound in existence, and they feel its good for the industry. Bob gave me the impression he may have had his doubts about it at first, but now he says, "It's going so great, I just wonder where it's all gonna end." Sonny summed it up with a comparison to the automotive industry by stating, "It's just like Ford. If they were still designing models with 1936 styling, where would they be today?" So, it seems to be a fact that the new sound in country music is definitely being accepted with a favorable impression by a large majority...and that includes The Osborne Brothers.

After spending some time at WROL, in Knoxville, Kentucky; some more time at WJR, in Detroit, Michigan; and seven years as regulars on the WWVA Jamboree, in Wheeling, West Virginia, The Osborne's came to Nashville as members of the Grand Ole Opry. It was their big chance. And they credit a large amount of that successful break to the excellent efforts of the Wilburn Brothers. The opportunity of becoming Opry members came their way upon the Osbornes' decision that they had to have that particular slot. They worked all angles to make it happen. They made it known that they were after it. And they got it. What impresses me is that they realize they didn't necessarily get that coveted corner because they felt their musical ability merited it over the next guy. Sonny said, "It's not because we felt we were 'good enough' for the Opry that we made it our goal. It doesn't work that way. There's a lot of guys out there 'good enough', who haven't made the Opry."



Mr. Norris (right) is the kindly gent who's been manning the back-stage post most of his life. "Bud" Wendell, Opry Manager (left), joins the group here for a Friday nite "LAUGH-IN"!



The mailbox is always one of the first places an entertainer heads for upon returning to the Opry House. Here, "Bud" Wendell, Opry Manager (center), shares an amusing letter received by the Osborne Brothers.

I'm sorry I can't give you an "In the beginning" episode about The Osborne Brothers, because in answer to my question of, "How'd it all get started?" Sonny replied, "That's hard to say. It's just like your own case, for example. How'd you ever know that some day you'd be a reporter for a magazine in Nashville?" So, maybe there was no real beginning for them. Apparently the "Grand Ole Opry" was so much a part of their home, that they themselves were a part of the Opry before they actually had time to remember how it all got started. It's your guess as well as mine.

Bob is the humorous, humble one of the group and laughs with ease about some of the embarrassing situations which have occurred to him, including everything from singing songs without having time to change a pair of ripped britches, to missing a step in cold sobriety and falling flat on his face upon introduction by Faron Young.

Bob is also the songwriting brother, and has both sides of their latest "I'm A Saw Mill Man" and "That Was Yesterday" to his credit, as well as several of their earlier singles.

"Up This Hill and Down" along with "Rocky Top" and "Cut The Cornbread" have given a lot of National Chart recognition to the steady, scintillating style of the guys known as The Osborne Brothers.

Bob and Sonny do all of their own arranging. The particular "country" sound they have achieved has been put together like a big puzzle. They've worked with it until, Sonny says, "We think we've gotten what we really want on our last two records."

The Osborne Brothers are accompanied on stage and during record sessions by two good-lookin' gentlemen, who apparently know their musical apples. One's a dark-haired lad from Warsaw, Mo., Dale

Sledd, who plays guitar and sings in the Trio. The other one is blond-haired Ronnie Reno, son of Don Reno, from Buffalo, S.C., who plays electric bass. Bob and Sonny both feel fortunate to have them as part of the Osborne Brothers' sound and related, "We hope they'll stay with us for a lifetime."

Sonny and Bob taught themselves how to play their own respective instruments of 5-string banjo and mandolin, and have no formal musical string-instrument training. Bob did study piano for a year, and as Sonny says laughingly, "It didn't hurt him much!"

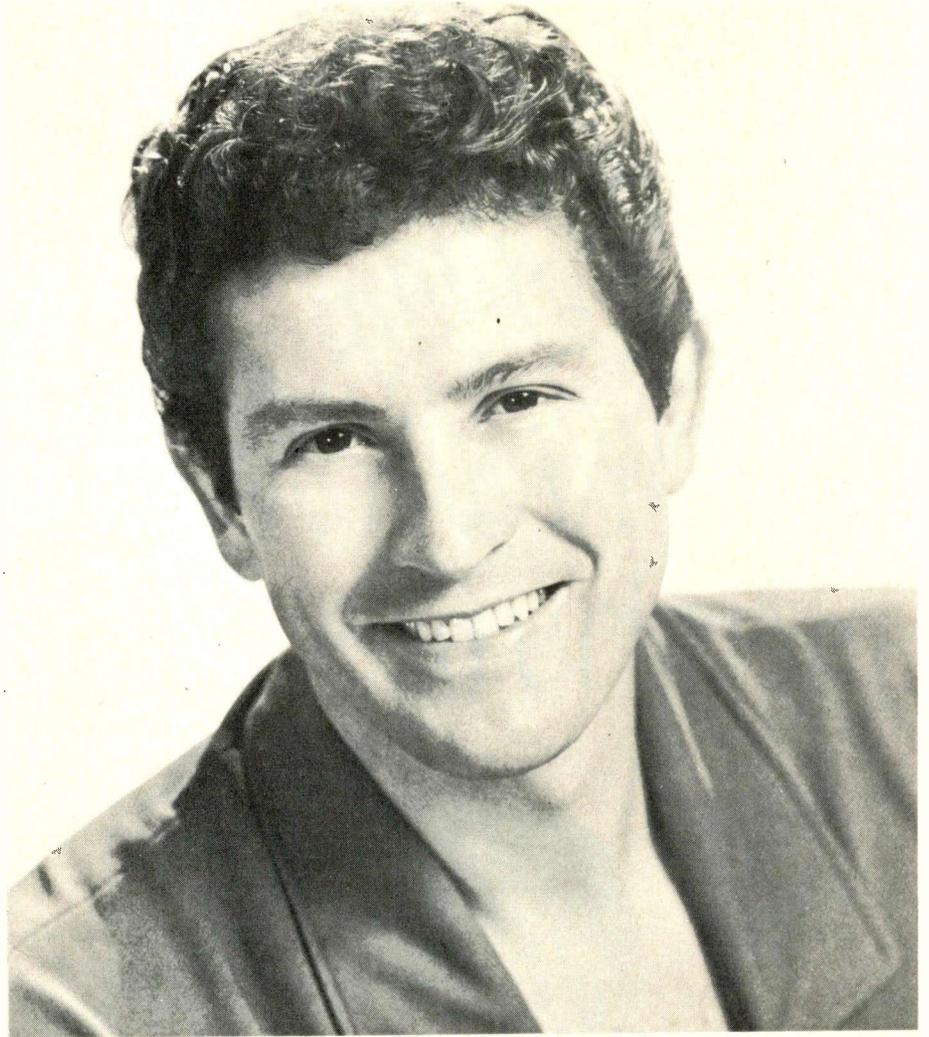
Bob and his wife, Patsy, have two boys and one girl. Sonny and his wife, Judy, have one boy and one girl. They both have just recently purchased new homes in Hendersonville, a Nashville suburb.

As the interview drew to a close, The Osbornes once again prepared to take to the Opry stage — another typical Friday nite in Nashville.



Bob & Sonny with Dale & Ronnie performing on the famous Ryman stage.

PROFILES



ray sanders

RAY SANDERS started his entertainment career as a disc jockey in Kentucky and worked as a d. j. in Texas and Arizona. However, Ray's singing interest started in High School. While in school, Ray started singing on radio, TV and shows dates with groups and as a single. One of the groups Ray sang with "The Little Dippers" had a million record seller on "Forever". As a single, Ray sang for a year on the "Renfro Valley Show" over the CBS Network. After this show, he became a regular member of WSM "Grand Ole Opry" in Nashville, Tennessee where he sang on the NBC Network and WSM-TV, for two years.

Ray studied drama at Texas Western University in El Paso, Texas. He has worked in pictures and TV in Hollywood where he now makes his home.

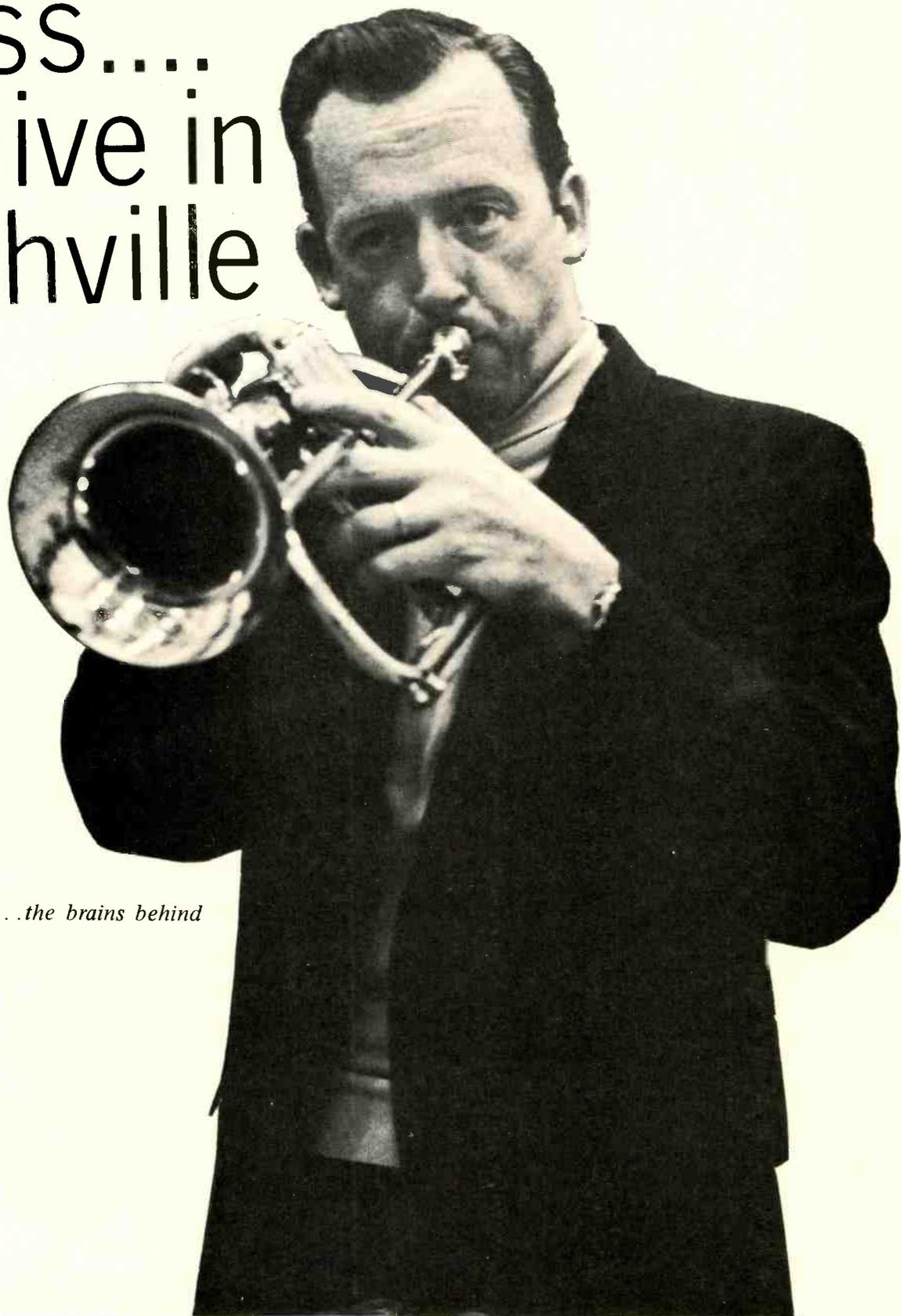
Joe Allison of Liberty Records in Hollywood signed Ray to a five year recording contract. Ray has had seven songs on the national charts. "Cash

Box Magazine" and Billboard voted Ray the number five best new singer. And the disc jockeys and juke box operators voted him number six best new singer in his first year of making recordings.

Ray has toured every state in the USA and all the provinces of Canada. But most of his appearances are played in the western states. Just last year Ray played the western states with the Miss World Beauty Pageant. He makes personal appearances in Las Vegas and Southern California on a very regular basis.

On the personal side Ray is 6ft. 2in. tall and weighs 195. He likes to swim, golf, and weightlift. While Ray was in college he worked for the International Health Studio as a weightlifting instructor. Aside from his bookings and recording work, Ray is also a songwriter. He has had over 200 songs recorded by other artists and himself that he has written. Ray owns a recording studio, recording company, music publishing company and other business connected with the music field. He also has a diploma as a Metaphysician and Electronic diploma with RCA Institutes, New York.

The Nashville Brass.... is alive in Nashville



*Danny Davis...the brains behind
"The brass."*



A talented trio (left to right), Felton Jarvis, Bob Ferguson, and Danny Davis are all popping their BRASS BUTTONS over acceptance of "The Nashville Brass."

Somewhere between the Nashville offices of Country Magazine and the offices of RCA's Promo Chief, Wally Cochran, a rumor was recently floating through the air about "The Nashville Brass." People were talking about it alright. But, just what the devil "The Nashville Brass" amounted to, nobody seemed to know for sure.

Answers were vague.

What was it. . .huh?

Who was it. . .double huh?!

There was only one way to track down the real dope on the "Nashville Brass" situation, and that was to hit the trail for Danny Davis' office, the man who apparently was behind the whole ball of wax. . .er. . .ah. . .BRASS!

At mid-morning the next day a photographer was rounded up, and we headed for the Davis suite, situated on the second level of the RCA Building. Danny's secretary, Elaine, motioned for us to go in, where Danny was waiting to tell us all about "The Nashville Brass."

He knew why we were there, and he didn't waste any time in commenting, "The Nashville Brass is a result of blending 4 basic sounds belonging to horns, rhythm, blue-grass banjo and voices." Certainly after hearing it, you'll agree it's the greatest foursome effect ever created this side of Mt. Rushmore!

R-r-r-ring!

Danny's office certainly had a telephone. . .a very busy one! While he tossed around some chit-chat on the phone, a record of "The Nashville Brass" filled the air. . .warped the mind. . .and burned the ears with a beautiful brassy sound that absolutely knocks you out!

It's so new and fresh that it's disappointing to know that we've just been sitting around missing out on it in past years, because Danny tells us, "I had the idea for this particular sound about six years ago. That's when I could see that country music didn't necessarily need a steel guitar to still be country. C/W was definitely going through a musical metamorphosis. So, I began working on a sound that would blend pure country with a strong brass feeling."

"It was about 4 years ago," Danny recalls, "That I took the idea of this new country sound to Steve Sholes, in New York. He thought it was sensational and he encouraged me to work on it. Then, when I moved to Nashville, I pursued the idea further with Chet Atkins. He liked it, too. So, we did an experimental session on it. Six months later the master was ready for release."

Danny's final product is now available to the public in the form of a neat little album package entitled, "The Nashville Brass Play Nashville Sounds".

Lay your ears on it as quick as you can! You're in for some mighty good listening. Note the sound of trumpets, flugelhorns, trombones, voices of the Jordinaires, the authentic Nashville rhythm section, and the blue-grass banjo. The balance and blend is nothing short of perfection. It's country. . .without hayseeds. It's country. . .without coveralls. It's country that's clever and creative. It's country that has a bold-n-beautiful brassy feeling. To date, the Nashville Brass have given special treatment to: "Mule Skinner Blues", "Let It Be Me", "On The Rebound", "I Fall to Pieces", "I Saw the Light", "I've Got a New Heartache", "The Middle of the Road", "Maiden's Prayer", "Mountain Dew", "Here Comes My Baby Back Again", and "Jambalaya".

The masterful mind of Danny Davis, which has created a brand new sound for our town, says: "Chet Atkins is the one directly responsible for my move to Nashville, and it's one of the nicest things that's ever happened to me."

The clock strikes 9 AM. Nashville's Music Row has barely opened its eyes. But, Buddy Killen has already arrived at Tree International for his first appointment.

As one of Music City's most masterful A&R men, Buddy Killen spends an extensive amount of time every day looking for the right material to trigger stardom for his artists. He goes to great lengths searching for "that song"...the one that breaks the mind, that rings the bell, that stirs the stardust, that makes the hits and keeps Tree International in the No. 1 position of music publishers.

By the time the ole Tick Tock has rolled around to 11 AM, Buddy has already put in a full day's work...mentally. Yet, he will continue on at full pace, breaking his neck to break records for the music publishing company which Buddy and co-owner Jack Stapp have built from the ground up.

Ever since day one, Killen has worked long days...hard days...and after lo' these many years, Tree International is like part of the family to Buddy Killen...like a child...a possession that means almost as much as life itself.

However, Buddy Killen has not always had things so good. There were the days when he first came to Nashville as a sideman for the Opry. The situation was different then. It was like the difference between Grandma's cooking and TV dinners...there's no comparison!

Born in Florence, Alabama, Buddy Killen says, "There was usually a guitar or fiddle laying around our house somewhere. We always had music in our home." As a very young child he recalls, "The neighbors would always pay me to sing, and I can remember singing till I'd fall asleep, clutching a quarter or whatever small change



Wally Cochran (left), and Danny Davis gather round ye olde record player.



One of RCA's own "Brass," Danny Davis, listens leisurely to the exciting new sound he has created.



THE ALARMING TRUTH

ABOUT

BUDDY KILLEN



Buddy Killen's the name.

they'd give me." So, making money via music started early for Buddy. And in reality, it never stopped. Buddy has never actually worked in any other field. In high school he supported himself through jobs with local bands. Then, immediately after graduation he hit the highway to Nashville for a lifetime of music.

All did not turn out to be happy notes in his musical career as a sideman at the Opry, simply because of the fact that it wasn't enough for the curious, creative mind of Buddy Killen. The slot as a sideman didn't offer enough for him. It wasn't letting him fulfill the role he really wanted. He wasn't happy with the situation. Status quo was not satisfactory for Buddy Killen. Eventually it ended up being one of the most frustrating, depressing times he ever experienced. However, it did finally serve its purpose. Because, as Buddy began to strengthen his search for success, he turned to writing songs. And it was due to his contacts at the Opry that this particular part of his story started to shape up.

Buddy's first song was recorded by Ray Price, as was his third release. George Morgan sandwiched one in between for a second single. And splat! Quicker than a kid can spill 9 bowls of soggy cereal, Buddy began to hit head on with some good luck!

Jack Stapp took notice of the tall, dark and handsome lad from Alabama. Almost immediately, Buddy went to work for Tree. . . at \$35 a week. And in return, he brought in such artists as Roger Miller, Bill Anderson, and Joe Tex.

Nowadays around noon, when Buddy Killen strolls up Sixteenth Avenue South for a lunch break, they all know who he is. Yet, not very many exactly know the real

score about Buddy Killen. The hard years are past, and the hungry days are gone. The bitter tears have turned into smiles of success. And today, people who see Buddy Killen only see a fortunate figure. . . an accomplished businessman. . . a respectable employer.

At 1 PM Buddy returns to his musical workshop. An office full of appointments await his arrival. Any number of artists such as Diana Trask, Joe Tex, Dottie West, Jack Reno and Justin Tubb will be wanting to consult with the man they so deeply admire through the many accomplishments he's brought to light. . . for them, and for others.

At 2 PM Buddy is deeply involved in discussing new material for his artists. Buddy currently produces sessions for about 20 acts. He likes diversification; and so, they vary all the way from R&B to pop and country. The first session Buddy Killen ever produced came out in the form of a smash hit, which we all remember as "Forever" by the Little Dippers. Buddy isn't sure

how he learned the art of being such an effective A&R man. He says, "By osmosis, I guess." But, whatever it is. . . whatever it takes. . . Buddy has it. He knows what he wants, and he goes after it.

By 3 PM Buddy Killen is working on the phone. He follows through, himself, on personal promotion of his product. And batting the breeze on the phone with dee jays is certainly one of the most effective methods that can be used. Maybe it's only a word or two about a new single or album. Maybe it's the latest joke. Or, maybe it's chit-chat about the old days when Roger Miller was just another Miller, a man in a nite-club without money. . . and Buddy Killen was just another sideman, one with only 5 bucks in his pocket, yet one who was good enough to give it to a stranger called Miller. Maybe that's what will be mentioned in Buddy's conversation. Maybe not. At any rate, he stays on the phone. . . usually two at a time. . . and he talks for hours and hours about hits, about albums, about album covers, about album liner notes.

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At 5:30 PM the phone will ring, and Buddy will hold a phone pow-wow with one of the jingle companies he represents. Buddy has helped produce several of the national jingles being aired now. According to Buddy, "Producing a jingle these days, is just as much of a challenge as turning out a hit record."

At 6PM Buddy's wife, Sue, and their two lovely daughters will automatically eat dinner alone. It seems they've almost grown accustomed to the fact that Buddy will remain at a recording session, which lasts long into the nite. He will work against time and temperments to pull the ultimate performance out of all the artists and

musicians involved. He's after a hit. It's an impossible task for most of us. And it's a nerve wracking experience...one that could cause nearly anyone to crumble after as many as 30 constant studio hours. Yet, Buddy Killen can make it all look as easy as riding a bicycle.

So, the moral of the story is: It doesn't matter what time of day or nite you want to set the ALARM to meet Buddy Killen... you'll always find him around or near his office...working at a frantic pace.

And believe it or not, when he does go home, it's in his own classy car...not a paddy wagon!



Who else could listen to two phone conversations, read a copy of Country Magazine, and keep smiling!

PROFILES

Circumstance is a big word that carries a big stick. It can spell success. Or, it can spell the opposite of that. . .disaster. For example, you take a guy. . .put him in the right place, at the right time, with the right material. . .and he happens. He's a victim of circumstances. . .the good kind.

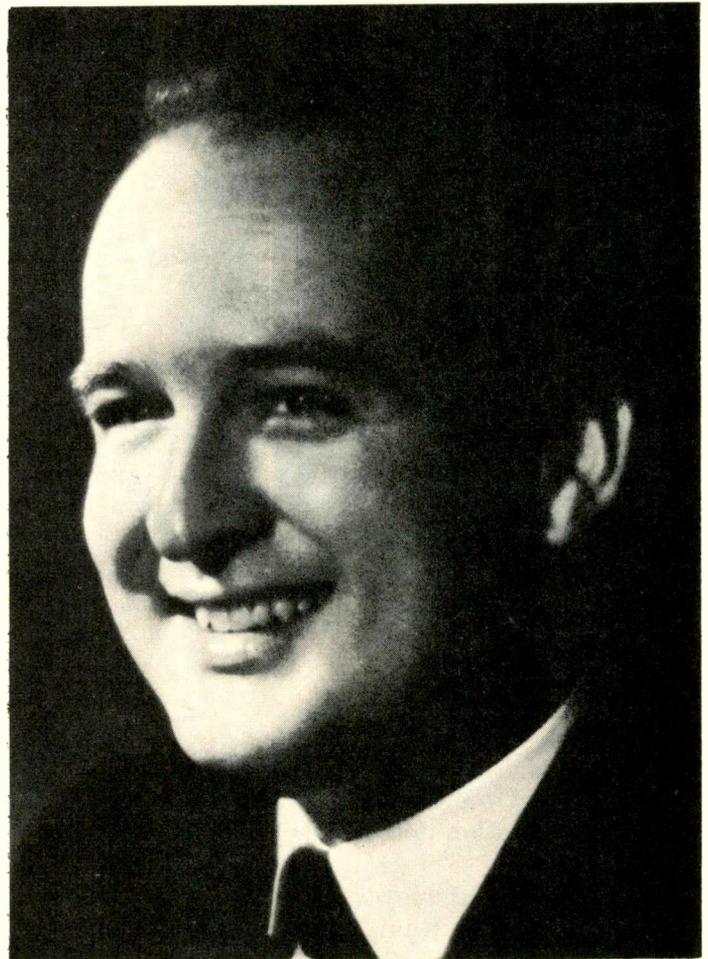
johnny bush

Such was the case, when Johnny Bush arrived in Nashville, Tennessee to record "You Ought To Hear Me Cry." Music City USA definitely is the RIGHT place for such a thing. The material has since that time certainly proven itself RIGHT for Johnny. And the time just happened to be RIGHT. . .for the RIGHT MAN, Pete Drake. . .to make the RIGHT decision.

Stop Records and Window Publishing Company's exec, Pete Drake, immediately put Johnny Bush under contract. . .and RIGHTly so! Because, Johnny has been autographing his own hit records ever since. Thanks to the music-making champ, Pete Drake, who has the foresight to recognize potential "star-ability."

It was Johnny's first record, "You Ought To Hear Me Cry" that uncorked Stop Record's first nationwide hit. And it was his second session, "What A Way To Live," that climbed right back in there to make the country Top Ten. A third release, "Undo The Right" is currently rocking the boat of best sellers. And an album entitled, "Sound Of A Heartache". . .also picking-up steam in the stores these days. . .all help to put the career of Johnny Bush in apple-pie order for right

Past days for Johnny have been a bit more jagged around the edges. There were days on the road as side-man for Ray Price. And much more grueling, were the times back in Texas, when young Johnny was just getting started. At that time, he had to work hard at getting booked into local clubs. He wasn't



very well known, yet. . .and neither was the guy who worked in his band. . .WILLIE NELSON. Well, time and talent have changed all that for the handsome Houston native. And uncanny as it may seem, today the tables have completely turned. . .with Johnny on the other side of the fence (that's chinese for "band"!). . .working these days in the WILLIE NELSON BAND! Furthermore, they're BOTH stealing spot-lights quicker than you can say, "sock-it-to-um"!

According to Neal Merritt, National Promotion Manager for Stop, it stacks up like a "not one without the other" story when you begin to realize that Willie has put ye olde pen to all three of Johnny's recent singles. This is emphasized further by the fact that Willie Nelson also did the liner notes on Johnny's first Stop Album. So, it looks like, in this particular case, happiness is a thing called working with each other. . .for each other. . .thanks to each other!

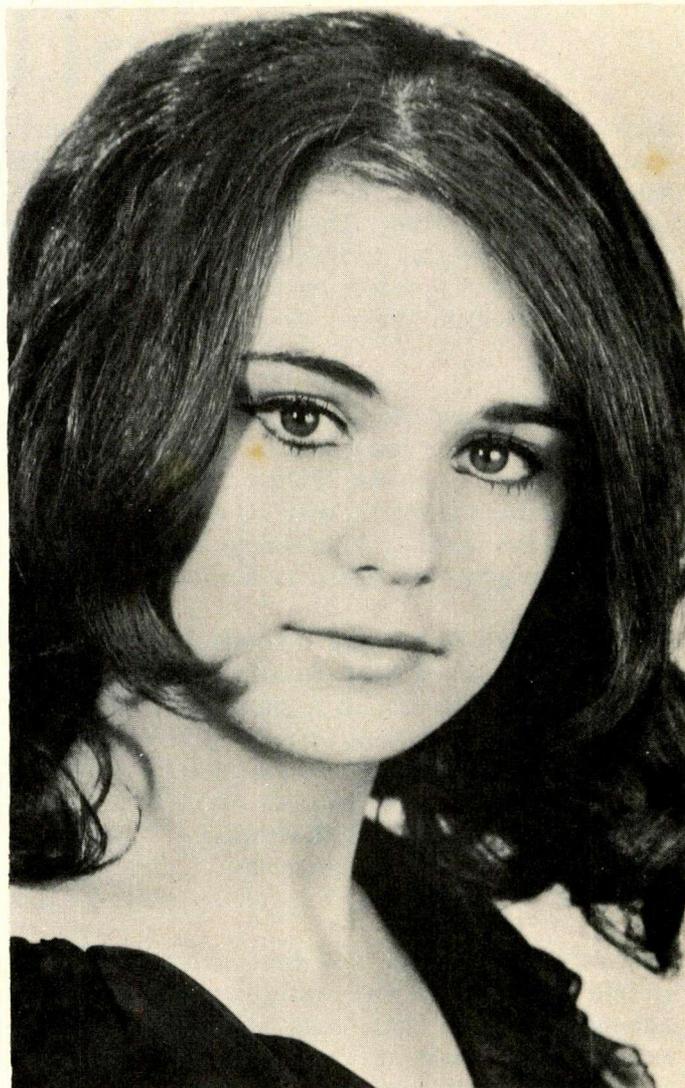
Could it be possible that Johnny Bush will have his own band some day soon, and play the whole boomerang bit all over again. . .by asking Willie Nelson to work for HIM once more? Who knows? It's all a matter of circumstances.

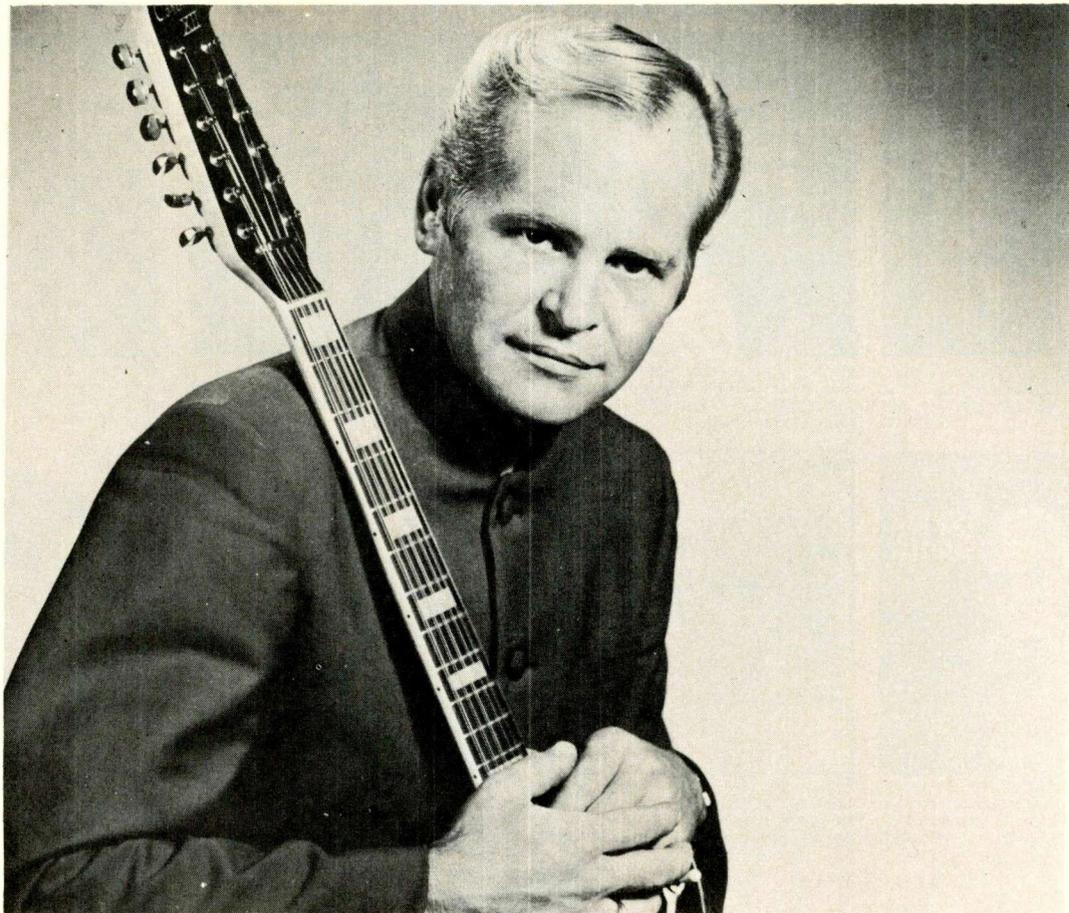
DON & DONNA CHAPEL

OUT OF THE SHADOWS Don and Donna Chapel

Out of the shadows, into the light comes a unique solo-duet team. Don and Donna Chapel! Don is a handsome young man with a strong emotional voice, immaculate in appearance and a stimulating personality, and is the father of the lovely fifteen-year old Donna. She is a dark eyed, auburn-haired teenager with the sophisticated poise and grace rarely seen in anyone so young. Therefore, the Chapels have the polished, professional showmanship that is necessary in show business.

As far as we know, Don and Donna are the only Father and Daughter team to be on a major record label at this time in the modern country music field. Don records for Epic Records and Donna recently has signed with Columbia and is one of their youngest, newest and most beautiful artists.





“They come by it honestly”, as the old saying goes, speaking of their tremendous natural talent for singing and songwriting, with that certain “something” we call “Soul”.

Don is the brother of two of the music business top and most loved recording artists, known professionally as Miss Martha Carson, the world-renowned gospel singer and lovely song-stylist, and one of the most outstanding songwriters of our day, Miss Jean Chapel. Don could have, at the beginning of his career, cashed-in on his famous sisters’ fame and success but would not “lean on them”. He had to do it himself, in his own way, in his own time, and the time is now!!!

Don has come a long way from the little coal-mining town near the foot of Pine Mountain in Letcher Country, Kentucky, called NEON. Don remembers well, but that was yesterday! Now there’s a new kind of NEON—the kind that glows in the night on marquees across the country spelling DON CHAPEL. It was a long hard climb from “NEON to NEON”, but the coal-miner’s son finally made it, through the termination to not let any thing such as a mountain stand in his way!

Now there are two CHAPELS on the mountain, Don and daughter, Donna. The lights came on for her just a little over a year ago when a scared little girl walked up to the microphone at the National

Guard Armory in Jacksonville, Florida and sang her first song professionally. The number was “Ode To Billy Joe”. She finished the song and ran for the dressing room, but was caught by fans and pushed back on stage. After two more encores, that audience gave this pretty new artist, “with the built-in tear in her voice”, a standing ovation! That night, the seed was sewn—Donna had found her place!!!

Now over 200,000 miles later, Don and Donna have won literally thousands of fans. Personal appearances have spanned the United States and Canada. From the Nashville Room in New York City to the world famous Flame Club in Minneapolis to the Longhorn Ballroom and Panther Hall in Dallas-Ft. Worth—even to Germany and England, this new team is admired and remembered.

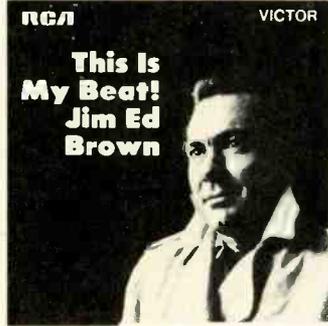
In addition to his singing, Don is also a highly successful BMI songwriter, having had songs recorded by Tammy Wynette, George Jones, David Houston and Jerry Lee Lewis, to name a few. He was formerly married to Tammy Wynette.

Don has officially announced that “He and Donna have left the Tammy Wynette Show with deep regret, but, of necessity, due to personal reasons. Both Don and Donna now will climb the ladder of success relying solely upon their own TALENTS! They have already left the “Shadows” and together, they will soon walk in the “Sun”!

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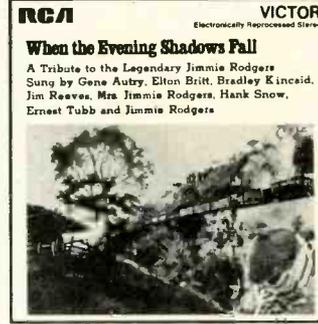
Gentle on My Mind, California Earthquake, Natural to Be Gone, The Six O'Clock Train and a Girl with Green Eyes, A Simple Thing As Love, Front Porch. LSP-4068



Natchilly Ain't No Good, The Deepening Snow, You Are Gone, The Hurt Goes On, To Chicago with Love, Sundown of My Mind, Gentle on My Mind. LSP-4077



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2 L.P.s! By the Time I Get to Phoenix, Cincinnati, Ohio, A Thing Called Love, It's My Time, Ode to Billie Joe, Bottle, Bottle, Promises, Promises. VPS-6017

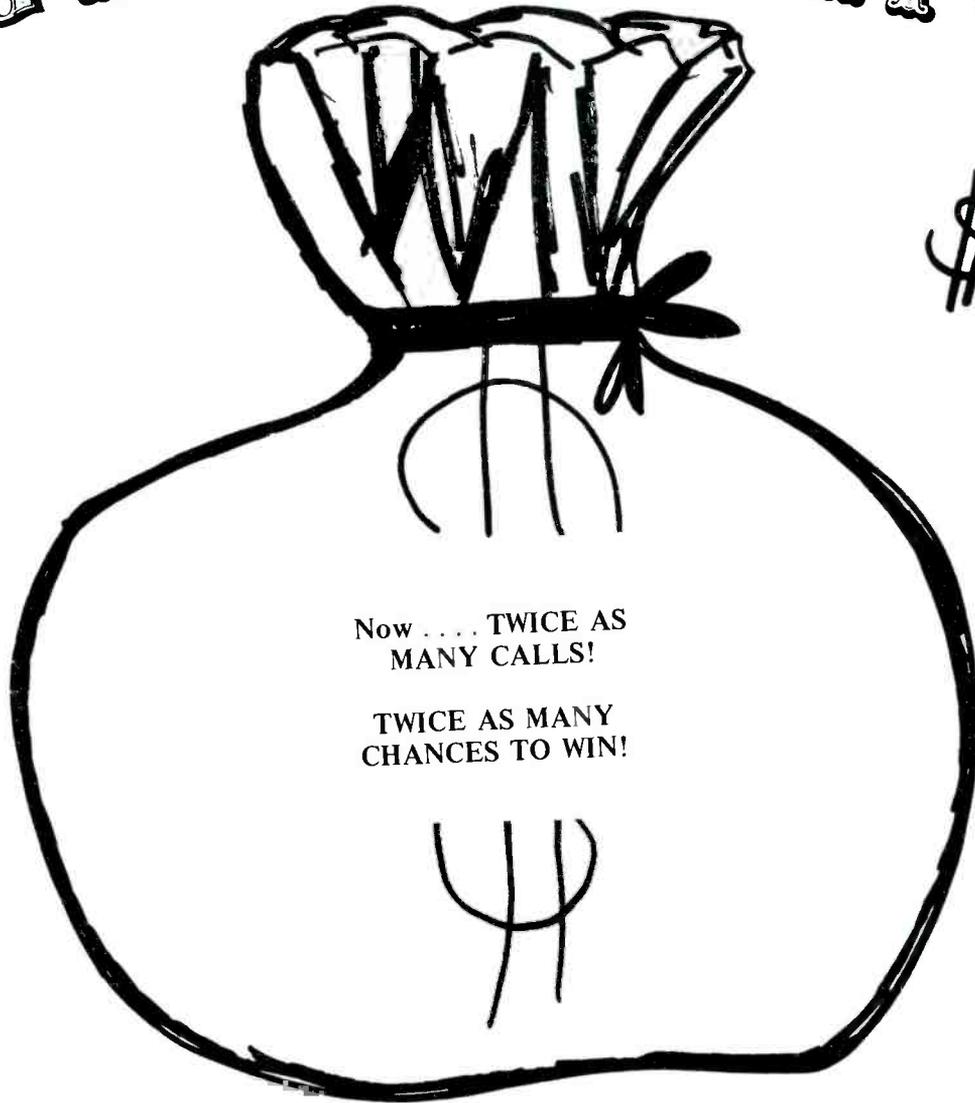


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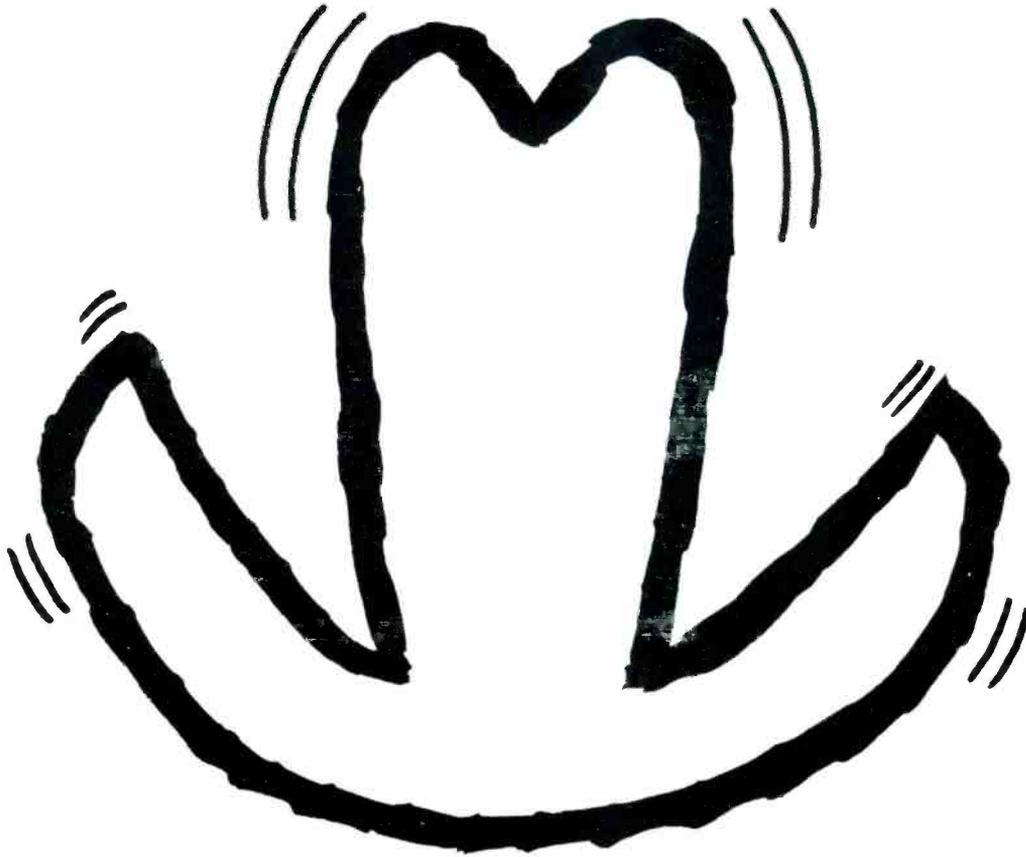
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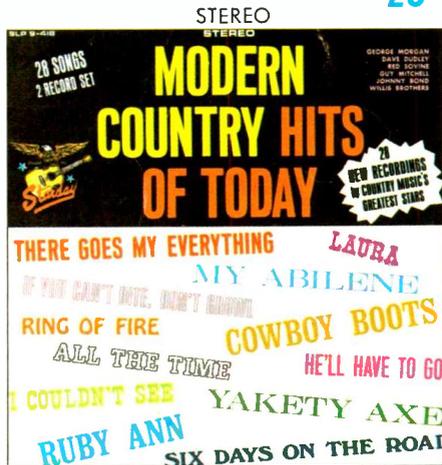
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