



St. Matthews, Kentucky Area History



Our Era - Movies, Music, Radio & TV, 1950's & 1960's 6th Edition

This is one of many sections that contain information, photos, newspaper articles, internet items, etc. of the St. Matthews area. Many of the items came from Al Ring's personal collections but many people have helped and I have tried to give credit where I can.

The purpose of this "collection" was to create the history of St. Matthews, Kentucky. Being retired I now have time to do many of the things I have always wanted, this project is just one of them.

All graphics have been improved to make the resolution as good as possible, but the reader should remember that many came from copies of old newspaper articles and photos. Credit to the source of the photos, etc. is provided whenever it was available. We realize that many items are not identified and regret that we weren't able to provide this information. As far as the newspaper articles that are not identified, 99% of them would have to be from one of three possible sources. *The Courier-Journal*, *The Louisville Times* or one of the *Voice* publications. Books that we have used for some information include, *Randy, Cactus, Uncle, Ed and the Golden age of Louisville Television*, *Waggener High School Alumni Directory 1996*, *Waggener Traditional High School Alumni Directory 2007*, *Memories of Fontaine Ferry Park*, *St. Matthews The Crossroads of Beargrass* by Samuel W. Thomas, *St. Matthews, 25 Years a City Two Centuries a Community*, *St. Matthews 1960-1995*, *Waggener Lair's 1958 to 1962*, *The Holy Warrior*, *Muhammad Ali*, *Louisville's Own (An Illustrated Encyclopedia Of Louisville Area Recorded Pop Music From 1953 to 1983)*.

Please use this information as a reference tool only. If the reader uses any of the information for any purpose other than a reference tool, they should get permission from the source.



Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

We want to thank the following.....

A special thanks to Mickey Lunsford for all the help, information, & photos he has supplied. Waggener High, Class of 1963.

The Rock 'N' Roll Era, by Time Life Music. (Note: the songs listed for a particular year are not in any order and do not include such favorites as Elvis and the Beatles because they could not sell their recordings.)

Elvis, The King Of Rock 'N' Roll

Randy, Cactus, Uncle Ed and the Golden Age of Louisville Television, by David Inman, 2001

Numerous Internet Sites but certainly not all:

http://www.digitaldreamdoor.com/pages/bg_hits/bg_hits_53.html

Crusade for Children <http://www.whascrusade.org/modules.php?>

Yahoo Movies

Top Ten Songs of Each Year http://www.digitaldreamdoor.com/pages/best_songs50-69.html

TV history http://en.wikipedia.org/wiki/1951_in_television

American Music from 1950 to 2000 <http://kclibrary.nhmccd.edu/music-3.html>

Mickey Mouse Club http://www.menziesera.com/people/mickey_mouseketeers.htm

Mickey Mouse Club http://www.lotl.com/mickey_mouse_club.htm

Elvis <http://www.elvis.com.au/presley/biography/>

1080 WKLO Radio.com — <http://www.1080wklo.com/paulcowley.htm>

790WAKY.com — <http://www.79waky.com/>

The Monarchs, <http://www.themonarchs.com/index.html>

1950's <http://www.fiftiesweb.com/crash.htm>

<http://www.cmt.com/news/country-music/1472824/country-music-hall-of-fame-member-pee-wee-king-dead-at-86.jhtml>

Courtesy Mickey Lunsford:

Mayme Sweet Waggener & The Blue Hawks



The IDEAL
To Duplicate Order
No. C 3306
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THE J. L. HANSON CO.
CHICAGO



Courtesy Mickey Lunsford:

Cecil Gilbert Lunsford, Sr.
January 22, 1907 to January 11, 1973



Kawanis Kadooldlers, Gilbert was the banjo player, with his son Mickey Lunsford as the drummer Mickey was later the drummer for the Monarchs in 1968 from Waggenger High school. 1950s

Cecil was born in Brodhead, Kentucky Cecil Gilbert Lunsford Sr. January 22,1907 and passed on in Louisville, Ky January 11, 1973. He was a starter on the Brodhead High school basketball team with my other two Uncle's. He moved to Louisville and became a Pharmacist at the old Taylor Drug store in St Matthews. Dad and Buck Tharp had a band in Brodhead called the Kentuckians which my brother took over and they played on the Belle for over 20 years on the Saturday Nite cruises. Dad had another band called the Blue Hawks and Mayme S Waggenger played piano for him. He also worked as the Photo Manager at the old Sutcliffe sporting goods store for a number of years the Zayre Dept store as photo department manager. Also during the 2nd World War dad was the plant photographer for the Charleston Powder Plant in Charleston, Indiana. His last job was with the St Matthews Fire Department until his death on January 11, 1973. Cecil was survived by his wife Alice Lunsford his two son's Cecil Gilbert (Sonny) Lunsford Jr., and Robert Clarkson (Mickey) Lunsford and three grandchildren Connie Lunsford, David Lunsford and Christy Lunsford.

The Voice of St. Matthews, July 28, 1949

Photos By Lunsford

Your community newspaper proudly announces the appointment of Cecil Lunsford as staff photographer. He has long been a resident of St. Matthews and has taken an active part in all civic affairs. For the past fourteen years Mr. Lunsford has been a professional photographer and at the present time is head of the photo department of the Appliance Center.

Courtesy <http://www.cmt.com/news/country-music/1472824/country-music-hall-of-fame-member-pee-wee-king-dead-at-86.jhtml>

Pee Wee King

[CMT News](#) **Country Music Hall of Fame Member Pee Wee King Dead at 86** March 8, 2000; Written by Charle Wolfe

Country Music Hall of Fame member Frank "Pee Wee" King, co-writer of the classic song "Tennessee Waltz," died Tuesday afternoon at age 86.

No less a personage than Gene Autry once referred to Pee Wee King as "one of the all-time greats in the music world." But unlike so many of his fellow members of the Country Music Hall of Fame, Pee Wee King was not known as a guitar player or even as a singer. His instrument was an ungainly one -- the accordion, and he played it so well that he inspired dozens of country bands to add it to their acts in the 1940s and 1950s. But he was also a bandleader par excellence whose work often pushed the envelope of older country music. He was a gifted songwriter (over 400 titles to his credit), a creative promoter, a finder of new talent, an explorer of new media, and, best of all, a consummate professional. In his heyday, Pee Wee King took country music uptown and didn't ask whether or not it was ready to go. Bill C. Malone, the dean of country historians, has said, "Pee Wee King had one of the most important and influential careers in country music. His personal story virtually sums up a major slice of country music history from 1937 to the 1960s."

Pee Wee never picked cotton, never hopped a freight train, never worked as a song plugger in Nashville. He was born Frank Kuczynski on Feb. 18, 1914, in Milwaukee and raised in the middle of the rich dairy country near Abrams, Wisc. His Polish-American father led a local polka band, and by the time he was 15, young Frank had gotten his first accordion. Soon he had formed his own outfit and was busy playing polkas and cowboy music over area radio stations. Singer Gene Autry, then appearing over WLS Chicago, heard the band and hired them to be his backup group. It was Autry who dubbed his new bandleader "Pee Wee," in deference to the fact that, at 5 feet six inches, he was the smallest member of the band and also to distinguish him from other "Franks" in the band. The "King" part was Pee Wee's own choice and was borrowed from a then-popular radio bandleader named Wayne King, whose signature song was "The Waltz You Saved For Me." In later years, Pee Wee had his name changed legally to Pee Wee King.

In 1934 Autry and Pee Wee moved to WHAS in Louisville, but Autry soon left to go to Hollywood to start his film career. Though Pee Wee would later be invited to appear in a number of Autry pictures, he decided to stay in radio for the time being. He worked for a time with Frankie More's Log Cabin Boys, travelling around Kentucky and playing at dances and in tobacco barns. Soon Pee Wee decided to organize his own band, "I called them The Golden West Cowboys," he recalled. "There was a duet act on WLS then called The Girls of the Golden West, and I had a terrific crush on them." This first band included fiddler Abner Sims, singer Little Texas Daisy, guitarist Curly Rhodes and a young Tennessee boy who had been playing fiddle in a local band, Redd Stewart. In 1935 Pee Wee also met a girl named Lydia Frank who had been singing over Louisville radio. Her father, Joe L. Frank, was a nationally known promoter who had handled Autry and radio acts like Fibber McGee and Molly. Pee Wee liked Frank but liked his daughter even more, and in 1936 he married her. He also gained the services of Frank as the band's new manager.

It was through Frank that The Golden West Cowboys came to the Grand Ole Opry stage in June 1937. Pee Wee was very much enthralled with some of the new swing bands on the air -- especially Bob Wills, Louise Massey and the Westerners and Clayton McMichen's Georgia Wildcats -- and he began to incorporate their new sounds into his music. The fans loved it, but the conservative Opry managers were nervous: Pee Wee wanted to bring on electric guitars, he wanted to use drums, and he wanted to use "chase" music to play people off and on stage. He was one of the first Opry members to carry a musician's union card and one of the first to have special costumes designed for his band. While the Opry in the late '30s was a far cry from the overalls and feed sacks of the show in the 20s, Pee Wee added a new sense of professionalism to the show. The band soon became a triple-A farm club for aspiring singers: in St. Louis' Kiel Auditorium, Pee Wee met young Eddy Arnold, who jumped at the chance to join the Cowboys. "He didn't even know how much we were going to pay him," Pee Wee laughed. Later singers included yodeler Becky Barfield, Tommy Sosebee, Milton Estes and Cowboy Copas. The Cowboys were also the first to back Minnie Pearl on recordings, and toured with her as well.

During the war years, Pee Wee won thousands of new fans with his coast-to-coast tours of military bases as part of The Camel Caravan. In the early 1940s the troupe travelled from Rhode Island to the Panama Canal Zone, putting on great shows and tossing out packs of Camel cigarettes to grateful G.I.'s. During this time, band member Redd Stewart began playing an instrumental he had worked up called "The No Name Waltz," and the band began using it as a theme. Then one night in 1946, as he and Redd were riding in the luggage truck on their way to a date, they began jotting down some words to the tune on the back of a matchbook cover. "We had been listening to Bill Monroe's 'Kentucky Waltz,' which was a big hit at that time," Pee Wee recalled. "We decided, 'Why not have a Tennessee Waltz?'" After Nashville music publisher Fred Rose touched it up, the band took it into the RCA Victor studio in Chicago and, in December 1947, with Redd doing the vocals, made the first recording. When pop singer Patti Page recorded it in 1950, it became the biggest country crossover song in history.

Surprisingly, Pee Wee never had a large number of hit records himself; he saw his group primarily as a radio and personal appearance band. In the '30s Art Satherley of ARC records refused to sign him because the label had Bob Wills; thus the Cowboys did not get onto disc until 1946, when they cut some sides for the Nashville independent label Bullet -- and by this time the band had been headliners for 10 years. Indeed, Pee Wee's only real sustained period of record making lasted from 1947 to 1959, when he worked with RCA Victor. He made hundreds of sides, from fiddle tunes to pop ballads like "You Belong to Me," but recorded only 11 chart hits. By far the biggest was "Slow Poke," which reached No. 1 in 1951, followed by "Silver and Gold" in 1952 and "Changing Partners" in 1954.

Courtesy <http://www.cmt.com/news/country-music/1472824/country-music-hall-of-fame-member-pee-wee-king-dead-at-86.jhtml>

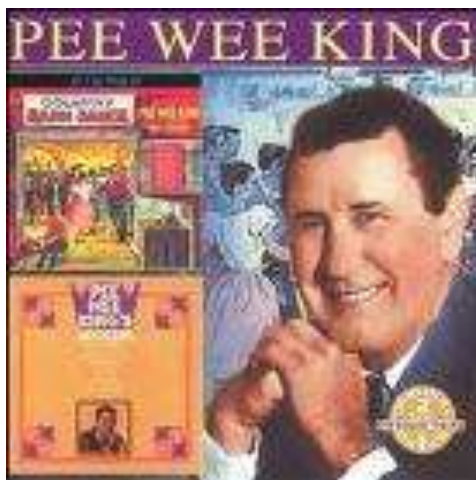
Pee Wee King

[CMT News](#) Country Music Hall of Fame Member Pee Wee King Dead at 86 March 8, 2000; Written by Charle Wolfe

In 1947, Pee Wee suddenly decided to abandon Nashville and return to Louisville. "The main reason was that I wanted television," he explained years later. The Opry management saw no real future in TV; Pee Wee did. He hit Louisville at the dawn of the golden age of live local TV, and he soon had TV shows over WAVE in Louisville, WBBM in Chicago and WLW in Cincinnati. The shows rejuvenated the local music scene and won for the band repeated *Cash Box* and *Billboard* awards. By the early 1950s, TV was a major force in packaging and promoting, and Pee Wee was a warm, elegant father figure for millions of fans. In October 1971 Kentucky Governor Louis B. Nunn declared an official Pee Wee King Day in the state.

In later years, Pee Wee took an interest in the history of the music he had helped define, and served on the board of directors for the Country Music Hall of Fame. In 1996 he worked with local writer Wade Hall to produce his authorized biography, *Hell Bent for Music* (University Press of Kentucky), and in the late '90s much of his RCA work was collected in a boxed set by Bear Family. Most recently, a collection of his 1950s radio transcriptions was released by Bloodshot Records (*Pee Wee King's Country Hoedown*).

King is survived by his wife Lydia and four children.



Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1950/1951

Top 25 songs of 1950



Top 25 songs of 1951



1	The Fat Man	Fats Domino
2	Please Send Me Someone To Love	Percy Mayfield
3	Teardrops From My Eyes	Ruth Brown
4	Mona Lisa	Nat "King" Cole
5	Tennessee Waltz	Patti Page
6	Long Gone Lonesome Blues	Hank Williams
7	Mardi Gras In New Orleans	Professor Longhair
8	I'm Movin' On	Hank Snow
9	Rollin' Stone	Muddy Waters
10	Double Crossing Blues	Johnny Otis (Little Esther & the Robins)
11	Moanin' The Blues	Hank Williams
12	Pink Champagne	Joe Liggins
13	Bad Bad Whiskey	Amos Milburn
14	Count Every Star	Ravens
15	Why Don't You Love Me	Hank Williams
16	Goodnight, Irene	Weavers with Gordon Jenkins Orchestra
17	Chattanooga Shoe Shine Boy	Red Foley
18	Oh Babe!	Louis Prima (Keely Smith)
19	Love Don't Love Nobody	Roy Brown
20	Blue Light Boogie	Louis Jordan
21	Bon Ton Roula	Clarence Garlow
22	Bald Head	Roy Byrd (Professor Longhair)
23	Safronia B	Calvin Boze
24	Rollin' And Tumblin'	Muddy Waters
25	Blue Shadows	Lowell Fulson

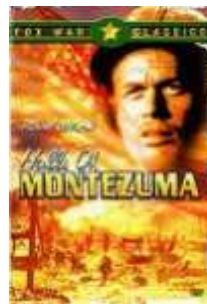
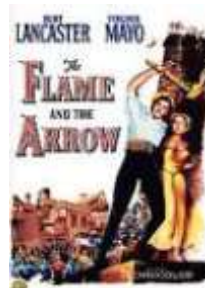
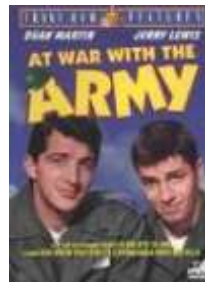
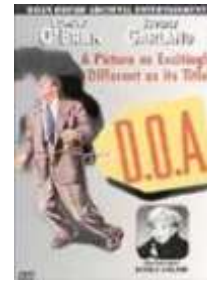
1	Sixty Minute Man	Dominoes
2	Rocket 88	Jackie Brenston
3	Dust My Broom	Elmore James
4	Cry	Johnnie Ray
5	Too Young	Nat "King" Cole
6	Cold Cold Heart	Hank Williams / Tony Bennett / Dinah Washington
7	Glory Of Love	Five Keys
8	Three O'Clock Blues	B.B. King
9	Hey Good Lookin'	Hank Williams
10	How High The Moon	Les Paul & Mary Ford
11	It Ain't The Meat	Swallows
12	Chains Of Love	Joe Turner
13	Black Night	Charles Brown
14	I'm In The Mood	John Lee Hooker
15	I Can't Help It	Hank Williams
16	Booted	Rosco Gordon
17	Fool, Fool, Fool	Clovers
18	Don't You Know I Love You	Clovers
19	How Many More Years	Howlin' Wolf
20	Lovin' Machine	Wynonie Harris
21	The Train Kept A'Rollin'	Tiny Bradshaw
22	I Got Loaded	Peppermint Harris
23	My Baby Left Me	Arthur "Big Boy" Crudup
24	Still A Fool	Muddy Waters
25	Unforgettable	Nat "King" Cole

Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1950

Courtesy of Yahoo Movies:

A few of the 1950 Movies



Our Era - Movies, Music, Radio & TV, 1950's and 1960's. TV Debuts, 1950 to 1954

Courtesy <http://en.wikipedia.org/>

1950 TV Debuts:

February 2, *What's My Line (1950)* debuts on CBS (1950—1967)
February 25, *Your Show of Shows* premieres on NBC (1950—1954)
June 17— October 12, *Hawkins Falls* premieres on NBC also (1951—1955)
July 10, *Your Hit Parade* premieres on NBC
September 7, The game show *Truth or Consequences* debuts (1950-1988)
October 28, *The Jack Benny Show*, starring Jack Benny, premieres (1950-1965)
Cisco Kid debuted, starring Duncan Renaldo and Leo Carrillo (1950—1956)
The George Burns and Gracie Allen Show debuts (1950-1958)

1951 TV Debuts:

January 3, *Dragnet* debuts on NBC (1951—1959)
September 3, The first long-running soap opera, *Search for Tomorrow*, debuts at 12:30 p.m. on the CBS television network (1951—1986)
September 24, *Love of Life* premieres on CBS (1951—1980)
October 15, Television sitcom *I Love Lucy* debuts on CBS (1951—1957)
Television version of *Amos & Andy* (1951—1953)
The Roy Rogers Show (1951—1957), debuts on NBC, starring Roy Rogers and Dale Evans
Hallmark Hall of Fame premieres (1951—present)

1952 TV Debuts:

January 14, *The Today' Show* premieres on NBC (1952—present)
June 30, *The Guiding Light* on (1952—present). This soap opera began on radio in 1937
September, *This is the Life* on DuMont. This religious drama ran from 1952 through the late 1980s
September 19, *Adventures of Superman* premieres in Syndication (1952-1958)
American Bandstand, originally called *Bandstand*, premieres as local program in Philadelphia (1952—1989)
Life Is Worth Living with Bishop Fulton J. Sheen premieres on DuMont (1952—1955), then on ABC (1955—1957)
My Little Margie (1952—1955), starring Gale Storm
See It Now premieres, hosted by Edward R. Murrow
The Adventures of Ozzie and Harriet on ABC (1952—1966)
The Ernie Kovacs Show premieres. (1952—1953)
Meet the Masters, a program about classical music, premieres on NBC and WGN-TV
This Is Your Life premieres in the US (1952—1961)

1953 TV Debuts:

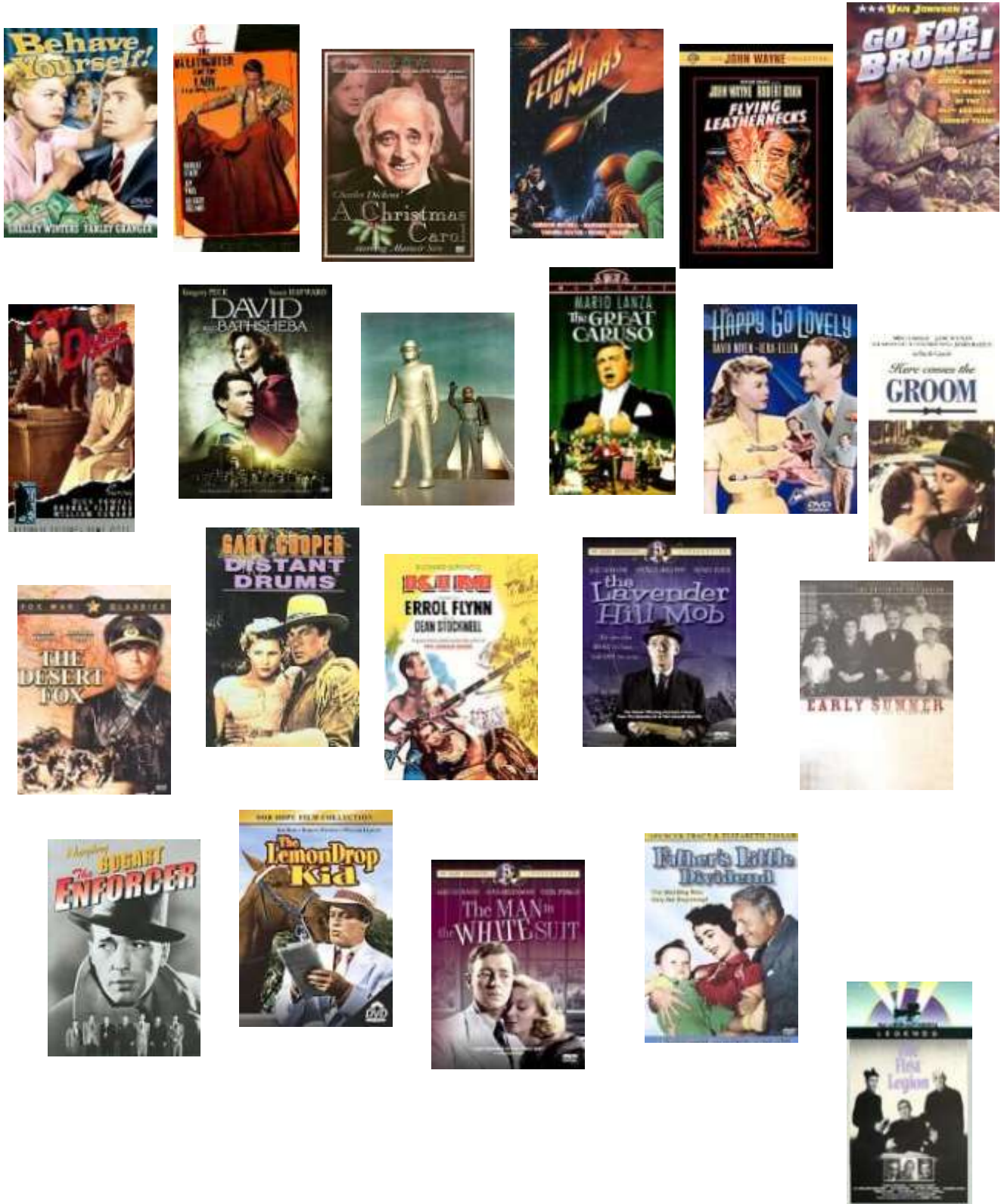
September 29, *Make Room For Daddy*, starring Danny Thomas, premieres on CBS (1953-1964)
Flash Gordon, (1953—1954), starring Steve Holland
Romper Room premieres (1953—1994)

1954 TV Debuts:

January 4, *The Brighter Day* (1954—1962) premieres
January, *Annie Oakley* (1954—1957) premieres
September, *The Tonight Show* begins airing on the NBC network (1954-present)
October 21, The CBS anthology series, *Climax!* (1954-1958) airs an adaptation of Ian Fleming's novel, *Casino Royale*, starring Barry Nelson as an Americanized version of spy James Bond. This is the first dramatic adaptation of a Bond novel.
October 27, *Disneyland* (1954-1958)
Face the Nation premieres on CBS (1954-present)
The Secret Storm (1954-1974) premieres
The National premieres as *The National News* on CBS (1954-present)

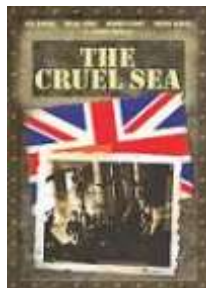
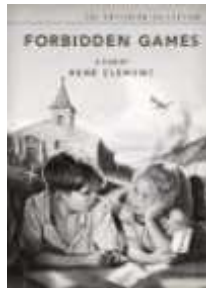
Courtesy of Yahoo Movies:

A few of the 1951 Movies



Courtesy of Yahoo Movies:

A few of the 1952 Movies



Courtesy The Voice Of St. Matthews, February 28, 1952

TELEVISION NEWS

WAVE-TV—Programs for the Week

THURSDAY

- 7:30—Today with Dave Garroway
- 8:30—The Mel Martin Show
- 9:30—It's in the Bag
- 10:00—The Ernie Kovacs Show
- 10:30—Dave and Charlie
- 10:45—Richard Harbison and the News
- 11:00—Bath Lyons 30 Club
- 11:30—Langford-Amerhe Show
- 12:00—Flavor To Taste
- 12:30—Market Basket
- 12:55—News
- 1:00—Musical Matinee
- 1:30—Auntie's
- 2:00—The Big Payoff
- 2:30—Bill Goodwin Show
- 2:45—Kate Smith Hour
- 4:00—Mr. Wizard
- 4:30—Howdy Doody
- 5:00—Captain Video
- 5:30—Old Sheriff
- 6:00—Your House Tonight
- 6:15—Weather
- 6:20—News
- 6:30—Dinah Shore
- 6:45—News Caravan
- 7:00—Groucho Marx
- 7:30—Pec Wee Rural Show
- 8:00—Mystery Theatre
- 8:30—James Melton Show
- 9:00—Martin Kane, Private Eye
- 9:30—Frank Page Detective
- 10:00—To Be Announced
- 10:30—Your Hit Parade
- 11:00—Life with Lindbergh
- 11:30—Late News
- 12:00—Late News

FRIDAY

- 7:30—Today with Dave Garroway
- 8:30—The Mel Martin Show
- 9:30—It's in the Bag
- 10:00—The Ernie Kovacs Show
- 10:30—Dave and Charlie
- 10:45—Richard Harbison and the News
- 11:00—Bath Lyons 30 Club
- 11:30—Langford-Amerhe Show
- 12:00—Flavor To Taste
- 12:30—Market Basket
- 12:55—News
- 1:00—Dollar Derby
- 2:00—The Big Payoff
- 2:30—The Ralph Edwards Show
- 2:45—Kate Smith Hour
- 4:00—Hercule Poirot
- 4:30—Howdy Doody
- 5:00—Captain Video
- 5:30—Old Sheriff
- 6:00—Kukla, Fran and Ollie
- 6:15—Weather
- 6:20—News
- 6:30—These Two—V. Blaine, Pucky Lee
- 6:45—News Caravan
- 7:00—Victor Bruce
- 7:30—We the People
- 8:00—Die Story
- 8:30—The Address, Family
- 9:00—Mystery Theatre
- 9:30—Wrestle
- 10:45—Mystery Theatre
- 12:00—Late News

SATURDAY

- 5:00—Battle Kinetrix
- 5:30—Sky King Theatre
- 10:00—Kids & Company
- 10:30—A Date With Judy
- 11:00—Betty Crocker Star Matinee
- 11:30—Mystery Film
- 12:00—Test Pattern
- 1:30—Realty, Wealthy and Wise
- 2:00—Ray Rogers
- 2:30—Hopalong Cassidy
- 3:00—Paul Whelan TV Ten Club
- 4:00—American Youth Forum
- 4:30—Nature of Things
- 4:45—Slogan Henry and the News
- 5:00—Singer Circus
- 5:30—Stop the Music
- 6:00—Sports Slants
- 6:30—News
- 6:30—One Man's Family
- 7:00—All Star Revue
- 8:00—Your Show of Shows
- 8:30—Your Show of Shows
- 9:00—Your Show of Shows
- 9:30—Madison Square Garden Sports
- 10:00—Greatest Fights of the Century
- 10:15—Industry on Parade
- 10:30—Cavalcade of Stars
- 11:30—Late News and Weather

SUNDAY

- 11:00—Assembly VI
- 11:30—Flying Tigers
- 12:00—Freedoms of Faith
- 12:30—American Inventory
- 1:00—Battle of Washington
- 1:30—America Reports—The All
- 2:00—Fair Meadows—U.S.A.
- 2:30—The Living Light
- 3:00—Meet the Press
- 3:30—Juvenile Jury
- 4:00—Zoo Parade
- 4:30—Singer Circus

THURSDAY

- 2:00—Adventures of KH Carson
- 3:30—Crescendo in the Pacific
- 6:00—Royal Showcase
- 6:30—Young Mr. Hobbin
- 7:00—Conradly Head
- 8:00—TV Playhouse
- 9:00—Red Skelton
- 9:30—Hercule Poirot
- 10:00—The Ernie Kovacs Show
- 10:30—Dave and Charlie
- 10:45—Richard Harbison and the News
- 11:00—Bath Lyons 30 Club
- 11:30—Langford-Amerhe Show
- 12:00—Flavor To Taste
- 12:30—Market Basket
- 12:55—News

MONDAY

- 7:30—Today with Dave Garroway
- 8:30—The Mel Martin Show
- 9:30—It's in the Bag
- 10:00—The Ernie Kovacs Show
- 10:30—Dave and Charlie
- 10:45—Richard Harbison and the News
- 11:00—Bath Lyons 30 Club
- 11:30—Langford-Amerhe Show
- 12:00—Flavor To Taste
- 12:30—Market Basket
- 12:55—News
- 1:00—Musical Theatre
- 2:00—The Big Payoff
- 2:30—The Ralph Edwards Show
- 2:45—Kate Smith Hour
- 4:00—Mr. Wizard
- 4:30—Howdy Doody
- 5:00—Captain Video
- 5:30—Old Sheriff
- 6:00—Kukla, Fran and Ollie
- 6:15—Weather
- 6:20—News
- 6:30—These Two—V. Blaine, Pucky Lee
- 6:45—News Caravan
- 7:00—What's My Name
- 7:30—Voice of Firestone
- 8:00—Lights Out
- 8:30—Richard Scudgerov Present
- 9:00—Who Said That
- 10:00—Bentley and Biedel
- 10:30—To Be Announced
- 10:45—Tombles With Fallay
- 11:00—To Be Announced
- 11:30—Late News

TUESDAY

- 7:30—Today with Dave Garroway
- 8:30—The Mel Martin Show
- 9:30—It's in the Bag
- 10:00—The Ernie Kovacs Show
- 10:30—Dave and Charlie
- 10:45—Richard Harbison and the News
- 11:00—Bath Lyons 30 Club
- 11:30—Langford-Amerhe Show
- 12:00—Flavor To Taste
- 12:30—Market Basket
- 12:55—News
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- 8:30—The Address, Family
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- 10:45—Mystery Theatre
- 12:00—Late News

WEDNESDAY

- 7:30—Today with Dave Garroway
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- 9:30—It's in the Bag
- 10:00—The Ernie Kovacs Show
- 10:30—Dave and Charlie
- 10:45—Richard Harbison and the News
- 11:00—Bath Lyons 30 Club
- 11:30—Langford-Amerhe Show
- 12:00—Flavor To Taste
- 12:30—Market Basket
- 12:55—News
- 1:00—Dollar Derby
- 2:00—The Big Payoff
- 2:30—The Ralph Edwards Show
- 2:45—Kate Smith Hour
- 4:00—Mr. Wizard
- 4:30—Howdy Doody
- 5:00—Captain Video
- 5:30—Old Sheriff
- 6:00—Kukla, Fran and Ollie
- 6:15—Weather
- 6:20—News
- 6:30—These Two—V. Blaine, Pucky Lee
- 6:45—News Caravan
- 7:00—Victor Bruce
- 7:30—We the People
- 8:00—Die Story
- 8:30—The Address, Family
- 9:00—Mystery Theatre
- 9:30—Wrestle
- 10:45—Mystery Theatre
- 12:00—Late News

WHAS-TV—Programs for the Week

THURSDAY

- 9:00—Morning News
- 10:00—Goodbye Time
- 10:30—Mike and Groom
- 9:45—Al Pearce
- 10:30—Strike It Rich
- 11:00—The Egg and I
- 11:15—Love of Life
- 11:20—Search for Tomorrow
- 11:45—Film
- 12:20—Garry Moore
- 1:30—First 100 Years
- 1:45—Mike and Groom
- 2:00—Good Living
- 2:30—Mel Torme Show
- 3:00—Ladies Day
- 3:30—T-Bar-V Ranch
- 4:00—Early Show
- 6:00—Sportraits
- 6:15—Red Albert Show
- 6:30—Today's News
- 6:45—Sunk Club
- 7:00—Barn and Allen
- 7:30—Thurs. Evening Playhouse
- 8:00—Let's Look It Over
- 8:30—Big Top
- 9:00—Rocket Squad
- 9:30—Harbor Koch Show
- 10:00—Beat the Clock
- 10:30—News
- 10:45—Weather
- 10:55—My Friend Irma
- 11:15—Sign Off

FRIDAY

- 9:00—Morning News
- 10:00—Goodbye Time
- 10:30—Mike and Groom
- 9:45—Al Pearce
- 10:30—Strike It Rich
- 11:00—The Egg and I
- 11:15—Love of Life
- 11:20—Search for Tomorrow
- 11:45—Film
- 12:20—Garry Moore
- 1:30—First 100 Years
- 1:45—Mike and Groom
- 2:00—Good Living
- 2:30—Mel Torme Show
- 3:00—Ladies Day
- 3:30—T-Bar-V Ranch
- 4:00—Early Show
- 6:00—Sportraits
- 6:15—Small Talk
- 6:30—Today's News
- 6:45—Sunk Club
- 7:00—Barn and Allen
- 7:30—Thurs. Evening Playhouse
- 8:00—Let's Look It Over
- 8:30—Big Top
- 9:00—Rocket Squad
- 9:30—Harbor Koch Show
- 10:00—Beat the Clock
- 10:30—News
- 10:45—Weather
- 10:55—My Friend Irma
- 11:15—Sign Off

SATURDAY

- 10:00—The Whistling Wizard
- 10:30—Smiler Ed's Gang
- 11:00—Big Top
- 12:00—Test Pattern
- 1:00—Basketball News at Armv
- 3:00—Mike and Groom
- 3:30—Songs of Faith
- 3:45—Cowboy Caravan
- 4:15—Film
- 4:30—High Vorties
- 5:30—Carroll Archer
- 6:00—Sammy Kaye
- 6:30—Today's News and Story of Week
- 6:45—Luprel and Hardy (film)
- 7:00—Ken Murray
- 8:00—Faye Emerson
- 8:30—Songs for Sale
- 9:00—Anna and Andy
- 9:30—Live Like A Millionaire
- 10:00—Armored Car in Review
- 10:30—News and Weather
- 10:45—Mystery Film
- 11:45—Sign Off

SUNDAY

- 10:30—In the Park
- 11:00—To Be Announced
- 11:15—Junior Hi-Jin with Willie
- 11:30—Candy Confetti
- 12:00—Test Pattern
- 1:30—The Big Question
- 2:00—Quiz Kids
- 2:30—See It Now
- 3:00—Meet the Masters
- 3:30—What in the World
- 4:00—Man of the Week
- 4:30—Lamp Linn My Feet
- 5:00—Mr. J. Magistrate
- 5:30—Wild Bill Hickok
- 6:00—The Big Picture
- 6:30—This is Show Business
- 7:00—That of the Town
- 7:30—Fred Hastings
- 8:00—"Answer the Call"
- 9:00—Celebrity Time
- 9:30—What's My Life
- 10:00—Society News Special

THURSDAY

- 10:15—Washington Special
- 10:30—News and Weather
- 10:45—Sign Off

MONDAY

- 8:00—Morning News
- 9:15—Goodbye Time
- 9:30—Bride and Groom
- 9:45—Al Pearce
- 10:30—Strike It Rich
- 11:00—The Egg and I
- 11:15—Love of Life
- 11:20—Search for Tomorrow
- 11:45—Just Looking, Thank You
- 12:00—News
- 12:30—Your Public Library
- 12:50—Garry Moore
- 1:30—First 100 Years
- 1:45—Mike and Groom
- 2:00—Good Living
- 2:30—Best Parks Show
- 3:00—Ladies Day
- 3:30—Film
- 4:00—T-Bar-V Ranch
- 4:00—Early Show
- 6:00—Sportraits
- 6:15—Small Talk
- 6:30—Today's News
- 6:45—Sunk Club
- 7:00—Frank Sinatra
- 7:30—Crime Syndicated
- 8:00—Paragon
- 8:30—Luprel and Hardy
- 9:00—Electric Theatre
- 10:30—News
- 10:45—Weather
- 10:55—Sign Off

TUESDAY

- 8:00—Morning News
- 9:15—Goodbye Time
- 9:30—Bride and Groom
- 9:45—Al Pearce
- 10:30—Strike It Rich
- 11:00—The Egg and I
- 11:15—Love of Life
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- 11:45—Just Looking, Thank You
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- 12:30—To Be Announced
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- 8:00—Morning News
- 9:15—Goodbye Time
- 9:30—Bride and Groom
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- 8:00—Paragon
- 8:30—Luprel and Hardy
- 9:00—Electric Theatre
- 10:30—News
- 10:45—Weather
- 10:55—Sign Off

THESE LISTINGS WERE CORRECT AS OF PRESS TIME BUT ARE SUBJECT TO CHANGE WITHOUT NOTICE.

Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1952/1953

Top 25 songs of 1952



1	Lawdy Miss Clawdy	Lloyd Price
2	Jambalaya (On The Bayou)	Hank Williams
3	Have Mercy Baby	Dominoes
4	One Mint Julep	Clovers
5	Night Train	Jimmy Forrest
6	My Song	Johnny Ace
7	Goin' Home	Fats Domino
8	Moody Mood For Love	King Pleasure
9	Juke	Little Walter
10	Baby Don't Do It	"5" Royales
11	5-10-15 Hours	Ruth Brown
12	I Don't Know	Willie Mabon
13	I Believe	Elmore James
14	Rock The Joint	Bill Haley with the Saddlemen
15	K.C. Lovin'	Little Willie Littlefield
16	Ting-A-Ling	Clovers
17	You Win Again	Hank Williams
18	The Bells	Dominoes
19	Dream Girl	Jesse & Marvin
20	No More Doggin'	Rosco Gordon
21	That's What You're Doing To Me	Dominoes
22	I'd Be Satisfied	Dominoes
23	I'm Gone	Shirley & Lee
24	I'll Drown In My Tears	Sonny Thompson (Lula Reed)
25	The Wild Side Of Life	Hank Thompson

Top 25 songs of 1953



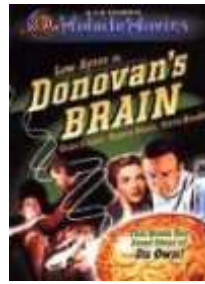
1	Money Honey	Drifters featuring Clyde McPhatter
2	Your Cheating Heart	Hank Williams
3	Crying In The Chapel	Orioles
4	Gee	Crows
5	Shake A Hand	Faye Adams
6	Honey Hush	Joe Turner
7	Mama, He Treats Your Daughter Mean	Ruth Brown
8	Hound Dog	Willie Mae "Big Mama" Thornton
9	Kaw-Liga	Hank Williams
10	The Things That I Used To Do	Guitar Slim
11	Help Me Somebody	"5" Royales
12	Going To The River	Fats Domino
13	The Clock	Johnny Ace
14	Please Don't Leave Me	Fats Domino
15	Crazy, Man Crazy	Bill Haley with Haley's Comets
16	Good Lovin'	Clovers
17	I Didn't Want To Do It	Spiders
18	Please Love Me	B.B. King
19	Feelin' Good	Little Junior's Blue Flames
20	Sunday Kind Of Love	Harptones
21	One Scotch. One Bourbon, One Beer	Amos Milburn
22	I'll Be True	Faye Adams
23	I'm Mad	Willie Mabon
24	Crawlin'	Clovers
25	TV Mama	Joe Turner

Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1953

Courtesy of Yahoo Movies:

A few of the 1953 Movies



Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

Elvis in the 50's

Courtesy Elvis, The King Of Rock 'N' Roll:



DISCOGRAPHY

Singles			U.S. Chart Position A/B Side
Cat. No.	Title	Released	
SUN 206	That's All Right - Blue Moon Of Kentucky	07/54	-
SUN 210	Good Rockin' Tonight - I Don't Care If The Sun Don't Shine	09/54	-
SUN 215	Milkcow Blues Boogie - You're A Heartbreaker	01/55	-
SUN 217	Baby Let's Play House - I'm Left, You're Right, She's Gone	04/55	-
SUN 223	I Forgot To Remember To Forget - Mystery Train	08/55	-
20/47-6267	I Forgot To Remember To Forget - Mystery Train	12/55	-
20/47-6280	That's All Right - Blue Moon Of Kentucky	12/55	-
20/47-6281	Good Rockin' Tonight - I Don't Care If The Sun Don't Shine	12/55	-
20/47-6282	Milkcow Blues Boogie - You're A Heartbreaker	12/55	-
20/47-6283	Baby Let's Play House - I'm Left, You're Right, She's Gone	12/55	-
20/47-6420	Heartbreak Hotel - I Was The One	01/56	1/23
20/47-6540	I Want You, I Need You, I Love You - My Baby Let Me	05/56	3/31
20/47-6604	Don't Be Cruel - Hound Dog	07/56	1/2
20/47-6636	Blue Suede Shoes - Tutti Frutti	08/56	-
20/47-6637	I Got A Woman - I'm Counting On You	08/56	-
20/47-6638	I'll Never Let You Go (Little Darlin') - I'm Gonna Sit Right Down And Cry (Over You)	08/56	-
20/47-6639	I Love You Because - Trying To Get To You	08/56	-
20/47-6640	Just Because - Blue Moon	08/56	-
20/47-6641	Money Honey - One-Sided Love Affair	08/56	-
20/47-6642	Shake, Rattle And Roll - Lawdy, Miss Clawdy	08/56	-
20/47-6643	Love Me Tender - Any Way You Want Me (That's How I Will Be)	09/56	1/27
20/47-6930	Too Much - Playing For Keeps	01/57	3/34
20/47-6870	All Shook Up - That's When Your Heartaches Begin	03/57	1/58
20/47-7090	Let Me Be Your Teddy Bear - Loving You	06/57	1/28
20/47-7035	Jailhouse Rock - Treat Me Nice	09/57	1/27
20/47-7150	Don't - I Beg Of You	01/58	1/8
20/47-7240	Wear My Ring Around Your Neck - Doncha' Think It's Time	04/58	3/21
20/47-7280	Hard Headed Woman - Don't Ask Me Why	06/58	2/28
47-7410	One Night - I Got Shung	10/58	4/8
47-7936	Now And Then There's A Fool Such As I - I Need Your Love Tonight	03/59	2/4
47-7600	A Big Hunk O' Love - My Wish Came True	06/59	1/12

The profiles 38 and 47 (single 76cm and 48cm respectively, Hard Headed Woman was the last 78rpm release)

Extended Plays			U.S. Singles/EP Chart Position
Cat. No.	Title	Released	
EPA 747	ELVIS PRESLEY Blue Suede Shoes - Tutti Frutti - I Got A Woman - Just Because	03/58	24/18
EPB 1254	ELVIS PRESLEY Blue Suede Shoes - I'm Counting On You - I'm Gonna Sit Right Down And Cry (Over You) - I'll Never Let You Go (Little Darlin') - I Got A Woman - One-Sided Love Affair - Tutti Frutti - Trying To Get To You	03/58	-/8

EPA 321	HEARTBREAK HOTEL Heartbreak Hotel - I Was The One - Money Honey - I Forgot To Remember To Forget	05/56	76/5
EPA 630	ELVIS PRESLEY Shake, Rattle And Roll - I Love You Because - Lawdy, Miss Clawdy - Blue Moon	08/56	55/-
EPA 340	THE REAL ELVIS Don't Be Cruel - I Want You, I Need You, I Love You - Hound Dog - My Baby Let Me	10/56	-/5
EPA 985	ANY WAY YOU WANT ME Any Way You Want Me (That's How I Will Be) - I'm Left, You're Right, She's Gone - I Don't Care If The Sun Don't Shine - Mystery Train	10/56	74/-
EPA 982	ELVIS VOL. 1 Rip It Up - Love Me - When My Blue Moon Turns To Gold Again - Paralyzed	10/56	8/1
EPA 4006	LOVE ME TENDER Love Me Tender - Let Me - Poor Boy - We're Gonna Move	11/56	26/0
EPA 983	ELVIS VOL. 2 So Glad You're Mine - Old Shep - Ready Teddy - Anyplace Is Paradise	12/56	47/-
EPA 994	STRICTLY ELVIS Long Tall Sally - First In Line - How Do You Think I Feel - How's The World Treating You	01/57	-/2
EPA 4054	PEACE IN THE VALLEY (There's A) Peace In The Valley (For Me) - It Is No Secret (What God Can Do) - I Believe Take My Hand, Precious Lord	04/57	38/0
EPA 4041	JUST FOR YOU I Need You So - Have I Told You Lately That I Love You - Blueberry Hill - Is It So Strange	04/57	-/2
EPA 1 1515	LOVING YOU Loving You - Party - Let Me Be Your Teddy Bear - True Love	08/57	-/1
EPA 2 1515	LOVING YOU Lonesome Cowboy - Hot Dog - Mean Woman Blues - Got A Lot O' Luv - Tu Do!	08/57	-/4
EPA 4114	JAILHOUSE ROCK Jailhouse Rock - Young And Beautiful - I Want To Be Free - Don't Leave Me Now - (You're So) Square! Baby I Don't Care	10/57	-/1
EPA 4108	ELVIS SINGS CHRISTMAS SONGS Santa Bring My Baby Back (To Me) - Blue Christmas - Santa Claus Is Back In Town - I'll Be Home For Christmas	12/57	-/1
EPA 4378	KING CREOLE VOL. 1 King Creole - New Orleans - As Long As I Have You - Lovel Doll	09/58	-/1
EPA 4321	KING CREOLE VOL. 2 Trouble - Young Dreams - Crawfish - Diamond Rock	09/58	-/5
EPA 4325	ELVIS SAILS Press interview with Elvis Presley, September 22, 1958 - Elvis Presley's Newsweek interview - Pat Herman Interviews Elvis At Spring	12/58	-/1
EPA 4340	CHRISTMAS WITH ELVIS White Christmas - Here Comes Santa Claus (Right Down Santa Claus Lane) - O Little Town Of Bethlehem - Silent Night	12/58	-/4
EPA 5089	A TOUCH OF GOLD VOL. 1 Hard Headed Woman - Good Rockin' Tonight - Don't - I Beg Of You	04/59	-/4
EPA 5101	A TOUCH OF GOLD VOL. 2 Wear My Ring Around Your Neck - Treat Me Nice - One Night - That's All Right	10/59	-/4

Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

Elvis in the 50's

Courtesy Elvis, The King Of Rock 'N' Roll:

DISCOGRAPHY U.K.

Singles

Cat. No.	Title	Released	U.K. Chart Position
HMV 7M 385	Heartbreak Hotel - I Was The One	03/56	2
HMV POP 182*			
HMV 7M 405	Blue Suede Shoes - Tutti Frutti	05/56	9
HMV POP 213*			
HMV 7M 424	I Want You, I Need You, I Love You - My Baby Left Me	07/56	14
HMV POP 235*			
HMV POP 249	Hound Dog - Don't Be Cruel	09/56	2
HMV POP 272	Blue Moon - I Don't Care If The Sun Don't Shine	11/56	9
HMV POP 253	Love Me Tender - Any Way You Want Me (That's How I Will Be)	12/56	11
HMV POP 295	Mystery Train - Love Me	02/57	25
HMV POP 305	Rip It Up - Baby Let's Play House	03/57	27
HMV POP 330	Too Much - Playing For Keeps	04/57	6
HMV POP 359	All Shook Up - That's When Your Heartaches Begin	06/57	1
RCA 1013	(Let Me Be Your) Teddy Bear - Loving You	07/57	3
HMV POP 378	Paralysed - When My Blue Moon Turns To Gold Again	08/57	8
RCA 1020	Party - Got A Lot O' Livin' To Do!	10/57	2
HMV POP 408	Trying To Get To You - Lawdy, Miss Clawdy	10/57	15
RCA 1025	Santa Bring My Baby Back (To Me) - Santa Claus Is Back In Town	11/57	7
HMV POP 428	I'm Left, You're Right, She's Gone - How Do You Think I Feel	01/58	21
RCA 1028	Jailhouse Rock - Treat Me Nice	01/58	1
RCA 1043	Don't - I Beg Of You	02/58	2
RCA 1058	Wear My Ring Around Your Neck - Doncha' Think It's Time	04/58	2
RCA 1070	Hard Headed Woman - Don't Ask Me Why	07/58	2
RCA 1081	King Creole - Dixieland Rock	09/58	2
RCA 1088	(Re-issue) All Shook Up - Heartbreak Hotel	11/58	-
RCA 1095	(Re-issue) Hound Dog - Blue Suede Shoes	11/58	-
RCA 1100	One Night - I Got Stung	01/59	1
RCA 1113	(Now And Then There's) A Fool Such As I - I Need Your Love Tonight	04/59	1
RCA 1136	A Big Hunk O' Love - My Wish Came True	07/59	4

*78rpm equivalent. (All subsequent releases had the same catalog numbers as 45rpm version)
Note: All HMV releases were deleted in September, 1959.

Extended Plays

Cat. No.	Title	Released	U.K. Chart Position
HMV 7EG8199	LOVE ME TENDER	02/57	-
RCX 101	PEACE IN THE VALLEY	07/57	-
HMV 7EG8256	GOOD ROCKIN' TONIGHT	09/57	-
	Blue Moon Of Kentucky - Good Rockin' Tonight - Milkcow Blues Boogie - Just Because		
RCX 104	ELVIS PRESLEY (JUST FOR YOU)	10/57	-
RCX 106	JAILHOUSE ROCK	01/58	18
RCX 117	KING CREOLE VOL. 1	10/58	-
RCX 118	KING CREOLE VOL. 2	10/58	-
RCX 121	ELVIS SINGS CHRISTMAS SONGS	11/58	-
RCX 131	ELVIS SAILS	12/58	-
RCX 135	ELVIS IN TENDER MOOD	02/59	-
	Young And Beautiful - True Love - Lover Doll - Love Me Tender		
RCX 1045	A TOUCH OF GOLD VOL. 1	11/59	-
RCX 175	STRICTLY ELVIS	12/59	-
RCX 1048	A TOUCH OF GOLD VOL. 2	02/60	-

Albums

Cat. No.	Title	Released	Chart Position
HMV CLP 1093	ELVIS PRESLEY (ROCK 'N' ROLL)	10/56	4-4/59
	Blue Suede Shoes - I Got A Woman - I'm Counting On You - I'm Left, You're Right, She's Gone - That's All Right - Money Honey - Mystery Train - I'm Gonna Sit Right Down And Cry (Over You) - Trying To Get To You - One-Sided Love Affair - Lawdy, Miss Clawdy - Shake, Rattle And Roll		
HMV CLP 1195	ELVIS (ROCK 'N' ROLL NO. 2)	04/57	-
RCA RC 24001	LOVING YOU (10")	08/57	-
	Mean Woman Blues - (Let Me Be Your) Teddy Bear - Loving You - Got A Lot O' Livin' To Do! - Lonesome Cowboy - Hot Dog - Party - True Love		
HMV ULP 1159	THE BEST OF ELVIS (10")	10/57	-
	Heartbreak Hotel - I Don't Care If The Sun Don't Shine - Blue Moon - Tutti Frutti - All Shook Up - Hound Dog - Too Much - Any Way You Want Me (That's How I Will Be) - Don't Be Cruel - Playing For Keeps		
RCA RD 27052	ELVIS CHRISTMAS ALBUM	11/57	-
RCA RD 27088	KING CREOLE	10/58	4
RCA RB 16095	ELVIS GOLDEN RECORDS	10/58	3
	Hound Dog - I Love You Because - All Shook Up - Heartbreak Hotel - You're A Heartbreaker - Love Me - Too Much - Don't Be Cruel - That's When Your Heartaches Begin - I'll Never Let You Go (Little Darlin') - Love Me Tender - I Forget To Remember To Forget - Any Way You Want Me (That's How I Will Be) - I Want You, I Need You, I Love You		
RCA RD 27120	ELVIS	03/59	-
	That's All Right - Lawdy, Miss Clawdy - Mystery Train - Playing For Keeps - Poor Boy - Money Honey - I'm Counting On You - My Baby Left Me - I Was The One - Shake, Rattle And Roll - I'm Left, You're Right, She's Gone - You're A Heartbreaker - Trying To Get To You - Blue Suede Shoes		
RCA RD 27128	A DATE WITH ELVIS	07/59	4
	Blue Moon Of Kentucky - Milkcow Blues Boogie - Baby Let's Play House - I Don't Care If The Sun Don't Shine - Tutti Frutti - I'm Gonna Sit Right Down And Cry (Over You) - I Got A Woman - Good Rockin' Tonight - Is It So Strange - We're Gonna Move - Blue Moon - Just Because - One-Sided Love Affair - Let Me		

Note: Track listings included where U.K. release differs from the original U.S. issue. Listings only include 50s recordings and chart placings prior to March, 1960. The U.K. album chart began on November 8, 1958. HMV CLP 1093 released in 1956, did not chart until April 1959.

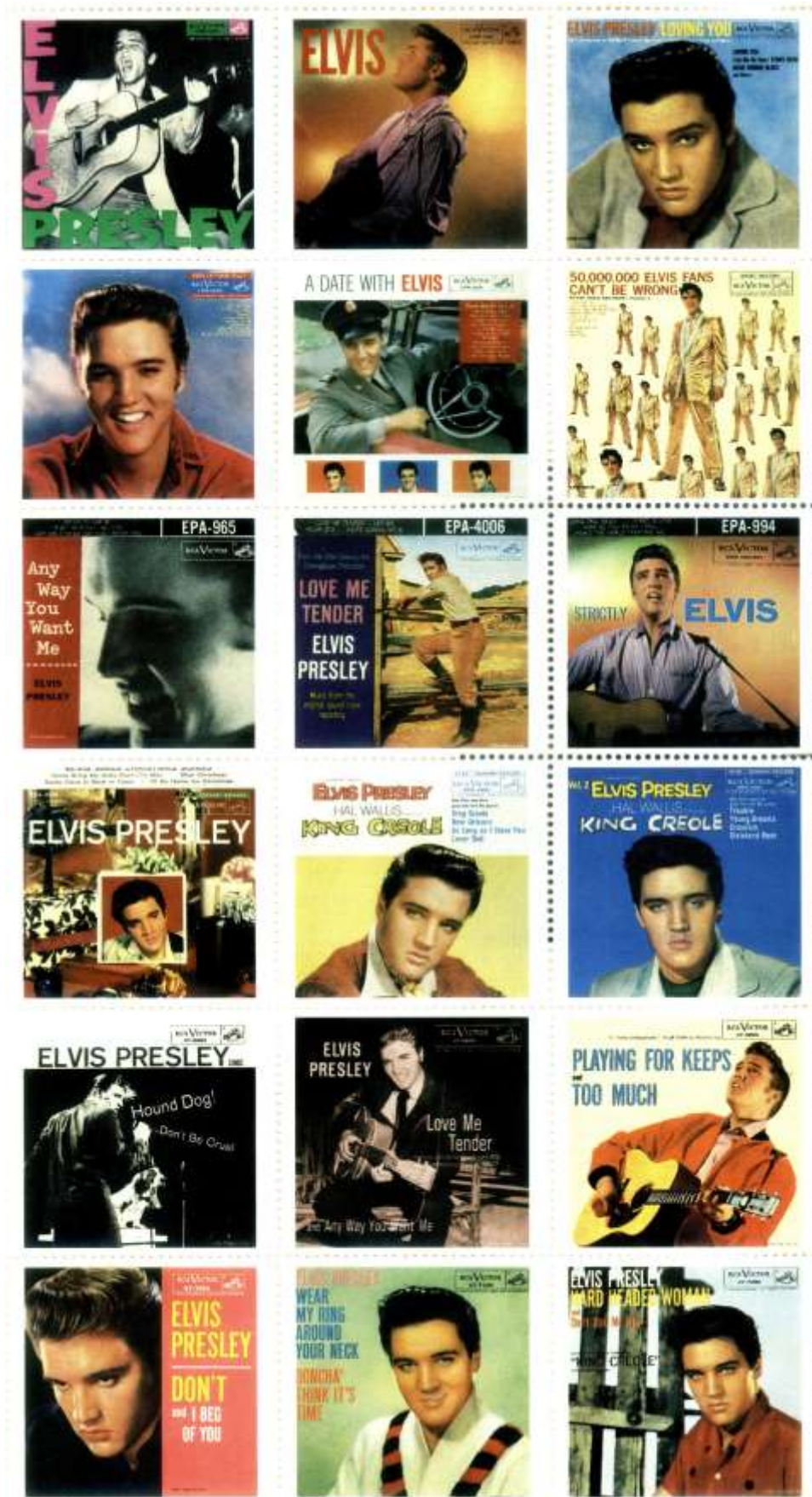


Master tape box for "Wear My Ring Around Your Neck" and "Doncha' Think It's Time."

Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

Elvis in the 50's

Courtesy Elvis, The King Of Rock 'N' Roll:



Courtesy <http://www.elvis.com.au/presley/biography/>

Elvis Aaron Presley, in the humblest of circumstances, was born to Vernon and Gladys Presley in a two-room house in Tupelo, Mississippi on January 8, 1935. His twin brother, Jessie Garon, was still-born, leaving Elvis to grow up as an only child. He and his parents moved to Memphis, Tennessee in 1948, and Elvis graduated from Humes High School there in 1953.

Elvis Presley's musical influences were the pop and country music of the time, the gospel music he heard in church and at the all-night gospel sings he frequently attended, and the black R&E he absorbed on historic Beale Street as a Memphis teenager. In 1954, he began his singing career with the legendary Sun Records label in Memphis. In late 1955, his recording contract was sold to RCA Victor. By 1956, he was an international sensation. With a sound and style that uniquely combined his diverse musical influences and blurred and challenged the social and racial barriers of the time, he ushered in a whole new era of American music and popular culture.

Elvis Presley starred in 33 successful films, made history with his television appearances and specials, and knew great acclaim through his many, often record-breaking, live concert performances on tour and in Las Vegas. Globally, he has sold over one billion records, more than any other artist. His American sales have earned him gold, platinum or multi-platinum awards for 131 different albums and singles, far more than any other artist. Among his many awards and accolades were 14 Grammy nominations (3 wins) from the National Academy of Recording Arts & Sciences, the Grammy Lifetime Achievement Award, which he received at age 36, and his being named One of the Ten Outstanding Young Men of the Nation for 1970 by the United States Jaycees. Without any of the special privileges his celebrity status might have afforded him, he honorably served his country in the U.S. Army.

His talent, good looks, sensuality, charisma, and good humor endeared him to millions, as did the humility and human kindness he demonstrated throughout his life. Known the world over by his first name, he is regarded as one of the most important figures of twentieth century popular culture. Elvis died at his Memphis home, Graceland, on August 16, 1977.

Courtesy <http://www.elvisconcerts.com/pictures/c770521.htm>

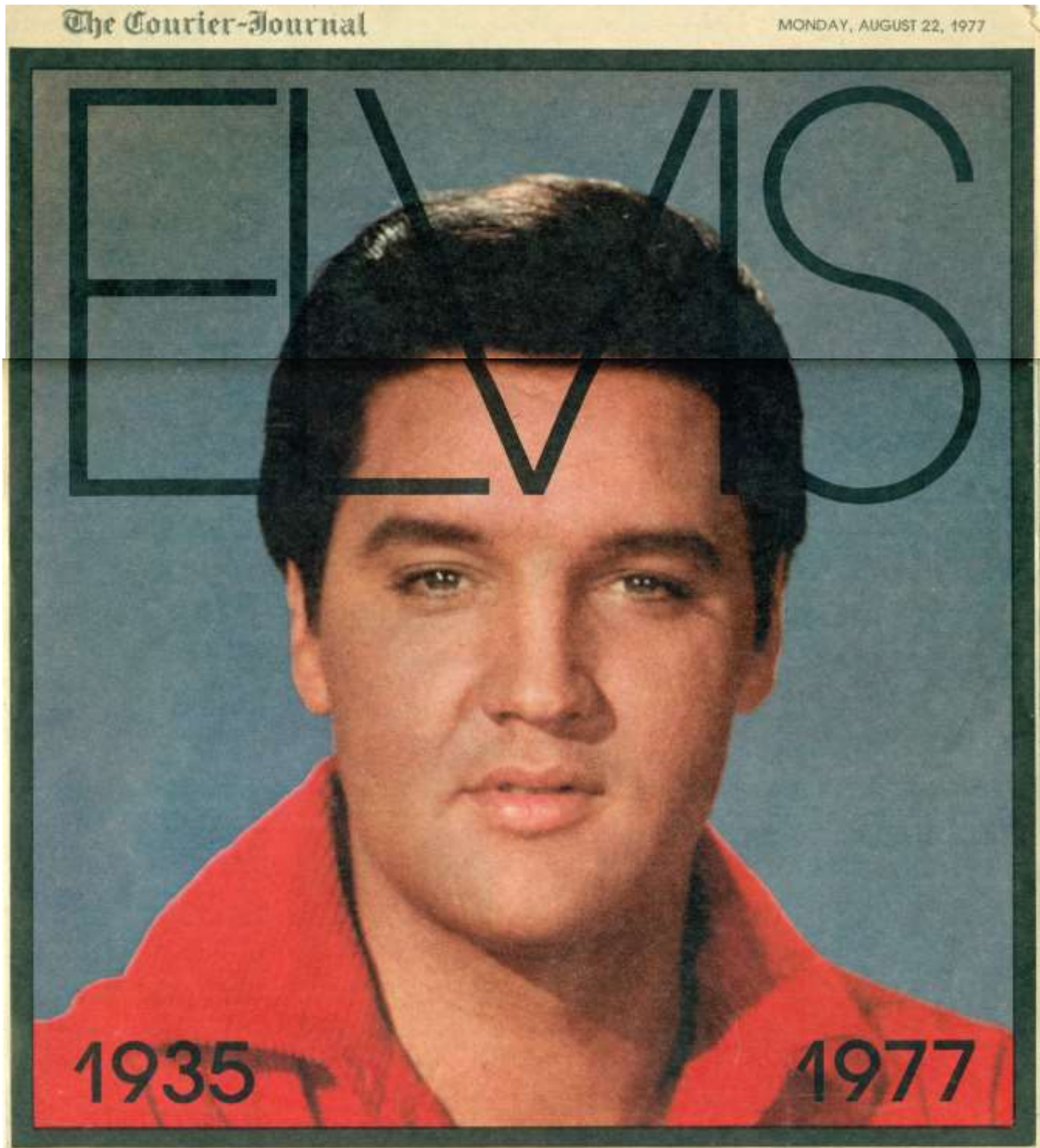
Elvis in Louisville, Kentucky,
May 21, 1977:



Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

Elvis in the 50's

Courtesy The Courier-Journal, August 22, 1977:



Courtesy *The Courier-Journal*, August 22, 1977:

ELVIS

By F.W. WOOLSEY

The South gives birth to troubadours who flourish and soar but die early deaths. Hank Williams of Montgomery, Ala., was one. He died on New Year's Day in 1953 on the back seat of a Cadillac, worn out at 29. Another, Elvis Presley, in time a bloated caricature of himself, died at 42, a prisoner of his own fame.

As had Williams before him, Presley ignored the warning signs sent out by a tired and overtaxed body. "The king of rock 'n' roll," born in a two-room house in Tupelo, Miss., died in the Memphis estate he bought in 1957 for his parents. He had cut short a personal appearance tour last April and gone into a hospital. Then he had gone home to the mansion, Graceland, on Elvis Presley Boulevard, and back into the seclusion he sought increasingly in recent years.

Another concert tour was to start Aug. 23 in Portland, Maine.

Although audiences still cheered him and shrieked as he flung sweat-soaked neck scarves to women in the crowds, the Elvis Presley of the past year or so was out of condition and bulging over the rhinestone buckle of his jumpsuit.

One illness was plain before Presley's death. He had been suffering from high blood pressure, moderately severe, for at least four years. His doctor said the singer had been taking appetite-suppressing medication and had prescriptions for drugs for his blood pressure and for intestinal problems.

The pathologist who performed an autopsy on Presley discovered that his heart was enlarged by a third and that there was clogging, or arteriosclerosis, of the arteries that fed the heart.

The Presley who lurked in hiding at Graceland between concert tours was pictured by some as a compulsive eater and pill taker. There were allegations of drug abuse. The pathologist, Dr. Jerry T. Francisco, who is chief medical examiner of Tennessee, said he found no evidence of drug abuse.

The mourners who filed by his open casket at Graceland saw the star's face, if not his waistline. "Elvis was real fat," an elderly woman commented. "His face looked like a tub. His head was so big it didn't look real."

The slim-hipped singer who broke into the national entertainment scene in 1955 was a healthy young animal. The sexual innuendo in his style was barely concealed. The heavy-lidded eyes, the sensuous mouth that curved into what could be a smile or a sneer, the eloquent legs and the gyrating pelvis — these Presley had before he had talent. The talent was dinned into him, and it seems to have happened in a dusty little Memphis recording studio run by a man named Sam Phillips, whose label was Sun Records.

Presley, just graduated from high school in Memphis, was driving a truck for an electrical contracting firm. One day he walked into Sun Records and plunked down \$4, the cost of cutting a record as a birthday present for his mother, Gladys, who was the bulwark of his young life.

The gift was a recording of "My Happiness." The secretary in the studio, more impressed than Phillips, kept the name of the youth. The year was 1953, and Elvis Presley was making \$41 a week, probably more than his father, Vernon, ever earned.

When the secretary at Sun Records persuaded her boss to give the kid with the long hair and sideburns a chance, Phillips was leery. He called in two men whose instrumental work he liked — Scotty Moore, guitar, and Bill Black, bass. Phillips and others always maintained that it was in the sessions with Moore and Black that the Elvis Presley sound developed.

Sun released his first two public recordings: Arthur (Big Boy) Crudup's "That's All Right, Mama" and Bill Monroe's "Blue Moon of Kentucky."

A Memphis disc jockey plugged the record, and it flickered briefly in the high ratings of country-western music in Memphis, Nashville and New Orleans. Total sales were well under 20,000. Still, this was the peak of the young man's ambition — his name on a record. To a loner, the record meant acceptance.

Many men and women manage to combine lives as entertainers and as fairly happy and stable family members, too. Not many of them are in the superstellar ranks, however. Somehow, the most compelling performers seem stalked by unhappiness and insecurity. Elvis Presley's private hell seems to

have been a gripping and eventually fatal one, but its landscape may never be known — just as to this day the tragedy of Hank Williams remains mostly a subject of speculation.

In the case of the Presleys, some of the heartache may have started with Gladys Presley. Twin boys were born to her in 1935. Jesse Garon was born dead. Elvis Aron survived. A replica of the tiny casket in which Jesse was buried in an unmarked grave was kept in the tiny house in Tupelo.

Gladys Presley worshipped her surviving son. She gave him manners, and she forbade smoking, drinking or dancing. She walked him to school until he was 15.

Mean as it was, the house was better than the one room they could afford when they moved to Memphis.

"We were broke, man," Elvis Presley once said. "Dad packed all our belongings in boxes and put them on top and in the trunk of a 1939 Plymouth." Elvis was 13.

Sixty people lived in the 16-room house that the Presleys moved into in Memphis. They shared a bath with three other families.

Elvis's solace at that time was the \$11.95 guitar his folks had bought him in Tupelo. He taught himself to play, with some help from two musical uncles.

How much of a musician was he? Even at his peak?

Well, he couldn't read music. He said that. He grew up listening to the lonesome, poignant music of Jimmie Rodgers, the more strident, gospeltinted vocals of Roy Acuff, the mellow sounds of Ernest Tubbs and Bob Wills. His own background held the experience of revivals, vigorous hymns and hellfire preachers who, as Presley once recalled, "jumped around a lot."

Something has been made of his exposure at Sun Records to the music of Crudup, Big Bill Broonzy and others of that ilk because Sam Phillips was sure that blues was a coming style in music. WHBQ, the Memphis station where Presley's initial recording got such a good ride, played records by black blues artists.

Morgan Ames, writing in *High Fidelity* magazine in 1969, said, "Presley's gift is not and never was musical ability. What he's selling, with astonishing flair, is a solid-gold public

personality. To put it another way, the product is magnetism, sex."

To Ames, the Elvis Presley phenomenon was closely tied to the fierce loyalty of Southern audiences for their own kind of music and music-makers.

In the black leather costumes he sometimes wore, "Presley is able to symbolize a violence-is-fun attitude of uniquely Southern proportions," Ames wrote.

"From raunchy to religious, Presley seems to mean every word he sings. His key is precise, intuitive knowledge of who he is and what he's projecting on stage. His consistency is absolute."

His audiences certainly reacted that way — almost from the very first, rawly amateurish performances. One of Presley's first appearances was at a hillbilly jamboree in downtown Memphis.

His disc jockey friend, the late Dewey Phillips, asked Presley how the afternoon show had gone. What had he sung? " 'Old Shep' and 'That's How My Heartaches Begin,' " Presley replied.

What happened? "Nothing," said Elvis in disgust.

Said Dewey Phillips, "Tonight you open with 'Good Rockin' Tonight' and don't you sing any hillbilly songs."

The disc jockey continued, "I introduced him and stayed onstage while he sang. He went into 'Good Rockin' and started to shake and that damned auditorium just blew apart. He was nobody, didn't even have his name on the posters, but the people wouldn't let him leave."

As Phillips told the story in *Esquire* magazine some years later, he and Elvis passed Webb Pierce, who had been in the wings, waiting to go on. Said Phillips, "I smiled at him and he scowled at me and said, 'You son of a bitch.'"

The shape of Presley's future emerged rapidly at this point. The greatest influence upon his career — Thomas Andrew Parker, known as "Colonel" Parker — discovered the unknown and saw in him at least a million dollars. It was widely believed that Parker's percentage for handling Presley's career was at least 25 per cent. If, as was also widely held, the Presley income was at least \$5 million annually and probably more, the colonel became a very rich man.

Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

Elvis in the 50's

Courtesy *The Courier-Journal*, August 22, 1977:



From his modest beginnings in a small house in Tupelo, Miss., far left, Elvis Presley sang and swiveled his way to success. The 1950s found a young Elvis, left, singing his version of rock 'n' roll to the delight of the nation's youth and the concern of their parents.



Presley entered the Army, above left, in 1958. His marriage to Priscilla Beaulieu, above right, lasted less than five years, but the couple had a daughter, Lisa Marie. In recent years Presley continued to perform to sold out houses whenever he left his estate, far right, in Memphis.



Courtesy *The Courier-Journal*, August 22, 1977:

Television turned Presley from a regional phenomenon, a kid from and for the South, into a national sensation. The Dorsey brothers, Tommy and Jimmy, were losing the battle of the ratings. Presley galvanized the younger generation, the teen-agers who had just lost James Dean and for whom Marlon Brando was over the hill. The millions spent on Presley records were teen-age dollars.

In 1958, Presley went into the Army, spending much of his time in Germany. His mother died while he was in the service, and he was briefly allowed to return to Memphis and was at her bedside when she died. It was a deep blow. For years in his office he kept the lighted, decorated artificial Christmas tree from the last year he and his family were together.

After military service, he made a lot of forgettable movies. They made money, but by 1970 he was being discussed as a has-been. The years of hugely successful concert tours, however, came after that, giving the lie to those who had written him off.

Presley's marriage lasted less than five years. But the separation and divorce from the former Priscilla Beaulieu, daughter of an Army officer, apparently was amicable. Another woman who had been a part of his life, a girl friend for five years until a break-up last Christmas, reportedly was given the news of Presley's death in a telephone call from the singer's 9-year-old daughter, Lisa Marie. And the young woman who had been reported as possibly destined to become Elvis's second wife was in the house when Presley's body was discovered.

It is hard to think of another entertainer in our time to whom audiences felt so close in a truly physical way. Presley and his audiences communicated a very personal understanding.

Why was she enduring a box-office crush and a long wait, a female fan was once asked. "To see the man sweat," she said, "or better yet, have some of his sweat hit me." ■



1957: "Colonel" Tom Parker smiled at his prize protege.



1958: Presley with his parents before Army induction.



1958: For his 23rd birthday, a kiss from Mary Kosloski, a former March of Dimes poster girl.

Courtesy *The Courier-Journal*, August 22, 1977:

THE PRIVATE MAN

By ALANNA NASH

MEMPHIS — What sort of man was Elvis Presley? What was he really like?

From the day Presley became an international idol, the world has begged the answer to that question. But his manager had firm control of the carefully created Presley mystique, so much so that he was able to obscure the man behind the glamorous and powerful legend. And Presley's friends were too devoted, his relatives and employees too financially dependent to tell other than what Presley wanted told.

In the days after Presley's death, the world paused to mourn a man it had never really known, and journalists worked frantically to gather information that might lead them to the man behind the myth.

Ironically, the week Presley died saw the publication of a book by his former bodyguards that portrayed him as heavily dependent on drugs, obsessed with firearms and death, and sexually driven — a shocking antithesis to Presley's public image.

Perhaps that was the true Elvis Presley. But few of his Memphis friends who will talk about him for publication remember him that way. Some of their stories conflict on points, but they come to the same conclusion — Elvis Presley was a terribly lonely, unhappy man who lived for the day he and his ex-wife, Priscilla, would reunite.

He was a prisoner of his fame, but at the same time he allowed himself to be controlled by the people who ran his career. He was a man greatly out of touch with reality. And his life behind the gates of his Graceland estate was not the life we saw him lead out front.

Apparently, it was not always like that.

William Leaptrowt, a photographer for the Memphis Press-Scimitar, graduated from Humes High School with Presley in 1953. They had many classes together.

"Elvis then was pretty much like he is now," Leaptrowt said. "He was a

loner, a rebel. He had long hair, ducktails. And he sang and played guitar for our male beauty show. It was country, and very drab music. I didn't think it was anything special.

"I didn't know him well in school, but when he got a little famous, he'd let me in at concerts to get stuff nobody else could — or at least until Parker (Col. Tom Parker, Presley's manager) got a hold of him. Then that changed.

"It's been several years since I've seen him, but when I did, he always talked about Humes High School. He was still interested in that, and he was still a kid. Not really a grown-up kid. He bought a ranch down in Mississippi several years ago and went down there to become a cowboy. He dressed in leather clothes and went out and played with cows. Hell, he wasn't a cowboy, he was just Elvis."

Harry Levitch runs a jewelry store in Memphis. He first met Presley when the singer graduated from Humes High.

"I grew up real poor," said Levitch, "and when I began to do well, I decided to help young people get through high school. One day, the principal of a high school in a real poor neighborhood called to ask if I would help a boy named Bobby West (now known as Red West, a former bodyguard to Presley and one of the authors of "Elvis: What Happened?").

"I clothed and took care of West, and Elvis walked into my store one day and said, 'You helped my friend Bobby, and I'll never forget it.' He never did. He was considerate, nice and very polite.

"He came into my store with the money from his first record and said he wanted to buy an electric mixer for his mother. I got it for him wholesale. The relationship grew to where, when he got married, George Klein (a close friend of Presley's) and I were the only people outside of the family invited. I especially made Priscilla's engagement and wedding rings."

Levitch said Presley had only two

loves in his life: his mother and his ex-wife, Priscilla.

"When the marriage broke up, he became lonesome and withdrawn at times," Levitch said, "but then he'd snap out of it and go to the movies. But he'd always be mobbed. He had no privacy.

"Colonel Parker wasn't the reason Elvis was alone so much. He wanted to be alone. I think he got to where he wanted to commune with himself. They say he got very religious in the years before he died. But he was always religious. I can remember walking into the music room of his house, and there was always an open Bible on the coffee table. Still, he must have died a very lonesome person, despite the crowds and adoration.

"What they say about his generosity is true," Levitch said. "He was very warm and big-hearted. He would hear of someone who needed an operation and he'd pay for it. I feel what they (the former bodyguards) say in the book is untrue. If Elvis had been on drugs, somewhere down the line, I think I would have known it. I respected him more than anyone I have ever met or known."

Knox Phillips runs a recording studio in Memphis. He grew up "with Elvis Presley in my den" since his father, Sam, discovered Presley and recorded his first records on the Sun label. Knox is a few years younger than Presley.

"I heard Elvis in a lot of different ways," he said. "The most vivid memory on a one-to-one basis came at 706 Union St. (where Sun Studio was located). Johnny Cash, Carl Perkins and Elvis were standing together singing gospel, and Jerry Lee Lewis played piano. This was about 1957, and I had ducktails, like Elvis. Sam had already sold Elvis's contract, but we all remained like family.

"He came over and hugged me and said, 'Stay with me, son.' He wanted people to stay with him, but he wanted to give them something too, because he was a giver.

"I think there was a basic insecurity in Elvis," Knox said. "They made him

larger than life — then he feared not being able to live up to that image. He didn't want to let anybody down. That's why he dyed his hair — not from vanity. And that's also why he became reclusive. And that's sad. The only thing made up about him was the mystique, the sideshow thing, where no one ever saw him. Because he was a regular American boy, the embodiment of the American dream.

"The only problem with Elvis was that he lost contact with reality, with what was outside his home. He should have been riding around town waving at people," said Knox. "That's what he loved to do. But he was controlled by the powers that controlled his career. They put him out of touch with folks and put him on a pedestal, put him in a cocoon. When you get out of touch with what you are, you are unhappy and lost.

"Most of his cohorts weren't real deep people. Very few of them had a real perspective about him. If he'd had folks beside yes-men — folks with sense — to talk to him about the core of his existence and his life, he'd be alive today. But he really didn't have anybody with a handle on life. Elvis is a sad case. He died a sad death. I don't believe he died of a drug overdose, though. Sam says he died of a broken heart. And I guess that's true."

Anita Wood (Mrs. Johnny Brewer) was hostess on Top Ten Dance Party, a Memphis television show in the mid-1950s. Presley saw her on television and arranged an introduction through mutual friend George Klein. They began dating about 1957, just after the release of "Love Me Tender." She says she knew Presley six or seven years.

"I have a lot of nice memories of Elvis, of a lot of clean fun," she said from Vicksburg, Miss. "We went skating a lot and to the movies. He always treated me with respect and kindness, and as a lady. He had a great sense of humor, and we laughed a lot. He wasn't shy when I knew him, like people say he was. But I didn't know him as an entertainer. He was just my boyfriend.

"We used to spend time riding his

Courtesy *The Courier-Journal*, August 22, 1977:

motorcycle or panel truck in the apartment complex where he used to live. People always stared at us because he wore flashy clothes and drove a purple or pink Cadillac. He was quite something in Memphis. But he didn't act like anybody special. And he never bragged, because there were always people around to do that for him. He attracted a lot of people. There were always girls around of every kind and description.

"I think the Army changed him more than anything else," said Mrs. Brewer. "It made him so sad and pensive. I used to visit him at Fort Hood, and he acted more like a normal, average person than at any other time. He didn't want any special privileges. It was so long ago, it seems like a dream.

"If he did in later years get involved with drugs, well, I never saw anything like that at all in him. Sometimes success can be bad for people, and he had done everything there was to try. I guess he had everything he ever wanted, except personal happiness."

Bill E. Burk, columnist for the Memphis Press-Scimitar, often spoke with Presley by phone through the years, beginning in 1957. Their last contact was in May.

"I would defy any news media to say they had a person-to-person meeting with Presley in the last 12 years. Why? Because beginning about 12 years ago, Presley's career began to flatten out, and Colonel Parker choreographed Elvis's career to keep him mysterious," Burk said. "I think that recently he wanted to get back to where he was with the people. He felt his friends had deserted him. I think he did have a paranoia. He looked over his shoulder a lot, and the idea that friends were deserting him stemmed from that paranoia.

"I haven't read all of Red West's book, but I've read enough and I know enough not to doubt the general content. Reports from the Las Vegas Hilton were that it was just one sex orgy after another. . . . While his mother was alive, there were few reports of him misbehaving. She was

his moral conscience, and he was very close to her.

"About his obsession with guns — I heard a quote from someone out in Las Vegas with him that went, 'When I get mad, I scream and shout. When Elvis gets mad, he shoots.' I understand he was unhappy with some of the tracks on his latest album," said Burk, "and when he heard them, he took a shotgun and blew out the recording studio at Graceland.

"His girl friend, Ginger Alden, threatened to leave him one night, and he supposedly walked out behind her and fired a gun over her head, and told her to get back in there. Nobody would ever confirm or deny that story — not even her family denied it.

"I've been saying he'd be dead within a year. But I thought he'd blow his brains out. He was sick on tours, the overweight problem got to him mentally and he was highly upset about the book coming out and about increasing reports about drugs.

"But if he took an overdose, I don't think it was intentional," said Burk, "because Lisa Marie, his 9-year-old daughter, was there. She was the second or third person to see the body. He thought the world of Lisa Marie and of Priscilla. In fact, they were his world.

"He was a quiet, moody person. He was a grown-up in body, but in many ways, in spirit, he was a little kid and would have been if he had lived to be 60. He'd often rent skating rinks or movie theaters. He had just rented out Libertyland for six hours for Lisa Marie.

"And once he took his four-engine, Convair 880 jet, flew from Memphis to L.A., to pick Lisa up, flew to Denver, and helicoptered to Vail, just to let her watch snow fall for two hours because she'd never seen it. I'm a pilot, and I figure that trip cost him \$30,000," Burk said.

"I've heard it's true that he turned religious. The music he played at home was gospel. He read the Bible a lot, and he quoted it. All that started three or four years ago. I think he might have felt he was going to die." ■



1958: Presley and his father mourned the death of his mother.



1960: A tough football game left Presley with a broken little finger.



1975: Presley showed off one of the many vehicles he owned.

Courtesy The Courier-Journal, August 22, 1977:

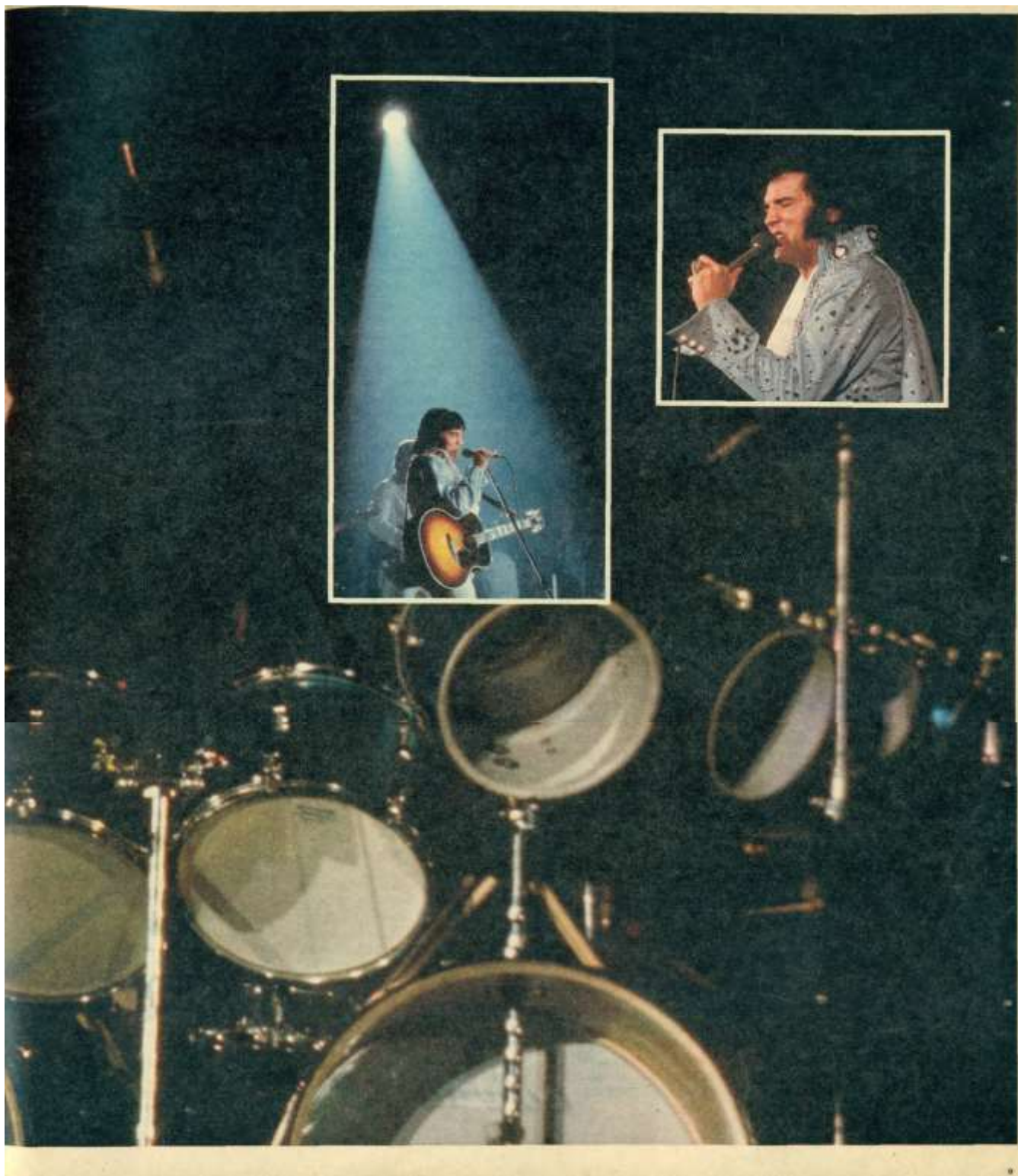


The King of rock 'n' roll in concert appearances.

Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

Elvis in the 50's

Courtesy The Courier-Journal, August 22, 1977:



Courtesy *The Courier-Journal*, August 22, 1977:

of the pretty bad could be found in his post-Army repertoire.

What separated Presley from the Tommy Sandes and the Fabians was his instinct. Or, to put it sociologically, his heritage.

Presley lived in Tupelo, Miss., until he entered high school. He was surrounded by music. He sang gospel music at his mother's church, sang with his parents as a trio at camp meetings, heard field hands singing the blues and listened to the Grand Ole Opry on radio.

"Hound Dog," for example, was Presley's fourth million-seller. But it had been recorded years before by Willie Mae Thornton.

It was this rich, diverse background that was the recipe for his success. Col. Tom Parker, who was Presley's manager, once said, "I took a boy with a million dollars in talent and gave him a million dollars."

The key was that Presley's talent was instinctive, natural. The gyrating hips, the jerky-breath vocals, the groans and the leer may have owed something to the bravado of youth — Presley was shy and reticent off-stage — but the basic impulses were unwitting and unintentional. They were real.

When Life magazine did the first big spread on him, the picture of Presley lounging at his girl friend's in his undershirt drove polite society right up the trellis. What they failed to appreciate was that Presley was a redneck kid from Mississippi and Memphis to whom sitting around in an undershirt was as natural as tight pants, flashy clothes and a ducktail haircut.

On stage and on record, his style showed itself in what were then unique mannerisms, none of which were to be seen on the "Perry Como Show." By current standards of cool, his contortions and flailings would mark him as one very stiff and awkward honky.

But this was 20 years ago, and the business of getting this powerhouse musical message across was dominant. Everything was unsettled. It was a giddy time. Although only marginally articulate and scarcely introspective, Presley must have had some dim awareness of the enormity of his accomplishments.

He had made a clean, decisive break from what had been the American mainstream. Never again would there be peace in any American household with just one radio. This loud, unbridled, extravagant, hyperbolic, primitive, catchy, mindless, rebellious, exul-

tant, fatuous, exhilarating music nicely delineated the Generation Gap of the '50s.

"Rock 'n' roll is here to stay," sang the jubilant Danny and the Juniors, and if there is any doubt as to Elvis's role, one need only look at the wealth of imitators that followed. None, of course, measured up, precisely because they were aping an original who was working from his strength.

It also coincided with the affluence of the '50s and the gradual maturation of the children from the post-war baby boom. He had in them a natural constituency, young, open-minded, credulous and convinced that, as an unrepresented and oppressed minority, they had an ally in this bad boy from the wrong side of the tracks.

The funny thing was, Presley was a victim of his own image. He was, in fact, a devoted, loving son steeped in all the American virtues.

Jerry Hopkins, a former Rolling Stone writer and author of "Elvis: A Biography," recalls how willingly Presley entered the Army. "I'll do whatever they tell me, and I won't be asking for no special favors," Presley said at the time.

"Elvis fits every cliché you can possibly imagine," says Hopkins.

"It's as if somebody made up this character, as if he weren't really real. The son of an impoverished sharecropper who sang in his mama's church as a little boy, who grew up to be a millionaire movie star."

Which is exactly what happened in the '60s. Presley made one live appearance after returning from the service, and that was a benefit for the USS Arizona Memorial Fund at Pearl Harbor in Hawaii. After that, he retired to the sanctity of the movie studio.

This was primarily the doing of Col. Parker, a slow-talking Southerner with the entrepreneurial gifts of a Cecil B. DeMille. Every move Parker made was calculated to pay off, and Presley let himself be moved.

In a year, he could make as many as four movies and produce soundtracks without ever having to brave a live crowd. Some of those potboilers took only 18 days to shoot.

His movies were dreadful exploitations of the boy-meets-girl theme, whether they were filmed in the lush tropical greenery of Hawaii or in the sun-baked desert of Las Vegas.

Presley even had some musical moments after the Army, at least 28 of them if you count strictly by the

million-sellers involved. But the style was changing.

The sideburns were gone. He appeared in tails with Frank Sinatra, and the music was smoother, less offensive. His cuts were always short — "Jailhouse Rock" being something like a minute, 58 seconds in length — and now were acceptable at a broader range of radio stations.

"It's Now or Never," for example, seemed to owe its inspiration to Italian street opera or maybe a John Huston Western. Presley was ever the lover, but previously his romantic interludes had worked in effective counterpoint to his boiling rock 'n' roll assaults.

At Parker's insistence, Presley gradually left the record charts to Cream, the Beatles and the Rolling Stones. The '60s were not his years. Protest and psychedelia didn't fit his style, nor the image Parker was carefully creating.

"The colonel choreographed Presley's career and mapped out a series of 'major events,'" says Hopkins. "When he returned from the service, the big event was his appearance on the Sinatra TV special. Later, the Arizona Memorial concert was an 'event.'"

"The return to public appearances by Elvis in Las Vegas 1969 in the world's largest showroom for more money than any other performer had ever received there, that was an 'event.'"

It was also a turning point. If Presley had ever dreamed of returning to the active, exposed life he once had, the Vegas show dashed that possibility. This was a new Elvis, 34 years old, married, a father and star of a genuine nightclub act that had far more in common with Sinatra and Sammy Davis Jr. than with Chuck Berry and Jerry Lee Lewis. The voice was magnificent, full-blooded, powerful, a real thoroughbred, but the tunes were meant for crooning, and that's what he did.

In a sense, Presley had aged with his peers. He didn't understand the '60s, the Hendrixes and Iron Butterflies any more than his fans did. They may have grumbled about taxes and politicians, but they were thorough-going patriots, Richard Nixon's so-called silent majority.

Presley's shows were carefully staged. The bump-and-grind was pretty much a thing of the past. He still tried it, but it wasn't much.

But his fans loved it. They loved him. Sellout concert after sellout concert

through the '70s proved that. Middle-aged women, mothers most of them, dressed to the nines and went to an Elvis show as if to commune with the oracle.

They brought pillows to throw to him and fought their way past guards and ushers to get a scarf that had been across his sweaty neck no more than a couple of seconds. There was a community of spirit there, a shared attitude between performer and audience that seemed to be saying, "If we gotta get old, let's do it together."

The flavor of those shows, whether in Louisville, San Diego or Buffalo, was shamelessly commercial, however. Four or five acts preceded Presley, each one performing the same routine night after night. Fans knew them by heart. Buttons, posters, programs, scarves, pictures, all kinds of souvenirs were hawked.

Presley's own 55-minute performance — no more, no less — was too often a pallid, disappointing spectacle. The spontaneity was gone. The cataclysmic mix of blues, R&B and country was now reduced to pop platitudes, vanilla confections that didn't befit a man of his status.

The fans were pleased, and furious with his critics, but they were applauding a mutual history. One of them had made it and made it big. He gave Cadillacs away.

"Elvis had some very faithful, loyal, hard-working guys who took care of him, made his life easy, made it possible for him to live as a star," says Hopkins. "But I think it removed him from the world. I don't think he was in touch any more."

Deprived of any meaningful interaction with his public, Presley's talents withered. So did his disposition. He put down musicians, stalked off stage on occasion and many times had to force himself through the motions. "The man was still performing regularly," says Hopkins, "even though he wasn't so good."

In the end, it all came undone. He was pale and distressingly overweight. His concerts were performed in a vacuum, without any real give-and-take. He grew callous, cynical.

No longer lean and handsome, no longer the rebel, he was another burnt-out cause badly used by success. As did Hank Williams, Marilyn Monroe and others before him, he learned that the American Dream has a way of devouring its worshippers. ■

Courtesy *The Courier-Journal*, August 22, 1977:

HIS RECORDS



1956: Presley recorded in a Los Angeles studio.



1957: With a basset after "Hound Dog" became a hit.

This is a list of every title that Elvis Presley ever recorded. Titles are listed by year of original release. Re-releases are not listed.

The recordings listed are sides of singles and tracks on albums, including movie soundtracks and seasonal novelty recordings.

An asterisk on either side of a slash between titles means that one side of a single is listed elsewhere — usually in an album. Titles in bold type sold at least 1 million copies or are on million-seller albums.

The recordings were released by Sun Records, RCA, RCA Camden and Pickwick. RCA recordings were also released in 12 foreign countries.

The most expensive record in the Presley repertoire is not listed. It is a 45-r.p.m. record released by RCA, titled *TV Guide Presents Elvis Presley*, and collectors' magazines list its value at \$3,000.

1954 — *That's All Right, Mama/Blue Moon of Kentucky*; *Good Rockin' Tonight/I Don't Care if the Sun Don't Shine*; *Milkcow Blues Boogie/You're a Heartbreaker*.

1955 — *I'm Left, You're Right, She's Gone /Baby Let's Play House; Mystery Train/I Forgot to Remember to Forget*.

1956 — *Let Me Be, Poor Boy, We're Gonna Move; Rip It Up, Love Me; When My Blue Moon Turns to Gold Again; Paralyzed; So Glad You're Mine; Old Shep; Ready Teddy; Anyplace Is Paradise; Heartbreak Hotel/I Was the One; I Want You, I Need You, I Love You/My Baby Left Me; Hound Dog/Dan't Be Cruel; Blue Suede Shoes/Tutti Frutti; I'm Counting on You/I Got a Woman; I'll Never Let You Go/I'm Gonna Sit Right Down and Cry Over You; Tryin' to Get to You/I Love You Because; Blue Moon/Just Because; Shake, Rattle and Roll/Lowdy, Miss Clawdy; Love Me Tender/Any Way You Want Me; Money Honey/One-Sided Love Affair*.

1957 — *Long, Tall Sally; First in Line; How Do You Think I Feel; How's the World Treating You; True Love, Lonesome Cowboy; Hot Dog; Mean Woman Blues; Got a Lot a' Livin' to Do; I Need You So; Have I Told You Lately That I Love You; Blueberry Hill; Is It So Strange; Peace in the Valley; It Is No Secret; I Believe; Take My Hand; Precious Lord; Santa Bring My Baby Back; I'll Be Home for Christmas; Young and Beautiful; I Want to Be Free; Don't Leave Me Now; Baby, I Don't Care; Too Much/Playing for Keeps; All Shook Up/That's When Your Heartache Begins; Teddy Bear/Loving You; Jailhouse Rock/Treat Me Nice; Don't/I Beg of You*.

1958 — *King Creole; New Orleans; As Long As I Have You; Lover Doll; Trouble; Young Dreams; Crawfish; Dixieland Rock; White Christmas; Here Comes Santa Claus; O Little Town of Bethlehem; Silent Night; Steadfast, Loyal and True; Wear My Ring Around Your Neck/Doochie; Think It's Time; Hard Headed Woman/Don't Ask Me Why; I Got Stung/One Night; A Fool Such As I/I Need Your Love Tonight*.

1959 — *A Big Hunk O' Love/My Wish Came True*.

1960 — *Fever; Girl Next Door Went-a-Walking; Soldier Boy; Make Me Know It; I Will Be Home Again; Reconsider, Baby; It Feels So Right; Like a Baby; The Girl of My Best Friend; Thrill of Your Love; Tonight Is So Right for Love; What's She Really Like; Frankfurt Special; G.I. Blues; Pocketful of Rainbows; Shoppin' Around; Big Boots; Diddy; Ever; Doin' the Best I Can; His Hand in Mine; I'm Gonna Walk Dem Golden Stairs; In My Father's House; Known Only to Him; Joshua Fit the Battle; Jesus Knows What I Need; Mansion over the Hilltop; If We Ever Meet Again; Working on the Building; Stuck on You/Fame and Fortune; It's Now or Never/A Mess of Blues; Are You Lonesome Tonight/I Gotta Know*.

1961 — *Give Me the Right; It's a Sin; Sentimental Me; Starting Today; Gently; I'm Comin' Home; In Your Arms; I Want You with Me; I Slipped, I Stumbled, I Fell; Blue Hawaii; Almost Always True; Aloha Oe; No More; Moonlight Swim; Ku-u-pa; Ho Eku; Sicil' Sand; Hawaiian Wedding Song; Surrender/Lonely Man; I Feel So Bad/Wild in the Country; Little Sister/His Latest Flame; Can't Help Falling in Love/Rock-a-Hula Baby*.

1962 — *Follow that Dream; What a Wonderful Life; Angel; I'm Not the Marrying Kind; This Is Living; I Got Lucky; A Whistling Tune; King of the Whole Wide World; Riding the Rainbow; Home Is Where the Heart Is; Just for Old Times Sake; Gonna Get Back Home Somehow; Steppin' Out of Line; I'm Yours; Something Blue; Night Rider; Fountain of Love; That's Someone You Never Forget; Girls/Girls/Girls; I Don't Wanna Be Tied; I Don't Want To, We'll Be Together; A Boy Like Me, A Girl Like You; Earth Boy; Because of Love; Thanks to the Rolling Sea; Song of the Shrimp; The Walls Have Ears; We're Coming in Loaded; Kiss Me Quick; Good Luck Charm/Anything That's Part of You; She's Not You/Just Tell Her Jim Sold Hello; Return to Sender/Where Do You Came From*.

1963 — *Beyond the Bend; Ralox; Take Me to the Fair; I'm Falling in Love Tonight; Cotton Candy Land; A World of Your Own; Happy Ending; Fun in Acapulco; Vino; Dinero y Amor; Mexico; El Toro; Margarita; The Bullfighter Was a Lady; No Room to Rhumba in a Sports Car; I Think I'm Gonna Like It Here; You Can't Say No in Acapulco; Guadalajara; One Broken Heart for Sale/They Remind Me Too Much of You; (You're the) Devil in Disguise/Please Don't Drag That String Around; Bossa Nova Baby/Witchin' Kissin' Cousins/It Hurts Me*.

1964 — *Smoky Mountain Boy; There's Gold in the Mountains; One Boy, Two Little Girls; Catchin' On Fast; Tender Feeling; Anyone; Barefoot Ballad; Once is Enough; Echoes of Love; Roustabout; Little Egypt; Parson Ivy League; Hard Knocks; It's a Wonderful World; Big Love; Big Heartache; One-Track Heart; It's Carnival Time; Carry Town; There's a Brand New Day on the Horizon; Wheels on My Heels; If You Think I Don't Need You; I Need Somebody to Lean On; C'mon Everybody; Tomorrow and Forever; *Suspicion; Viva Las Vegas/What'd I Say; Such A Night/ Never Ending; Ain't That Lovin' You, Baby/Ask Me; Blue Christmas/Wooden Heart; Happy Girl; Spring Fever; Fort Lauderdale Chamber of Commerce; Startin' Tonight; Wolf Call; Do Not Disturb; Cross My Heart and Hope to Die; The Meanest Girl in Town; I've Got to Find My Baby; You'll Be Gone; Your Cheatin' Heart; Summer Kisses, Winter Tears; Fingers Kepters, Losers Weepers; In My Way; Tomorrow Night; Memphis, Tennessee; For the Millionth*

Courtesy *The Courier-Journal*, August 22, 1977:

HIS MOVIES

By JAMES DOUSSARD

Had the film featured any other 1956-era star, it would have been just another obscure second movie of a double bill.

Because Elvis Presley was in it, "Love Me Tender" was a box-office sensation. One of the top-grossing movies of 1956, it placed Presley among the top 10 money-making stars of 1957.

Presley suddenly became so hot at the box office that for almost a decade theater owners, in effect, told distributors, "We don't even need titles, just give 'em numbers and keep 'em coming."

"Love Me Tender" isn't the tailored-to-star film that many of Presley's ensuing 30 turned out to be. He plays a post-Civil War Southern farmer who marries a girl his older brother loved, because both think the brother is dead. He isn't, and Elvis dies to pave the road for the original lovers. Good old-fashioned melodrama?

Yes, but also, as in good old-fashioned musicals, the action frequently stops so our hero can hoist his guitar, shake his hips and sing such things as "Poor Boy" and "Let Me."

The first film is not typical. In most later ones, Elvis is the handsome, singing swain on a romantic merry-go-round, chasing or being chased by pretty girls.

Here is a rundown of the other Presley films.

"Loving You" — Elizabeth Scott is featured in this 1957 release in which Elvis plays a small-town boy discovered by a female press agent. He makes good with her and her ex-husband's "hillbilly" band. Dolores Hart and Wendell Corey have prominent roles.

"Jailhouse Rock" — Here Presley is a hot-headed young Southerner in jail for manslaughter but putting the time to good avail by learning to play guitar and to sing. Released, he gets to the Big Time, complete with a swelled head.

"King Creole" — This 1958 effort boasts a cast that includes Carolyn Jones, Walter Matthau and Dean Jagger. Elvis is a teen-ager who becomes involved in a holdup and is a hit

when forced to sing in a gangster's nightclub. It's based on a Harold Robbins novel called "A Stone for Danny Fisher."

"GI Blues" — Three GIs, including Elvis, form a combo while stationed in Germany (as Presley had been during his two-year stint, which began in 1958) in this 1960 movie. Juliet Prowse provides the love interest.

"Flaming Star" — Barbara Eden and Dolores del Rio are involved with Elvis in a story set in Texas in the 1870s. It's about a tight-knit family made up of a white settler, his Kiowa Indian wife, his white son by a previous marriage and his half-Indian son. As the half-Indian son, Presley must choose sides during an Indian uprising. No guitar in this one.

"Wild in the Country" — Hope Lange, Tuesday Weld and Millie Perkins lead us through this 1961 effort about the rehabilitation of a gifted rural delinquent. The motivated females lead him to the typewriter, among other places, and he becomes a successful writer.

"Blue Hawaii" — The 1962 cast includes Angela Lansbury, Joan Blackman and Roland Winters. Elvis is a soldier returned to Hawaii and taking a job with a tour agency against his folks' wishes.

"Kid Galahad" — Elvis is an ex-GI again, this time as a reluctant boxer who refuses to throw a title fight and retires to work in a car-repair shop. While all that is going on, Lola Albright looks worried a lot, and Gig Young and Charles Bronson look a lot like themselves.

"Girls! Girls! Girls!" — Stella Stevens is among the females in a story in which the girl Elvis loves buys him a boat, which leads to all sorts of silly capers.

"Follow That Dream" — A Southern family tries to homestead land along a busy Florida highway against tough federal resistance. Joanna Moore and Arthur O'Connor also.

"Fun in Acapulco" — Elvis romances two beauties, including Ursula Andrus, while he is a part-time life-guard, a nightclub entertainer and a spooked high diver. A Mexican urchin is his self-appointed agent in this 1963 release.

"It Happened at the World's Fair" — Bush pilots who are low on funds have a 7-year-old Chinese moppet in tow at the Seattle World's Fair.

"Kissin' Cousins" — Pamela Austin and Yvonne Craig are in this 1964 music-filled tale about an Air Force officer (Presley, of course) assigned to persuade some mountain folks to allow a missile base on their mountain. Presley has dual roles; his other half is antimissile.

"Viva Las Vegas" — Ann-Margret is prominent as a sports-car buff as Presley and a buddy, who is a champion driver, race to Vegas to drive and to chase after a buoyant swimming teacher.

"Roustabout" — Elvis plays a roving singer who joins a carnival and romances the owner's daughter. He changes carnivals for a bit, but, of course, goes back to the good guys and girl. Barbara Stanwyck witnesses all the goings-on.

"Girl Happy" — Shelley Fabares and Mary Anne Mobley dress up a 1965 film that moves from Chicago to Fort Lauderdale. Elvis sings "She's Evil" and "Wolf Call," neither, of course, among his big ones.

"Tickle Me" — Here, he's a fun-lovin', guitar-playin' rodeo person at a dude ranch for women, including Julie Adams and Jocelyn Lans.

"Harum-Scarum" — Mary Anne Mobley shows up again along with Fran Jeffries in a story about a movie star visiting the Middle East and becoming involved in assassination plots.

"Frankie and Johnny" — Donna Douglas appears with Harry Morgan and Sue Ane Langdon. The action in this 1966 release is based on the famous folk song. Elvis offers it, "When the Saints Go Marching In" and 11 other songs that were new for him at the time.

"Paradise, Hawaiian Style" — Elvis is an out-of-work pilot returning to the islands to start a helicopter charter service. Some former girl friends who work at resort hotels send him a lot of business.

"Spinout" — Three girls (Shelley Fabares, Deborah Walley and Diane McBain) vie for the band leader's

attention. Elvis almost gets caught by one of them.

"Easy Come, Easy Go" — It's 1967 now and a Navy frogman finds a disappointing sunken treasure. The cast includes Dodie Marshal, Pat Priest and Pat Harrington.

"Double Trouble" — This is the old comedy-of-errors, mistaken-identity story, with Elvis and a pretty girl involved in a smuggling plot and attempted murder in Europe. Annette Day is the pretty girl.

"Stay Away, Joe" — Some older actors (Burgess Meredith, Joan Blondell and Katy Jurado) join Presley, who is a half-breed rodeo champ returning to an Indian reservation to help his people in this 1968 effort.

"Speedway" — He's a stock-car driver with generous instincts and a wastrel manager who runs up a big back-taxes bill. The cast includes Nancy Sinatra, Bill Bixby and Gale Gordon.

"Clambake" — It's the prince-pauper plot as a rich playboy goes to Miami to make good on his own and changes identities with a poor water-ski instructor. The backdrop is the Orange Bowl Regatta. Bixby, also in this film, joins Shelley Fabares and Will Hutchins.

"Live a Little, Love a Little" — This time a pin-up photographer tries to avoid being pinned down by a woman who doesn't like "no" for answers. Michelle Carey has the female lead.

"Charro" — A straight Western in which Presley is a reformed outlaw who has to escape his old gang. The cast includes Victor French, Lynn Kellogg and Ina Balin.

"Trouble With Girls" — The locale is a traveling tent show, and the action revolves around its manager. He has troubles with girls, unions, local talent and a murder, all in a week's run in a Midwestern town. Vincent Price heads the supporting cast that includes Marilyn Mason, Joyce Van Patten and Sheree North.

"Change of Habit" — In this 1970 film, Presley's last, three novices try to learn about the world before taking their final vows as nuns. Guess who they run into at a ghetto clinic? Mary Tyler Moore is one of the would-be nuns. ■

Courtesy *The Courier-Journal*, August 22, 1977:



Buttons proclaim the loyalty.

HIS FANS

By JOE WARD

If you were a teen-ager in the late 1950s, you owed something to Elvis Presley.

His unfettered singing style freed you from something you didn't even know confined you. When you listened to his records, or danced to them, you felt you could breathe, as though all the nameless oppression would eventually go away.

A person who can do a thing like that for an entire generation wins a lot of friends. In Presley's case, the thing he did was so profound that a feeling that he was somehow extraordinary, for a lot of people, never went away.

Women he had moved as adolescents flocked to his public appearances to be moved again. And when it happened, they screamed as before, and felt happy and sad all at the same time.

They brought their own teen-agers along, and adoration for Presley leaped out of the generation and went on.

But that kind of thing showed up when Elvis was in town for a concert and receded into the background between times.

Not everybody was the really dedicated kind of fan who kept up the scrapbook over the years — though, indications are, plenty of people start-

ed new ones lately. And it seems likely that, when he died, most of the Presley records that hadn't been worn out were stored in attics and basements somewhere.

There existed in the greater sea of Presley admirers a sort of silent majority.

They were people who forced themselves to stay up late to watch his movies on television, a little bit out of inertia and some out of loyalty, and wished that they could be 16 again.

They were the ones who would joke about the increasing bulge in his midriff but be quick to assert themselves as admirers if anybody took it wrong.

When he died, they felt moved to call the radio stations to talk about him a little, to work things out. They listened to the others talking and they flocked to buy newspapers to renew an acquaintance that had been important.

Some of them remembered where the records were and got them out and played them, and some cried as they listened.

Those were the ones who appreciated the others. Because if nobody had gone to his concerts to scream, and if nobody had flocked to stores to buy what was left of his records when he was dead, and if no complete strangers

had shrieked and collapsed by his coffin, things wouldn't have been the same.

And when he tried to go out in public, even those in the silent majority would temporarily resign their silent status and try to talk to him or touch him or grab a souvenir.

Accounts of the last years of his life are full of his longing to go where regular people went and do what they did. There is a suggestion that people who were close to him had to leave because they couldn't bear the isolation he couldn't escape.

If he did become eccentric — as perhaps anyone would have — and if he did take drugs and do other weird things, that will have to be okay, too.

When all the clamor dies down and all the books to explain it have been written, and all the attempts that will no doubt be made to breach Presley's very tomb have been beaten back, there will still be people who will hear "Blue Suede Shoes" or "All Shook Up" or "Heartbreak Hotel" and react with pleasure.

You kind of had to be there, in the '50s, when that sound burst out of the loudspeakers in the gymnasium with a personal message to set you free.

And of course a lot of you were. ■



Hometown fans in Tupelo, Miss.



Mourners overcome by heat and emotion waited to view Presley's body at his Memphis estate.

Photo credits

The cover: From *The Associated Press*; back cover, *The Courier-Journal*. Other photos: Page 3, AP, *The Courier-Journal* and private collection of Dore Freeman, MGM; Pages 4 and 6, AP; Page 7, *The Courier-Journal*; Pages 8 and 9, *The Courier-Journal* and the Freeman collection; Page 11, AP; Page 14, AP and *The Courier-Journal*.

Courtesy *The Courier-Journal*, August 22, 1977:



Scenes from the funeral of Elvis Presley in Memphis — flowers before the mausoleum of Forest Hill Cemetery and a floral cross on the gates of Graceland, the Presley estate; two women grieving; a commercial sign turned into a sign of tribute.



THE COURIER-JOURNAL
LOUISVILLE, KY.

Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1954 and more

Courtesy Crusade for Children <http://www.whascrusade.org/modules.php?name=Content&pa=showpage&pid=30>



Monica Lewis enjoys playing with the children during Crusade Weekend.

1954



Randy Atcher, left, performs alongside entertainers Eydie Gorme, center, and Poncho Gonzalez, far right, in 1955

Crusade for 1955 Children



A little girl gets help from Cactus Tom Brooks as she makes her donation to the Crusade.

1956



Sergeant Preston (Richard Simmons) and Crusade Queen Pat Dodson kiss a Crusade participant.

1957



Pleasure Ridge Park Volunteer Fire Department announces their contribution to the Crusade.

1958



Monsignor Felix Pitt, a Moral Side minister, addresses the Crusade audience.

1959



1960



1961



1962

Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1954 and more

Courtesy Crusade for Children <http://www.whascrusade.org/modules.php?name=Content&pa=showpage&pid=30>

Crusade for Children



Lines wait outside Memorial Auditorium for the start of the 1963 Crusade Show.

1963



Becky Saunders and Bobby Lewis performing a duet.

1964



Louisville singer Jo Ann Hale performs with other Crusade participants.

1965



Kentucky Governor, Louie B. Nunn becomes an official Crusader.

1966



Marilyn Maye leads the Crusaders in the closing song.

1967



Robbie Lynn Holcomb is excited when she is announced the 1968 Crusade Queen.

1968

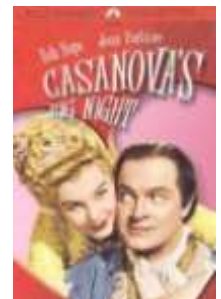
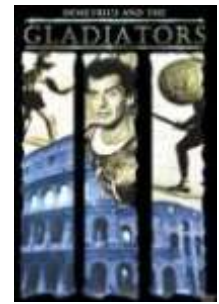
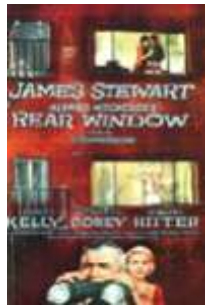


Volunteer Firefighters pouring their donations into the Crusade fish bowls.

1969

Courtesy of Yahoo Movies:

A few of the 1954 Movies

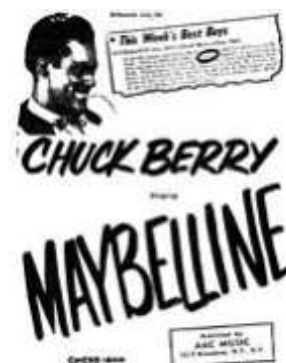
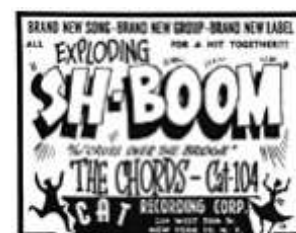


Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1954/1955

Rock'N'Roll Songs of our time, 1954/55

Rock Around the Clock, Bill Haley and the Comets
 Honey Love, Clyde McPhatter and the Drifters
 Sincerely, The Moonglows
 Speedo, The Cadillacs
 Bo Diddley, Bo Diddley
 Goodnight, Sweetheart, Goodnight The Spaniels
 Shake Rattle and Roll, Joe Turner
 The Great Pretender, The Platters
 I Hear You Knocking, Smiley Lewis
 Work with Me, Annie The Midnighters
 Earth Angel, The Penguins
 Maybellene, Chuck Berry
 Tutti-Frutti, Little Richard
 Tweedlee Dee, LaVern Baker
 Ain't That a Shame, Fats Domino
 Hearts of Stone, The Charms
 Pledging My Love, Johnny Ace
 Sh-Boom, The Chords
 I Got a Woman, Ray Charles
 Oh What a Dream, Ruth Brown
 The Wallflower, Etta James
 Gee, The Crows



Courtesy Josephine "Jo" Crume Miles:

BOP

The Courier-Journal, 1954/55

Lyndon student Eddie Bignon



Eddie Bignon, 12, Lyndon, Ky., gets ready to spin into the Bop routine.



It comes out looking just like the rubber-leg routine that used to be.

LEG JAM

They call it the 'Bop,' that new dance the teen-agers are doing, and it's the hottest thing going

By **IRA GREENBERG**
Courier-Journal Staff Writer

WHAT is neat, real cool, and then gone? Could be an ice cube, only it's not. On the contrary, it's one of the hottest little dances that's hit Louisville in years—and it's spreading like a wind-swept blaze.

Called "Bop," it's an importation from Texas that has been mastered by hundreds of teen-agers in the junior and senior high schools of Jefferson County.

One of its foremost practitioners is 12-year-old Eddie Bignon of Lyndon, Ky., who'll spin into his one-man routine at the word, "Go." *

Eddie likes the dance because it's a "neat" number. He describes it "real gone." It's also "real cool."

The "Bop" is a one-man dance that so far has proved most popular with boys, but girls are taking it up too, Eddie reports, usually working out a pattern with a partner. Hot, jazz-type music is best suited for Bop.

As Eddie does it, it resembles the old "rubber-leg act"

that former high-school generations made famous. The dance is built around a knee and ankle action. You move sideways, pivoting on the heel and toe of one foot and at the same time co-ordinating a heel and toe tap of the other.

Then you alternate. But all the time your knees are coming together and moving apart to give a relaxed, rubber-leg like effect.

Sounds easy? Believe me, it isn't. I attempted the routine after several minutes of intense tutoring on Eddie's part—and failed miserably. Anyway, it looks easy—or rather, real neat.

Eddie, the son of Mr. and Mrs. Hoy Woosley and a Sixth Grade pupil at Lyndon Grade School, picked up the dance a few months before Christmas after watching several of his older friends go through it.

Two Texas boys introduced it here on a visit during the summer of 1954. By the time they returned to Dallas, the Bop had captured a few teen-agers' enthusiasm, and after two youngsters exhibited it at an Eastern High School variety show, it began to catch on.

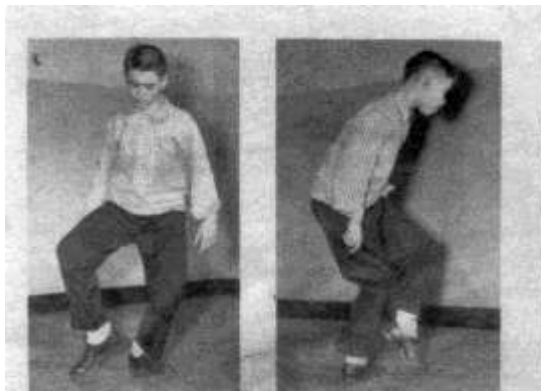
It has since spread to Fern Creek High, Waggener Junior High, and Lyndon, Silvers, and Greathouse Grade Schools, to name a few. Altogether the dance has some 400 adherents, and the number grows each week.

Why the name, "Bop"? Eddie shrugs. "What else can you call it?"

Charlie Spears, youth director of the Jefferson County Playground and Recreation Board, said the Bop is a regular part of dance activities at several teen-age clubs, and a few have weekly Bop contests.

"The kids are wild about it," he said.

Eddie ranks it with football, baseball, and basketball, his favorite sports. "It's just a real cool number," he said with a grin.



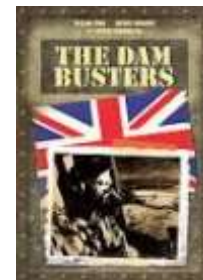
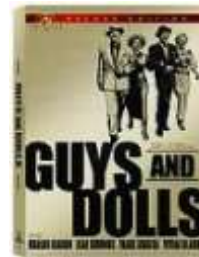
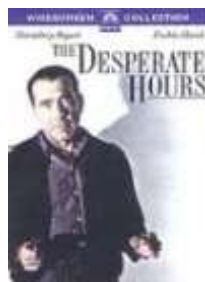
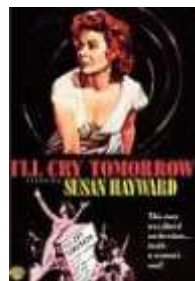
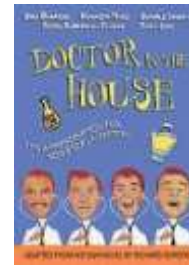
There's nothing to it, he'll tell you. You pivot on one foot and do a heel-and-toe tap with other.



Courier-Journal Photos by Robert Stotz
 But when Reporter Ira Greenberg, left, tried it, he found those old bones couldn't take it.

Courtesy of Yahoo Movies:

A few of the 1955 Movies



Courtesy http://www.loti.com/mickey_mouse_club.htm & http://www.menziesera.com/people/mickey_mouseketeers.htm

The Mickey Mouse Club & the Mouseketeers

Author: Allen Butler

The year was 1955. A new television craze was about to sweep across the young people of the nation. The Mickey Mouse Club, running on the ABC channel.

The stars of the show were of course the Mouseketeers, with their mouse ear caps. In choosing the Mouseketeers Walt Disney had insisted that they be just normal kids, not actors, so that the children at home could relate with them more easily.

Although the Mickey Mouse Club didn't make its debut until October 3rd, 1955 (a day when children around the world sat down in front of their TV sets with their mouse ears on head and Mickey Mouse Club membership card clutched tightly in hand) the Mouseketeers had made their presence known to the world on July 17th, as part of the celebration for the opening of Disneyland.

These original Mouseketeers of course included Annette Funicello, who became the most famous of the Mouseketeers and also went on to star in the beach party movies of the 1960's with Frankie Avalon, another important cultural milestone.

Many other of the Mouseketeers would also move on to other things. Sharon Baird starred on many different children's shows, such as Land of the Lost. Lonnie Burr went on to appear in dozens of films, TV shows and plays.

But it is as the Mouseketeers that they first won the hearts of American children. And no one can forget the "Head Mouseketeer," Jimmie Dodd, who wrote many of the songs for the Mickey Mouse Club including the famous theme song.

And of course there was "The Big Mouseketeer," Roy Williams, an animator for Disney since 1930 and the designer of the mouse ear hats.

The Mickey Mouse Club lasted from 1955 until it was cancelled in 1959, during which time they produced 360 episodes.

Later generations would attempt to capture the magic of the Mickey Mouse Club, first in the 1970's with the heavily disco influenced New Mickey Mouse Club and in the 1990's with the All New Mickey Mouse Club.

Neither of these incarnations quite captured the spirit of the original, though, nor made such a nationwide sensation.



Jimmie Dodd



Sharon Baird



Bobby Burges



Annette Funicello



Lonnie Barr



Tommy Cole



Darlene Gillespie



Carl "Cubby" Obrien



Karen Pendleton



Doreen Tracy

Courtesy <http://www.boydbennett.com/>

Boyd Bennett

Boyd Bennett was a pioneer in the music industry.

He passed away on June 2, 2002. He will be missed by many of the thousands of people he touched with his unique music. In 1955, he wrote and sang the first two teenage rock & roll hits [Seventeen](#) and [My Boy Flat Top](#). Over 3 million copies were sold.

[Seventeen](#) was the first rock & roll song created for teenage girls.

[My Boy Flat Top](#) focused on teenage boys. Boyd's songs revolutionized the music industry. They created an entirely new sound. Teenagers suddenly became a huge marketing focus. He deserves to be inducted into the "Rock & Roll Hall of Fame."

In 1955, Boyd, worked as a disc jockey, singer and announcer at a radio/TV station in Louisville, Kentucky. He performed a musical, comedy and variety show three times a week, along with his band, "The Rockets." One day, while at work, Boyd was inspired by a friend who had a 17 year-old daughter to write the song [Seventeen](#). Boyd wrote the lyrics and music. They performed the song at dances. It was an immediate hit with their many fans.



Seventeen was the first rock & roll song created specifically for teenage girls.

It created a new musical sound that was copied and enhanced by hundreds of artists and performers in the years to come. Teenage pop rock and roll fans became a consistent money maker for music industry executives.

King Records executives liked the sound of this new music but were doubtful that it would ever sell...unsure of the record's commercial appeal.

They decided to lease the rights anyway, to produce the song [Seventeen](#) in March. It was one of the best financial decisions they ever made. [Seventeen](#) hit the charts in June and rocketed to the number one slot by September. Boyd and "the Rockets" traveled across the nation, performing their big hit to raving fans. It definitely was one of the best-selling records in King Records' history. There were several cover versions that extended the release of the song.

Over 3 million copies of [Seventeen](#) sold worldwide, making it one of the biggest sellers in the history of the record industry.

Alan Freed, a famous disc jockey in New York, coined the term "Rock and Roll" after listening to [Seventeen](#). Boyd and his band followed [Seventeen](#) with the song [My Boy Flat Top](#) that focused on teenage boys. Boyd and Jim Muzey, affectionately known as Big Moe sang this popular song. [My Boy Flat Top](#) ricocheted around the Top 40 for a number of months and was considered a respectable hit, although never attaining number one on the pop charts.

Most people familiar with the early days of rock and roll realize Boyd's songs revolutionized the music industry.

Boyd, along with his band "The Rockets" created an entirely new sound that was duplicated and enhanced by other artists. Teenagers suddenly became a huge marketing focus. During his 24-year career in music, Boyd performed many country songs, but never received the recognition he deserved from country music fans probably because his music sounded more like the emerging rockabilly than the hardcore honky tonk sound.

Boyd's pop song records do command a sizable sum on the collectors market today.

Original albums sell in the thousands of dollars. Collectors definitely recognize the major impact Boyd's music had on the industry.

Early rock & roll was the result of a diverse combination of sounds: primarily blues, rhythm and blues, country, gospel, jazz, folk and traditional pop. These early influences combined in a simple, blues-based song structure. This music was perfect for the 50s mindset. It was fast paced, easy to dance to and had a catchy tune. Boyd Bennett, along with the first wave of rock & rollers: Chuck Berry, Elvis Presley, Little Richard, Jerry Lee Lewis, Buddy Holly, Bo Diddley, Bill Haley, Gene Vincent, the Everly Brothers, and Carl Perkins, among many others, created a style and form of rock and roll music that continued for the next four decades.

Boyd Bennett and His Rockets" performed nationwide with the great musicians of their time.

Many of them were legends: Count Basie, Harry James, Eddie Howard, Cab Calloway, Chuck Berry, James Brown, Fats Domino, The Everly Brothers, Jerry Lee Lewis, Elvis Presley, Little Richard, Jimmie Rodgers, Bill Haley, Roy Orbison, Carl Perkins, Louis Jordan, Hank Williams, T-Bone Walker, The Drifters, Woody Guthrie, Lead Belly, Les Paul, Hank Ballard, The Platters, Luis Armstrong, Charlie Christian, Professor Longhair, Ma Rainey, Howlin' Wolf, Elmore James, Etta James, Dinah Washington, Willie Dixon, The Orioles, Little Willie John, Mahalia Jackson, Bill Monroe, Lloyd Price, Gene Vincent, Jelly Roll Morton, Del Shannon, Charles Brown, Bob Willis and His Texas Playboy, Nat "King" Cole and Billie Holiday. They were an opening act for Bob Hope's Arthritis Telethons in over 27 shows. Most honest music critics will attest to the fact that "Boyd Bennett and his Rockets Band" were far superior technically and vocally to any band on the scene in those days.

Our Era - Movies, Music, Radio & TV, 1950's and 1960's. 1955 & more

Courtesy 1080 WKLO Radio.com — <http://www.1080wklo.com/paulcowley.htm>

WKLO Radio—Paul Cowley Remembers WKLO

In the mid '50s, I joined the WKLO staff after a stint at WLW in Cincinnati and WLEX in Lexington. At that time WKLO was basically country with DJs Jimmy Osborn, Jimmie Logsdon and Tommy Downs. The only pop music was Beecher Frank in the evening who built a huge teenage audience. I was hired as a backup to him as rumors were flying that he might be moving to another station. "Beech" did move later to WGRC (now known as WAKY) and I took over his nighttime slot.

Beecher and I were friendly competitors as we both were doing our shows from different Ranch House drive-in restaurants. Bob Colglazier owned several drive-ins in the greater Louisville area and they were great hangouts for kids growing up in those innocent '50s. (Example: Arnold's Drive In on "Happy Days.") Kids would park their cars for hours with their radios on, listening and drinking malts and scarfing down Ranchburgers and fries. They would send in "curb notes" via the carhops asking to hear a particular record dedicated to their boyfriend or girlfriend. WKLO even built me a private studio on the roof of the Ranch House on Shelbyville Road with their call letters and my name in neon lights on the roof of the studio.

In the late '50s I was the voice of Coca-Cola doing live record hops broadcast from different high school gyms on Friday nights. In those days we called them "sock hops" because to dance on the gym floors you had to take your shoes off to avoid damaging the gym floor. That was when kids danced holding each other rather than wild gyrations. What a difference a generation makes. (Too bad today's generation has taken the melody out of music...so much for rap!) The Coca-Cola Hi-Fi Club became so popular that later it went to two nights of broadcast and Allen Bryan was added. I continued to do Friday night's broadcast and Allen did Saturday night. I think we both broadcast from every high school in the area at that time.

Around that time, Gordon McClendon in Dallas bought the old WGRC, and changed the call letters to WAKY. It was clever the way he did it. The deejays over there played the same record over and over for 24 hours. I remember it well: It was Sheb Wooley's "The Purple People Eater" and they had the whole town talking about them. That's when the radio station wars began.

Both stations tried to outdo each other with zany promotions. One of WAKY's best was The WAKY Mystery Walker who would award you with cash if you could identify him on the street. You couldn't walk down 4th Street without several kids stopping you and asking if you were the mystery walker. Business people who made advertising decisions were convinced that everybody in town was listening to WAKY.

WKLO became the "Home of the Good Guys," a promotion that backfired when the *Courier-Journal* printed a story and picture of a guy in trouble with the police for some misdeed and wouldn't you know it, he was wearing a t-shirt that read "I'm one of WKLO's Good Guys."

Later, I had the chance to get into management and joined the Polaris Broadcasting Company out of Chicago, who owned several stations in the west and moved to Santa Rosa, California at KPLS, then to KGNU in San Jose, on to KEDO/KLYK in Longview, Washington and ending my radio days at KTRC in Santa Fe, New Mexico, where I still live.



Paul Cowley



Introducing Ricky Nelson at the Kentucky State Fair



Introducing Elvis Presley



Paul Cowley's first publicity photo

Our Era - Movies, Music, Radio & TV, 1950's and 1960's. 1955 & more

Courtesy 1080 WKLO Radio.com — <http://www.1080wklo.com/paulcowley.htm>

WKLO Radio—Allen Bryan

Allen Bryan was part of the WKLO news department throughout much of the '60s and early '70s, first as a reporter/anchor and then as News Director. He graciously answered our questions about the inner workings of the WKLO news department and his time there as News Director.

How did you get to be WKLO news director? What was your background in radio and news?

I was hired as evening newscaster at WKLO in May 1960. I had been in radio for about 5 years starting when I was in high school. My job when I was offered the position at WKLO was the News Director and only newscaster of KCCO radio in Lawton, Oklahoma. Until I was hired at KCCO I had been a radio announcer/DJ, doing a little bit of everything. My only prior top 40 experience was at KSWO in Lawton for about 6 months in late 1959.

While I attended the University of Oklahoma briefly after high school, I did not have a degree. I still don't today. In the early '60s I developed a philosophy that the most important thing you learn every day is how much more you don't know, therefore the most important activity in daily life is continuing to learn.

During my early career at WKLO I worked both as a newscaster and DJ at the same time, doing a 9 a.m. to 12 noon record show and the afternoon drive news shift every day. The news shift was a real challenge because we did two five-minute newscasts an hour plus traffic reports, sports, and other inserts during the hour, so I was on the air as much or more than the DJ.

After I returned to WKLO from the Army in late 1963 I was primarily working as a DJ until early 1965 when I returned to news. **Ken Rowland**, who had been News Director when I started at WKLO, quit to go to work for WLKY-TV at about that time. There was a period of two or three months where no one was named to fill the position, then I was named news director in 1965.

What set WKLO news apart from the competition?

First what set WAKY and WKLO apart from the competition was the fact that we had so many more listeners than the rest of the stations. The two stations generally controlled about 60% of the total radio audience in Louisville. We were also both very aggressive in covering "breaking" news and particularly police and fire type stories. This dated back to the late 1950s when WAKY came into existence under the McClendon ownership and WKLO went Top 40.

In my opinion what set WKLO apart was that we had a more comprehensive journalistic approach to news coverage. We covered the full spectrum of news in Louisville and actually covered in person more stories and regular beats than any other station.

We had a high-energy fast-paced delivery like many top 40 stations, but we also had a very broad range of stories and tape actualities and on-the-scene reports. Our news gathering operation was very organized and methodical. We maintained a schedule of all the regular meetings we covered, and a file of leads to follow up on at the appropriate time.

Probably one of the most unique qualities of our news operation was the ability to make interesting stories out of things like the school board, board of aldermen, water company board, etc. This was generally accomplished by the newscaster thinking as the meeting was going on about what would be interesting to our listeners. At the end of the meeting, the newscaster would have to focus on what was important and interesting, identify places in the tape of the meeting where audio would support this important news, and then quickly build a story with audio inserts to tell the story. This would, of course, be before we had seen the newspaper or heard anyone else's story.

If there was one factor that made our news department successful and effective, I would say that it was an ability to process large amounts of information and sort out what was important and interesting in a very compressed time span, to produce interesting stories and newscasts which were constantly changing. This was a skill that was learned on the job. The only effective teachers were other news people who had learned before you. It also placed a very high premium on creativity, quick thinking, and the use of words.

Our primary news competitors were WAKY, WHAS, and WAVE. WHAS and WAVE shared news resources with their sister TV stations that were then under the same ownership, so it is hard to compare them. WAKY was more directly comparable, and my guess is that we generally had one or two more news staffers than they did, but I never really counted or made a direct comparison.

Allen Bryan, 1967



Our Era - Movies, Music, Radio & TV, 1950's and 1960's. 1955 & more

Courtesy 1080 WKLO Radio.com — <http://www.1080wklo.com/paulcowley.htm>

WKLO Radio—Allen Bryan



RADIO WKLO GETS THE NEWS

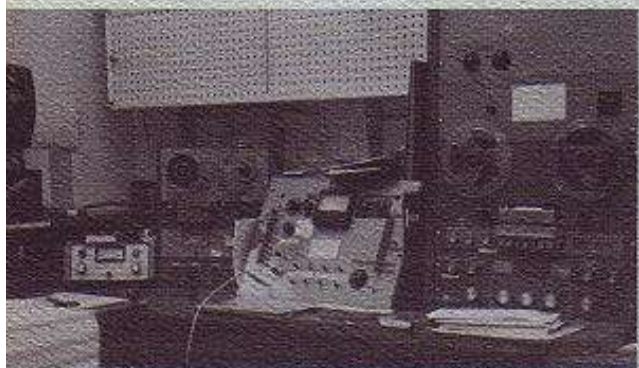
because Radio WKLO has a team of seven skilled, experienced newsmen working 19 hours a day to keep Kentuckiana informed. WKLO has the largest radio-only news staff in Kentucky—men who devote ALL their efforts to gathering and reporting radio news. Our con-

tinuous news format, with the constant use of traffic reports throughout the day, means that Radio WKLO newsmen are always working against an instant deadline. During the morning and afternoon drivetime periods we integrate ten to fifteen of these brief-but-valuable-reports hourly into our regular programming. Thus, our newsmen are under constant pressure to produce a large amount of news in a short period of time, with extra care being given to insure accuracy. This means that when a big story breaks, we do not have to make sudden or unusual arrangements to cover it. We are prepared because the normal demands placed on our newsmen require an automatic response to EVERY story!



OUR CONSTANT AIM

is to cover important national events with the speed that has made radio America's FIRST source of information, and to offer local news that is affecting the MOST people. This is achieved by closely following relatively minor happenings—traffic tie-ups, fire alarms—that subsequently develop into major news stories. Extensive use is also made of tape recordings to accentuate news stories. Approximately 250 actuality taped excerpts are used each month in our newscasts.



THE FINEST IN REPORTING FACILITIES

enables WKLO to meet the needs of instant news coverage. Monitors provide a direct link with two area police and 23 fire departments. Telephone recording facilities provide a direct link with news wherever it is happening. Two-way radio communication is maintained with a mobile unit for on-the-spot coverage of important events.



WING
DAYTON, O.

WIZE
SPRINGFIELD, O.

WCOL
COLUMBUS, O.

W-EZE
BOSTON

WRIT
MILWAUKEE

Our Era - Movies, Music, Radio & TV, 1950's and 1960's. 1955 & more

Courtesy 1080 WKLO Radio.com — <http://www.1080wklo.com/paulcowley.htm>

WKLO Radio—Allen Bryan



ALLEN BRYAN News Director

There must be a reason for the wide-spread acceptance of Radio WKLO news by the residents of Kentuckiana. And part of that success lies with News Director Allen Bryan.

This young man probably inherited the broadcast "bug" from his father who was a well-known radio man in Oklahoma before him. Allen attended the University of Oklahoma and at the same time received his start in commercial broadcasting with radio and television stations in Lawton, Norman and Oklahoma City. He came to WKLO in 1960, continuing to gain further experience in all phases of announcing before being named News Director in April, 1965.

A hard working newsman, Allen's crisp, incisive delivery has made him Louisville's foremost newscaster. Much of his off-air time is taken up

in assigning his staff to the myriad activities which are taking place throughout Kentuckiana. An ability to perceive just where and when news is developing enables Bryan to deploy his newsmen for maximum results.

Since assuming his post, Allen has also shown a deep interest in the problems that confront local government officials. He has become an active member of the Radio-Television News Directors Association and the Citizens Metropolitan Planning Council.

BOB HENRY Director of Special Events

Bob Henry plays an important role in keeping WKLO the top radio news operation in Kentuckiana. He is an excellent leg man — one who knows the "ins and outs" of local government proceedings. And his exclusive interviews time and again scoop the competition. "Bones" also serves as the state representative for the 39th District (downtown Louisville) and provides Radio WKLO listeners with firsthand reports from the state capital, Frankfort.

Bob has won many radio journalism awards for his news work, and has become a popular figure here in Louisville. An example of Bob's standing with local government officials came to light in January, 1965. In an unprecedented move by Jefferson County Jail officials, he was one of a select group of reporters who witnessed an attempted mass-escape from the maximum security section of the county jail. Being the only radio newsman present, Bob quickly filed a dramatic report on how the attempt, which had been planned for two weeks, was foiled. In addition, he is in continuous demand by local clubs and organizations for his engaging talk on "The History of Radio and Television."



Our Era - Movies, Music, Radio & TV, 1950's and 1960's. 1955 & more

Courtesy 1080 WKLO Radio.com — <http://www.1080wklo.com/paulcowley.htm>

WKLO Radio—Allen Bryan



RADIO WKLO IS THERE

to get the news. Radio WKLO newsmen go where the news is happening. A team of seven professional newsmen cover local news where it occurs. From the Board of Aldermen to the Chamber of Commerce Board of Directors to a four-alarm fire. Radio WKLO newsmen regularly cover meetings of the Board of Aldermen; County Fiscal Court; City, County and Catholic School Boards; Municipal Housing Commission; Metropolitan Sewer Board; Chamber of Commerce Board of Directors; State Fair Board; Zoo Commission; Human

Relations Commission, and the Kiwanis, Rotary and Optimist Clubs, Radio WKLO newsmen also cover important developments of major conventions, state-wide meetings, plus all local news conferences.

WHEN NEWS IS HAPPENING

Radio WKLO news is there. Special Events Director Bob Henry was there on August 25, 1965 when 12 men died in a series of explosions at the DuPont Neoprene plant. He was cited for heroism by the American Legion because of his work with county firemen. Bob was the ONLY newsmen allowed to go inside the plant as 15 men "cooled off" a giant acetylene-filled storage tank that threatened to explode. Radio WKLO was there on February 1, 1966 when our Snow Emergency Plan provided continuous information during the worst snow storm in a half-century. And Radio WKLO is ALWAYS there to get the news first...but first we get it right! By following the normal procedure of confirming a bulletin, Radio WKLO was one of the few broadcasting stations in the country that did NOT report the James Meredith shooting as fatal.

Courtesy 1080 WKLO Radio.com — <http://www.1080wklo.com/paulcowley.htm>

WKLO Radio—Bill Bailey

For nearly 20 years, Bill Bailey ruled the morning airwaves at WAKY and other Louisville stations before ending his broadcast career in 1994 at WVLC in Lexington, Kentucky.

Bill Bailey was born William Clyde Boahn in New Bern, N.C., a town of about 15,000 on a river that flows into Pamlico Sound. His father died when Bill was three; his mother, 13 years later. The family, he says, was among the poorest in town and Bill was introduced early to hard work. At 15 he spent a summer as a "gandy dancer" digging grass from between railroad ties. At other times, in other places, he worked briefly as a janitor and as a "hay buckler" -- lifting and stacking heavy bales of hay.

Radio, he discovered at age 16, is a lot easier on the back. He got his first broadcasting job that year - on a New Bern station whose call letters he no longer remembers - and he's never abandoned radio for very long since.

It was in October 1965 that his travels finally landed him in Louisville. Paradoxically, for a self-confessed "drifter," Bill Bailey hates to change jobs and was nervous about coming here. WKLO is a "Top 40" station, playing mainly rock 'n' roll, and he was afraid he wouldn't be acceptable because he is "not a typical Top 40 announcer."

"I talk," he explains, "and I don't sound as though I'm sitting on a tack all the time. If I decide to move on to something a little more subtle, I could do it and never have to change."

Disc jockeys at some Top 40 outlets are encouraged to say as little as they can, as fast as they can. The theory is that music, not talk, attracts listeners and boosts ratings.

DJ Bailey says he was tempted in the early '60s to leave the business, so strict were curbs on the "jock." "I had to sit behind a microphone and scream the time and temperature and the call letters of the station. And that was all I said."

All this is changing now, he feels, and more stations - including WKLO - are "trying to inject the human element."

"You've got to have the human element," he maintains. "Otherwise, it's just like a juke box. You put your money in, punch the buttons, and before you know it, the music's over and you haven't heard a note."

If he has the freedom to talk, Bill still has no say about the records he plays. A list of top tunes, called the "Kentuckiana Countdown," is drawn up weekly by station officials and, regardless of personal preference, that's what the disc jockey goes by.

Bill Bailey himself likes all kinds of music and lists as his favorite performers such varied types as Frank Sinatra, Vic Damone, Jim Reeves and Bobby Rydell.

"The first time I heard rock 'n' roll," he confesses, "I detested it. But the more I became involved, I realized it takes good musicians to turn out a good rock 'n' roll song." He has his share of teenage listeners - and teen fan clubs - but he claims he has an equal number who are 45-70.

"A few years ago, adults wouldn't listen to rock 'n' roll," he says. "Now 90 per cent do. I could name two professors at the University of Louisville who never miss my program. A lot of doctors listen to me, and attorneys."

A lot of disc jockeys play rock 'n' roll, too, but in Louisville there's only one "duke."



Our Era - Movies, Music, Radio & TV, 1950's and 1960's. 1955 & more

Courtesy 1080 WKLO Radio.com — <http://www.1080wklo.com/paulcowley.htm>

WKLO Radio—1960/1961



Our Era - Movies, Music, Radio & TV, 1950's and 1960's. 1955 & more

Courtesy Mickey Lunsford:

WKLO Radio—1963

1st WK



WKLO TUNEDEX

in Louisville

Position This Week Position Last Week

WEEK OF AUGUST 13, 1963

1. *CANDY GIRL / MARLENA	THE FOUR SEASONS	2
2. *WE BELONG TOGETHER	JANE MOON & THE EPIC'S	10
3. FINGERTIPS (PART 2)	LITTLE STEVIE WONDER	1
4. *WEE' OUT / SURFER JOE	THE SURFARIS	6
5. *HELLO MUDDOH, HELLO FADDUH	ALLAN SHERMAN	21
6. *JUST ONE LOOK	DOREY TROY	2
7. *HEY GIRL	FREDDIE SCOTT	12
8. *MAKE THE WORLD GO AWAY	H. PRICE / T. YURO	7
9. *JUDY'S TURN TO CRY	LESLIE GORE	17
10. *MEMPHIS	LONNIE MACK	8
11. *MORE	HAI WINDING	21
12. *PRETTY GIRLS EVERYWHERE	ARTHUR ALEXANDER	19
13. *BLOWIN' IN THE WIND	PETER, PAUL, & MARY	4
14. *MY BOYFRIEND'S BACK	THE ANGELS	--
15. *I (WHO HAVE NOTHING)	SEN E. KING	16
16. *MOCKINGBIRD	INEX FCXX	10
17. *IT'S TOO LATE	WILSON PICKETT	23
18. *EASER SAID THAN DONE	THE BEACH BOYS	--
19. *FADING, TANNED ROSE	AL MARTINO	22
20. *LITTLE DEUCE COUPE / SURFER GIRL	BOBBY VINTON	--
21. *BLUE VELVET	MATCH LANCE	13
22. *THE MCKEY TIME	LOU CHRISTIE	--
23. *HOW MANY TEARDROPS	THE TYRANS	6
24. *SO MUCH IN LOVE	RICHARD CHAMBERLAIN	27
25. *I WILL LOVE YOU	ANDY WILLIAMS	27
26. *NOPELERS	JOE TEX	--
27. *SOMEONE TO TAKE YOUR PLACE	MEL CARTER	11
28. *WHEN A BOY FALLS IN LOVE	RANDY & THE RAINBOWS	26
29. *DENNIS	BIG DOR HEWEN	14
30. *SINGIN' ON A STAR	THE CHIC UNTOUCHABLES	26
31. *FORGIVE ME DARLING	ANGIEA CARROLL	--
32. *IT HURTS TO BE IN	THE REP CHORUS	13
33. *GONE	JAN & DIAM	24
34. *SUNY CITY	EDDY MORSHE	--
35. *SOMEONE LIKE YOU	MARTHA & THE VANDELLAS	22
36. *HEAT WAVE	THE CRYSTALS	--
37. *THEN HE KISSED ME	TRUDY LOPEE	--
38. *IF I HAD A HAMMER	LONNIE MACK	--
39. *WHAM	DARLENE LOVE	--
40. *WAIT TILL MY BOBBY COMES HOME		

* DENOTES FORMER W K L O "HOT PROSPER"



W K L O SPOTLIGHT ALBUMS
JUST KIDNED AROUND - CONNIE & BUTTERFIELD (COLUMBIA)
ORIGINAL GOLDEN HITS - VARIOUS ARTISTS (MERCURY)
VIC DAMONE AT BARD STREET EAST (CAPTOL)

Hear the

MIKE GAVIN SHOW

10:00 A.M. to 2:00 P.M.
Monday thru Friday

Noon to 5:00 P.M. Sunday



This survey is compiled each week by Radio Station WKLO Louisville, Ky., from reports of all record sales gathered from all leading retail record outlets in the Kentuckiana area. This survey is a true, accurate and unbiased account.

2nd WK



WKLO TUNEDEX

in Louisville

Position This Week Position Last Week

WEEK OF AUGUST 20, 1963

1. *WE BELONG TOGETHER	JANE MOON & THE EPIC'S	1
2. *CANDY GIRL / MARLENA	THE FOUR SEASONS	1
3. *BLUE VELVET	BOBBY VINTON	21
4. *HELLO MUDDOH, HELLO FADDUH	ALLAN SHERMAN	5
5. *SURFER JOE / WEE' OUT	THE SURFARIS	4
6. *LITTLE DEUCE COUPE / SURFER GIRL	THE BEACH BOYS	20
7. *MY BOYFRIEND'S BACK	THE ANGELS	14
8. *FREDDIE'S (PART 2)	LITTLE STEVIE WONDER	3
9. *HEY GIRL	FREDDIE SCOTT	7
10. *FADING, TANNED ROSE	AL MARTINO	19
11. *MAKE THE WORLD GO AWAY	H. PRICE / T. YURO	8
12. *BLOWIN' IN THE WIND	PETER, PAUL, AND MARY	23
13. *THEN HE KISSED ME	THE CRYSTALS	27
14. *SOMEONE LIKE YOU	EDDY MORRIS	20
15. *JUST ONE LOOK	DOREY TROY	2
16. *WHEN A BOY FALLS IN LOVE	MEL CARTER	10
17. *JUDY'S TURN TO CRY	LESLIE GORE	9
18. *HOW MANY TEARDROPS	LOU CHRISTIE	23
19. *SOMEONE TO TAKE YOUR PLACE	JOE TEX	27
20. *HEAT WAVE	MARTHA & THE VANDELLAS	22
21. *MORE	HAI WINDING	11
22. *GONE	THE REP CHORUS	20
23. *DENNIS	RANDY & THE RAINBOWS	26
24. *CRY BABY	GARRET MORGAN	--
25. *MEMPHIS	LONNIE MACK	10
26. *I WANT TO STAY HERE	STEVE AND EYDIE	--
27. *PRETTY GIRLS EVERYWHERE	ARTHUR ALEXANDER	19
28. *TIPS OF MY FINGERS	ROY CLARK	--
29. *IF I HAD A HAMMER	TRUDY LOPEE	26
30. *NOPELERS	ANDY WILLIAMS	26
31. *I (WHO HAVE NOTHING)	SEN E. KING	15
32. *DARRE SINGER	WAYNE NEWTON	--
33. *IT'S TOO LATE	WILSON PICKETT	17
34. *EASER SAID THAN DONE	THE BEACH BOYS	13
35. *WAIT TILL MY BOBBY COMES HOME	DARLENE LOVE	42
36. *YOU CAN NEVER STOP ME LOVIN' YOU	SHIRLEY TILLOTSON	--
37. *MOCKINGBIRD	INEX FCXX	10
38. *MARTHA'S	THE BAN-DELLS	--
39. *WONDERFUL, WONDERFUL	THE TYRANS	--
40. *WHAM	LONNIE MACK	20

* DENOTES FORMER W K L O "HOT PROSPER"



W K L O SPOTLIGHT ALBUMS
MY SON, THE HUT - ALLAN SHERMAN (WARNER BROTHERS)
JACK THE BEPPER - LINK SAY & THE RAY MEN (SWAN)
WHERE CAN YOU GO - GEORGE MARSHALL (EPIC)

Hear the

LARRY BAKER SHOW

2:00 to 6:00 P.M.
Monday thru Friday

4:00 to 9:00 P.M. Saturday



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Our Era - Movies, Music, Radio & TV, 1950's and 1960's. 1955 & more


Courtesy Mickey Lunsford:

WKLO Radio—1963

		
Position This Week	in Louisville	Position Last Week
WEEK OF SEPTEMBER 1, 1963		
1.	* WE BELONG TOGETHER	JANIS MOSS & THE EPICS 1
2.	* BLUE VELVET	BOBBY VINTON 2
3.	* MY BOYFRIEND'S BACK	THE ANGELS 7
4.	* LITTLE DEUCE COUPE / SURFER GIRL	THE BEACH BOYS 6
5.	* THEN HE KISSED ME	THE CRYSTALS 13
6.	* CANDY GIRL / MARLENA	THE FOUR SEASONS 2
7.	* SURFER JOE / WIFE OUT	THE SURFARIS 5
8.	* HELLO MUDDIE, HELLO MADDOX!	ALLAN SHERMAN 4
9.	* SOMEONE LIKE YOU	EDDY MERRILL 10
10.	* DENISE	RANDY & THE RAINBOWS 23
11.	* HEAT WAVE	MARTHA & THE VANDELLAS 20
12.	* CRY BABY	GARNET MIMMS 24
13.	* SOMEONE TO TAKE YOUR PLACE	JOE TEX 19
14.	* HEY GIRL	FREDDIE SCOTT 9
15.	* I WANT TO STAY HERE	STEVE & EYDIE 26
16.	* MAKE THE WORLD GO AWAY	TIMI YURO / RAY PRICE 11
17.	* MARTIAN HOP	THE SAN-DELLS 38
18.	* BLOWIN' IN THE WIND	PETER, PAUL, & MARY 12
19.	* FINGERTIPS (PART 2)	LITTLE STEVIE WONDER 8
20.	* MORE	KAI WINDING 21
21.	* WHEN A BOY FALLS IN LOVE	MEL CARTER 16
22.	* IF I HAD A HAMMER	TRINI LOPEZ 39
23.	* WONDERFUL! WONDERFUL!	THE TYMES 30
24.	* DANKE SCHEN	WAYNE NEWTON 32
25.	* THIS IS MY PRAYER	TREOLA KILGORE --
26.	* SALLY, GO 'ROUND THE ROSES	THE JAYNETTS --
27.	* PRETTY GIRLS EVERYWHERE	ARTHUR ALEXANDER 27
28.	* PAINTED, TANNED ROSE	AL MARTINO 37
29.	* JUDY'S TURN TO CRY	LESLEY GORE 17
30.	* WAIT TILL MY BOBBY GETS HOME	DARLENE LOVE 35
31.	* GONE	THE RIP CHORDS 22
32.	* YOU CAN NEVER STOP ME LOVING YOU	JOHNNY TILLOTSON 36
33.	* I CAN'T STAY MAD AT YOU	SKEETER DAVIS --
34.	* DESERT PETE	THE KINGSTON TRIO --
35.	* WHEAM	LOONIE MACK 40
36.	* PART TIME LOVE	LITTLE JOHNNY TAYLOR --
37.	* HOW MANY TEARDROPS	LOU CRUSTIE 18
38.	* TIPS OF MY FINGERS	ROY CLARK 38
39.	* MICKEY'S MONKEY	THE MIRACLES --
40.	* BUSTED	RAY CHARLES --

* DENOTES FORMER WKLO "HOT PROSPECT"

WKLO SPOTLIGHT ALBUMS

 THE MARKETTS TAKE TO WHEELS (WARNER BROTHERS)

MY BOYFRIEND'S BACK - THE ANGELS (SMASH)

JOHNNY - JOHNNY MATHEIS (COLUMBIA)

Hear the


PAUL COWLEY

SHOW

6:00 to 9:00 P.M. Mon. thru Fri.

11:00 A.M. to 4:00 P.M. Sat.

9:00 to 10:30 P.M. Fri. & Sat.




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Position This Week	in Louisville	Position Last Week
WEEK OF SEPTEMBER 8, 1963		
1.	* BLUE VELVET	BOBBY VINTON 2
2.	* WE BELONG TOGETHER	JANIS MOSS & THE EPICS 1
3.	* MY BOYFRIEND'S BACK	THE ANGELS 3
4.	* THEN HE KISSED ME	THE CRYSTALS 6
5.	* LITTLE DEUCE COUPE / SURFER GIRL	THE BEACH BOYS 4
6.	* SOMEONE LIKE YOU	BUDY MONROE 9
7.	* DENISE	RANDY & THE RAINBOWS 10
8.	* CRY BABY	GARNET MIMMS 12
9.	* SURFER JOE / WIFE OUT	THE SURFARIS 7
10.	* MARTIAN HOP	THE SAN-DELLS 19
11.	* BUSTED	RAY CHARLES 40
12.	* SOMEONE TO TAKE YOUR PLACE	JOE TEX 23
13.	* HELLO MUDDIE, HELLO MADDOX!	ALLAN SHERMAN 8
14.	* IF I HAD A HAMMER	TRINI LOPEZ 22
15.	* HEAT WAVE	MARTHA & THE VANDELLAS 31
16.	* I WANT TO STAY	STEVE & EYDIE 15
17.	* CANDY GIRL / MARLENA	THE FOUR SEASONS 20
18.	* WONDERFUL! WONDERFUL!	THE TYMES 30
19.	* MR. DOUGHNUT MAN	THE TRIN-DELLE --
20.	* BLOWIN' IN THE WIND	PETER, PAUL, AND MARY 12
21.	* SALLY, GO 'ROUND THE ROSES	THE JAYNETTS 25
22.	* HONOLULU LULU	JAN & DEAN --
23.	* BE MY BABY	THE ROBERTS --
24.	* FINGERTIPS (PART 2)	LITTLE STEVIE WONDER 16
25.	* MAKE THE WORLD GO AWAY	TIMI YURO / RAY PRICE 11
26.	* MORE	KAI WINDING 20
27.	* HEY GIRL	FREDDIE SCOTT 14
28.	* THIS IS MY PRAYER	TREOLA KILGORE 22
29.	* YOU CAN NEVER STOP ME LOVING YOU	JOHNNY TILLOTSON 36
30.	* MICKEY'S MONKEY	THE MIRACLES 39
31.	* PAINTED, TANNED ROSE	AL MARTINO 37
32.	* MAH WETZ A BORN	TOMMY WELLS --
33.	* WAIT TILL MY BOBBY GETS HOME	DARLENE LOVE 35
34.	* WHEN A BOY FALLS IN LOVE	MEL CARTER 16
35.	* PART TIME LOVE	LITTLE JOHNNY TAYLOR 36
36.	* DANKE SCHEN	WAYNE NEWTON 32
37.	* TREAT MY BABY GOOD	BOBBY DARIN 34
38.	* I CAN'T STAY MAD AT YOU	SKEETER DAVIS 33
39.	* THE KING OF BOY YOU CAN'T FORGET	THE HANDSOME 38
40.	* A WALKIN' MIRACLE	THE BECKY --

* DENOTES FORMER WKLO "HOT PROSPECT"

WKLO SPOTLIGHT ALBUMS

 WILL THEN - RUBY & THE ROMANTICS (KAPP)

A RECIPE FOR SOUL - RAY CHARLES (A B C)

TRINI LOPEZ AT P.J.'S (REPRISE)

***** MAIN EVENT *****

I AM THE GREATEST - CASSIUS CLAY (COLUMBIA)

Hear the

RICK MORGAN

SHOW

9:00 P.M. to 1:00 A.M.

Monday thru Thursday

10:30 P.M. to 2:00 A.M. Fri. & Sat.



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Our Era - Movies, Music, Radio & TV, 1950's and 1960's. 1955 & more

Courtesy Mickey Lunsford:

WKLO Radio—1963

85 WK



WKLO
TUNEDEX

Position
This Week

in Louisville

Position
Last Week

WEEK OF OCTOBER 5, 1963

1. *DEEP PURPLE	MINO TEMPO & APRIL STEVENS	4
2. *SUGAR SHACK	JIMMY GILMER & FIREBALLS	8
3. *BE MY BABY	THE ROSETTES	9
4. *CRY BABY	GARNET MADAMS	8
5. *BLUE VELVET	BOBBY VINTON	1
6. *I CAN'T STAY MAD AT YOU	EDDIE RIVLIN	9
7. *LITTLE BRUCE COUPE / SURFER GIRL	THE BEACH BOYS	4
8. *SOMEBODY LIKE YOU	BOBBY MORRIS	5
9. *BUSTED / MAKING BELIEVE	RAY CHARLES	10
10. *MEAN WOMAN BLUES	ROY CRISBON	14
11. *PART TIME LOVE	LITTLE JOHNNY TAYLOR	7
12. *SALLY, GO 'ROUND THE ROSES	THE JAYNETTS	12
13. *BUST OUT	THE BUSTERS	37
14. *FOOLS RUSH IN	RICK NELSON	18
15. *A WALKIN' MIRACLE	THE ESSEX	35
16. *WE BELONG TOGETHER	JAMIE MOSS & THE EPIC	55
17. *YOU LOST THE SWEETEST BOY	MARY WELLS	38
18. *GRASS GREENER / IMPOSSIBLE YOU	BRENDA LEE	15
19. *THEN HE KISSED ME	THE CRYSTALS	17
20. *HONOLULU LULU	JAN & DEAN	34
21. *THAT SUNDAY, THAT SUMMER	MARY KING COLE	38
22. *TILL TAKE YOU HOME	THE DRIFTERS	--
23. *LOWELL BRISTER	THE C'MONS	12
24. *MR. DOGHOUSE MAN	THE TREN-DELLS	28
25. *SOMEBODY TO TAKE YOUR PLACE	JOB TEX	27
26. *I WANT TO STAY HERE	STEVE & EYDIE	29
27. *DONNA THE PRIMA DONNA	DIAN BEMUCI	19
28. *WASHINGTON SQUARE	THE VILLAGE STOMPERS	--
29. *HEAT WAVE	MARSHA & THE VANDELLAS	19
30. *PLEASE WHITE	THE TIKERS	--
31. *HELLO HEARTACHE, GOODBYE LOVE	LITTLE PEGGY MARCH	--
32. *TELL ME THE TRUTH	NANCY WILSON	--
33. *MY BOYFRIEND'S BACK	THE ANGELS	19
34. *NEW MEXICAN ROSE	THE FOUR SEASONS	--
35. *WORKOUT BERVIE, WORKOUT	LITTLE SIVVIE WONDER	--
36. *TWO SIDES / I WANNA KNOW	RITA JAMES	39
37. *CROSSFIRE	THE ORLONS	--
38. *TALK TO ME	SUNNY & THE SUNGLOWS	--
39. *WALKIN' INS DOV	RUFUS THOMAS	40
40. *DON'T TALK TWICE, IT'S ALL RIGHT	PETER, PAUL, AND MARY	32

* DENOTES FORMER WKLO "HOT PROSPECT"



W K L O SPOTLIGHT ALBUMS

THE BIG FOLK RITE - BROTHERS FOUR (COLUMBIA)

CATCH A RISING STAR - JOHN GARY (RCA)

GRUBBY CHECKER IN PERSON (PARWAY)

Hear the

LARRY BAKER SHOW

2:00 to 6:00 P.M.
Monday thru Friday

4:00 to 9:00 P.M. Saturday



65 WK



WKLO
TUNEDEX

Position
This Week

in Louisville

Position
Last Week

WEEK OF SEPTEMBER 22, 1963

Pretty good fun!

1. *BLUE VELVET	BOBBY VINTON	3
2. *SOMEBODY LIKE YOU	EDDY MORRIS	8
3. *BUSTED	RAY CHARLES	6
4. *THEN HE KISSED ME	THE CRYSTALS	4
5. *WE BELONG TOGETHER	JAMIE MOSS & THE EPIC	5
6. *CRY BABY	GARNET MADAMS	8
7. *LITTLE BRUCE COUPE / SURFER GIRL	THE BEACH BOYS	1
8. *BE MY BABY	THE ROSETTES	11
9. *DENISE	RANDY & THE RAINBOWS	9
10. *MY BOYFRIEND'S BACK	THE ANGELS	7
11. *SALLY, GO 'ROUND THE ROSES	THE JAYNETTS	12
12. *PART TIME LOVE	LITTLE JOHNNY TAYLOR	18
13. *HONOLULU LULU	JAN & DEAN	34
14. *HEAT WAVE	MARSHA & THE VANDELLAS	20
15. *I CAN'T STAY MAD AT YOU	REETER DAVIS	25
16. *MR. DOGHOUSE MAN	THE TREN-DELLS	14
17. *SUGAR SHACK	JIMMY GILMER & FIREBALLS	39
18. *MARTIAN HOP	THE RAYBELLS	12
19. *IF I HAD A HAMMER	TRINI LOPEZ	15
20. *I WANT TO STAY HERE	STEVE & EYDIE	17
21. *SURFER JOE / WIDE OUT	THE SURFARIS	10
22. *DEEP PURPLE	MINO TEMPO & APRIL STEVENS	--
23. *HELLO MUDDOH, HELLO PADDOUH	ALLAN SHEPHERD	23
24. *YOU CAN NEVER STOP ME LOVING YOU	JOHNNY HILLOTTSON	28
25. *DONNA THE PRIMA DONNA	DIAN BEMUCI	29
26. *A WALKIN' MIRACLE	THE ESSEX	19
27. *MAN WITH A CORN	TOMMY WILLS	22
28. *PAINTED, TAINTED ROSE	AL MARTINO	16
29. *MEAN WOMAN BLUES / BLUE RAYOU	ROY CRISBON	38
30. *MORE	KAI WINDING / VIC DANA	34
31. *THIS IS MY PRAYER	THEOLA MILGORE	31
32. *TREAT MY BABY GOOD	BOBBY DARN	35
33. *BIRTHDAY PARTY	THE FIMES THREE	36
34. *SOMEBODY TO TAKE YOUR PLACE	JOB TEX	26
35. *HELLO HEARTACHE, GOODBYE LOVE	LITTLE PEGGY MARCH	--
36. *THAT SUNDAY, THAT SUMMER	NAT KING COLE	--
37. *THESE FOOLISH THINGS	JAMES BROWN	--
38. *FOOLS RUSH IN	RICK NELSON	40
39. *MICKY'S MONKEY	THE MIRACLES	32
40. *SWEET IMPOSSIBLE YOU / GRASS IS GREENER	BRENDA LEE	--

* DENOTES FORMER W K L O "HOT PROSPECT"



W K L O SPOTLIGHT ALBUMS

SINATRA'S SINATRA - FRANK SINATRA (REPRISE)

BUTTMILLER'S PRESENTS THE HI-LITES (KING)

ELVIS GOLDEN RECORDS VOL. 3 (RCA)

Hear the

FRANK MALONE SHOW

5:00 to 10:00 A.M. Mon.

6:00 to 10:00 A.M. Tues. thru Fri.

6:00 to 11:00 A.M. Sat.



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Our Era - Movies, Music, Radio & TV, 1950's and 1960's. 1955 & more

Courtesy Mickey Lunsford:

WKLO Radio—1963



WKLO
TUNEDEX

in Louisville

Position This Week Position Last Week

WEEK OF SEPTEMBER 20, 1963

1. * BLUE VELVET	BOBBY VINTON	1
2. * SUGAR BEACH	JIMMY GILMER & FIREBALLS	17
3. * BE MY BABY	THE RONNETTES	8
4. * DEEP PURPLE	NINO TEMPO & APRIL STEVENS	22
5. * <u>SOMEONE LIKE YOU</u>	EDDY MORGAN	2
6. * CRY BABY	GARNET MINGOME	6
7. * PART TIME LOVE	LITTLE JOHNNY TAYLOR	12
8. * LITTLE DEUCE COUPE / SURFER GIRL	THE BRACH BOYS	7
9. * I CAN'T SPAY MAD AT YOU	SKRIPPER DAVIS	10
10. * BUSTED	RAY CHARLES	2
11. * WE BELONG TOGETHER	FAIRY MOON & THE EPIC	2
12. * SALLY, GO 'ROUND THE ROSES	THE JAYNOTTS	11
13. * MY BOYFRIEND'S BACK	THE ANGLES	10
14. * MEAN WOMAN BLUES	ROY ORBISON	20
15. * THEN HE KISSED ME	THE CRYSTALS	4
16. * POOLS BOBB IN	RICK NELSON	38
17. * HONOLULU LULU	JAN & DEAN	12
18. * MR. DOUGHNOT MAN	THE TREN-DELLS	16
19. * HEAT WAVE	MARTHA & THE VANDELLAS	14
20. * SOMEONE TO TAKE YOUR PLACE	JOE TEX	24
21. * YOU CAN NEVER STOP ME LOVING YOU	JOHNNY TILLOTSON	24
22. * MORE	KAI WINDING / VIC DAMA	30
23. * GRASS IS GREENER / IMPOSSIBLE YOU	BRENDA LEE	40
24. * THIS IS MY PRAYER	THECLA KILGORE	31
25. * MARTIAN HOP	THE BANDELLE	18
26. * A WALKIN' MIRACLE	THE ESSEX	28
27. * DONNA THE PRIMA DONNA	DION DIMUCCI	25
28. * DENISE	RANDY & THE RAINBOWS	7
29. * I WANT TO STAY HERE	STEVE & EYDIE	20
30. * MAN WITH A HORN	TOMMY WILLS	27
31. * TWO TICKETS TO PARADISE	BROCK BENTON	--
32. * DON'T TALK TWICE, IT'S ALL RIGHT	PETER, PAUL & MARY	--
33. * MICKEY'S MOMMY	THE MIRACLES	26
34. * THAT SUNDAY, THAT SUMMER	NAT KING COLE	26
35. * YOU LEFT THE SWEETEST BOY	MARY WELLS	--
36. * BRIGHT MOON	PAT ROONE	--
37. * BUST OUT	THE BUSTERS	--
38. * I'LL TAKE YOU HOME	THE DRIFTERS	--
39. * TWO SIDES	ETTA JAMES	--
40. * WALKING THE DOG	RUFUS THOMAS	--

* DENOTES FORMER WKLO "HOT PROSPECT"



W K L O SPOTLIGHT ALBUMS

LAUGHING ON THE OUTSIDE - ARETHA FRANKLIN (COLUMBIA)

SURFER GIRL - THE BRACH BOYS (CAPITOL)

ENCORE - WOODY HERMAN (PHILIPS)

Hear the

MIKE GAVIN

SHOW

10:00 A.M. to 2:00 P.M.

Monday thru Friday

Noon to 5:00 P.M. Sunday



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Courtesy 1080 WKLO Radio.com — <http://www.1080wklo.com/paulcowley.htm>








WKLO Radio—1968/1968

MEET THE GOOD GUYS

of WKLO
In Louisville
DIAL 1080

 BARNEY GROVEN 1 - 3 A.M.	 ALLEN BRYAN 2 - NOON	 FARRELL SMITH NOON - 3 P.M.	 ROY COOPER 3 - 6 P.M.	
 PAUL COWLEY 6 - 9 P.M.	 JACK "THE CAT" JAMES 9 P.M. - 1 A.M.	 PAT MURPHY 1 - 3 P.M.	 STEVE BARON WEEKENDS	 JIM REYNOLDS CITY EDITOR
 KEN ROWLAND NEWS DIRECTOR AND MORNING NEWS	 BOB HENRY ASST. NEWS DIR. AND MIDWAY NEWS	 JOHN SHARP AFTERNOON NEWSCASTER	 OMAR ANDEEL EVENING NEWSCASTER	 JACK THURSTON SPECIAL EVENTS

WKLO'S AIR FORCE

 Bill Bailey	 Jack Sorbi	 Bob Shannon	
 Carl T. Wigglesworth	 Lee Gray	 Al Risen	 Bill Clark

Our Era - Movies, Music, Radio & TV, 1950's and 1960's. TV Debuts, 1955 to 1959

Courtesy <http://en.wikipedia.org/>

1955 TV Debuts:

July 2, *The Lawrence We/k Show* premieres on ABC (1955—1982)

September 10, *Gunsmoke* premieres on CBS (1955—1975)

September 20, *Cheyenne* premieres on ABC (1955—1962)

October 1, *The Honeymooners* premieres on CBS, starring Jackie Gleason, Art Carney and Audrey Meadows (1955—1956)

October 2, *Alfred Hitchcock Presents* premieres on CBS (1955—1962)

October 3, *Captain Kangaroo* premieres on CBS (1955—1984)

October 3, *Mickey Mouse Club* premieres on ABC, featuring “Mouseketeer” Annette Funicello (1955—1959)

1956 TV Debuts:

February 10, *My Friend Flicka* (1956-1958)

April 2, *As the World Turns* (1956—present)

April 2, *he Edge of Night* (1956—1984)

November 26, *The Price Is Right* game show premieres (1956—1965)

Jungle Jim, (1956—1957), starring Johnny Weissmuller

The Gale Storm Show, Oh! Susanna (1956—1960), starring Gale Storm and Zazu Pitts

The Steve Allen Show premieres (1956—1960)

1957 TV Debuts:

September 22, *Maverick* premieres on ABC. (1957-1961)

October 4, *Leave It to Beaver* premieres (1957-1963)

October 10, *Zorro* premieres on ABC (1957-1959)

Front Page Challenge premieres (1957-1995)

The Edsel Show, first full-length show to be recorded on videotape, first of many Bing Crosby specials

Wagon Train premieres (1957-1965)

1958 TV Debuts:

September 22, *Peter Gunn* premieres on NBC (1958-1961)

October 2, *The Huckleberry Hound Show* premieres, Hanna Barbera's second television series (1958-1962)

The Donna Reed Show premieres on ABC (1958-1966)

Don Messer's Jubilee premieres (1958-1969)

The Friendly Giant premieres (1958-1985)

An Evening With Fred Astaire on NBC; first show prerecorded on color videotape, wins nine Emmy Awards

1959 TV Debuts:

January 9, *Rawhide*, CBS (1959-1966)

September 12, *Bonanza* premieres on NBC, the first weekly television series broadcast completely in color (1959-1973)

October 2, Rod Serling's *The Twilight Zone* debuts on CBS (1959-1964, 1985-1988, 2002)

October, *Hawaiian Eye* premieres on ABC (1959-1963)

Tales of the Riverbank premieres (1959-1963)

The Bell Telephone hour premieres on NBC (1959-1968)

The Untouchables premieres on ABC (1959-1963)

Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1956

Rock'N'Roll Songs of our time, 1956

Blue Suede Shoes, Carl Perkins
I'm in Love Again, Fats Domino
I'll Remember (In the Still of the Night), The Five Satins
The Fool, Sanford Clark
Let the Good Times Roll, Shirley and Lee
Eddie My Love, The Teen Queens
Roll Over Beethoven, Chuck Berry
Love Is Strange, Mickey and Sylvia
Be-Bop-a-Lula, Gene Vincent
My Prayer, The Platters
Honky Tonk (Part 2), Bill Doggett
Blueberry Hill, Fats Domino
Rip It Up, Little Richard
Stranded in the Jungle, The Cadets
Treasure of Love, Clyde McPhatter
Drown in My Own Tears, Ray Charles
Young Love, Sonny James
Long Tall Sally, Little Richard
Why Do Fools Fall in Love, Frankie Lymon and the Teenagers
Fever Little, Willie John
See You Later Alligator, Bill Haley and the Comets
Since I Met You Baby, Ivory Joe Hunter
Please, Please, Please, James Brown with the Famous Flames
When You Dance, The Turbans
(You've Got) The Magic Touch, The Platters
My Blue Heaven, Fats Domino
Church Bells May Ring, The Willows
My Special Angel, Bobby Helms
Slippin' and Slidin', Little Richard
It's Too Late, Chuck Willis
Boppin' the Blues, Carl Perkins
Slow Walk, Sil Austin
A Thousand Miles Away, The Heartbeats
I Want You to Be My Girl, Frankie Lymon and the
agers
Ooby Dooby, Roy Orbison and the Teen Kings
Ivory Tower, Otis Williams and His Charms
Corrine Comna, Joe Turner
Out of Sight, Out of Mind, The Five Keys
Oh What a Nite, The Dells
Ready Teddy, Little Richard
Ruby Baby, The Drifters
I Walk the Line, Johnny Cash and the Tennessee Two
Devil or Angel, The Clovers
Goodnight My Love, Jesse Belvin



Teen-



Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1956

Courtesy of Yahoo Movies:

A few of the 1956 Movies

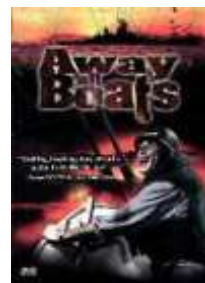
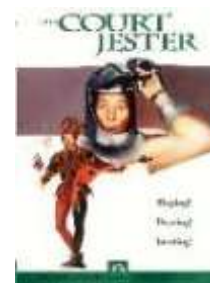


Photo courtesy of *The Courier-Journal*, October 20, 1956. TV & Radio Programs. From Al Ring collection.

TV PROGRAMS



GALE STORM

As luxury liner social director

Jack Drees is host on Football Roundup. (11) 1:30 p.m.
 You Are There: Hitler invades Poland. (11) 4:30 p.m.
 People Are Funny: Univac picks ideal mate. (3) 6:30 p.m.
 Jackie Gleason in a "Poor Soul" sketch. (11) 7 p.m.
 Dorothy McGuire, Pearl Bailey and Rory Calhoun on Perry Como's show. (3) 7 p.m.
 Gale Storm revives ancient Scottish feud aboard S. S. Ocean Queen liner. (11) 8 p.m.
 Janet Blair in "The Three B's," Sid Caesar. (3) 8 p.m.
 Jack Carson in dramatic role in "Paris Edition." (11) 8:30 p.m.
 Fess Parker and Helen O'Connell with Gobel. (3) 9 p.m.
 Marshal Dillon tames undisciplined youth. (11) 9 p.m.
 Ann Harding, Evelyn Keyes in "Nine Girls." (3) 10:50 p.m.
 Dana Andrews in "Berlin Correspondent." (3) 11:40 p.m.

C Indicates Color Show.

WHAS-TV CHANNEL 11		WAVE-TV CHANNEL 3	
SATURDAY A.M.			
8:30 Kangaroo		Howdy Dobby	
9:00 " "		I Married Joan	
9:15 " "			
9:30 Mighty Mouse		Fury	
10:00 " "		Uncle Johnny	
10:15 " "			
10:30 Texas Rangers		Cowboy Theater	
11:00 " "			
11:15 " "			
11:30 " "			
11:45 " "			
SATURDAY P.M.			
12:00 Lone Ranger		Farm	
12:15 " "		" "	
12:30 Brave Eagle		" "	
1:00 " "		" "	
1:15 " "		Ky. Afield	
1:30 Football R'dup		Socialist Party	
2:00 " "		" "	
2:15 " "		Bill Elliott	
2:30 " "		" "	
2:45 " "		" "	
3:00 Football R'dup		Cartoonland	
3:15 " "		" "	
3:30 " "		Safety Awards	
3:45 " "		Little Rascals	
4:00 Football R'dup		Watch Birdie	
4:15 " "		Buffalo Bill, Jr.	
4:30 You Are There		" "	
4:45 " "		" "	
5:00 Bill Hickok		Roy Rogers	
5:15 " "		" "	
5:30 Soldier Fortune		Topper	
5:45 " "		" "	
6:00 Friend Flicka		Amateur Boxing	
6:15 " "		Boxing; Scores	
6:30 Annie Oakley		People are Funny	
6:45 " "		" "	
7:00 Jackie Gleason		Perry Como C	
7:15 " "		" "	
7:30 " "		" "	
7:45 Gleason; Demo.		Camp; Democrats	
8:00 Gale Storm		Sid Caesar	
8:15 " "		" "	
8:30 Theater		" "	
8:45 " "		" "	
9:00 Gunsmoke		George Gobel	
9:15 " "		" "	
9:30 Jim Bowie		Gildersleeve	
9:45 " "		" "	
10:00 Ozzie-Harriet		Broken Arrow	
10:15 " "		" "	
10:30 News; L. Paul		Peopes' Choice	
10:45 Scores; Film		" "	
11:00 Mystery Film		Hit Parade	
11:15 " "		" "	
11:30 " "		Scores; Film	
11:45 " "		Saturday Theater	

RADIO

SATURDAY, 6 A.M. to 12

WHAS CBS 840

SATURDAY A.M.	
4:00 RFD Replies	12:45 Agriculture
4:15 Farm News	1:05 Sat. Afternoon
4:30 Morn. Frolic	1:45 F'ball Preview
7:00 News, Clark	2:00 Maryland-N. C.
7:15 Morn. Frolic	4:30 Purdue-Wis.
7:30 News, V'Sickle	5:05 Way For Youth
7:45 Roll of Hits	5:45 Scoreboard
8:45 Garden Gate	6:05 Country Style
9:05 Glen Drake	7:00 Ky. Barn Dance
10:05 Robt. Q. Lewis	7:30 Songs Stadium
11:05 Romance	7:45 F'ball Preview
11:30 Gunsmoke	7:55 Ky.-L.S.U.
SATURDAY P.M.	
12:05 Ar'nd House	10:30 News
12:15 Guest Star	10:45 Sports; Finesan
12:30 News	11:00 News; Sports
	11:15 Entertainment
	11:35 Dance Orch.

WAVE NBC 970

SATURDAY A.M.	
4:00 Farm News	1:45 Ohio-Penn.
4:15 Wake Up	4:30 Monitor
7:00 News	5:00 Scoreboard
7:15 On Parade	5:15 News, Key
7:30 Monitor	5:30 Sports
8:00 News	5:45 Monitor
8:15 Wake Up	7:00 Nightbeat
8:25 Monitor	7:15 News, Gilbert
SATURDAY P.M.	
10:30 Scoreboard	7:30 Pigskin Preview
10:45 Nightbeat	7:45 Ky.-L.S.U.
11:00 News, Key	10:30 Scoreboard
11:15 Nightbeat	10:45 Nightbeat
11 M. Sign Off	11:00 News, Key
	11:15 Nightbeat
	11 M. Sign Off

WKLO ABC 1080

SATURDAY A.M.	
3:00 Wake Up	2:30 Mostly Music
4:00 Morn. Roundup	4:00 Jesse Coates
4:45 On Parade	5:00 Scoreboard
7:30 Clock Shop	5:15 G'ber Cal'ham
9:30 Country Music	5:30 Jesse Coates
10:45 Jack Bendt	6:05 Tommy Downs
11:20 Jimmy O'berna	6:00 Red Kirk
SATURDAY P.M.	
1:30 Hillbilly Heaven	8:20 Jimmy Osborne
	9:00 Paul Cowley
	11:00 Music
	12 M. Paul Cowley
	2 to 7 A.M. Music

WGRC MBS 790

SATURDAY A.M.		
4:00 Just Folks	11:30 News; Music	
4:30 On Parade	SATURDAY P.M.	
4:55 Wake to Music	12:00 Meet Farmer	
7:30 Church Crist	12:30 Voice Safety	
8:00 Baptist Hour	1:05 Afternoon Host	
8:15 In The Garden	2:00 Sports Parade	
8:30 Broadcast Jesus	3:30 Beecher Frank	
9:00 Back To Bible	5:00 Top Five	
9:30 Words of Life	6:00 Beecher Frank	
10:00 Church of God	6:30 News	
10:30 House Prayer	6:45 Party Line	
11:00 Open Dr. Ch.	9:30 News	
11:15 Ky. Afield	9:45 Beecher Frank	
	11 M. Sign Off	

WLOU NEWS ON HALF HOUR 1350

SATURDAY A.M.		
4:00 Heaven Hiway	11 55 Jockey Club	
4:35 Lou To You	SATURDAY P.M.	
8:05 Tobe Howard	12:00 News	
9:05 Gospel Train	12:15 Cliff Butler	
10:05 Ladies Choice	4:00 Sign Off	

WKYW NEWS ON HALF HOUR 900

SATURDAY A.M.	
3:45 Musical Clock	12:00 News
7:00 Music Till Noon	12:15 Debut
10:30 News	1:00 Sat. Music
10:45 Fortune Clue	2:00 Sinarama
11:00 Mus. 'Til Noon	3:00 Rollin' Home
	4:30 News
	4:45 Rollin' Home
	6:00 Sign Off
P.M.	

WINN NEWS ON HALF HOUR 1240

SATURDAY A.M.	
4:00 Angelus	12:00 Bill Gerson
4:05 Larry Taylor	5:05 Larry Taylor
	6:15 Rosary Hour
	6:30 Larry Taylor
	12 M. Pat O'Nan
	Until 4 A.M.
P.M.	

Courtesy The Voice Of St. Matthews, October 18, 1956:



Pictured are the Moonlighters, in front are Kent McConnell, left, baritone sax; Stuart Carmen and John Burt, alto saxes; Merlin Radunz, clarinetist; Arvil Reeb, drummer; and Jim Herron, bass. In back are Bob Baldwin, pianist; David Stutzenberger, trombonist; and Ronnie Tharp, Todd Hoon, and Bruce McConnell, trumpeters.

Waltz, Rock

Music-The Moonlighters Play Them All

and Roll, Dance

The Community Center was rocking with modern music at the end of the Booster Day festival. It was the Moonlighters, and orchestra of local youngsters, playing for the teenagers dance.

The boys all 12 to 15 years old, can play about anything—dance music, rock and roll, waltzes. Their repertoire totals about 100 numbers.

The boys have paid a price for their skill. They started about two years ago while students at Waggener Junior High. Every Wednesday night they have practice in the basement of leader Ronnie Tharp at 220 Brown's Lane.

Ronnie's dad, "Buck," is a longtime musician in the Louisville area. A trumpeter, he plays with the well known local comic band, The Kiwanis Kadoodlers, and also with Logan Collins' Orchestra.

The way it started was that Ronnie got together some of his Waggener band mates and organized the band. They started with seven boys (they now have 11), and practiced under the direction of Mr. Tharp.

After Buck had whipped them into shape, they began playing at local Y dances, and church and school functions. The boys look three or four dollars apiece for an evening's work, depending on what the customers could afford. But the money was secondary. What they really wanted was experience. They wanted to practice and to learn.

But for the last year or so, the money has become more important. For the boys have been expanding their repertoire. They invest their money in arrangements, and these cost \$1.25 apiece.

Mr. Tharp, of course, is very proud of them. And he is grateful to his neighbors. "I'm afraid the boys sounded pretty bad those first few rehearsals," he said.

"But the neighbors put up with it. Now I'm happy to say some of them look forward to listening to our practice sessions."

The Tharp's are getting to be pretty well-known as a musical family. Ronnie's older brother Kenny, 24, is a trumpet and sax man. Now in his last year at the University Dental School, he has worked his way through by playing with local bands.

The Moonlighters are:

First sax, John Burt; baritone sax, Kent McConnell; tenor sax, Martin Radunz; third sax, Stuart Carmen; trumpet Ronnie Tharp; second trumpet, Todd Hoon; third trumpet, Bruce McConnell; trombone David Stutzenberger; piano, Bob Baldwin; bass fiddle, Jim Herron; and drummer, Arvil Reeb.

Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1950's TV

Photos courtesy of Randy, Cactus, Uncle Ed and the Golden Age of Louisville Television, by David Inman, 2001.



When WAVE-TV moved from channel 5 to channel 3 on the dial in 1953, Ed Kallay was there with a map to explain the station's increased coverage as a result of the change.



In the days before videotape, TV newscasts relied on maps and still pictures to tell stories, as in this shot from the late 1950s with WAVE announcer Ryan Halloran.



Corn, anyone? Rodney Ford (in rocking chair) as "Burley Birchbark" in a 1954 photo. Bob Kay stands next to him.



Ed Kallay reads the sports in a crowded 1954 studio that includes the "Burley Birchbark" set and a display to be used in a Reynolds Aluminum commercial.



Ed Kallay's Director (The Last announcer to Donaldson's) Report on the set 1954.



Learning the Whas in the WHAS studio in 1953.

Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1950's TV

Photos courtesy of Randy, Cactus, Uncle Ed and the Golden Age of Louisville Television, by David Inman, 2001.

"Parents like T-Bas-V almost as much as the youngsters do, because Randy and Cactus inject comedy, action and health reminders into the patter of the daily news. The extent of their influence on the kiddies can be measured by the scores of phone calls the men get during the year from parents asking them to tell Junior over the phone that he must drink his milk and eat his food if he is to grow up big like they are."

T-Bas-V news sheet from the mid-1950s



Sam Gifford, host of "Hi Yeciesca," and Phyllis Knight, actress of "Small Talk," during a broadcast in the late 1950s.



The Music Singers, appearing here on the set of "Hayloft Hankster", were semi-regulars on "Hi Yeciesca."



Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1950's TV

Photos courtesy of *Randy, Cactus, Uncle Ed and the Golden Age of Louisville Television*, by David Inman, 2001.

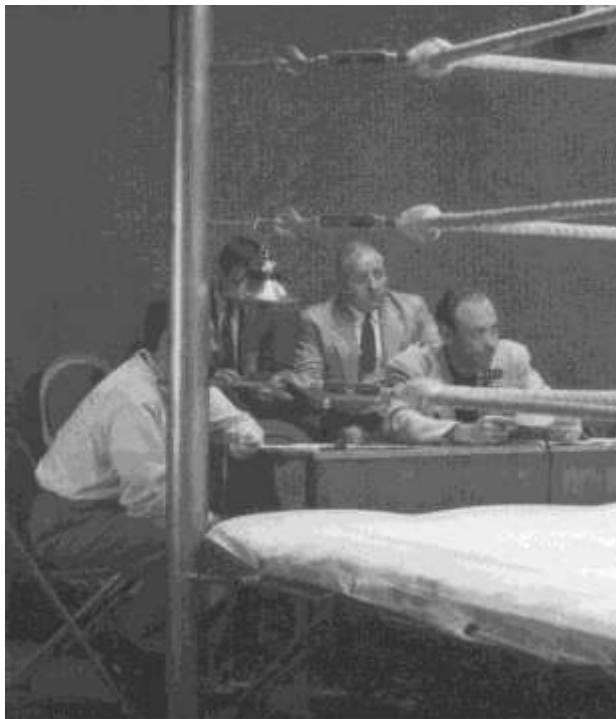


Above, King and his band in the early 1950s.

Right: Ed Kallay at ringside with "Tomorrow's Champions" in 1954, a boxing show that helped young Muhammad Ali get his start.



In March 1957 "Hayloft Dancers" had a barn-raising party to celebrate completion of a stage in their, Randy Archer says...



"Tom, Jodie" Kallay doing service on "The Morning Show" in 1961

Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1950's TV

Photos courtesy of *Randy, Cactus, Uncle Ed and the Golden Age of Louisville Television*, by David Inman, 2001.



As befits a largely female viewing audience, fashion segments were a staple of "The Morning Show," as were clothing commercials done by co-host Julie Shaw (opposite page). But by the late 1960s, discussions of current issues and the controversies of the day were included on the show as well.

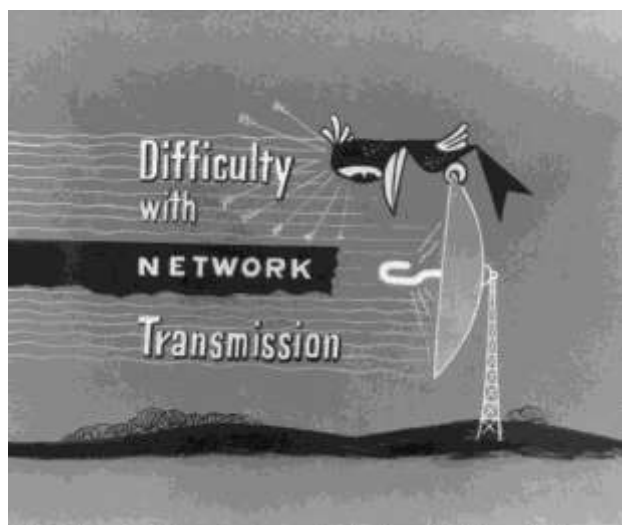
For many years the Crusade for Children was held in Memorial Auditorium.



Peter Woods, left, and Ryan Hollins cross the game show "Go For Cash" in 1954.



Jim Walton was with WHAS from 1939 to 1979, and was emcee of the Crusade for Children from 1953 to 79. He died in 1985, and his funeral procession included volunteer firefighters from all over Kentuckiana.



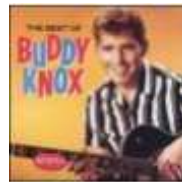
"Cactus" Tom Brooks was with WHAS from 1944 to 1971. From 1950 to 1971 he played Cactus on "T-Bar-V Ranch" and "Hayloft Hoedown." After taking early retirement and leaving WHAS in 1971, Brooks worked in a liquor store, serving quite a few of his now-grown fans. He died in 1997.

Randy Atcher was with WHAS from 1950 to 1971. He still performs locally and regionally and has been a longtime reader for the audio books program at the American Printing House for the Blind.



Rock'N'Roll Songs of our time, 1957

Whole Lotta Shakin' Goin' On, Jerry Lee Lewis
 Come Go with Me, The Dell-Vikings
 I'm Walkin,' Fats Domino
 Keep A Knockin,' Little Richard
 Happy, Happy Birthday Baby, The Tune Weavers
 At the Hop, Danny and the Juniors
 Wake Up Little Susie, The Everly Brothers
 Little Ditty Pretty One, Thurston Harris
 C.C. Rider, Chuck Willis
 Jim Dandy, LaVern Baker
 Susie-Q, Dale Hawkins
 Great Balls of Fire, Jerry Lee Lewis
 Little Darlin,' The Diamonds
 Searchin, The Coasters
 Mr. Lee, The Bobbettes
 Over the Mountain, Across the Sea, Johnnie and Joe
 Peggy Sue, Buddy Holly
 School Day, Chuck Berry
 Young Blood, The Coasters
 Party Doll, Buddy Knox
 Short Fat Fannie, Larry Williams
 Could This Be Magic, The Dubs
 That'll Be the Day, The Crickets
 Diana, Paul Anka
 Black Slacks Joe Bennett and the Sparkletones
 Blue Monday, Fats Domino
 Raunchy, Bill Justis
 You Send Me, Sam Cooke
 Lucille, Little Richard
 I'm Sorry, The Platters
 Rock & Roll Music, Chuck Berry
 Lotta Lovin,' Gene Vincent
 Jenny, Jenny, Little Richard
 Ain't Got No Home, Clarence Frog-Henry
 Hula Love, Buddy Knox
 Just Because Lloyd Price
 Whispering Bells The Deli-Vikings
 Bony Moronie Larry Williams

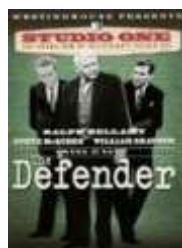
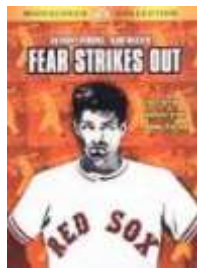


man"



Courtesy of Yahoo Movies:

A few of the 1957 Movies



Courtesy <http://www.museum.tv/archives/etv/A/htmlA/americanband/americanband.htm> & <http://www.marshasvintage.com/page/page/1038910.htm>

American Bandstand



American Bandstand first aired on the ABC network on Monday, 5 August 1957, becoming one of a handful of local origination programs to broadcast nationally. Initially, the program ran Monday through Friday from 3:00 to 4:30 P.M., EST. Almost immediately, the show became a hit for the struggling network. In retrospect, *American Bandstand* fit in nicely with the programming strategy that evolved at ABC during the 1950s. As the third television network, ABC could not afford the high-priced radio celebrity talent or live dramatic programming that generated the predominantly adult viewership of NBC and CBS. Therefore, ABC counterprogrammed its scheduled with shows that appealed to a younger audience. Along with programs such as *The Mickey Mouse Club*, ABC used *American Bandstand* to build a loyal audience base in the 1950s that would catapult the network to the top of the prime-time ratings in the mid-1970s.

From a cultural and social standpoint, the impact of *American Bandstand* should not be underrated. Even if the show diffused some of the more raucous elements of rock 'n' roll music, it helped to solidify the growing youth culture which centered around this phenomenon. But the show was important in another way as well. Once Clark took over the helm of *Bandstand* in 1956, he insisted on racially integrating the

show, since much of the music was performed by black recording artists. When the show moved to the network schedule, it maintained its racially mixed image, thus providing American television broadcasting with its most visible ongoing image of ethnic diversity until the 1970s.

In 1964, Clark moved the production of *American Bandstand* to California, cutting broadcasts to once a week. In part, the move was made to facilitate Clark's expansion into other program production. Additionally, it became easier to tap into the American recording industry, the center of which had shifted to Los Angeles by that time. The show's popularity with teenagers continued until the late 1960s.



Courtesy <http://www.postercentral.com/rocknroll.htm>

DANCE ARMORY
SHERIDAN, VT.
TUES. AUG. 6 8:30 P.M.
ADVANCE 99¢ AT DOOR \$1.25

IN PERSON

Lucille
LITTLE RICHARD



"LONG TALL SALLY"
"TUTTI FRUITI"

postercentral.com
and his **ORCHESTRA**

The Carnations



Courtesy—<http://www.youtube.com/watch?v=4KeL8JpGgo8&feature=related>

Group consisted of Pat Curley, Hardy Martin, Eddie Humphries, Ray Allen and Diane Patton. Record from 1963.



Courtesy—<http://www.youtube.com/watch?v=kf4cicj7dEw>


Instrumental. Local Louisville, KY group consisting of Ray Allen, Hardy Martin, Wayne Young, Duke Marsh and Ronnie Lloyd. Record from 1959.

Hardy Martin of The Carnations

Courtesy <http://downloads.iedaudio.com/IED%20Catalog%2009.pdf>

port

Hardy Martin
 Before founders Hardy Martin and Ray Allen were building IED into the paging and communications specialist it is today, Hardy was a teen obsessed with music and his guitar. He and Ray started the bands The Black Mountain Boys and the Carnations & Trendells before their passion moved beyond the stage. They promoted, recorded, and produced other groups as a successful career. Particularly excited about the technical side of the sound industry, they formed audio/video production house Allen-Martin Productions that recorded nationwide recording artists. Today IED builds some of the most sophisticated communication equipment and software in the world and Hardy is still personally involved in the day to day operations.



Ed-

die
Hum-

phries

Courtesy <http://www.thedoowopallstars.com/about/>



Pictured left to right: Special Guest Artists Barb Polk and Eddie Humphries. The Doo-Wop All-Stars: John Hourigan, Lynn Cline, George Poole, Lenny Whatley and Alan Watson.

Wayne Young of The Carnations

Courtesy <http://www.myspace.com/wayneyoungonline>

Wayne Young is recording in the JD studio Known for his gritty voice, soulful guitar work and high-energy stage show, renown blues performer Wayne Young offers his listeners a chance to taste some smoky blues cooked over a little red-hot



rock 'n roll. Young started his music career in the late 1950s with the Carnations, and in the 1960s joined Soul, Inc. for two tours with the "Dick Clark Caravan of Stars" and nights opening for Bo Diddley, Paul Revere and the Raiders, and The Byrds. In the 1970s and 1980s, Young began to hone his blues licks with The Heavyweights and later toured extensively with his own group, Midnight Special. In the Nineties, he created and performed the popular Slow Hand, and Eric Clapton tribute show, and reunited with his Soul, Inc. band mates to put out a CD under the name The Shufflin' Granddads. Wayne Young currently performs regularly throughout the region with Wayne Young and The Louisville Legends. President of MERF Musicians Emergency Resource Foundation Spindal Top Draperies

John A. Campbell, Louisville Musician, 1957 and on

I have played in and around Louisville since 1957. I was the drummer with a group called the Silvertones in the late 50's and we recorded a song named "Eternity" at the King Studios in Cincinnati with Hardy, Ray and Jack Sanders footing the bills for us. As you can imagine when we heard it on the Jack Sanders WAKY radio show we were so proud. When Ed Humphreys moved to the Carnations and Trendels the Silvertones broke up and I jobbed around with dance bands for awhile. When Ronnie Lloyd moved from the Carnations I took his place with the Carnations. That was around '59. I worked with the Carnations until June of 1961 when I went off to boot camp in TX. I returned in '62 and started jobbing around until that summer when I started working for "Cosmo and the Counts" replacing Eddy Binyon (excuse the spelling). While with Cosmo I was the drummer on recordings Soft and Pretty, The Things I'd like To Do, Dance Dance Dance and others. I (no break) worked with Tommy and the guys until mid '64 when I got a night time job with the *Courier Journal*. I took that as long as I could (9 months) and quit and started jobbing again. It wasn't long and I replaced Diane, and I was with the Carnations once more. I did studio work for Sambo Recording Studios while with the Carnations. That lasted until mid '65 when I got another day gig that interfered so I had to quit the Carnations once more. The next group I was with was Warner Anderson and Denny Doyle which was the beginnings of the Graduates. I moved on because they said I had no soul to a group called "The Soul Celtics", imagine that. I was with them until '70 when Bill Games came back from Vietnam and got his old job back. By the way Bill had much more soul than me. In 1970 I worked with "The Guy Rhodes Trio" and that lasted until about '73 when again the day gig stopped it all. While working with Guy I also recorded on two album's of religious content with a group called "Celebration" and co-wrote one of the songs on the second album. By the Way I was the guy who played the trap set on "Look Homeward Angel" in Nashville and also the drummer on "I'm Not Going To Work Today" with "Boothog Pefferly" and the Loafers. I went on to play in Columbus and Cincinnati Ohio for another 18 years. I played in Jazz trios up until 1997 when I moved back to Louisville.

Rock'N'Roll Songs of our time, 1958

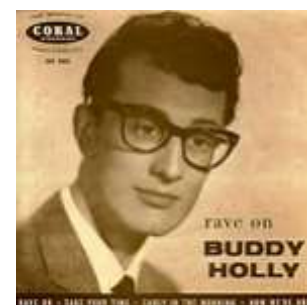
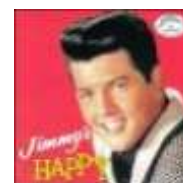
Johnny B. Goode, Chuck Berry
 Summertime Blues, Eddie Cochran
 It's Only Make Believe, Conway Twitty
 Good Golly, Miss Molly, Little Richard
 Don't You Just Know It, Huey Piano" Smith and the Clowns
 Tears on My Pillow, Little Anthony and the Imperials
 Yakety Yak, The Coasters
 Rebel-'Rouser, Duane Eddy
 Get a Job, The Silhouettes
 Splish Splash, Bobby Darin
 Tequila, The Champs
 Maybe, The Chantels
 Sweet Little Sixteen, Chuck Berry
 Oh, Boy!, The Crickets
 Little Star, The Elegants
 Book of Love, The Monotones
 Breathless, Jerry Lee Lewis
 Endless Sleep, Jody Reynolds
 Rock-In Robin, Bobby Day
 Chantilly Lace, Big Bopper
 To Know Him, Is to Love Him, The Ted-
 Bears
 Do You Wanna Dance, Bobby Freeman
 Just a Dream, Jimmy Clanton
 High School Confidential, Jerry Lee Lewis
 Willie and the Hand Jive, The Johnny Otis Show
 Twilight Time, The Platters
 What Am I Living For, Chuck Willis
 Lollipop, The Chordettes
 One Summer Night, The Danleers
 Come On, Let's Go, Ritchie Valens
 Whole Lotta Loving, Fats Domino
 We Belong Together, Robert and Johnny
 Maybe Baby, The Crickets
 Ten Commandments of Love, Harvey and the Moonglows
 Rave On, Buddy Holly
 Western Movies, The Olympics
 I Wonder Why, Dion and the Belmonts
 For Your Precious Love, Jerry Butler and the Impressions
 Rock and Roll Is Here to Stay, Danny and the Juniors
 Jennie Lee, Jan and Arnie
 Talk to Me, Talk to Me, Little Willie John



The Ted-



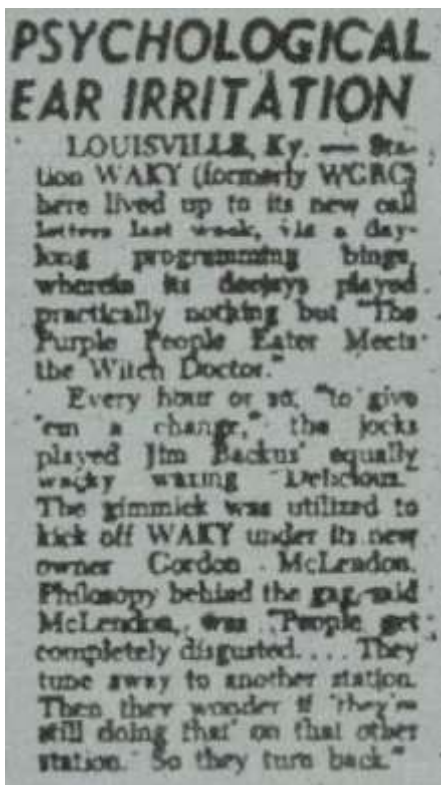
dy



Shipping
5,000 Daily
AND GROWING



WAKY Radio



Courier column-

-Journal

ist **David Inman** has written a book called: "Fourth Street Nights: The Golden Age of Louisville Top 40 Radio." Our thanks to David for allowing us to publish the first chapter.

WAKY came on the air!!!!!!!!!!

July 21, 1958 Billboard Magazine reported:

Psychological Ear Irritation

Louisville, Ky. -- Station WAKY (formerly WGRC) here lived up to its new call letters last week, via a day-long programming binge wherein its deejays played practically nothing but "The Purple People Eater Meets The Witch Doctor."

Every hour or so, "to give ears a change," the jocks played Jim Backus' equally wacky waxing "Delicious." The gimmick was utilized to kick off WAKY under its new owner Gordon McLendon. Philosophy behind the gag, said McLendon, was "People get completely disgusted. They tune away to another station. Then they wonder if 'they're still doing that on that other station.' So they turn back."

CHAPTER 1: FROM WGRC TO WAKY

July 7, 1958 was a Monday.

In Madison, Indiana they were getting the town ready to appear in the movies. The cast and crew for "Some Came Running" – including Frank Sinatra, Dean Martin and Shirley MacLaine – would soon spend several weeks filming there.

At Cape Canaveral, the Air Force was preparing for the first intercontinental flight of a U.S. ballistic weapon. The launch would be Wednesday and the passenger in the nose cone would be a mouse.

Players from baseball's American and National leagues were gathering in Baltimore for the 25th annual All-Star Game. Casey Stengel and Fred Haney were the respective coaches – players included Warren Spahn, Nellie Fox, Stan Musial and Harvey Kuenn.

Although it would be exposed as a fraud in about a year, the NBC-TV quiz show "Twenty-One" and its winners were still making headlines. That evening Elfrida von Nardoff ended a 21-week reign as champion on the show, winning \$220,500.

In Louisville, that morning's edition of The Courier-Journal included ads for Hit Parade cigarettes, the Royal Bank, Fizzies soft-drink tablets and the Edsel. Elvis Presley's "King Creole" was showing at the Kentucky Theatre, Andy Griffith's "No Time for Sergeants" was at the Mary Anderson, and "Secrets of a Nature Club" was at Savoy Burlesk Theatre.

On the radio that morning, if you tuned to 790 on the AM dial, you would hear the novelty song "Purple People Eater Meets the Witch Doctor." Anytime that morning.

You'd hear the same thing on 790 that afternoon. And evening. And after midnight.

For 24 hours straight, Louisville heard "Purple People Eater Meets the Witch Doctor" on 790 AM.

And when it was done, a new radio station was born.

It was WAKY, Louisville's first station to play all "Top 40" music – songs that made your feet move and your spirit soar.

WAKY Radio

Top 40 radio was radio based on the rock 'n' roll charts, radio with fast-talking deejays, radio with goofy commercials, radio with songs meant to be played with the volume cranked up and the windows rolled down as you cruised Fourth Street or the curb-service area of Frisch's or Ranch House.

To put this cataclysmic change in perspective, consider the radio landscape at the time. The medium was largely live music programs, often performed by staff musicians. WHAS radio was still featuring local talent, including daily shows with Randy Atcher and Tiny Thomale. CBS radio network shows that had been running for years were still on the schedule as well, including "Amos 'n' Andy," "Ma Perkins," "The Second Mrs. Burton" and "Mary Noble, Backstage Wife."

WAVE radio was still carrying NBC radio network shows like "People Are Funny," "One Man's Family" and "Woman in My House." WINN offered middle-of-the-road music – Sinatra, Patti Page, Jo Stafford, Mantovani. WLOU was part religion, part rhythm and blues with deejay Cliff Butler, shows like "Gospel Train" and "Hive of Jive," and a signoff at sun-down. WKLO featured a bit of rock and roll, some country music and deejays Wilson Hatcher and Paul Cowley.

But until that day, no Louisville station exclusively presented the hottest radio-programming format in the country, the platters that mattered, the stacks of hot wax, the rock that rolled.

It was so hot because Top 40 radio wasn't only about music. It was also about being young. Being a teenager, specifically – a Brylcreemed, bouffanted, Clearasil-ed high schooler with time on your hands, the opposite sex on your mind and cash in your pocket.

More affluent than the teenagers of a generation before, the middle-class adolescents of the 1950s were raised by parents who'd lived through a depression and a World War and were now enjoying a period of peace and prosperity. That their children would never know poverty was a huge source of pride for them. And in 1960, the baby-boom kids – ones born from 1947 on – began turning into teenagers. They were the first wave in a 17-year-long demographic bulge of teens, moving through American society like a rabbit swallowed by a python.

This well-fed, well-scrubbed economic force had money on hand from a job, from the folks, or both. It was a river of revenue, and Elvis Presley was the first phenomenon to successfully tap into it. Teenagers bought Presley records, souvenirs, lipstick, record players, hair tonic, anything endorsed by the King. They turned his debut film, "Love Me Tender," into one of 1956's biggest hits and gave record ratings to "The Ed Sullivan Show" when it featured Presley. They gave the same warm welcome to Elvis' contemporaries – Jerry Lee Lewis, Little Richard, Bill Haley, Johnny Cash, Chuck Berry – and to the more clean-cut idols who followed, such as Pat Boone, Ricky Nelson and Paul Anka. They were watching Dick Clark's "American Bandstand" each afternoon and Boone and Nelson on their weekly TV shows.

Rock 'n' roll represented youth, fun, freedom, possibilities. It was a reaction to the saccharine ballads and smarmy instrumentals so popular in the earlier 1950s – to teenagers, Frankie Laine singing "I Believe" was no match for Little Richard shouting "A-whomp-bomp-a-loo-bomp a womp-bam-boom" in the intro to "Tutti Frutti."

No, by 1958 rock 'n' roll was here to stay, and the money was following along behind. No one understood this better than Gordon McLendon, co-owner of radio station KLIF in Dallas. By the mid-1950s, deejays like Alan Freed at WINS in New York were making a name for themselves playing rock 'n' roll, but by then McLendon had already built an entire station around it.

By 1954, KLIF was the highest-rated metropolitan radio station in the country. It got that way through a structured format of the latest music, urgent-sounding newscasts and what one trade journal called "razzle-dazzle promotion." Like Elvis' manager Colonel Tom Parker, McLendon was part genius, part flim-flam man. (He was also a ham actor – in the late 1950s he produced two low-budget horror movies, "The Killer Shrews" and "The Giant Gila Monster," and had a starring role in the latter.)

The KLIF logo was a cartoon parrot because a real parrot had been trained to say the station's call letters on the air. To boost interest in KLIF news coverage, McLendon placed ads in Dallas newspapers that "apologized" for the raw language accidentally included in the station's live coverage of breaking news events. In late 1956, the "Great KLIF Treasure Hunt" sent listeners scrambling all over Dallas to find a \$50,000 check inside a buried bottle. In the KLIF "Money Drop Giveaway," dollar bills were tied to balloons and thrown out the window of a Dallas hotel to waiting teens below. A KLIF school spirit contest in which students signed petitions disrupted so many classrooms that the promotion was dropped. Listeners were asked to identify KLIF "Mystery" voices, students, locations and telephone numbers. One promotion gave away a live baby – pig. In a 1959 contest, tickets to the moon were prizes, redeemable on March 15, 1987. (Some winners actually showed up at the station that day, though the era of McLendon's ownership had long passed.)

In between the contests – one running seamlessly into another, so that those crazies at KLIF always seemed to be up to something – there were incessant musical identifications with the call letters sung and shouted.

Clearly, this profit machine fueled by goofy stunts, the clatter of the latest platter and the faint, only-slightly-better-than-the-lottery possibility of winning cash just for listening was a template that would work on other stations in other cities. So McLendon began gathering them – in Milwaukee, San Antonio, Atlanta and Shreveport. And Louisville.

Courtesy of 790WAKY.com — <http://www.79waky.com/>

WAKY Radio

At 790 on the AM dial, WGRC was an unassuming little station, the home of Gabriel Heatter's national news and such nightly programs as "Back to the Bible" and "The Voice of China." Randy Atcher had a show on the station in the late 1940s and so did singer-songwriter Jimmie Osborne. It was at sixth place in a seven-station town.

McLendon set his sights on WGRC, and offered so much money for the station that the owners didn't think twice.

He began running spots on WGRC telling folks that on July 7, Louisville would go "wacky." He brought in deejays from other McLendon stations in Texas and Louisiana – people like Jack Sanders, Ricky Ware and Al Dunaway – who sounded like carnival barkers on espresso. He ran an "apology" ad in the local papers for the station's rough-sounding live news. A WAKY "robot" began appearing around town.

In July 1958, the station had five percent of the listening audience.

By August 1958, it had forty.

For the next quarter-century, WAKY would survive The Cowsills, The Crewcuts, The Crandells and Crushed Velvet. It would survive the arrest (and dismissal) of a couple of deejays on morals charges. Another would end up as Louisville's long-time U.S. Congressman and have a major expressway named for him. The station would be referred to as Seven-Nine-Oh, The Big 79, Super 79, Fun Luvin' WAKY, and The Station You Grew Up With. It would lose deejays and gain deejays – sometimes the same deejays, who left for larger markets and came back to where the living was easier.

It was a different station in a different town in a different time. And the story of its success – as well as that of its closest competitor, WKLO – mirrors the rise of Top 40 radio in the 1950s and 60s, and the fall of AM radio in the 1970s, brought about by the rise of FM stations like WLRS.

The story of Louisville radio of that time also includes WHAS and WAVE. One evolved and changed with its audience, and cemented its reputation for news coverage when a tornado hit Louisville on April 3, 1974. The other didn't, but deserves mention for its distinctive personalities and style.

Three of those four stations are gone – only the frequencies remain. Gone also are WINN and WKYW. Today the FM band is where you find the new music, the silly stunts, the fast talkers. The deejays can say a lot more on the air, but it sounds like less. Local ownership has gone the way of the dodo bird, and formats and deejays change like the seasons. Some stations play Much More Muzak, begging to be your innocuous office choice with bland ballads and plastic personalities. Others get in your face, exuding testosterone from your speakers, further inundating a world that's already drowning in it.

One thing's for sure – just as there are no more Edsels or Fizzies, there's no Top 40 radio as it was known during its glory days.

So there's nothing else to do but look back.

WAKY DJs in the summer of 1967

Standing (Top) L-R: Bill Crisp, Tim Tyler, Steve Baron



Seated (Bottom) L-R: Weird Beard, Farrell Smith, Johnny Locke, Al Risen



Courtesy of Mickey Lunsford:

WAKY Radio—1962/1963

"Let's Be Partners"

When You Visit A



Frisch's
THE ORIGINAL
BIG BOY

Be Sure To Register To Win

THOUSANDS OF DOLLARS WORTH OF

Frisch's Restaurants
Inc. Stock

(as traded on the Louisville over the counter market)



SILVER DOLLAR SURVEY








dial
790

WAKY

SILVER DOLLAR SURVEY




Week Ending
AUGUST 30,
1963



Frisch's BIG BOY

BIG BOY
TOP TEN



Frisch's BIG BOY

<ol style="list-style-type: none"> 1. BLUE VELVET.....BOBBY VINTON 2. My Boyfriend's Back.....Angela 3. We Belong Together..Jasno Moss & Epix 4. Candy Girl Four Seasons 5. Hello Muddah, Hello Faddah.....Allan Sherman 11. Pretty Girls EverywhereArthur Alexander 12. Blowing In The WindPeter, Paul & Mary 13. Make The World Go AwayTimi Yuro 14. Judy's Turn To CryLesley Gore 15. Hey GirlFraddie Scott 16. If I Had A HammerTrini Lopez 17. MoreKai Whaling 18. Thon He Klased Me.....Crystala 19. I Want To Stay HereSteve & Eydie 20. MemphisLennie Mack 21. Boat Wave.....Martha & Vandellas 22. You Can Never Stop Me Loving You.....Johnny Tillotson 23. When A Boy Falls In LoveMel Carter 24. Nobody But You.....Dick Bush 25. Easter Said Than Done.....Essex 	<ol style="list-style-type: none"> 6. Surfer Joe.....Surfaria 7. Painted, Painted Rose.....Al Martino 8. Fingertips (Part 2)..Little Stevie Wonder 9. Little Deuce Coupe/Surfer Girl.....Beach Boys 10. Dennis.....Randy & Ratsbosch 26. Danke SchoenWayne Newton 27. Wonderful, WonderfulTymes 28. WhamLennie Mack 29. HopelessAndy Williams 30. Someone Like You.....Eddie Morris 31. How Many Tears.....Lou Christie 32. Just One LookDoris Troy 33. Martian HopRon-Dells 34. True Love Never Runs SmoothGene Pitney 35. HopelessAndy Williams 36. Please Don't Talk To The Lifeguard.....Diane Ray 37. Wait Til' My Bobby Gets Home.....Darlene Love 38. Man With A BurnTommy Wills 39. Windy & Warm.....Boots Randolph 40. China NightsKyu Sakamoto
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Jim Brand
5:30-9

Tim Tyler
9-12 noon

George Williams
12 noon-3

Jack Sanders
3-7

Jerry Barr
7-12 M

Gene Snyder
12 M-3:30

SILVER DOLLAR DISC-COVERY —
EARLY TO BED By QUANTHELL BADEB

THIS SURVEY is compiled each week by radio station WAKY. It is a true, accurate and unbiased account of record popularity, based on sales reports, distributor accounts and all information available to the Music Staff of WAKY.

Courtesy of Mickey Lunsford:

WAKY Radio—1963

SILVER DOLLAR SURVEY

WAKY



Week Ending
SEPT. 20,
1963





BIG BOY
TOP TEN



<ol style="list-style-type: none"> 1. BLUE VELVET.....BOBBY VINTON 2. We Belong Together..Jane Moss & Epice 3. Little Deuce Coupe/Surfer Girl, Beach Boys 4. Then He Kissed Me.....Crystals 5. My Boyfriend's Back.....Argyle 	<ol style="list-style-type: none"> 6. Busted.....Ray Charles 7. Cry Baby.....Garret Mimms 8. Denise.....Randy & Rainbows 9. Someone Like You.....Eddie Morris 10. If I Had A Hammer.....Trini Lopez
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<ol style="list-style-type: none"> 11. Hello Muddah! Hello Faddah!..... Allan Sherman 12. Mr. Doughnut Man.....Tren-della 13. You Can Never Stop Me Loving You.....Johnny Tillotson 14. Heat Wave.....Martha & Vandellas 15. Be My Baby.....Ronettes 16. Sally, Go 'Round The Hoops.....Jaynettes 17. I Want To Stay Here.....Shaw & Kydie 18. Painted Tainted Rose.....Al Martino 19. Honolulu Lulu.....Jan & Dean 20. Mickey's Monkey.....Miracles 21. Part Time Love.....Little Johnny Taylor 22. Surfer Joe.....Surfaris 23. Martian Hop.....Ran-delle 24. Wonderful, Wonderful.....Tymias 25. Wham.....Lemée Mack 	<ol style="list-style-type: none"> 26. I Can't Stay Mad At You.....Sheeter Davis 27. Someone To Take Your Place.....Joe Tex 28. This Is My Prayer.....Theola Kilgore 29. Treat My Baby Good.....Bobby Darin 30. Donna The Prima Donna.....Dion 31. Man With A Horn.....Tommy Wille 32. Early To Bed.....Quantrell Rader 33. Deep Purple.....Nino Tempo & April Stevens 34. A Walkin' Miracle.....Essex 35. Hey Girl.....Freddie Scott 36. That Sunday/That Summer.....Nat "King" Cole 37. Candy Girl.....Four Seasons 38. The Kind Of Boy You Can't Forget.....Raindrops 39. Mean Woman Blues.....Roy Orbison 40. Birthday Party.....Picnic Three
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Jim Brand 5:30-9	Tim Tyler 9-12 noon	George Williams 12 noon-3	Jack Sanders 3-7	Jerry Barr 7-12 M	Gene Snyder 12 M-5:30
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SILVER DOLLAR DISC-COVERY —
TWO-TEN, SIX-EIGHTEEN By JIMMY RODGERE

THIS SURVEY is compiled each week by radio station WAKY. It is a true, accurate and unbiased account of record popularity, based on sales reports, distributor accounts and all information available to the Music Staff of WAKY.

SILVER DOLLAR SURVEY

WAKY



Week Ending
OCT. 4,
1963





BIG BOY
TOP TEN



<ol style="list-style-type: none"> 1. SUGAR SHACK.....JIMMY GILMER & FIREBALLS 2. Deep Purple,Nino Tempo & April Stevens 3. Be My Baby.....Ronettes 4. Blue Velvet.....Bobby Vinton 5. Cry Baby.....Garret Mimms 	<ol style="list-style-type: none"> 6. Someone Like You.....Eddie Morris 7. Busted.....Ray Charles 8. I Can't Stay Mad At You.....Sheeter Davis 9. Then He Kissed Me.....Crystals 10. Honolulu Lulu.....Jan & Dean
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<ol style="list-style-type: none"> 11. Surfer Girl /Little Deuce Coupe..... Beach Boys 12. We Belong Together.....Jane Moss & Epice 13. Sally, Go 'Round The Hoops.....Jaynettes 14. You Can Never Stop Me Loving You.....Johnny Tillotson 15. Fools Rush In.....Rick Nelson 16. Mean Woman Blues.....Roy Orbison 17. Part-Time Love.....Little Johnny Taylor 18. A Walking Miracle.....Essex 19. Denise.....Randy & Rainbows 20. My Boyfriend's Back.....Argyle 21. Painted, Tainted Rose.....Al Martino 22. Martian Hop.....Ran-delle 23. Mr. Doughnut Man.....Tren-della 24. Sweet Impossible You / Grass Is Greener.....Brenda Lee 25. Early To Bed.....Quantrell Rader 	<ol style="list-style-type: none"> 26. Someone To Take Your Place.....Joe Tex 27. Surfer Joe.....Surfaris 28. Workout, Stevie Workout.....Little Stevie Wonder 29. If I Had A Hammer.....Trini Lopez 30. New Mexican Rose/That The Way It Goes.....Four Seasons 31. Man With A Horn.....Tommy Wille 32. Speedball.....Ray Stevens 33. Donna, The Prima Donna.....Dion 34. That Sunday, That Summer.....Nat "King" Cole 35. Heat Wave.....Martha & Vandellas 36. Two Sides (To Every Story).....Etta James 37. Mickey's Monkey.....Miracles 38. Cowboy Boots.....Dave Dudley 39. A Love So Fine.....Chiffons 40. Lonely Drifter.....O'Jays
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Jim Brand 5:30-9	Tim Tyler 9-12 noon	George Williams 12 noon-3	Jack Sanders 3-7	Jerry Barr 7-12 M
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SILVER DOLLAR DISC-COVERY —
600 MILES AWAY FROM HOME By BOBBY BARE

THIS SURVEY is compiled each week by radio station WAKY. It is a true, accurate and unbiased account of record popularity, based on sales reports, distributor accounts and all information available to the Music Staff of WAKY.

Courtesy of Mickey Lunsford:


WAKY Radio—1963

SILVER DOLLAR SURVEY



WAKY



Week
Ending
SEPTEMBER 11,
1963



BIG BOY TOP TEN

<ol style="list-style-type: none"> 1. BLUE VELVET.....BOBBY VINTON 2. We Belong Together...Janie Moss & Epoca 3. My Boyfriend's Back.....Angela 4. Little Dances Coupe/Surfer Girl, Beach Boys 5. Hello Muddah, Hello Faddah...Allan Sherman 11. Hey Girl.....Freddie Scott 12. Someone Like You.....Eddie Morris 13. Heat Wave.....Martha & Vandellas 14. I Want To Stay Here.....Steve & Eydie 15. Fingertips (Part 2).....Little Steve Wonder 16. Blowing In The Wind.....Peter, Paul & Mary 17. You Can Never Stop Me Loving You.....Johnny Tillotson 18. Make The World Go Away.....Tim Yuro 19. If I Had A Hammer.....Tina Turner 20. Danke Schoen.....Wayne Newton 21. Martian Hop.....Ran-della 22. Wonderful, Wonderful.....Tymes 23. How Many Tears.....Joe Christl 24. Judy's Turn To Cry.....Lesley Gore 25. Wham.....Lennie Mack 	<ol style="list-style-type: none"> 6. Then He Kissed Me.....Crystale 7. Candy Girl.....Four Seasons 8. Surfer Joe.....Surfaria 9. Painted Tainted Rose.....Al Martino 10. Denise.....Randy & Rainbow 26. True Love Never Runs Smooth.....Gene Pitney 27. Pretty Girls Everywhere.....Arthur Alexander 28. More.....Kai Winding 29. Busted.....Ray Charles 30. When A Boy Falls In Love.....Mel Carter 31. Wait Til' My Bobby Gets Home.....Darlene Love 32. Cry Baby.....Garret Minna 33. Please Don't Talk To The Lifeguard.....Diana Ray 34. Nobody But You.....Dick Bush 35. Windy & Warm.....Boots Randolph 36. Mr. Doughnut Man.....Tren-Della 37. Man With A Horn.....Tommy Wills 38. Early To Bed.....Quadrill Rader 39. China Nights.....Kyu Sakamoto 40. I Can't Stay Mad At You.....Skeeter Davis
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Jim Brand
5:30-9

Tim Tyler
9-12 noon

George Williams
12 noon-3

Jack Sanders
3-7

Jerry Barr
7-12 M

Gene Snyder
12 M-5:30

SILVER DOLLAR DISC-COVERY —
I'LL TAKE YOU HOME By DRIFTERS

THIS SURVEY is compiled each week by radio station WAKY. It is a true, accurate and unbiased account of record popularity, based on sales reports, distributor accounts and all information available to the Music Staff of WAKY.

SILVER DOLLAR SURVEY

WAKY



Week
Ending
SEPT. 11,
1963



BIG BOY TOP TEN




<ol style="list-style-type: none"> 1. BLUE VELVET.....BOBBY VINTON 2. We Belong Together...Janie Moss & Epoca 3. My Boyfriend's Back.....Angela 4. Little Dances Coupe/Surfer Girl, Beach Boys 5. Then He Kissed Me.....Crystale 11. Candy Girl/Marlona.....Four Seasons 12. If I Had A Hammer.....Tina Turner 13. Heat Wave.....Martha & Vandellas 14. Busted.....Ray Charles 15. Martian Hop.....Ran-della 16. Painted, Tainted Rose.....Al Martino 17. Wonderful, Wonderful.....Tymes 18. Hey Girl.....Freddie Scott 19. Make The World Go Away.....Tim Yuro 20. Cry Baby.....Garret Minna 21. Someone To Take Your Place.....Joe Tex 22. You Can Never Stop Me Loving You.....Johnny Tillotson 23. Mr. Doughnut Man.....Tren-della 24. Danke Schoen.....Wayne Newton 25. Mickey's Monkey.....Miracles 	<ol style="list-style-type: none"> 6. Denise.....Randy & Rainbow 7. Hello Muddah, Hello Faddah...Allan Sherman 8. Surfer Joe.....Surfaria 9. Someone Like You.....Eddie Morris 10. I Want To Stay Here.....Steve & Eydie 26. Wait Til' My Bobby Gets Home.....Darlene Love 27. Honolulu Lulu.....Jan & Dean 28. Sally, Go 'Round The Roses.....Fayettes 29. How Many Tears.....Los Christl 30. Man With A Horn.....Tommy Wills 31. Wham!.....Lennie Mack 32. Windy And Warm.....Boots Randolph 33. I Can't Stay Mad At You.....Skeeter Davis 34. Early To Bed.....Quadrill Rader 35. Birthday Party.....Patsy Cline 36. Pretty Girls Everywhere.....Arthur Alexander 37. Mr. Washing Well/That Sunday, That Summer...Moi King Cole 38. Donna The Prima Donna.....Dion 39. A Walking Miracle.....Eason 40. Mean Woman Blues.....Ray Charles
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Jim Brand
5:30-9

Tim Tyler
9-12 noon

George Williams
12 noon-3

Jack Sanders
3-7

Jerry Barr
7-12 M

Gene Snyder
12 M-5:30

SILVER DOLLAR DISC-COVERY —
LONELY DRIFTER By O'JAYS

THIS SURVEY is compiled each week by radio station WAKY. It is a true, accurate and unbiased account of record popularity, based on sales reports, distributor accounts and all information available to the Music Staff of WAKY.

Courtesy of Mickey Lunsford:

WAKY Radio—1963

SILVER DOLLAR SURVEY

WAKY

Week Ending
OCT. 11,
1963

Frisk's BIGBOY

BIG BOY TOP TEN

1. SUGAR SHACK.....JIMMY GILMER & FIREBALLS	6. Cry Baby.....Garnet Mimms
2. Deep Purple, Nice Tempo & April Stevens	7. Dusted.....Ray Charles
3. Be My Baby.....The Ronettes	8. Mean Woman Blues.....Roy Orbison
4. I Can't Stay Mad At You... Skeeter Davis	9. Fools Rush In.....Rick Nelson
	10. Honolulu Lulu.....Jan & Dean

11. Part-Time Love.....Little Johnny Taylor	26. Two Sides (To Every Story).....Ella James
12. Sweet Impossible You/Grass Is Greener.....Brenda Lee	27. Workout, Stevie Workout.....Little Stevie Wonder
13. Surfer Girl/Little Deuce Coupe.....Beach Boys	28. You Lost The Sweetest Boy.....Mary Wells
14. Someone Like You.....Eddie Merrett	29. Walking The Dog.....Rufus Thomas
15. Then He Kissed Me.....The Crystals	30. New Mexican Rose.....The Four Seasons
16. We Belong Together.....Janis Moss & Epic	31. Point Panic.....The Surfari's
17. Sally, Go 'Round The Roses.....The Jaynettes	32. Cowboy Boots.....Bessie Dudley
18. A Walking Miracle.....The Essex	33. Donna, The Prima Donna.....Dion
19. Bust Out.....The Ronettes	34. Please Write.....The Toppers
20. That Summer, That Sunday.....Nat "King" Cole	35. Don't Think Twice, It's Alright.....Peter, Paul & Mary
21. Mr. Doughnut Man/Ain't That Funny.....The Crystals	36. My Boyfriend's Back.....Angela
22. You Can Never Stop Me Loving You.....Johnny Tillotson	37. Talk To Me.....Sonny & Suge Jones
23. Speedball.....Ray Stevens	38. Washington Square.....The Village Stompers
24. Demise.....Randy & Rainbows	39. Crossfire.....The Orioles
25. Early To Bed.....Quantrell Rader	40. 500 Miles Away From Home.....Bobby Bare

Jim Brand 5:30-F	Tim Tyler 9-12 noon	George Williams 12 noon-3	Jack Sanders 3-7	Jerry Barr 7-12 M
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SILVER DOLLAR DISC-COVERY —
YOUR OTHER LOVE By **CONNIE FRANCIS**

THIS SURVEY is compiled each week by radio station WAKY. It is a true, accurate and unbiased account of record popularity, based on sales reports, distributor accounts and all information available to the Music Staff of WAKY.

SILVER DOLLAR SURVEY

WAKY

Week Ending
OCT. 18,
1963

Frisk's BIGBOY

BIG BOY TOP TEN

1. SUGAR SHACK.....JIMMY GILMER & FIREBALLS	6. Cry Baby.....Garnet Mimms
2. Deep Purple, Nice Tempo & April Stevens	7. Bust Out.....The Ronettes
3. I Can't Stay Mad At You... Skeeter Davis	8. Dusted.....Ray Charles
4. Be My Baby.....The Ronettes	9. Fools Rush In.....Rick Nelson
	10. Blue Velvet.....Bobby Vinton

11. Talk To Me.....Sonny & Suge Jones	26. Please Write.....The Toppers
12. Part-Time Love.....Little Johnny Taylor	27. Surfer Girl/Little Deuce Coupe.....The Beach Boys
13. Sweet Impossible You / Flip.....Brenda Lee	28. Sally, Go 'Round The Roses.....The Jaynettes
14. Walking The Dog.....Rufus Thomas	29. Speedball.....Ray Stevens
15. Honolulu Lulu.....Jan & Dean	30. Hot-Doggies.....The Astronauts
16. Washington Square.....The Village Stompers	31. A Walking Miracle.....The Essex
17. Then He Kissed Me.....The Crystals	32. Early To Bed.....Quantrell Rader
18. New Mexican Rose / Flip.....The Four Seasons	33. You Lost The Sweetest Boy.....Mary Wells
19. Point Panic.....The Surfari's	34. 500 Miles Away From Home.....Bobby Bare
20. We Belong Together.....Janis Moss & The Epics	35. Lonely Drifter.....The O' Jays
21. Donna, The Prima Donna.....Dion	36. I Wonder What She's Doing Tonight.....Barry & The Tamerlanes
22. Crossfire.....The Orioles	37. Tra La La La Busay.....Dean & Jean
23. Workout, Stevie, Workout.....Little Stevie Wonder	38. Maria Elena.....Los Indios Tabajaras
24. That Summer, That Sunday.....Nat "King" Cole	39. I'm Leaving It Up To You.....Dale & Grace
25. Someone Like You.....Eddie Merrett	40. It's All Right.....The Impressions

Jim Brand 3:30-9	Tim Tyler 9-12 noon	George Williams 12 noon-3	Jack Sanders 3-7	Jerry Barr 7-12 M
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SILVER DOLLAR DISC-COVERY —
YOUNG WINGS CAN FLY By **RUBY & THE ROMANTICS**

THIS SURVEY is compiled each week by radio station WAKY. It is a true, accurate and unbiased account of record popularity, based on sales reports, distributor accounts and all information available to the Music Staff of WAKY.

Courtesy of Mickey Lunsford:

WAKY Radio—1964

They're Coming Back: By Popular Demand

THE BEACH BOYS
IN PERSON
Plus **THE NEWBEATS**
"Everything's Alright" "Broad & Bitter"

JAY & THE AMERICANS
"Come A Little Bit Closer" "She Cried"

ALSO THE MONARCHS & THE WAKY DERJAYS

Advance Tickets - \$2.00 & \$2.50,
At Door - \$2.50 & \$3.00

WEDNESDAY,
DECEMBER 30 - 8 pm

AT **FAIRGROUNDS COLISEUM-** Louisville
Kentucky

A Dance follows the show in the ABC Room of the Coliseum from 10 p.m. to 1 a.m., with the music of the Monarchs.



WAKY
SILVER DOLLAR SURVEY



things go better with Coke



DIAL 790

THIS SURVEY is compiled each week by radio station WAKY. It is a free, accurate and unbiased account of record popularity, based on sales reports, distributor accounts and all information available to the main staff of WAKY.

WAKY

Silver Dollar Survey
WIDE LISTENING DECEMBER 12, 1964

1	15	SHE'S A WOMAN / FEEL FINE	BEATLES
2	4	BIG BROTHER	DICKY LEE
3	1	MR. LONELY	BOBBY VINTON
4	2	RINGO	LOBBE GRUENE
5	6	TIME IS ON MY SIDE	ROLLING STONES
6	8	SHE'S NOT THERE	ZOMBIES
7	17	YOU SHAL'T NOT STRAY	DICK & DEE DEE
8	3	ASK ME / AIN'T THAT LOVIN' YOU	ELVIS
9	10	SIDEMALE SURFIN'	JAN & DEAN
10	9	SCRATCHY	TRAVIS WAMMACK
11	7	DOOR IS STILL OPEN	DEAN MARTIN
12	3	I WOULDN'T TRADE YOU FOR THE WORLD	BACHELORS
13	11	I'M GONNA BE STRONG	GENE PITNEY
14	29	ONE LAST KISS	CHERIE
15	14	HAVE I THE RIGHT	DALE WARD
16	22	OVER YOU	BOB DYLAN
17	12	LEADER OF THE PACK	SHARON LAS
18	12	EVERYTHING ALRIGHT	NEWBATS
19	19	DANCE DANCE DANCE	BRACH BOWS
20	31	HUSTLE 2-2	CASUALS
21	30	ANYWAY YOU WANT IT	DAVE CLARK FIVE
22	55	AMEN	SHADOWS
23	16	MOUNTAIN OF LOVE	JOHNNY RIVERS
24	27	YOU REALLY GOT ME	KINGS
25	23	IS IT TRUE	BRENDA LEE
26	21	BABY LOVIN'	SUPREMS
27	37	ROCKS ARE RED MY LOVE	YOU KNOW WHO
28	28	SATURDAY NIGHT AT THE MOVIES	DRIFTERS
29	-	LEADER OF THE LAUNDROMAT	DETERGENTS
30	20	ENDLESS SLIP	WANE WILLIAMS JR.
31	34	RIG MAN IN TOWN	POSS SEASONS
32	32	DO DO	GENE SIMMONS
33	33	SHA LA LA	WAMPRED MANN
34	-	RUN RUN RUN	GESTURES
35	-	LOVE POTION #9	SEARCHERS
36	-	DO WACKA DO	ROGER MILLER
37	39	I'M GONNA LOVE YOU TOO	HULLABALLOO
38	40	SPRAKE TO ME	J. FRANK WILSON
39	-	RIGHT OR WRONG	BONNIE DOVE
40	-	TELL HER JOHNNY SAID GOODBYE	BRETT JACKSON

SILVER DOLLAR - THE CRYING GAME -
DISC-COVERY- JAN & THE ZODIACS

Jockey Jottings

SOMEWHERE IN WAKY COUNTRY IS SANTA DISGUISED AS AN ORDINARY MAN. FIND HIM AND ASK, "ARE YOU WAKY'S SECRET SANTA?" IF YOU ASK THE RIGHT MAN, YOU'LL WIN A FABULOUS SUN-FILLED WINTER VACATION IN MIAMI BEACH, FLA. NOT ONLY IS THERE ONE SECRET SANTA... THERE ARE SIX OF 'EM. ASK EVERY MAN YOU SEE. IT'S DEFINITE...WAKY'S TIME TYLER IS PRESENTING THE BEACH BOYS IN A BIG HOLIDAY SHOW AND DANCE, DECEMBER 30TH. FANS OF THESE CALIFORNIA SWINGERS WILL BE GLAD TO HEAR THE NEWS. LAST WEEK IN THIS COLUMN WE PREDICTED THAT TIM TYLER WOULD CLAIM A FOOL IN THE SIDE WALK SURFING DUEL WITH RUSTY REYNOLDS...AND HE DID. ALTHOUGH RUSTY BEAT HIM ON THE BOARD...AFTER ATTEMPTS WITH A WAGON AND BICYCLE, A REMATCH IS IN THE OFFING. WAKY'S "FLUNKY-FIVE" WERE VICTORS OVER THE PLEASURE RIDGE LETTERMEN AT DONKEY BASKETBALL. TIM TYLER WAS HIGH POINT MAN FOR WAKY SHOPPING IN 3 FIELD GOALS. RUSTY GOT ONE. BACKING UP THAT DUET WERE JACK DANIELS AND JIM BRAND FISS NEWSMEN JIM PRIDE AND BEN ALLEN. THANKS FROM WAKY AND DAWNY THOMAS TO THE HUNDREDS OF THINGS WHO MARCHED THIS PAST SUNDAY FOR ST. JOHN WOOD. THOUSANDS OF LITTLE EGGS FROM ALL OVER AMERICA ALSO SAY THANKS TO TIM.

Win a \$1000 Scholarship
TO THE UNIVERSITY OF YOUR CHOICE
Get Details At One Of



Frisk's
BIG BOY
RESTAURANTS
VALUABLE WEEKLY PRIZES, TOO

Courtesy of Mickey Lunsford:

WAKY Radio—1967

tape centre

For Music On
The **Go-Go-Go!**

**AUTO STEREO
TAPE PLAYERS**




\$39⁹⁵

Includes Headset and 1-Year Guarantee

Call for Details to Auto, Boat, Plane, Trailer or Campsite!

tape centre

3790 LEXINGTON RD. 893-2562

WAKY
super hit
survey
790



WEEK ENDING OCTOBER 27, 1967

WAKY

7M	1M	1	7	INCENSE & PEPPERMINT.....	STANBERRY BLANCHARD
		2	1	RAIN, PAKE, & THINGIE.....	CONCILLIO
		3	2	SOMETHING'S GOTTEN HOLD OF MY HEART.....	GENE PITNEY
		4	5	WHY FREAKING LOVE.....	GAYE & THORNE
		5	1	TO KISS WITH LOVE.....	LEILA
		6	4	GET ON UP.....	RENTALS
		7	13	NATURAL WOMAN.....	ARETHA FRANKLIN
		8	9	SOUL MAN.....	BAM & BARI
		9	10	CAN'T STOP LOVING YOU.....	LARRY WOOD
		10	5	EXPRESSION TO YOUR HEART.....	BOB SOMMERS
		11	6	IT MUST BE HIM.....	YVONNE CARR
		12	20	WAKE UP WAKE UP.....	GRASS HOPPER
		13	15	LOVE IS STRANGE.....	FRANK & WARD
		14	11	NOCTURN.....	REE HERB
		15	25	HIS HOOD MAN.....	ELVIS PRESLEY
		16	11	HOW CAN I BE SURE.....	YOUNG RASCALS
		17	21	KENTUCKY MORGAN.....	NEIL DIAMOND
		18	25	I'M WONDERING.....	STEVE WARREN
		19	33	IT'S YOU THAT I NEED.....	SYMPATON
		20	27	MELANCHOLY MOOD.....	TOMMY HEE
		21	29	PLEASE LOVE ME FOREVER.....	BOBBY VENTURA
		22	19	HURRY BABY.....	ROCKIN' HONKY
		23	10	HOPPING.....	PHOENIX BARD
		24	37	LADY BIRD.....	NANCY SINATRA
		25	20	IT COULD BE WE'RE IN LOVE.....	ORIAN SHAW
		26	28	UNDER MY THUMB.....	ALPHABETICAL CHORDS
		27	33	WHE'S STILL A MYSTERY.....	LOVIN' SPOONFUL
		28	35	BACK ON THE STREET AGAIN.....	SUBURBINE CO.
		29	--	NOBODY BUT ME.....	HUMAN BEING
		30	--	HEE, HOHOO, & SYDOL.....	OHIO EXPRESS
		31	--	STAD-O-LEE.....	WELSON PIERCE
		32	--	I CAN SEE FOR MILES.....	THE WED
		33	--	GLAD TO BE UNHAPPY.....	MARAS & FARAF
		34	--	HI-NO.....	FIFTH SEASON
		35	PH	SPOOKY.....	CLASSICS TV

WAKY SUPER L.V. 790

1.	307.	PEPPER.....	BEATLES
2.	THE	CONCILLIO.....	CONCILLIO
3.	THE	JIMI HENDRIX EXPERIENCE.....	JIMI HENDRIX EXPERIENCE
4.	ERIC	IS	ERIK
5.	BOBBY	VERE'S	BOBBY VERE

SUPER HIT 1
DISC-COVERY

OF THE BITE..... THOMY JAMES
SUPER TAPE CART.
BY THE STATES

**The
Weird Beard
is a real
SWINGER!**

*"Swing" with the Weird Beard
nightly on fun Lovin' WAKY.
9 P. M. to 12 M. weeknights,
and 6 P. M. to 12 M. Sundays.
The Weird Beard Rebellion
Wants YOU!*



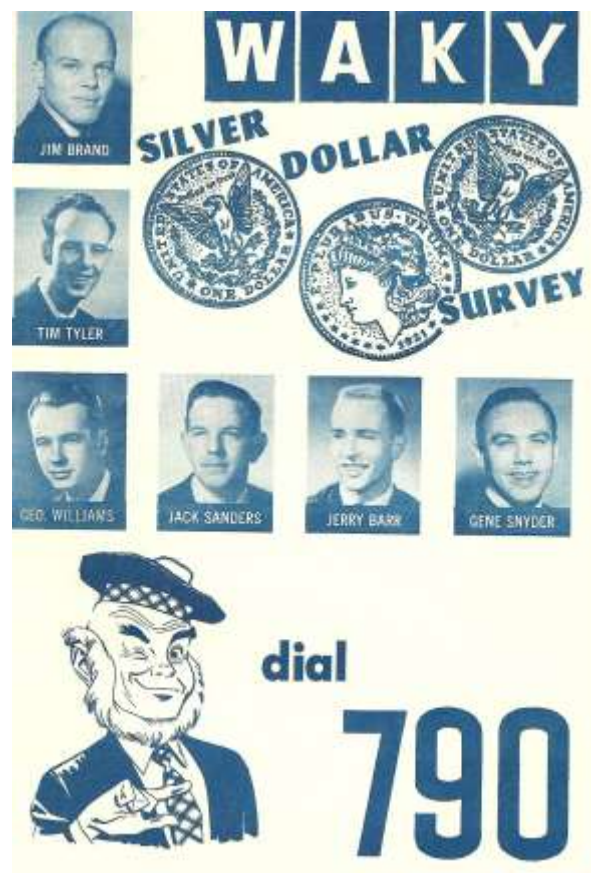

*Bill Crisp is always
"flying high," whether in
the air or on the air. Get
your day off to a "flying"
start with the Bill Crisp
Show on 790-WAKY each
morning 5:30am to 9am.*

Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1958 & more

Courtesy of Mickey Lunsford:

WAKY Radio—1967



Courtesy of 790WAKY.com — <http://www.79waky.com/>

WAKY Radio

Gary Burbank WAKY afternoon DJ between 1969 and 1973. Came to WAKY from WMPS in Memphis where he was known as Johnny Apollo. Left WAKY to become PD of WNOE in New Orleans. Later did mornings at CKLW in Detroit before coming back to Louisville in 1976 to do PM drive at WHAS. Left WHAS for a station in Tampa, Florida for a short period of time before going to WLW in Cincinnati, where he handled afternoon entertainment duties for over 25 years. Retired from the daily on-air grind on December 21, 2007, but still voices the nationally syndicated Earl Pitts features. [Real Name: William E. Purser, Jr.]



Courtesy of Louisville's Own, (An Illustrated Encyclopedia Of Louisville Area Recorded Pop Music From 1953 to 1983), by Brenda and Bill Woods.

From 1962-1964, Gary Burbank was the drummer for the nationally known Memphis group, the Mar-Keys (Last Night). Gary had been a studio musician in the Memphis area for several years and had done recording with the Bill Black Combo, Ace Cannon, Rufus Thomas and Booker T. & the M.G.'s. In 1968 Gary came to Louisville as a D. J. at WAKY radio. He remained with WAKY until 1973. Gary left the Louisville area but returned in 1976 to join WHAS radio and remained there until 1980. During Gary's time here he was one of the most I listened to radio personalities in the area. Gary became widely known for his characters such as "The Rev. Deuteronomy Skaggs" and his creation of "Snow Sharks".

Photo Gary Burbank, 1983, by Mayhew Photographers.

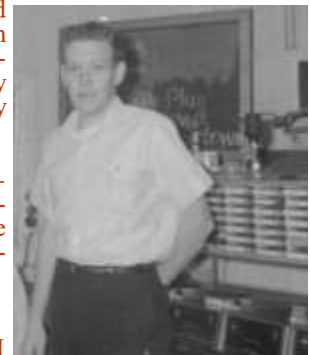
Byron Crawford WAKY newsman from October, 1966 through sometime in 1969, when he moved to Cincinnati to do news at WCKY. He returned to Louisville in 1973 to work at WHAS, where he remained until 1979...first in radio news, then in TV as a reporter and weekend anchor. Now is a columnist for *The Courier-Journal*.



Bill Crisp Morning DJ and PD in mid '60s. (1965-1968) Bill came to WAKY after over a year doing mornings at WKLO. After leaving WAKY, Bill became PD and morning man at WLAP in Lexington, Kentucky. He later went to work as News Director and Anchor at WTVQ-TV in Lexington, plus did a morning slot at WKXO in Berea, Kentucky. Bill also co-owned radio stations in Delaware. He retired in 1993 and lives in Millsboro, Delaware.

Jack Daniels: "I was hired by **Jim Brand**, who was program director and morning jock at the time. In fact it was Jim who gave me the name '**Jack Daniels**.' He was driving me around town on my first night, giving me a quick tour of the city. As we drove along the freeway, we'd pass a Jack Daniels whiskey billboard about every quarter of a mile it seemed. I remember him asking if I was a teetotaler; after telling him 'no,' he asked what I thought about using Jack Daniels as an air name. He reminded me that since the Kentucky bourbon was owned by Early Times, and Early Times was headquartered in Louisville, the name would be easily and quickly recognizable for ratings purposes. Done deal.

I was there in '65 & '66. I remember specifically it was when the TV series 'Batman' was H-O-T and Our Fearless Leader (Jim Brand) was a Superfan of the series. It wasn't unusual for someone (sometimes even Jim) to bring in a portable TV so the jock and news staff could watch the current episode of the show (pre-DVR days). I deeply regret that no airchecks or other memorabilia survived the numerous moves and subsequent divorce caused by moving too much.



Tom Dooley WAKY afternoon drive jock twice: 1968 and 1974-1976. Worked at KELI (Tulsa), WQAM (Miami), KNUZ (Houston) and WSAI (Cincinnati) before coming to WAKY

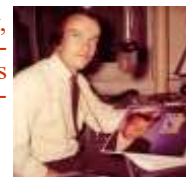
the first time. Left WAKY to concentrate on his musical career full-time. Lost his voice and had two operations. When his voice returned, he got back into radio and worked at WMPS (Memphis, Dooley's hometown), WORD (Spartanburg, SC), KRIZ (Phoenix), WFIL (Philadelphia), WHBQ (Memphis) and KHJ (Los Angeles) previous to returning to WAKY. Left WAKY to go to work for the Jimmy Carter campaign in Atlanta. While in Atlanta, he got a job with WGST, leaving there to go to FM100 in Memphis. Tom also did time at stations in Rockford, IL, Cleveland, OH, and Knoxville, TN. Now does a nationally syndicated Contemporary Christian radio show ("The Journey") and more out of MasterMedia Ministries in the Dallas-Ft. Worth area. [Real name: **George Patrick Thomas O'Dooley, Jr.**]



Courtesy of 790WAKY.com — <http://www.79waky.com/>

WAKY Radio

Jack Grady Jock during the McLendon days. He started out doing WAKY's version of the all-night show, "The Milkman Matinee". He then moved to the 7 to Midnight shift, and was also WAKY's Music Director. After leaving WAKY in 1962 when McLendon sold the station to LIN, he got out of radio and was with Columbia Records and other music business interests in New York and the West Coast. Jack currently is the overnight personality on ABC's "Stardust" format, based in Dallas, Texas.



Tom Perry News anchor and/or News Director 1959-1963. Left Louisville in 1963 for Dallas, Texas to work for the NBC radio affiliate at the time John Kennedy was shot. He later was offered a network position with NBC (as Dan Rather received from CBS), but turned the offer down. Tom was also the GM of WIL-AM which was LIN Broadcasting's ill-fated dive into an all-news format, complete with 26 teletype machines, all painted different pastel colors.

Johnny Randolph Former WKLO DJ that joined WAKY as a jock and Assistant Program Director in 1969 under PD **Bob Todd**. Became PD after Todd left, and was at WAKY's programming helm through 1977. Later co-owned a station in Danville, Kentucky with the WKLO call letters. Worked as Director of Programming for **Walter May's East Kentucky Broadcasting Group** in Pikeville, Kentucky from February 2005 through February 2007. Now retired in Danville. [Real name: **John Randolph Aspenleiter**.]

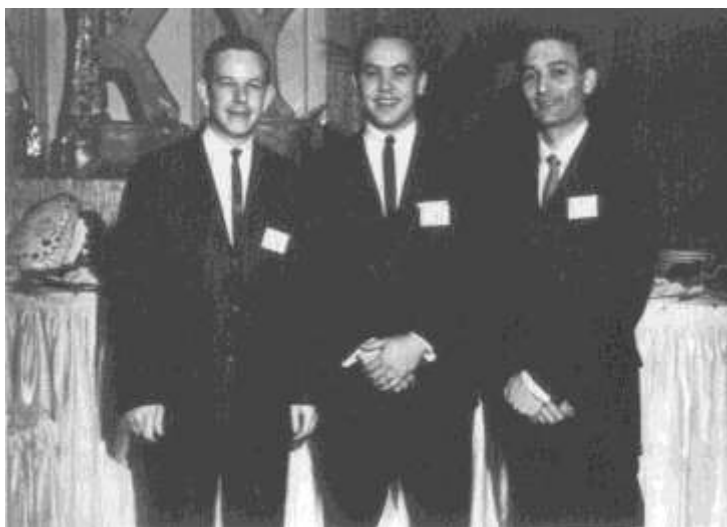


Jay Reynolds WAKY DJ between 1961 and 1963. Also worked at WABC in New York City (he did overnights between 1969 and 1976) and WFMS, WNDE, and WIFE in Indianapolis. He died in March, 1996 at the age of 61.

Jack Sanders WAKY afternoon personality during the McLendon era and the first part of the LIN Broadcasting days. Voted "America's Greatest Disc Jockey of the Year" by Movie Mirror Magazine, Jack was the most listened to deejay in Louisville in his time. A leader in the Louisville music scene, Sander established several record labels, recording studios, talent agencies and booking agencies. Left Louisville for Nashville where he worked as road manager for Hank Williams, Jr. Owned and operated the Spotland Company, one of Nashville's most successful advertising agencies. Died in February, 1978 in Nashville from liver disease and pneumonia. [Real name: **James Dale Spence** -- According to Jack's former brother-in-law, the sobriquet Jack Sanders was born at KGKO in Dallas in 1956 when the KGKO Program Director told him, "Jim Spence sounds like the name of the guy who delivers my mail. From now on you are Jack Sanders."]

JACK SANDERS, 1962, Jack Sanders, Gene Snyder, Greg Mason by Ogden Studios

Courtesy of Louisville's Own, (An Illustrated Encyclopedia Of Louisville Area Recorded Pop Music From 1953 to 1983), by Brenda and Bill Woods.



Real Name: James Dale Spence

In 1958 Jack came to Louisville to work as a D. J. for WAKY. In 1960 he was voted "America's Greatest D. J." by Movie Mirror Magazine. While living in Louisville, Jack was the most listened to D. J. in the area. Jack was one of the driving forces behind early sixties Louisville music. He helped establish several record labels, recording studios, talent agencies and booking agencies. Jack Sanders' name could be found on many local record labels as producer or song writer.

In '57, while working at a radio station in Shreveport, Jack had a hand in writing Dale Hawkins' hit of "Susie-Q". This song ten years later became a hit for Creedence Clearwater Revival.

In '59 Jack started his own recording career with the release of "Ocean View Drive", which featured unique sounds including seagulls and waves break-ing on the shore.

After leaving the Louisville area Jack went to Nashville where he became romantically involved with Hank Williams widow, Audrey Williams. At this time Jack worked as road manager for Hank Williams, Jr. Later he owned and operated the Spotland Company, one of Nashville's most successful advertising companies. They specialized in producing commercial jingles.

In 1979 in Nashville, Tennessee Jack died at age 42 from complications of pneumonia.

WAKY Radio

Gene Snyder WAKY DJ from the early '60s until 1964. Also worked at WCEF, Parkersburg, West Virginia; WJBW, New Orleans Louisiana; and WOVE, New Albany, Indiana. Recorded song called "Able and Baker", a novelty tune which dealt with two monkeys sent into space. Started Joni Talent Agency in Louisville. Was 63 years old when he died in West Virginia on March 29, 1999. [Real Name: **Raymond Snyder**]

Tim Tyler WAKY jock in the '60s. In May of 2005 he retired from broadcasting, selling his partnership share of Brewer Broadcasting in Cleveland, Tennessee. He and his wife Sandy live in Houston, Texas. [Real name: **Don Schwartz**] Tim writes:

"I was at WAKY from early 1963 to early 1973, but I was on the air from 1963 to 1967, shifting into sales in 1967. I spent more time as the evening jock, 7 p.m. to 12 midnight, but I also did mornings and middays for a while." **Marty Balou** adds: "I am telling you Tyler was THE man. On Saturdays he did live broadcasts from Stewarts, with bands and Carnaby Street fashions. What a time!"



John W. "Dude" Walker Came to WAKY from Memphis (where he was known as "Johnny Dark") in 1968 to do afternoon drive. Moved to nights to make room for fellow Memphis radio personality **Gary Burbank** ("Johnny Apollo" in Memphis). Later became WAKY's midday jock. Dude left WAKY in November 1971 to take the PD/PM Drive position with Top 40 WDXB in Chattanooga. The station was partially owned by former WAKY PD **Bob Todd**, who did mornings at WDXB. Despite WDXB becoming number one, Dude missed Louisville and returned to WAKY by the summer of '72. He stayed at WAKY until 1974 when CHUM in Toronto made him an offer he and Mrs. Dude couldn't refuse. Later Dude did stints on WMAQ and WJJD in Chicago. He returned to Memphis to work in radio for the legendary Sam Phillips, and then later began an 18-year career doing sports and weather on TV in Memphis, which he did until 1994 when he retired on medical disability. Today Dude takes it easy and plays a lot of golf. [Real name: **John Dougherty**]



Bill Ward WAKY morning personality 1959-1962. Previously worked all-nights at WRR in Arlington, Texas. Left WAKY to do evenings at WPRO in Providence, Rhode Island. Later went to WPLO in Atlanta and KBOX in Dallas as well as KBLA/KBBQ and KLAC. He moved up through the broadcast ranks to run Gene Autry's Golden West Broadcast. Retired in 1997. Passed away in 2004. [Real Name: **Bill Wardlaw**]

Bob Watson Newsman and/or News Director 1961-1967 and 1968-1973. (He worked at WIL in St. Louis, also owned by WAKY's parent company -- LIN Broadcasting -- in between.) His first job at WAKY was a weekend news shift in 1961. Less than six months later Bob went full time as Evening News Editor. He moved to the midday slot a year later and in 1964 was named News Director. Prior to Watson's appointment as ND, WAKY had never won a national award for news coverage or reporting. However, under Watson's direction WAKY News won national awards for 1964, 1965 and 1966. Left WAKY the final time to work at the Associated Press in Louisville, where he is today. [Real name: **Thomas Shelby Watson** -- The "Bob" came in 1961 when ND Tom Perryman preferred Watson use another first name since Tom Hall was leaving.)



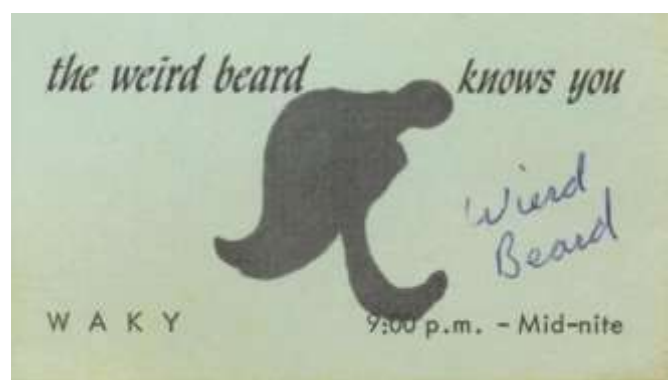
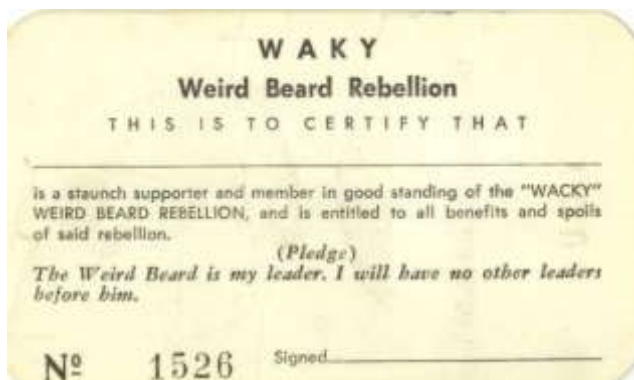
George Williams Noon-3 p.m. DJ from late 1962 through late 1965. Joined WAKY from WMAK in Nashville when Gordon McClendon sold WAKY to LIN Broadcasting. Left WAKY for a PD job at WTRY in Albany, New York. Later replaced Terrell Metheny as the National PD of Southern Broadcasting Company. George was an associate of Kent Burkhart in Atlanta in the early '80s and eventually became VP of Programming for Satellite Music Network, now part of ABC. In 1986 he started consulting. Now retired in Dallas, Texas.



Courtesy of 790WAKY.com — <http://www.79waky.com/>

WAKY Radio

Weird Beard Night jock from November 21, 1966 through September 30, 1971. Weird Beard left WAKY for a PD gig at LIN Broadcasting's station in Rochester, New York where he spent two or three years before taking a position with the Rochester Police Department. Another reason many people think he departed Louisville was because of the 1971 tragic drowning death of his young son, Scotty. **Mason Lee Dixon** recalls: "We spent many anguish-filled hours searching for the boy, sensing all of the time that he had crawled through the hole in the fence at the Water Company across the street from his house. There were all kinds of rumors flying hell, west and crooked since Burt (Weird Beard) and his wife were separated at the time. People can be cruel in their ignorance. Most of the city was sympathetic, even the competition. Only the cops and some really low-vibing characters were suspicious of Burt. It wasn't until the city finally consented to drain the reservoir that they recovered the body." Burt was diagnosed with Multiple Sclerosis at the age of 19, but didn't let that stand in the way of successful careers in broadcasting and law enforcement. He returned to Louisville and lived with his mother for a while. Eventually he went into a Pewee Valley, Kentucky nursing home where he died November 22, 1995 due to complications brought on by MS. [Real name: **Carl Burton Markert**] Travis Hardwick writes: "Weird was named after his father, **Carl Markert** (but not a junior) who was a member of the Louisville Orchestra. During the late '60s, Weird would often bring his father's old bugle to the station and play sour notes over the air. He was dubbed 'the dropout from bugle school,' and would play the thing over the air in the worst way. He especially enjoyed playing alongside Herb Alpert's 'This Guy's In Love With You,' which featured a trumpet, bugle or whatever, on the long outro of the song. It was terribly hilarious."



Courtesy of *The Courier-Journal*, June 1, 2008, Byron Crawford:

The Duke' is back where he belongs, on WAKY

The legendary "Duke of Louisville," Bill Bailey, is back on the radio from his room at Friendship Manor nursing home in Pewee Valley.

Bailey, who during the late 1960s and early '70s reigned as king of morning radio on what was the WAKY-AM and before that on WKLO, now is doing recorded brief drop-ins during morning and afternoon drive time on the new WAKY (103.5) FM.

"I think I'd be full-time at a radio station somewhere.....if I hadn't had that stroke," said Bailey, now in his mid-70s. The stroke in 1999 affected his left arm and leg.

Bailey's unmistakable voice and delivery—a cross between Ralph Cramden and Walter Matthau, with a hint of Fred Flintstone—is still essentially intact.

And his golden laugh has withstood time like an Elvis record.

Crowned the "Duke of Louisville" by former Kentucky governor and U.S. Sen. Wendell Ford, Bailey was born William Boahn in New Bern, N.C.

He was only 3 when his father was accidentally killed. His mother died of cancer several years later. By age 6, one of Bill's heroes was a disc jockey named Bill Bellis on WPTF in Raleigh.

"He was so personal about everything," Bailey said "He talked to people on a one-to-one level." Besides an interest in radio. Bailey showed an early aptitude for art.

"When I was 7 years old, I could draw anything I could see, so I had a great interest in art— and shooting my mouth off," he said. He later would become an accomplished artist in both oils and pencil.

At age 17, he persuaded his guardian uncle to sign for him to join the Air Force, where he stayed five years and served as a "communications expert" on the DEW Line in Alaska.

He hosted "The Far North Jamboree" on KBYR in Anchorage after the Air Force. The rest of his broadcast career would be a blur of road signs and station call letters from Idaho to Utah to Texas to Maryland. from WKLO in Louisville to giant WLS in Chicago and back to WAKY.

"Two things made WAKY the legendary station that it became. The people that worked there, and the people that listened to it," said Bailey. "The people that listened to it were so dedicated God, they loved that station And you couldn't help but love them."

Johnny Randolph, the program director who hired Bailey at the old WAKY and who now is an afternoon on-air personality at the new WAKY, remembered that Bailey, though lacking the classic DJ voice and production skills, was "one of the great communicators, ever, and latched on to the audience, and they absolutely loved him That's why the guy became a legend."

Len Cook, the current WAKY program director and morning on-air personality, said Bailey still gets loads of listener mail, and that "'The Duke" is planning to make an appearance this July 4 when WAKY resurrects its free picnic celebration in the Churchill Downs infield, with appearances by some of Louisville's own great bands from yesteryear, as well as many former WAKY on-air personalities.

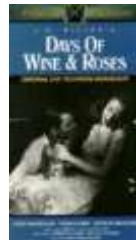
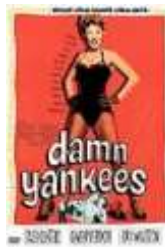
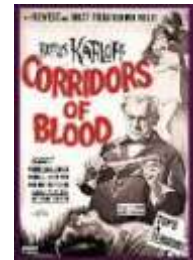
"We plan to have a place for him to sign autographs." said Cook. "And we plan to have him upon stage to say a few words."

If you'd like to send Bill Bailey a note, visit the WAKY Web site at www.waxy.com.



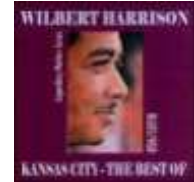
Courtesy of Yahoo Movies:

A few of the 1958 Movies



Rock'N'Roll Songs of our time, 1959

Mac The Knife, Bobby Darin
 Venus, Frankie Avalon
 Lonely Boy, Paul Anka
 Stagger Lee, Lloyd Price
 Kansas City, Wilbert Harrison
 A Big Hunk O' Love, Elvis Presley
 The Happy Organ, Dave "Baby" Dortez
 Charlie Brown, The Coasters
 16 Candles, The Crests
 Sleepwalk, Santo & Johnny
 La Bamba, Ritchie Valens
 Along Came Jones, The Coasters
 Hushabye, The Mystics
 Only Sixteen, Sam Cooke
 Dance with Me, The Drifters
 Smoke Gets in Your Eyes, The Platters
 C'mon Everybody, Eddie Cochran
 Forty Miles of Bad Road, Duane Eddy
 You're So Fine, The Falcons
 Lonely Boy, Paul Anka
 I Only Have Eyes for You, The Flamin'
 Lonely Teardrops, Jackie Wilson
 Love Potion No. 9, The Clovers
 Tallahassee Lassie, Freddy Cannon
 It Doesn't Matter Anymore, Buddy Holly
 This Should Go On Forever, Rod Bernard
 Mr. Blue, The Fleetwoods
 I'm Gonna Get Married, Lloyd Price
 Baby Talk, Jan and Dean
 Red River Rock, Johnny and the Hurricanes
 My Heart Is an Open Book, Carl Dobkins Jr.
 Since I Don't Have You, The Skyliners

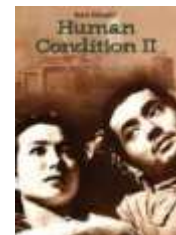
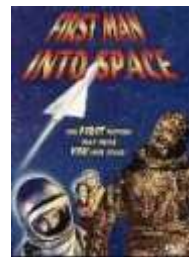


gos



Courtesy of Yahoo Movies:

A few of the 1959 Movies



Our Era - Movies, Music, Radio & TV, 1950's and 1960's. February 3, 1959

Courtesy of <http://www.fiftiesweb.com/crash.htm>

The Day Music Died



On a cold winter's night a small private plane took off from Clear Lake, Iowa bound for Fargo, N.D. It never made its destination.

When that plane crashed, it claimed the lives of Buddy Holly, Ritchie Valens, J.P. "Big Bopper" Richardson and the pilot, Roger Peterson. Three of Rock and Roll's most promising performers were gone. As Don McLean wrote in his classic music parable, American Pie, it was "the day the music died."

Performing in concert was very profitable, and Buddy Holly needed the money it provided. "The Winter Dance Party Tour" was planned to cover 24 cities in a short 3 week time frame (January 23 - February 15) and Holly would be the biggest headliner. Waylon Jennings, a friend from Lubbock, Texas and Tommy Allsup would go as backup musicians.

Ritchie Valens, probably the hottest of the artists at the time, The Big Bopper, and Dion and the Belmonts would round out the list of performers.

The tour bus developed heating problems. It was so cold onboard that reportedly one of the drummers developed frostbite riding in it. When they arrived at the Surf Ballroom in Clear Lake, Iowa, they were cold, tired and disgusted.

Buddy Holly had had enough of the unheated bus and decided to charter a plane for himself and his guys. At least he could get some laundry done before the next performance!

That night at the Surf Ballroom was magical as the fans went wild over the performers.

Jiles P. Richardson, known as The Big Bopper to his fans, was a Texas D.J. who found recording success and fame in 1958 with the song Chantilly Lace.

Richie Valenzuela was only 16 years old when Del-Fi record producer, Bob Keane, discovered the Pacoima, California singer. Keane rearranged his name to Ritchie Valens, and in 1958 they recorded Come On, Let's Go. Far more successful was the song Valens wrote for his girlfriend, Donna, and its flip side, La Bamba, a Rock and Roll version of an old Mexican standard. This earned the teenager an appearance on American Bandstand and the prospect of continued popularity.

Charles Hardin "Buddy" Holley (changed to Holly due to a misspelling on a contract) and his band, The Crickets, had a number one hit in 1957 with the tune That'll Be The Day. This success was followed by Peggy Sue and an appearance on the Ed Sullivan Show. By 1959, Holly had decided to move in a new direction. He and the Crickets parted company. Holly married Maria Elena Santiago and moved to New York with the hope of concentrating on song writing and producing.

Dwyer Flying Service got the charter. \$36 per person for a single engine Beechcraft Bonanza.

Waylon Jennings gave his seat up to Richardson, who was running a fever and had trouble fitting his stocky frame comfortably into the bus seats.

When Holly learned that Jennings wasn't going to fly, he said, "Well, I hope your old bus freezes up." Jennings responded, "Well, I hope your plane crashes." This friendly banter of friends would haunt Jennings for years.

Courtesy of <http://www.fiftiesweb.com/crash.htm>

The Day Music Died

Allsup told Valens, I'll flip you for the remaining seat. On the toss of a coin, Valens won the seat.

The plane took off a little after 1 A.M. from Clear Lake and never got far from the airport before it crashed, killing all onboard.

A cold N.E wind immediately gave way to a snow which drastically reduced visibility. The ground was already blanketed in white. The pilot may have been inexperienced with the instrumentation.

One wing hit the ground and the small plane corkscrewed over and over. The three young stars were thrown clear of the plane, leaving only pilot Roger Peterson inside.

Over the years there has been much speculation as to whether a shot was fired inside the plane which disabled or killed the pilot. Logic suggests that encased in a sea of white snow, with only white below, Peterson just flew the plane into the ground.

Deciding that the show must go on at the next stop, Moorhead, MN, they looked for local talent to fill in. Just across the state line from Moorhead, in Fargo ND, they found a 15 year old talent named Bobby Vee.

The crash that ended the lives of Holly, Valens and Richardson was the break that began the career of Vee.

Tommy Allsup would one day open a club named "The Head's Up Saloon," a tribute to the coin toss that saved his life.

Waylon Jennings would become a hugely popular Country singer.

Dion di Mucci would enjoy a long lived solo career.

Inscribed on Ritchie Valens' grave are the words, "Come On, Let's Go."



The Epics

Courtesy—<http://www.epicsband.com/members.htm>



Original Members:

- Janie Moss - Lead Vocals, replaced by Janet Wilson '63
- Lynn Cline - Lead Vocals
- Bobby McDonald - Vocals
- Lindy Best - Vocals, 'til late 63
- Pam Bertoli - Vocals, replaced by Pat Cline '63
- Bill Major - Lead Guitar, replaced by Carl Boyd '64
- Wayne Glore - Rhythm Guitar

- Jan Perrin - Bass Guitar, replaced by Roy Moore '62, replaced by Tommy Johnson '63, replaced by Robert "Rocky" Adcock '64
- Phil Peters - Sax, replaced by Ronnie Keys '62, replaced by Larry Welentachick '63
- Tony Ratterman - Keyboards, replaced by Chick Becker '63
- Art Mengel - Drums

Courtesy—<http://www.epicsband.com/about.htm>

The Epics:

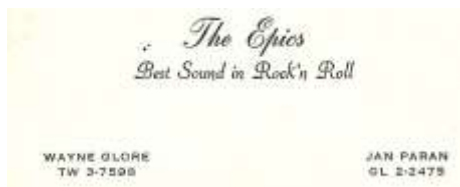
In 1959 Lynn Cline was so impressed with The Sultans, he wanted his own group and The Epics were formed. The members were originally all males coming from Atherton High School. The Epics first record, "Diamonds and Pearls", was recorded on their own label in 1960. In 1962 the Epics added girl singers, one of the first Louisville groups to do so.

The Epics were soon signed by the Joni Agency, a Louisville booking agency owned and operated by Gene and Vi Snyder. In 1963 the first release on the newly formed Joni label was The Epics recording of "We Belong Together/Baltimore." Both sides of the record received airplay. "We Belong Together" went to number 2 on WAKY radio and number 1 on WKLO radio. It was only the third Louisville record to reach the number one spot.

The group's follow-up record, "Theme For Janet", went to number 9 on WKLO. The Epics toured regionally and appeared with such national groups as the Beach Boys and the Lettermen and remained together until late 1965.

In 1973 Sacred Heart Academy had a ten year class reunion and with the renewed interest in '60s music they wanted a '60s group to play. Janie Moss and the other girls from The Epics had attended Sacred Heart so it was decided the group would get back together one last time. The Epics were such a success they decided to reunite.

In November 1980 The Epics released their first LP. 2003 saw the release of "The Fabulous Epics Live Over The Years" CD. In 1983 The Epics appeared on WAVE TV's "Front Row Center" from Jim Porters.



1983 The Epics

Left to right back row: Bill Major, Steve Hartley, Dave Beck
 Middle Row: Darla Bair, Lynn Cline, Camile Norris
 Front: Tony Ratterman



Courtesy Mickey Lunsford (63):

The Epics



Pat (Ulmer) Cline who for time sang with the Epic's also a Waggener Grad sent me some current Epic's Promo pic's one black & white and one color hope you can use, these are 2008. The people are from left to right on top: Steve Hartley- bass guitar and vocalist, David Sisk- lead guitar, Tony Ratterman - keyboards, bottom left to right are: Lynn Cline, vocalist, Toni Renfro (our daughter) -vocalist, Jean Loader- vocalist, and Dave Beck- drummer. (Lynn doesn't have the mustache anymore, but otherwise he looks the same.) Mickey Lunsford



The Epics

Courtesy <http://www.epicsband.com/members.htm>

Yesterday & Today



The Epics 1963 (top row) Wayne Glore, Tommy Johnson, Art Mengel, Larry Walentachik, Bill Majors and Chick Becker; (bottom) Lynn Cline, Lindy Best Gruneisen, Jane Moss Williams, Pam Bertoli Boyd, Bobby McDonald



Rehearsal at Wayne Glore's 1963

The Epics

Courtesy <http://www.epicsband.com/members.htm>

Yesterday & Today



Lynn Cline—Vocals —Since the age of 7, Lynn Cline has been involved with music in a variety of different venues, starting as a boy chorister in his church choir. At age 15, he was the **founding member** of THE EPICS with a group of friends from Atherton High School. As their popularity grew, they added musicians from other local high schools, including girl singers, a first among local rock groups. THE EPICS are still a local favorite in the Louisville music scene. From bass soloist duties in his church to performing in Kentucky Opera productions with the Louisville Orchestra, Lynn continues to expand his musical experiences.



David Beck—Drums—Drummer Dave Beck began his musical journey in the early fantastic 70's when live bands were at every party, school event and club. These years were loads of fun playing "Gloria" and "Hang On Sloopy" with The Indelibles, "You Just Keep Me Hangin' On" with The Ever So Few, and every Motown song there was with The Blues. Dance music with The Sultans, southern rock with Street Noise, jazz ensembles with Jamey Aebersold and the plays Godspell and Guys and Dolls took up the next few years. After that a parade of club bands like Cahoots and Willie Dee and The Kings Men paid the bills for a while. Three plus years playing electric bluegrass with The Cumberland's gave Dave the opportunity to play clubs, festivals and concerts with national acts, record three albums and several television shows. In 1979 Dave had the honor and great privilege to follow Marvin Maxwell, taking over the drum chair in the Fabulous Epics. He considers himself extremely lucky to support one of Louisville's premier vocal groups, recording one album and playing top venues in Louisville and surrounding cities. Dave keeps his musical skills sharp by performing with other groups from time to time, and tries very hard to faithfully recreate the drum parts to the time-

less classic songs that make up The Epics repertoire. He continues to be challenged and works hard to live up to the level of talent and commitment that the other members bring to the band. They inspire and motivate Dave to rise to a very high level of performance.

Steve Hartley—Bass Guitar & Vocals—Steve started playing guitar in 1959 in Clarksville Indiana. He was inspired by childhood friend Jimmy Orten, bass player in Soul Inc.



Playing guitar and bass along with vocals in rock 'n' roll groups in Owensboro, KY from 1960 to 1966, he developed his falsetto performing songs by Frankie Valli & the 4 Seasons. Steve attended Kentucky Wesleyan College from 1962 to 1963 on a music scholarship majoring in voice. He moved back to the Louisville area in 1964 and started playing bass with the Sultans. Continuing with bass and vocals in a Top 40 band from 1967 to 1971, he played in Arkansas, Mississippi, and the Memphis TN area. Steve also recorded at Sam Philips Studio and studios in Nashville. In 1976, WAKY radio personality Johnny Randolph put Steve in touch with Dave Snowden of Triangle Talent. Dave set up an audition with The Epics. Lynn Cline was impressed with Steve's falsetto, harmonizing ability, lead vocals and bass playing and hired Steve on the spot. Since then Steve has been

a key member of the Fabulous Epics.

Tony Ratterman—Keyboards—Tony Ratterman, is the Epic's **original piano and keyboardist** (St. Xavier H.S. '63). He joined the band in 1962 with Bob Sehlinger – drums (St. Xavier H.S. '63), Phil Peters – sax (St. Xavier H.S. '62), and Bob McDonald – vocals (Trinity H.S. '63), all members of the "Frogie and the Gremlins Band" of Trinity High School classmates. Tony co-wrote The Epics' instrumental recording "Theme for Janet" with Phil Peters in 1962 on a family vacation to Hilton Head Island. Among his credits, is the opportunity to have played a show at the Louisville Convention Center with the father of Rock-n-Roll, Chuck Berry, in 1985. Tony wrote a music accompaniment to "The Lord's Prayer" which is copyrighted and available as a demo for church choirs. He continues to write music and provides "The Epics" with musical ballast during their performances.



Toni Renfro—Vocals—As daughter of founding Epics member Lynn Cline, Toni has literally been jamming to the Epics since she was born. Toni began her own singing and performing career at the tender age of 5 when she joined her church choir and became a soloist and section leader. Throughout her high school years, Toni sang and performed with the Louisville Youth Choir and Sing-Out Louisville, and studied at Walden Theatre where she performed numerous roles, sang as a madrigal singer and performed at Actor's Theatre of Louisville. A piano student for 13 years, she also studied with Margaret Allen through Berea College and the Wind-swept Music Workshop and performed in 3 opera productions including the role of the mother in "Amahl and the Night Visitors". During her years as a student at Centre College in the mid-1980's, Toni sang with the Centre Messiah Singers and performed many roles including Hermia in "A Midsummer's Night Dream", Lady Bracknell in "The Importance of Being Earnest" and Dora Strang in "Equus", among others. Toni took time off from performance and singing while in law school, but returned to the stage after earning her law degree performing with Stage One and singing with the Louisville Orchestra as a member of the Rawhide Chorus for the Roarchestra concerts at the zoo. Toni joined the Epics in 2004 and is thrilled to be able to share this musical experience with her father, Lynn, and godfather, Tony Ratterman.



The Epics

Courtesy <http://www.epicsband.com/members.htm>

Yesterday & Today



David Sisk—Lead Guitar & Vocals—Born in 1949, David grew up in the music-rich Durrett/St. X area of Louisville, and got his first guitar when he was six. He began formal music lessons on clarinet when he was eight, "real" guitar lessons a few years later, and played in his first rock and roll band shortly after turning thirteen. David continued taking guitar lessons, teaching guitar, and playing in bands throughout high school. He attended North Texas State University, as a double bass major, but did not finish a degree, as the urge to play live was too great. After playing with such local groups as The Avanti's, The Experts, The Irvin Twins, and others, and touring with numerous groups, including Hank Williams Jr., and The Righteous Brothers, David returned to school, and completed advanced degrees in psychology. As a psychologist, he focused his practice on working with the chronic schizophrenic population, and then marriage and family therapy. During this time, he continued to play in bands, and with a former band-mate, opened Vogue Recording Studio. He has recorded projects for several artists, as well as two CD's of original music he and his friend have

written. They have also written three musicals, and are putting the finishing touches on the fourth. A few years ago, David's friend, Steve Hartley, invited him to audition for The Epics and has been rockin' and rollin' ever since. "It's great music, from a great time period, that is great fun to play, and listen to. I hope everyone comes out to hear The Epics every chance they get".



Jean Ulmer—Vocals —Jean Loader Ulmer fell in love with singing in her early teens when she discovered she could carry a tune. Through school she joined every choral group that fit into her schedule. She even entered the Miss Spartan talent contest and won. There were other groups, too, outside the halls of Jesse Stuart High School including the Agape' singers, a touring group of ecumenical youths from all over the city; and a band known as "Monkey Meeks and the Colonels" managed by Dude Walker in 1974. Several years later she was invited to join a local band called The Epics. Jean loved her time with the group but other opportunities presented themselves out of town, so she left the band and Louisville. After that adventure and back in Louisville, she met and married the love of her life, Tom, and gave birth to two beautiful daughters, Jessica and Hannah. She took some time away from the music world and worked by day as a media buyer for an ad agency. Her family then joined St. Albert the Great Catholic Church where she began singing again, in the choir and as Cantor for Masses, weddings and funerals. Around that time she ran into her old

friends, The Epics, who were playing for a local fund raiser. After that meeting she was invited back into the group. That was 12 years ago and she's loved every minute of it.

Eddy Morris



EDDY MORRIS, from the 1962 Lair, from the May 10, 1962 Chit Chat

Eddy was attending Waggoner High School when he first started singing. He started with the Sultans in 1959. Eddy left The Sultans in hopes of a solo career before the Sultan's started recording.

Courtesy
fuseaction=user.viewPicture&friendID=141319637&albumId=586547

<http://viewmorepics.myspace.com/index.cfm?>



EAR CANDY WANTS YOU!!!

TO SERVE YOUR MUSIC!

Ear Candy is a studio designed and operated out of a love of music and a deep appreciation for the mystery of recorded sound. I have been a student of musical sound since my dad gave me a stack of old 45s from the 50s, 60s and 70s when I was seven years old. I have listened to hundreds of thousands of songs. I have been in countless bands and spent untold sums of minimum wage dollars on music instruments, gear, and recording at other studios. I don't have the best gear that money can buy, I don't know everything that there is to know about recording, and if I did you probably could not afford to record here. But I have a great time working with other artists and chasing down the best performances and sounds that are available to me.

Ear Candy is located in St. Matthew's, just off Lexington Road. Check out the pictures to get an idea what the studio looks like. I have tried to create a comfortable recording atmosphere where artists can relax and give their best performances. Thanks for checking me out. Eddy

Courtesy of *The Voice Of St. Matthews*, May 21, 1959:

The Sultans

New Sultans to do benefit

A newly-formed band called the "Sultans," which is made up of boys from seven different schools, gave a benefit performance at Children's Center Friday May 15.

George Fawbush a senior at Ahrens is the leader of the group. Singers are : Tommy Cosdon, Trinity; Freddy Hamilton, St. Xavier; Eddie Hass, Waggener; Mike Woodring, Waggener; and Robert Zehnder, Trinity.

Members of the band are: guitar, George Fawbush, Ahrens; drums, Frank Rush, Manual; guitar, Vince Tabler, Manual; maracas, Doug Kennedy, Eastern, and guitar, Neil Blunt, Trinity.

All songs are written by one of the singers father, Charles Woodring, 125 Brown Avenue who is also the group's advisor. Skip Love,, of 212 Hemmingway, a student at Country Day, is group manager.

The band caters to dances, parties and breakfasts. Money made at present will be used for better equipment.

Courtesy Burt Stokes (62): Damages magazine or newspaper article.

...y active
 ...ids of rock-'n'-roll
 and country-style recording

IF THE Sultans were as popular nationwide as they are in Louisville, they'd be the biggest thing since Elvis.

For this young bunch of entertainers—most of whom can't read a note of music—has perhaps the largest following ever given a hometown band here.

The nine rock 'n' rollers, whose ages are 19, 20 and 21, not only are one of the most

demanding groups for dances but also have virtually monopolized the popular-music radio waves and record sales here for the past two months.

Their recording of "It'll Be Easy" was No. 1 on Louisville music charts five weeks before dropping a notch a week ago. About 6,000 copies of the record have been sold here. At least one shop reported the disc was its biggest seller ever.

The record, released in mid-June, is attracting attention elsewhere in the Sales figures not available.

The Sultans play—often in crowds—about five nights ea schools, veterans' halls, and

Continued o



Staff photo

Singing with the Sultans are, from left, Tommy "Cosmo" St. Clair, Ralph Zehnder and Lenny Whatley. Their a

PLATTERBUGGIN' *Continued*

When Sultans perform,
a lot of the dancers
stand around and listen

Alcoholic beverages are not allowed at these dances.

Many youngsters here never miss a Sultans show. They follow the gang from one end of town to the other.

Not all of those who turn out for the dances dance. Some spend the entire evening just standing in front of the band stand, staring at the performers and clapping their hands with the music. One boy, a Waggener High School student, even learned to play the guitar by watching the Sultans' lead guitarist, George Fawbush, who, incidentally, learned to play by listening to the radio and records.

When the loud-shirted Sultans really let loose, everyone on the dance floor usually stops to take in the goings-on. The entertainers like to mix their get-up-and-go music with clowning and some dancing of their own.

For example, Bill Crabb puts his bass guitar behind his head and plays it. Saxophonist Ronnie Deetch, blowing loud and clear, duck-hops across the stage. Singers Tommy "Cosmo" Cosdon and John St. Clair do the "twist" (that's a dance). Drummer Frank Rush spins his sticks and tosses them in the air, never missing a beat.



Staff Photo

Charles Woodring, right, mulls over a tune with Tommy Cosdon. At left is Mrs. Woodring, the "second mother" to the Sultans.

Between numbers and during intermissions, the Sultans were swamped by autograph seekers. Goo-goo-eyed girls keep a close eye on them.

The young musicians themselves find it hard to believe that all this fuss is being made over them.

"It really gives me a funny feeling when I come across someone listening to our song on the radio," said singer Lenny Whatley, a 1959 Flaget High School graduate.

Continued On Page 26

12 Band more popular than bleeding madras

By RIC CUNICK

"Heyyyy Bo Diddley" wailed a plaintive voice to a background of twanging guitars. It marked an, her night for the Sultans, a teenage band that can be heard somewhere in St. Matthews most every week, and the one thing (if this is possible) that teens like better than bleeding madras.

Having bulged the walls with their pulsating rhythms from the Community Center to the country clubs and everywhere in between, they need no introduction to anyone of high school age.

They organized a year ago not as a band, but as a joke. This joke has become so successful that it has engagements three or four nights a week—and nobody's laughing.

As the group now stands, they have four singers, Tom Cosdon, Ralph Zehnder, Lenny Whalley, and Ed Hass; two guitarists, Vince Tabler and George Fawbush; a drummer, Frank Rush; and a saxophonist, Ronnie Deelch. Scorning the use of sheet music, they learn all their music from tapes and play by ear. As yet they haven't made any recordings of their own, but they're looking forward to doing it soon.

The boys represent almost every school in the City and County, and it seems unlikely they ever got together. Most of them have had musical training of some



—photo by Mike Kelly

The Sultans — Tom Cosdon, Lenny Whalley, Ed Hass, Ralph Zehnder and Vince Tabler.

kind, and have their own instruments.

Their red and gold sport jackets are known in most towns in a 150-mile radius, but they recently switched to a more informal summer "uniform"—a wild paisley print shirt and tan slacks—distinctive enough to be remembered.

Parents who haven't had the enlightening experience of chaperoning at a dance where the Sultans played, won't believe how 250 whizzing, rocking, rolling, spinning teenagers can fit into a room intended for 200 sedate seated adults. At a recent dance the temperature in the room became so intense that the concession began to sell more buckets of ice than their usual soft drinks. And still they came, in motley assortment of bermudas, deck pants, madras sport jackets, suits,

and soggy chinos from standing out in the rain to escape the heat.

What magic attraction the Sultans have nobody seems to know, but the Sultans do a good job of keeping up their popularity by learning any popular tunes that have been released in the past few weeks. Come fall, they'll be looking more formal in their new blazer outfits—quite an improvement on their first performance, a breakfast after Trinity's 1959 junior prom.

For the relief of all parents, the Sultans all agree that rock 'n' roll is going out; and what better authority could you want? But until that fatal day, "Heyyyyyy Bo Diddleyyyyyy" . . . and on and on.

Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1959

Courtesy <http://www.youtube.com/watch?v=P-5dzTIVcPw> & http://doo-wop.blogg.org/themes-sultans__3_-229449.html



Personnel : Tom "Cosmo" Cosdon (Lead), Ralph Zehnder, Mike Woodring, George Fawbush, Vince Tabler, Ronnie Deetch, Bill Crabb, Frank Rush.

Discography :

1961 - It'll be easy / You got me goin' (Tilt 782)

1962 - Mary, Mary / How far does a friendship go (Jam 107)

1963 - Christina / Someone you can trust (Guyden 2079)

tom-cosdon-FRANK-RUSH-/260595761513

The Sultans

THE SULTANS, 1962, Richard Metzger, John St. Clair, Bill Summitt, Lenny Whetley, George Owens, Bill Crabb, George Fawbush, Ronnie Deetch, Frank Rush by Lin Caufield

Courtesy-<http://cgi.ebay.com/1959-MALE-louisville-SULTANS->



Tom "Cosmo" Cosdon

Courtesy <http://soulinc.net/Dads/tommy.htm>



Tom's musical career began in 1959 with Louisville, Kentucky's own *Sultans*. The *Sultans'* 1961 release of "It'll Be Easy" with Cosmo on lead vocals, was the first local record to hit No. 1 on the Louisville Charts.

1962's "Sweetheart Please Don't Go" was credited to Cosmo alone on the label. A later song, "A Little Mixed Up," was backed by the Carnations and made it to No. 3 on the charts.

Today, he continues to be a draw in the region, appearing as a lead with other groups and an ever-popular headliner for *Cosmo and the Counts*. His peerless vocal style and wider range of material continues to captivate audiences, whether live or recorded.

Courtesy Jim Harbolt

Courtesy-http://www.youtube.com/watch?v=kgt9lu73n6g&feature=Playlist&p=FB933D56043FEA61&plynext_from=PL&index=8

It is a summer night somewhere in Louisville, sometime in the 1960s or '70s, and a party is in progress. A rock n' roll band - the Sultans? Epics? Monarchs? - is working through its set of dance music, and young couples are working up a sweat doing whatever the current dance craze happens to be. Love is in the air, thick as the cigarette smoke and sweet as the cold beer, and then comes the moment everyone has been awaiting:

"And now put your hands together and let's welcome...Cosmo!"

And there he is, our very own king of rock n' roll, already wiping the sweat off his forehead with a white towel as he turns loose that incredible whiskey voice on "High-Heeled Sneaker" or "Hold On, I'm Comin'," or maybe even one of his hits, something like "You Got Me Goin'" or "I'm A Little Mixed Up" or one of the others that topped the local charts but never went national.

Say what you will about J.T. "Cosmo" Cosdon - and everybody who ever met him has a story or two or three - the boy could flat sing. He was a white guy who sounded black, which is why he was the only white entertainer allowed to perform in The Cherry Club of Lebanon, Ky., the black nightclub where Little Richard, Tina Turner and others made stops on their way to international fame.

Of course, he was equally welcome at the Golden Horseshoe and the Club 68, the low-budget nightclubs down the road that competed for the hearts - and the spending money - of college kids from Louisville and Central Kentucky. But he was a hit everywhere he performed, from Gypsy Village at Fontaine Ferry Park in Louisville to Joyland Casino in Lexington to the dim little joints in small towns in Saturday Night America.

Cosmo was a consummate showman, a natural entertainer who could work a room with the best. He sang sweet love songs for the ladies and hard rockers for the guys. In his early days, when he was fronting The Sultans, he wore a gold lame Nehru jacket. But in his later years, he would usually just show up in a black shirt. No costumes or tricks for him, just good ol' rock n' roll, soul, and rhythm n' blues.

As rock singers go, Cosmo was not what you would call a pretty boy. He wasn't tall and his body expanded, through the year, where he couldn't really get mad when somebody would call him "the round mound of sound." He also grew a beard that turned from gray to white as the years went on. But looks never mattered when it came to Cosmo. It was all about the music and the show. Nobody ever left a Cosmo performance unhappy.

Truth be told, a lot of guys wanted to be like Cosmo. He saddled a horse in the 1969 Kentucky Derby, for heaven's sake. The noble steed's name was Rae Jet, and he finished last, far up the track from the victorious Majestic Prince, but he was there. That's what mattered. And woe be the journalist who ever spoke ill of Rae Jet, as my

friend Jim Bolus once did in a story about the worst horses ever to run in the Derby. You want hot? Cosmo was hot.

After he gave up training, he still hung around the horse business. He was a fixture on the backstretch at Churchill Downs the week before the Derby. He worked awhile as a jockey's agent, then spend some time as a bloodstock agent. For a guy like Cosmo, the gypsy-like lifestyle of the racing game was perfect. He loved the action and the hustle. He identified with people looking for a way to get a little edge on this tough proposition known as life.

But, mostly, the reason a lot of guys secretly envied Cosmo was that he always was his own man. Unlike the majority of us, he rejected the 9-to-5 life so he could be his own boss, beholden to nothing except the sometimes erratic beat of his own drummer. He never got rich, or even close to it, and he didn't care. All it took to make him happy was a pretty woman on his arm, a wad of cash in his pocket, and some good whiskey to wash down the laughs.

The closest he came to the business world was when he owned and operated The Head Rest on Frankfort Avenue. It was a refuge for musicians, hippies, street people, jaded journalists, and lonely hearts. You could always count on finding some great jukebox music there, and, if you were lucky, maybe somebody who could share your broken dreams, at least for a night.

Nobody had more fun than Cosmo. On the golf course, he acted like Titanic Thompson, the legendary hustler who would bet anybody on anything. This wasn't necessarily the smart thing to do, considering that his game never reminded anybody of Jack Nicklaus. But Tommy didn't care. Win some, lose some - so what? All that mattered was the fun of it.

Being a local rock icon and saddling a horse in the Kentucky Derby is a pretty good exacta for one lifetime. But there was more to Tommy. He had a serious side that he was loathe to reveal to even his closest friends. Behind the facade he presented to the outside world - a little rough around the edges, irascible, jaded - Cosmo was a softy. He was a sucker for underdogs and for people who were down on their luck. He also loved cats, horses, and little kids.

No telling how many wedding receptions and private parties he did for little more than beer money. He was kind and generous, but just didn't want anybody to know it. His whims had to drive Tommy jolly crazy. For years, Tommy was Cosmo's business manager and a horn player in his band. He shared Cosmo's love for music and for performing. They never thought about getting rich. The fun and the love was reward enough.

When Cosmo began his career in the late 1950s and early '60s, every town in the nation had a kid or a band that wanted to be the next big thing. To become a national celebrity, to get an invitation to appear with Dick Clark on his "American

Tom "Cosmo" Cosdon

Courtesy Jim Harbolt

Bandstand" TV show, all you needed was one song, one sound. The "one-hit wonders," as they were known, were the meteors of the music world, blazing brightly for a short time before vanishing back into the nothingness from whence they came. Does the name Phil Phillips ("Sea of Love") mean anything to you?

Cosmo deserved at least that much national fame simply because he was a legitimate talent. He had the pipes and the presence to hit it big. But he never got that one song, that one break, that's essential in the cruel and whimsical world of pop music. He got close, ever so close, but something always happened to keep him in Louisville, where he was the darling of WAKY and WKLO back when those stations were playing the local artists over and over.

But nobody should feel sorry for Tommy because his story is not a sad one. There is something to be said for being a local star. When you think about all the senior proms, sockhops, reunions, and weddings that he played over 50-something years, it's possible to make the argument that he brought happiness to more people than any single Louisvilleian of his generation.

Even when he was fronting for the Sultans, the Counts or another group, there was no question that Cosmo was the star. All he had to do to kick a party into high gear was hit the first note. He was equally at home strutting under the bright lights of a big stage or getting down in a dark and sweaty club where the beer flowed in a golden river and the parking lot was as good a place as any for a fight.

Louisville will not see his like again. Society has changed too much. Much of what passes today for music is an affront to Cosmo's version of "Summertime" or "Unchained Melody." Kids and young adults don't go dancing anymore, so there's no Gypsy Village or Colonial Gardens. Nevertheless, good ol' rock n' roll is hardly dead. It's just on Medicare, that's all.

As Tommy became progressively ill, his body shrank and his voice was reduced to a barely audible croak. It was difficult for his friends to imagine that the good times were over because Cosmo, throughout hundreds of concerts, had promised us they would last forever.

But in a sense, he was right. They'll last at least as long as there's anybody still around who can remember what it was like when Cosmo was in the house and it was showtime and here came that voice, sending us off on another night of fun and love and good ol' rock n' roll.

Famed Louisville singer Cosmo Cosdon dead at 69

Written by Jeffrey Lee Puckett The Courier-Journal
Sep. 08

courier-journal.com

Tommy "Cosmo" Cosdon, widely considered to be the greatest singer to emerge from Louisville's first wave of rock 'n' roll bands in the late 1950s, died early Friday morning. He was 69.

Cosdon was also a veteran of the thoroughbred horse-racing community as a trainer, jockey agent and bloodstock agent. He trained Rae Jet, last-place finisher in the 1969 Kentucky Derby.

"He had two great interests: music and horses," said longtime friend and band mate Wayne Young. "I'm not sure if horses weren't first."

Cosdon battled cancer last year and was diagnosed cancer-free in January, said lifelong friend Jim Harbolt, but the chemotherapy weakened his immune system and led to cerebral histoplasmosis, which causes lesions on the brain.

Harbolt said Cosdon requested no visitation nor funeral, but a celebration of his life is being planned. A concert to raise money for Cosdon's medical bills will be Oct. 6 at Jim Porter's Goodtime Emporium.

Cosdon's legacy in Louisville will be as a singer and showman, said Marvin Maxwell, who remembers Cosdon galvanizing audiences as a member of The Sultans in the early 1960s. Maxwell later performed with Cosdon in the Shufflin' Grand Dads, which began in 1992, and the current incarnation of Soul, Inc.

"He was Mr. Showman," Maxwell said.

Maxwell said that in 1992, the Shufflin' Grand Dads, which also included Young, performed at a festival in Mainz, Germany as part of a sister-cities program.

"You can see on the video that it was pretty ho-hum, but when we brought Cosmo on the people got to their feet and he got them so wound up that we had five encores," Maxwell recalled, "and I swear before the last one I heard the stage manager say, 'We'd better let them go on again or the crowd's gonna tear the stage down.'"

"And it was Cosmo who got them up and going."

Cosdon debuted in 1959 as singer of The Sultans, and the band's 1961 single, "It'll Be Easy," was the first by a local group to reach No. 1 on Louisville radio stations. He broke away to start a solo career in 1961 and immediately scored a No. 3 hit with "I'm A Little Mixed Up," a raw slice of blue-eyed soul.

Young met Cosdon on the recording session for "I'm A Little Mixed Up" and was briefly a member of Cosmo and The Counts, which was formed shortly after "I'm A Little Mixed Up"

was released. Cosmo and The Counts became Cosdon's most well-known group, performing off and on for decades.

Cosdon's voice had crossover appeal, Young said, with a strong rhythm & blues feel. He frequently sang at The Cherry Club in Lebanon, Ky., a successful black nightclub, and was a regular at clubs throughout Kentucky and Indiana.

"He was a natural entertainer and he could just light people up — it was amazing," Young said. "He could still do it. His voice had gotten better over the years, but it was the energy that he brought that was so impactful."

"All he had to do was get up on stage and he had the audience in his hands," Maxwell said. "He did that better than anybody I know of in this area."

Contact Jeffrey Lee Puckett at (502) 582-4160, jpuckett@courier-journal.com, and on Twitter @JLeePuckett.

John Thomas Cosdon



COSDON, JOHN THOMAS, a Louisville rock 'n' roll pioneer known to his fans as "Cosmo," passed away on September 6 after a long illness. He was 72.

Tom was survived by daughter, Jennifer "Rebecca" North of Sellersburg, IN, son, Benjamin Todd Rao (Rhonda), and the light of his life, grandchildren, Madison Kristen Rao (15) and Charles Allen Rao (13) of Kansas City, MO.

But he also is survived by many who danced to his music from 1959, when he first began singing with the Sultans, until he became too sick to perform a year ago. He had several regional hit songs, including "It'll Be Easy," "Smalltown Gossip" and "Just Words." Besides the Sultans, he also sang with The Counts, the Shufflin' Granddads, and Soul, Inc.

Besides the music world, Tom loved thoroughbred racing. At various times in his career, he was an owner, trainer, jockeys' agent and bloodstock agent. He saddled Rae Jet in the 1969 Kentucky Derby.

When he wasn't singing or working at the track, Tom was a businessman who owned the Crescent Cafe, Rib Station, Coonors, The Headrest, Red Dog Saloon and Cosmo's Wigwag. A consummate showman who knew how to work a room, Cosmo specialized in soul and rhythm-and-blues. He performed throughout the area at such venues as Gypsy Village at Fontaine Ferry Park, the Colonial Gardens, and Joyland Casino in Lexington. He also appeared on the same concert bill with such artists as Fats Domino, the Rolling Stones, the Beach Boys, Ricky Nelson, Roy Orbison and Chuck Berry.

Although he was most at home on the backstretch at Churchill Downs or working a show on stage, Cosmo had friends in high places. Former Louisville Mayor Jerry Abramson proclaimed September 7, 2007, to be J.T. "Cosmo" Cosdon day in the city. Mayor Abramson also presented Tom with a Recognition award for Invaluable Contribution and Meritorious Service within the music profession. The state House of Representatives presented Tom with honor and recognition for 46 years of outstanding showmanship.

A kind and generous man behind his gruff exterior, Tom loved to entertain in every way possible. For more than 30 years, he hosted Thanksgiving and Christmas parties. Tom loved being surrounded by his friends and family, anything for a good old fashioned "get together."

Please join us in Honoring Tom's life as we host a celebration of life at the VFW Post 1170 in Middletown (107 Evergreen Road) on Sunday, September 15, 2013, from 3-7 p.m.

Magnificent Seven—The Temptashuns

Courtesy Sandy Thomas, <http://www.60sgaragebands.com/magnificentseven.html> Larry Orr, Waggener Class of 1960.

Researching the Local & Regional U.S. Rock Groups of the 1960s

Magnificent Seven

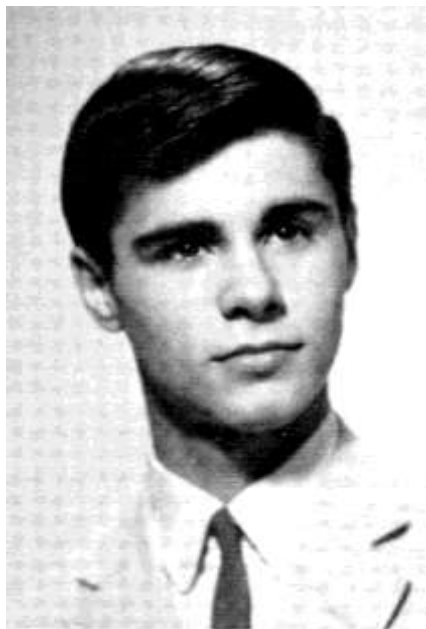
Originally known as The Temptashuns, The Magnificent Seven were one of the more popular recording groups in Lexington, Kentucky from the late '50s through the early '70s. Although they did incorporate the sounds of the British Invasion into their shows, their act—and their recordings—were more heavily influenced by the top soul and R&B groups of the era. Tony Stallard, guitar/Hammond organ, and original lead vocals, formed the band in 1959, but left before their eventual breakup in 1972.



The Magnificent Seven, L-R: Doug Hammonds, John Page, Carter Hackney, John Burrows. T-B: Meade Brown, Tony Stallard and Larry Orr. Lexington, Kentucky.

Magnificent Seven—The Temptashuns

Courtesy Sandy Thomas, <http://www.60sgaragebands.com/magnificentseven.html> Larry Orr, Waggener Class of 1960.



'Strawberry Man' record sleeve, 1964. Front: Tony Stallard, Meade Brown (friend of Temptashuns); Standing: John Burrows, Larry Kelley, Cater Hackney, Larry Orr, John Page, Doug Hammonds.

Courtesy Lair, *The Voice Of St. Matthews*, Lunsford Note, Eastern Alumni Spotlight:

Ned Beatty & Margaret Beatty, his Mother

Lunchroom Workers



First row, left to right: Mrs. Edith Beanblossom, Mrs. Kathleen Short, Assistant Manager; Mrs. Mary Edwards, Mrs. Margaret Beatty, Manager. Second row: Mrs. Anna Niemann, Mrs. Viola Spooner, Mrs. Anna Kaelin, Mrs. Alvina Brown, Mrs. Faye Hauser, Mrs. Norma Edwards. Third row: Mrs. Grace Richards, James Goodall, Frank Bald.



MRS. BEATTY, MRS. WEBER, AND MRS. BEANBLOSSOM PREPARE THANKSGIVING DINNER

1958 & 1961 Lair

Note from Mickey Lunsford (63): Mrs. Beatty, our lunch room lady was the mother of Ned Beatty the actor. She was one of my mother's friends and we went to Church at Beargrass Christian Church where Ned sang in the choir.



Ned Beatty presents roses to Gretchen Wallbrecht, picked runner-up for Valentine Queen by the "Little Toad" teen-age club at Greathouse last Friday night. Mildred Geiger, center, was chosen Queen and presented with an orchid. Linda Dillard, right, tied Gretchen for runner-up honors. Further details are in the Y.M. C.A. column.

The Voice Of St. Matthews,
February 14, 1952



Ned Beatty 1990
Foto: Alan Light

Ned Beatty



Ned Beatty, who graduated in 1955, left Eastern to become a famous actor. He has had a successful career appearing in numerous films. In 1972, Beatty had the star role in the well-known movie "Deliverance" in which he was nominated for an Academy Award. Not only is Ned Beatty accomplished in film, but on stage and television. Currently Beatty has a role on the popular television series "Homicide".

Each year Ned Beatty takes the time to come back to Louisville to sponsor a charity golf tournament at Seneca Golf Course to benefit the Easter Seals charity.

Was in the 1955 Eastern High School Class.

Courtesy Eastern Alumni Spotlight

Courtesy <http://nedbeattysings.com/bio.html>

Ned Beatty & Margaret Beatty, his Mother

Ned Beatty was born in Louisville, Kentucky July 6th, 1937. His mother Margaret Fortney Beatty and father, Charles William Beatty had survived the flood that spring, which was and is still the worst flood to inundate Louisville. The family moved to higher ground when Ned was nearly 4. His mother told him years later that they had finally moved from the rented house they fixed up after the flood to a home of their own, when, their rent was raised 50 cents a month to nearly \$30. Outrageous. So Ned grew up in St. Matthew's, Jefferson County Ky. He was educated in the county school system. They did their best.

Singing was probably his favorite subject in school. He also sang in church, at weddings, in a quartet, (they sang for their supper), the Louisville a cappella choir, and received a scholarship to Transylvania University to sing in their excellent a cappella choir, under the direction of Harvey Davis, a gifted musician and composer of modern Liturgical music. Ned loved to sing in that choir, but wasn't particularly interested in attending classes in other subjects. So, Transylvania did not extend his scholarship. By the way, if you find yourself thinking about Vampires, try thinking, First College west of the Appalachians (woods), instead.



While studying to play Count Dracula, Ned auditioned for and got a job singing in the chorus of an outdoor pageant in Berea, Kentucky. The Show, "Wilderness Road", included acting singing and dancing. There were more small parts than there were small actors, so Ned got a couple of lines to say because he could speak loudly. His quick answer to how he got into acting has been, "I talked loud".

Now to make a long story longer, We use a film technique. Cut to card saying, "50 years later". Ned and his wife, Sandy are spending a lovely evening with their friends Larry and Myrna Bastian. Myrna is one of the best hostesses ever and Larry is one of the best song writers of our time, short list ("Rodeo" and "Unanswered Prayers") O.K.? After dinner they got to singing. This included quite a few Hymns. Again cut/ to seagulls flying by/ and Larry tells Ned that Ned is going to make a Gospel Album.

After 200 or so Films and TV shows Ned finds himself back where he began his career as a performer in 1955. If you were to ask him how he feels about this turn of events, his answer would most likely be:.....What a Blessing. What a ride. Thank you, Larry

Ned Beatty spent the first two decades of his career as a stage actor. Since then, he has found his niche as a supporting actor and has become one of those performers who seems to appear in every film that is released. In 1976, he was nominated for an Oscar for Best Supporting Actor in Network for his portrayal of Arthur Jenson, owner of the fictional UTN network. Beatty also earned 2 Emmy nominations for his numerous television movie and guest appearances. He appeared on the critically acclaimed series Homicide and had a recurring role as Dan's dad on the hit show Roseanne.

His big screen credits include Nashville (1975), All The President's Men (1976), Superman (1978), Superman II (1980) and The Big Easy (1987). In the 1990's, Beatty appeared in Hear My Song (1991) for which he received a Golden Globe nomination, A Prelude to a Kiss (1992), Rudy (1994), He Got Game (1998), Life (1999) and Cookie's Fortune (1999). Beatty recently won critical acclaim for his outstanding performance as groundskeeper Murph in Tom Gilroy's debut film Spring Forward (2000). The film also stars Liev Schreiber and is unique in that it was shot in sequence over a one year period

Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

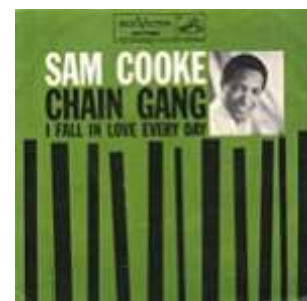
1960

Rock'N'Roll Songs of our time, 1960

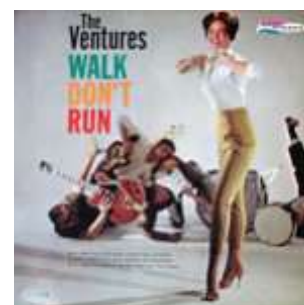
Save the Last Dance for Me, The Drifters
Finger Poppin' Time, Hank Ballard and the Midnighters
Walk— Don't Run, The Ventures
Wonderful World, Sam Cooke
He Will Break Your Heart, Jerry Butler
A Thousand Stars, Kathy Young and the Innocents
Only the Lonely, Roy Orbison
Good Timin,' Jimmy Jones
Sweet Nothin's, Brenda Lee
Walking to New Orleans, Fats Domino
Alley-Oop, The Hollywood Argyles
Handy Man, Jimmy Jones
Lonely Blue Boy, Conway Twitty
Angel, Baby Rosie and the Originals
Chain Gang, Sam Cooke
Let's Go, Let's Go, Let's Go, Hank Ballard
and the Midnighters
Calendar Girl, Neil Sedaka
Stay, Maurice Williams and the Zodiacs
New Orleans, Gary 'U.S. Bonds
You Talk Too Much, Joe Jones
Let the Little Girl Dance, Billy Bland
Image of a Girl, The Safaris
The Twist, Hank Ballard and the Midnighters
Running Bear, Johnny Preston
This Magic Moment, The Drifters
Where or When, Dion and the Belmonts
Tonight's the Night, The Shirelles
Ooh Poo Pah Doo—Part I Jessie Hill
Ooh Poo Pah Doo—Part 2, Jessie Hill
A Fool in Love, Ike and Tina Turner
Mule Skinner Blues, The Fendermen
Shimmy, Shimmy, Ko-Ko-Bop, Little Anthony and the
Lonely Weekends, Charlie Rich
Cherry Pie, Skip and Flip
Love You So, Ron Holden
Money (That's What! Want), Barrett Strong
My Girl Josephine, Fats Domino
Mountain of Love, Harold Dorman
Because They're Young, Duane Eddy and the Rebels
Diamonds and Pearls, The Paradons
Teen Angel, Mark Dinning
Way Down Yonder in New Orleans, Freddy Cannon
Step by Step, The Crests
Lonely Teenager, Dion
There's Something on Your Mind (Parts I and 2), Bobby Marchan



and

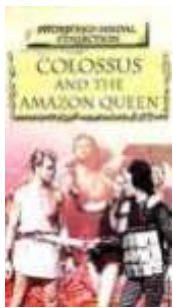
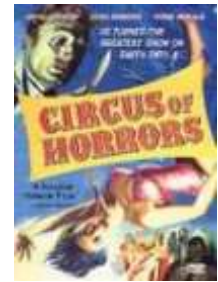


Imperials



Courtesy of Yahoo Movies:

A few of the 1960 Movies



Courtesy The Monarchs, <http://www.themonarchs.com/index.html>

The Monarchs

Their first professional engagement paid the entire nine-member band \$20. Today they command more than 150 times that figure. They thought they had arrived when they bought the red '49 Packard ambulance to carry their equipment. Today it takes two 5-ton vans. The Monarchs have come a long way. In 1960, the Blue Angels, a 5-piece combo, contained the core of what would become The Monarchs. Following the addition of four members and a name change suggested by Frances Gibson the Mother of Mike Gibson the lead singer, the band scraped together the money to record their first 45.

It was an era filled with local "music stars." It was a time of sock hops, teen clubs and AM radio. If a group had out a record it was possible to receive airplay. The Monarchs' first recording, "Over The Mountain;" in 1962 was the first step in establishing what has become an unprecedented reign over Louisville's pop music. The top ten success of "Over The Mountain" on the local radio charts, led to a constant demand for The Monarchs at teen dances. The SAMBO Agency (later to become Triangle Talent) soon signed these eager young men. Their second single was James Browns "This Old Heart." This danceable, uptempo number backed with, "Till I Hear It From You," a soft romantic song written by Louisvillian Charles Woodring, introduced the lasting Monarchs' sound. Released on the JAM label, it quickly soared to the top of both WAKY and WKLO's charts. By the spring of 1963, The Monarchs had established their name regionally as well as locally.

They were regulars at the FOP Hop in Okolona, the Middletown Hop, Gypsy Village at Fountaine Ferry Park, Ewing Lane Dance in Jeffersonville, In., and the weekly dance on the Belle Of Louisville. The band was booked into a regional circuit that included college fraternity and sorority dances, and clubs in Jasper, In. and Lebanon, Ky. The Monarchs became a favorite for debutante balls and were in constant demand from Indianapolis to Cincinnati.

These nine young men were able to appeal to both young and old. Their good looks, accompanied by their smooth treatment of a love ballad, fulfilled every young girl's dream. At the same time, their clean cut appearance and squeaky-clean reputation satisfied even the strictest parent's image of the "boy next door."

In 1964, The Monarchs chose to record a song that would allow them to fully explore the rich harmonies of the four vocalists and feature Mike Gibson's falsetto, the trademark for the band. The song was, "Look Homeward Angel;" The recording session took place in Owen Bradley's Recording Studio in Nashville, Tennessee and it included several other Louisville musicians. Innovative for the time, The Monarchs achieved their desired sound by vocal overdubbing and the addition of instruments commonly used in a full orchestra. This single shot to #1 on the local and regional charts and caught the attention of the national music scene. "Look Homeward Angel" remained on the national Billboard charts for thirteen weeks and went all the way to #47.

The Monarchs had notched a place for themselves in Louisville's music history. The demand for the band became even more accelerated and they went "on the road."

The Monarchs traveled all along the East Coast, playing at every event from teen dances to grand openings for shopping centers. They appeared on radio and TV. shows, such as the Bob Braun Show. Each appearance earned them invaluable experience and won them new fans. The travel was paying off. "Look Homeward Angel" went to #1 in 17 major markets and was breaking into the Top 10 throughout the country.

The Monarchs appeared in concert with some of the biggest national performers of the time including Del Shannon, Jay and the Americans, the Beach Boys and Glen Campbell, Bo Diddley, Johnny Tillotson and Dee Dee Sharp.

The Monarchs' follow-up record, "Climb Every Mountain," did well on the regional level reaching #13 on the charts. But, just as the current sound in music had begun to change with the British invasion, the band members' lives had begun to change. They were a little older now, other demands had to take priority and their music careers were slowly moved to the back burner. Many American groups gave in to the British influence and changed their sound. The Monarchs fought to maintain their harmonious quartet style but around 1967 members began to leave the band in order to pursue professional careers. College and the military took some; marriage and children demanded more time be spent at home. For a brief period other personnel performed using The Monarchs' name but by the late sixties, The Monarchs had faded into the grown-up world of 9 to 5 jobs and mortgage payments.

Their time of innocence was over but each member had something that no amount of hum-drum daily living could ever take away. They were THE MONARCHS.

In 1972 The Monarchs were invited by columnist Billy Reed to re-unite as the subject for a Courier Journal newspaper article. Band members saw each other, many for the first time, in years. They introduced wives, showed-off pictures of the kids, laughed and reminisced about the "good old days." Musical instruments were brought along and a few of the old songs were sung. Someone in the crowd jokingly asked, "Just how much would it take to get you all back together again?"

The equally lighthearted answer was shouted, "\$1,000!" "You're hired!"

That may have been the first time that was said in a number of years but it certain it wouldn't be the last. The catch phrase of the day had become, "Where were you in '62?"; following the release of American Grafitti. This movie classic had spawned a nostalgia craze across the country involving everything from our television programming to our music.

The Monarchs musical re-entry was for a dance held in Pleasure Ridge Park. Following the newspaper reunion party, the band members spent several days practicing and put together an hour's worth of material. The "guest spot" they did was so

Courtesy The Monarchs, <http://www.themonarchs.com/index.html> The Monarchs

well received by the crowd, they knew there was still a demand for their kind of music. Occasional performances at other dances led to more and more requests. Phone calls began coming in from high school reunion committees, wanting not only the music from their youth but they wanted it provided by the band that had made so many memories. As the frequency of bookings picked up, so did the discussions about whether or not to give the music business another shot. The Monarchs decided to officially come out of "retirement."

The demand for their live performances was backed with hundreds of requests for recordings of their music. In 1973, an album, entitled simply The Monarchs, was released containing a collection of their recorded music spanning the previous 10 year period. The tremendous response promoted a follow-up LP. The Monarchs II, released in 1977, contained a variety of 50's and 60's music favorites. Both albums have had numerous pressings and sold thousands of copies. They continue to sell well at record shops, dances and live performances.

One of the crowd pleasing features of the dances in the 70's was the Monarchs Trivia Contest, a forerunner to Trivial Pursuit. Questions like, "What was the Mickey Mouse Club leader's full name?" and "Can you name Danny and the Juniors' song that sold over 4 million copies?" were asked. The first person with the correct answer received a R'o'C and a Moon Pie.



Courtesy Mickey Lunsford:



1968: Top row left: Gerry Huber-Bass guitar, Bill Hutti-Keyboard, Jackie Price-vocal, Bobby Lange-vocal, Mickey Lunsford-drums, Ernie Donnell-lead guitar, Bottom row: Jimmy Wells-vocal, Louis Lange-vocal Picture 2: Left to right: Bobby Lange-vocal, Louie Lange-vocal, Jimmy Wells-vocal, Jackie Price-vocal, Bill Huttie-keyboard, Mickey Lunsford-drums, Gerry Huber-base guitar, Ernie Donnell-lead guitar, These were taken at the Joni Agency on Bardstown Road in Louisville, KY.



Courtesy *The Voice-Tribune*, November 25, 2009, by Ashley Medley.

It's hard to find any band that's been around for 50 years, let alone a local band that still manages to pack every venue they play. But The Monarchs and their mix of original rock 'n' roll and covers have managed to survive – and thrive.

“We just kind of fell into it,” said Monarchs' saxophonist Leon Middleton.

“In the late '50s/early '60s, we were fortunate enough to break out a little bit.” To commemorate the band's 50th anniversary, Louisville-based Butler Books recently released “The Monarchs: The Great American Rock 'n' Roll Dream,” written by longtime sports columnist Billy Reed.

The Monarchs were officially founded in 1960 as an offshoot of The Blue Angels. Middleton and bass guitarist Louis “Dusty” Miller have been with the band since the beginning.

“From The Blue Angels, we decided to expand the group to be able to do songs that were being played on the radio,” Middleton said.

The group practiced for a year-and-a-half before its first public gig. “We were trying to get the right people together. We did a lot of practicing,” Middleton. “In late 1961/early '62, we finally really came together as The Monarchs.”

The band started recording songs and playing at local and regional venues, including the old Gypsy Village at Fontaine Ferry Park and numerous VFW and FOP lodges, and the rest, as they say, is history. The group's original songs made appearances on regional and national hit lists.

The song “Look Homeward Angel” made it to No. 47 on the Billboard Charts in 1964. It stayed on the charts for 13 weeks.

The song was No. 1 on the local hit chart for several weeks until it was knocked from the top spot by a little band called The Beatles and their song “I Want to Hold Your Hand.”

As the band's fame grew, they started playing gigs in cities like Indianapolis and Cincinnati. They toured with Dick Clark's Caravan of Stars and opened for national acts that came to Louisville, such as The Four Seasons, Del Shannon, Bo Diddley and Bobby Vee, just to name a few.

Reed's book chapter “Big Girls Don't Cry (But Frankie Valli Sure Could Throw a Fit)” recounts an infamous incident where Valli, lead singer of The Four Seasons, refused to perform because The Monarchs received more cheers than he did during an afternoon performance.

The Monarchs were scheduled to open The Four Seasons' evening show as well. “They kicked us out of our dressing room,” Monarchs co-founder Mike Gibson remembered. “Finally they gave us a 10-minute sound check – ordinarily you'd get at least 45 minutes.”

After threatening to leave and unsuccessfully lobbying the show's promoter and his own manager to have The Monarchs removed, Valli reluctantly agreed to let the band go on.

The Monarchs have revamped their image over the years and the lineup has changed, but the music has remained the same. “The Monarchs really tied together several generations of Louisvillians,” Reed said. “They've done some Big Band (music) then across the decades, from the '50s, '60s, '70s, '80s – even the '90s.” “We enjoy it, that's why we still do it,” Middleton said. “Dusty and I don't want to give it up because we don't want to disappoint our fans. They are so loyal. So many fans still want to come see us.”

Reed collaborated on his book with late Butler Books owner Bill Butler. “Leon (Middleton) and I were talking one day and he was telling stories. I suggested the book and Leon said ‘Yeah,’ ” Reed said. “I went to Bill and didn't get 45 seconds into my sales pitch when he said ‘Yes, we'll do it.’ ”

Butler suggested including a DVD embedded in the book's cover. Butler died before the book was published. “It's a shame he didn't get to see the final product,” Reed said. Music is Reed's passion – after sports, of course. Working on the book was a labor of love.

“It seems like the book has made a lot of people happy. You see them smile when they talk about their memories,” Reed said. A recent book signing at Fourth Street Live was well attended by young and old alike.

“We see generations of people (at our concerts),” Middleton said. “They come and enjoy themselves – the youngsters and their parents, grandparents and great-grandparents. They're sitting there smiling, and the kids are up jumping and dancing.” Middleton's son, Greg, joined the band as a keyboard player and singer in 2001.

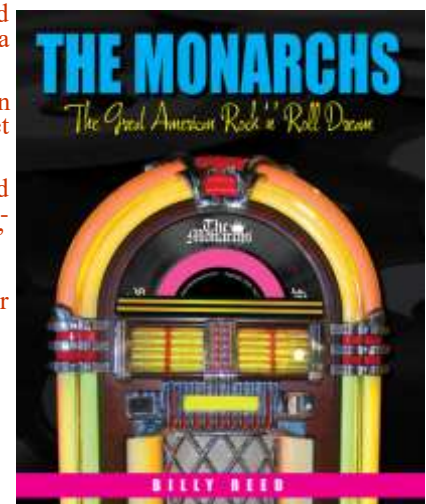
“They've been around in good times and in bad,” Reed said. “I don't think I've ever seen anyone leave a Monarchs concert not happier than when they came.”

“The Monarchs” is available at local bookstores and at butlerbooks.com for \$34.95.



COURTESY PHOTO

The Monarchs are celebrating their 50th anniversary with a new book and DVD.



Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1960

Courtesy The Monarchs, <http://www.themonarchs.com/index.html>

The Monarchs

Mike Gibson (Co-founder, retired 1980) ~ Lead Vocalist, replaced by Butch Kaufman '81, retired in 2009

Bob Lange ~ Baritone Vocalist, Deceased, September, 1994

Jim Smith ~ Tenor Vocalist, replaced by Jim Wells '62, retired in 1998

Louis Lange ~ Bass Vocalist, retired in 2001

Craig Zirnheld ~ Vocals, added in 1998

David Owen ~ Vocals, added in 2009

Don Leffler ~ Lead Guitar, replaced by Ernie Donnell '62, replaced by Bill Haswell '63, replaced by Ernie Donnell '72 till '81

Tim Coy ~ Rhythm Guitar, added in '76, Lead Guitar '81, replaced by Tim Rake in 1999, replaced by Paul Turner in 2008

Martie Williams ~ Bass Guitar, replaced by Claude Montgomery '62

Louis "Dusty" Miller (Co-founder) ~ Rhythm Guitar '60 - '62, Bass Guitar '62 forward

Tim Hughes ~ Sax, replaced by Richard Keith '61, replaced by Nick Druga '62, replaced by Leon Middleton '62

Paul Schuler ~ Trumpet and Drums till '62

George Owen ~ Keyboards, added in '63 retired 1986 , replaced by John Zehnder '86.

Greg Middleton ~ Keyboards, added in 2001

Richard "Butch" Snider retired 1986 ~ Drums, replaced by David Wiliamson '86, replaced by Jeff Mc Allister '06

Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1960

Casuals The Nightcrawlers

Members: Charlie Schuck, Lead Vocal, Stan Tucker, Vocal; Eddie Wardle, Vocal; Allen Purdy, Vocal; Jerry Woods, Lead Guitar; Jim Grissom, Bass Guitar; Jimmy Shelburne, Keyboards; Jon Siegrist, Sax; Andy Grissom, Drums, as we have them.

Waggener High School students formed a group calling themselves the Casuals. Eventually they changed their name to the Nightcrawlers.

September 1964 LITTLE EGYPT/A FOOL IN LOVE

Jam



Stan Tucker



Eddie Wardle



Allen Purdy



Jim Grissom,



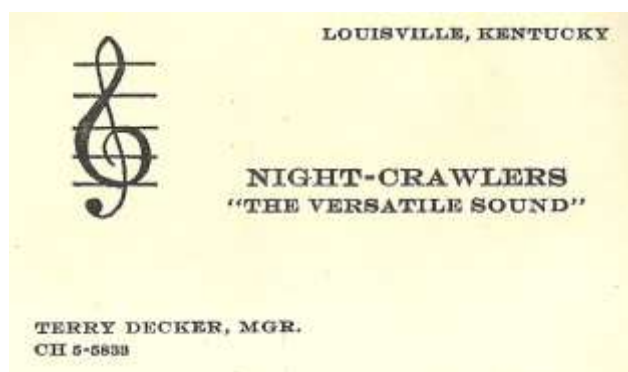
Jimmy Shelburne



Jon Siegrist



Andy Grissom



Greg Walker, Louisville Musician—Today—Walker & Keys



Courtesy—<http://www.walkerandkeys.com/greg.php>

Greg Walker—"There are guitar players and there are guitar nuts. Greg is both." So said the legendary guitar player, Jimmy Raney when describing his friend Greg Walker. It's difficult to imagine Greg without a guitar in his hands, the two inextricably linked to form one being.

His first guitar was given to him by his Grandmother. It had been in the family for a while and wasn't of the highest quality. However, when his ne'r-do-well uncle popped in for an extended stay with the family, he began playing it and sang some tunes. He showed Greg a few things on the guitar and the two began a strong friendship. Later, Greg's Dad helped out by furthering some of these casual lessons. He even built Greg's first amplifier. This was quite a musical family with Mom on the marimba.

However, this was not Greg's first instrument. He actually began his musical lessons on the accordion, though he's not fond of letting people know that little secret. His older sister was a master on the instrument, so it seemed natural that Greg would follow suit. Without much practice discipline, Greg soon dropped the accordion and picked up the harmonica, which he played by ear. It was easier... and lighter to carry around!

Eventually, Greg landed on the guitar as his main instrument and after practicing till he thought he was pretty good, he was called to play in a high school big band. After one look at the charts and he decided it was time to go back to practicing.

Greg finally purchased his first serious guitar with money earned as a paperboy and he still plays it today, on occasion. His favorite guitar, though, is a 1945 Epiphone Triumph that he picked up for \$25 when he was teaching at a music store in Indianapolis. Obviously, it needed some work, but it had such character and - oh that sound! "I loved it so much that I purchased another one, though nothing sounds as good as my old Epi."

As a teenager, Greg performed with a number of well known rock and roll bands in the Louisville, each with a unique name - Froggie and the Gremlins, Natural Gas, Cosmo and the Counts, Brutus and the Traitors, the Nightcrawlers. But when it came to naming his own group, creativity went out of the door and he ended up with Walker & Keys.

"I never wanted to be a true artist. The life was way too hard. My endeavor was to use the talent and ability I had to actually make a living. So I opened a company - Audi Productions where I produced jingles and did OK. I had some major clients that included Long John Silvers and GE, along with lots of regional accounts. I was happy. Then I fell in love with playing jazz."

In Greg's own words—The Nightcrawlers had only one recording. That was a cover of "Little Egypt". (The flip side was a cover of a Newbeats tune called "Pink Dally Rue".) As it happened I was the guitar player on that recording and was the guitar player of record with the Nightcrawlers at the time. A couple of interesting codicils to that recording. I believe the front singer at the time was a guy named Happy Fowler. I don't know what became of him. The sax solo was played by Jim Walker (no relation) and he played it on a curved soprano sax, an instrument that was rarely seen in those days. Certainly not in pop groups. Jim Walker eventually went on to become the principal flutist with the Pittsburgh Symphony, then became the principal flutist with the Los Angeles Symphony. Eventually he became a recording artist having put together a really stunning group known as "Free Flight". Today you hear him regularly on most film scores and TV soundtracks he being the first call recording flutist in Los Angeles. He is heralded today as the finest in the world.

As for me, I left the Nightcrawlers in 1964. I believe that the version of the Nightcrawlers that I played with was the last incarnation of the Nightcrawlers until a one show reunion in Lexington sometime in the late 80's or early 90's in Lexington. I left to replace Wayne Young on "Cosmo and the Counts" and played with Cosmo until 1968. Though I made a couple of recordings with Cosmo I don't recall them being released. Since then I went on to become a full time musician primarily in the world of jazz. I founded "Walker and Keys" in 1973 and that group still performs today after having traveled the country, opened many national acts, and recording 4 albums/CD's. I'm not one to "blow my own horn" (pardon the pun) but I am generally considered a top tier jazz guitarist in the region. I founded and operated a commercial jingle production firm (Audi Productions) that ran from 1971 to 1982. That company produced jingles for General Electric, Long John Silvers, Kelvina-tor, Zenith and many others.

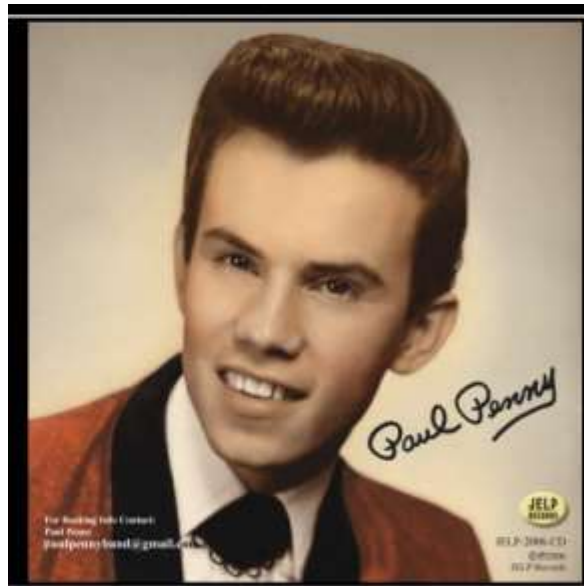
Though I have been reasonably successful in the music biz I remember well and have very dear memories of the rock era in Louisville. Stan Tucker and Chink are still in town and are with the Thoroughbred Chorus.

Courtesy <http://www.myspace.com/paulpennyband>

Paul Penny

PAUL PENNY, 1960

Real Name: Paul Stodghill



Courtesy <http://www.myspace.com/paulpennyband>

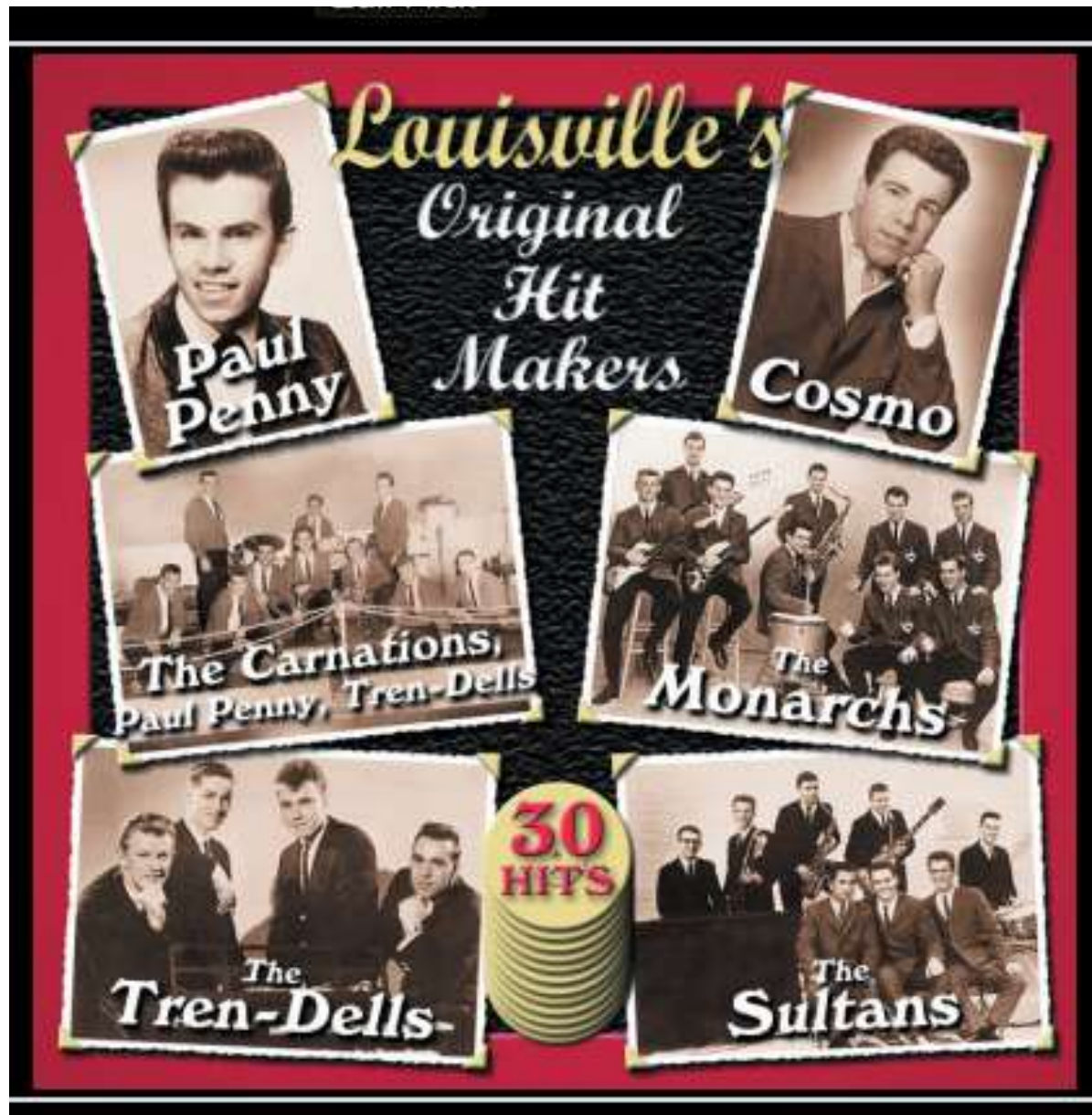
Courtesy <http://classicschools.com/blog/ky/durrett-high-school-louisville-ky/>

Paul Penny (Paul Stodghill) sang and played with the Carnations and TrenDells, recorded five solo albums and still performs locally. Contact him through paulpennyband.com.



Courtesy <http://www.myspace.com/paulpennyband>

Louisville Original Hit Makers



The Tren-Dells

Courtesy—http://whitedoowopcollector.blogspot.com/2009_11_01_archive.html

Their first 1961 release—I'm So Young/Don't You Hear Me Calling Baby, went to local hit, their Student's version of—I'm So Young, featured Paul Penny as kid Lead Vocalist.

THE TREND-ELS_Moments Like This



During the 1950's and 1960's they had seven songs on the local charts in 1962 they released their biggest Hit -Nite Owl. which was released on the Jam label and picked up by Capitol Records.

The Group was together (with many personal changes) from 1961-1972 and recorded for labels as Tilt, Jam Boss, Sound Stage or Southtown. Moments Like This. Recorded (as the Trend-els) for Tilt Records in 1962 is their best doo wop side.



The **Tren-Dells** aka The Trend-els began their career in 1958 as The Four Frantics in Louisville, Kentucky formed by John Hourigan (Lead), Joe Bergman (Tenor), William Summitt (Baritone) and William Mathley (Bass).

In 1960 changed the name to the **Tren-Dells** and add one permanent band consisted of Jerry Passion (guitar, vocals), Jimmy Harrison (piano), Bob Passion (bass) & Lee Cornell (drums).



ROCK & ROLL

"NITE OWL"
"DON'T YOU HEAR ME CALLING BABY"
"SO YOUNG"

NOSTALGIA

THE ORIGINAL
"TRENDELLS"

BACK AFTER 11 YEARS WITH
THE ORIGINAL SOUNDS

LOUISVILLE
ANDY GRISSOM
451-5233
896-1541

LEXINGTON
CHARLIE SHUCK
266-1962

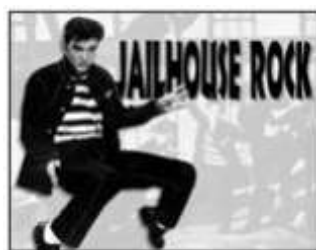
Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

Elvis Movies

Courtesy http://home.att.net/~fifties.idols/elvis_movies.html

Elvis Presley Movies

- Love Me Tender (1956)
- Loving You (1957)
- Jailhouse Rock (1957)
- King Creole (1958)
- G.I. Blues (1960)
- Flaming Star (1960)
- Wild in the Country (1961)
- Blue Hawaii (1961)
- Follow that Dream (1962)
- Kid Galahad (1962)
- Girls! Girls! Girls! (1962)
- It Happened at the World's Fair (1963)
- Fun in Acapulco (1963)
- Kissin' Cousins (1964)
- Viva Las Vegas (1964)
- Roustabout (1964)
- Girl Happy (1965)
- Tickle Me (1965)
- Harum Scarum (1965)
- Frankie and Johnny (1966)
- Paradise Hawaiian Style (1966)
- Spinout (1966)
- Double Trouble (1967)
- Easy Come, Easy Go (1967)
- Clambake (1967)
- Stay Away Joe (1968)
- Speedway (1968)
- Live a Little, Love a Little (1968)
- Charro! (1969)
- Trouble With Girls (1969)
- Change of Habit (1969)



Our Era - Movies, Music, Radio & TV, 1950's and 1960's. Elvis of the 1960s

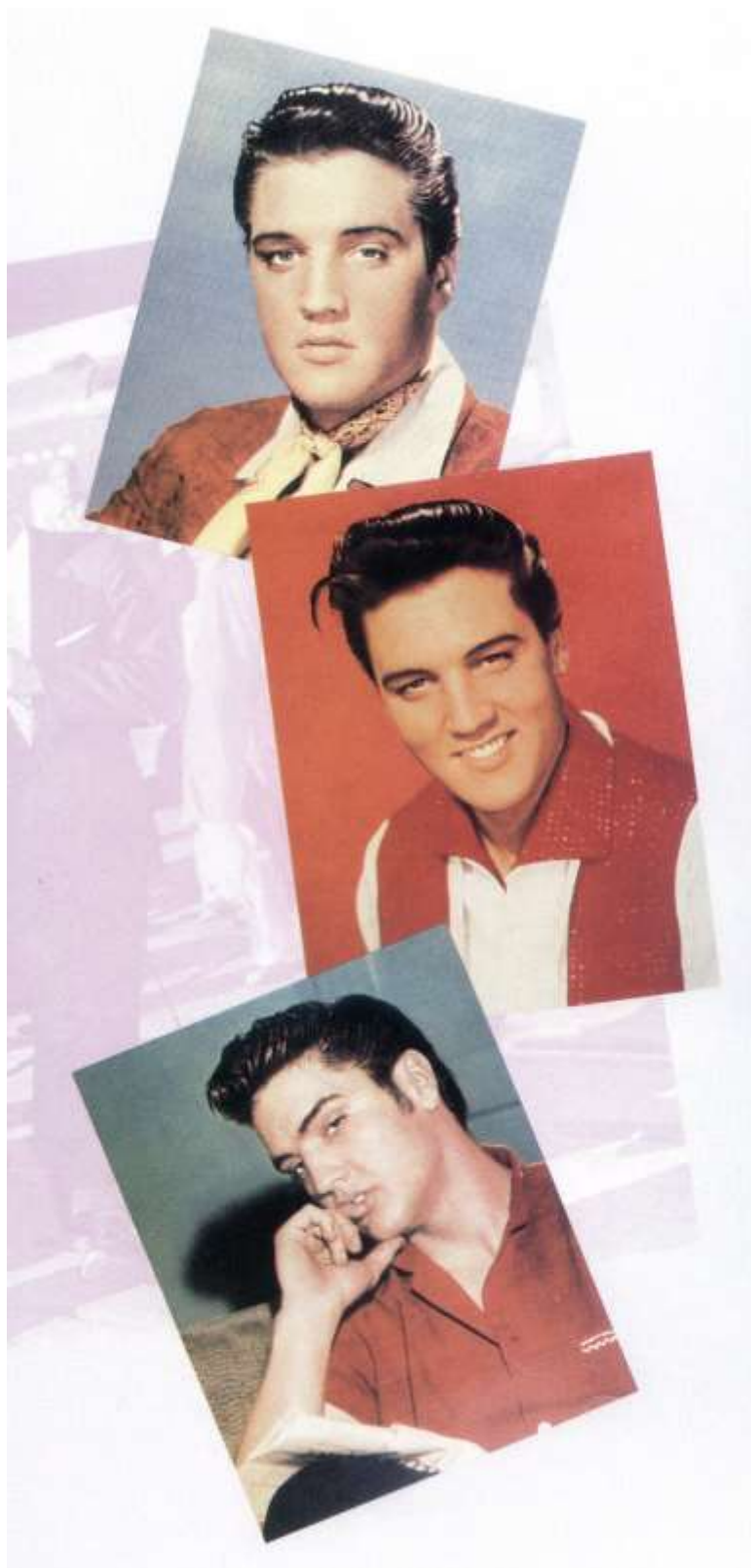
Courtesy http://home.att.net/~fifties.idols/elvis_presley_songs.html

Recordings:

Stuck On You (1960)
It's Now or Never (1960)
Are You Lonesome tonight? (1960)
Surrender (1961)
I Feel So Bad (1961)
Little Sister (1961)
His Latest Flame (1961)
Can't Help Falling in Love (1962)
Good Luck Charm (1962)
She's Not You (1962)
Return To Sender (1962)
You're The Devil In Disguise (1963)
Bossa Nova Baby (1963)
Crying In The Chapel (1965)
In the Ghetto (1969)
Suspicious Minds (1969)

Hit albums:

GI Blues (1960)
Something for Everybody (1961)
Blue Hawaii (1961)
Roustabout (1964)



Our Era - Movies, Music, Radio & TV, 1950's and 1960's. 1960's and More

Courtesy of <http://www.the-cartoonist.com/Nutt/Nutt.html>

Grady Nutt, 1934—1982



This page is a small tribute to a man of God and a man of humor. Grady Nutt was, for me, one of the most profound and entertaining speakers/evangelists I've ever heard. His insight into the life and character of Jesus (and us) was unparalleled. He is best known for his role as "the preacher" from the 70's TV Show "Hee Haw," but that was only the tip-of-the-iceberg of his talent and insights. The stories above serve as a good introduction to his humor. If you like these, I hope you are able to track down a whole recording or two. I hope in some way that my Christian cartoons measure up to his insights in a visual-parable sort of way ... but no one I know put it in words as well as he did! -Rich Diesslin, Freelance Cartoonist and Illustrator, www.the-cartoonist.com

The Handbook of Texas Online:

NUTT, GRADY LEE (1934-1982). Grady Lee Nutt, Baptist minister and television personality, was born in Amarillo, Texas, on September 2, 1934, the oldest of four children of Grady C. and Doris (Rickman) Nutt. His father worked as a dairy salesman and operated a dry-cleaning business before going into the ministry. Growing up in a strong Christian atmosphere, Grady was licensed as a Baptist minister at the age of thirteen. He attended Alice Landergin Elementary School and Nixon Junior High, where he first became interested in entertaining. When he was fourteen his family moved to Jacksonville, Texas, where his father received ministerial training at Jacksonville Baptist College. After completing high school, Grady attended Wayland Baptist College in Plainview, where he sang in the International Choir, before transferring to Baylor University in Waco, where he graduated with a B.A. degree in 1957.

Nutt married his college sweetheart, Eleanor Wilson, of Memphis, Tennessee, on June 18, 1957. They had two sons. Nutt served as minister of youth at the First Baptist Church in Waco and later at Gaston Avenue Baptist Church in Dallas. In 1960 he moved to Louisville, Kentucky, and attended Southern Baptist Theological Seminary, where he received his master's degree in 1964. He lived in Louisville and served as minister of music at the Southside Baptist Church and later as pastor of the Baptist congregation in Graefenburg, Kentucky. He was also director of alumni affairs and assistant to the president at Southern Seminary.

In addition to his ministerial duties, Nutt began entertaining young people with humorous stories about churches and preachers, experiences from his early life, and familiar events from the Bible. He soon gained a national reputation as a speaker and, after being "discovered" by television game-show host Ralph Edwards, appeared eleven times on the Mike Douglas talk show. Nutt went into the entertainment field in 1969 as a lecturer-entertainer and soon averaged about twenty speaking engagements a month, plus others for charitable causes. He regularly spoke at Baptist student gatherings and was a featured speaker at the 1980 and 1982 Southern Baptist Convention meetings.

His career continued on the rise in 1979, when he joined the regular cast of the "Hee Haw" television series. His homespun stories as a preacher on the show won him billing as the "Prime Minister of Humor." In addition, he starred in his own television special, "The Grady Nutt Show," in July 1981. In all, Nutt recorded six albums and wrote such books as *Being Me* (1971), *The Gospel According to Norton* (1974), *Agaperos* (1977), and his autobiography, *So Good, So Far* (1979). He gleaned all of his material from his own experiences or from stories he had heard.

On November 23, 1982, Nutt was the guest speaker at a youth rally and banquet in Cullman, Alabama. Later that night he and two employees of Central American Airways in Louisville were killed when the plane in which they were flying crashed soon after taking off from the airport in Vinemont, Alabama. He was buried in Louisville. His death was mourned by the country music and entertainment world; Buck Owens, cohost of "Hee Haw," described Nutt as "an original whose brand of humor can't be replaced."

Grady lived in the City of Fairmeade off of Shelbyville Road and was a customer at my service station. We used to look forward to his coming in. He always had time to share some stories and good humor. He was a wonderful man. Al Ring

Our Era - Movies, Music, Radio & TV, 1950's and 1960's. TV Debuts, 1960 to 1964

Courtesy <http://en.wikipedia.org/>

1960 TV Debuts:

September 29, *My Three Sons* premieres (1960-1972)

September 30, Hanna Barbera's *The Flintstones* debut on ABC (1960-1966)

October 3, *The Andy Griffith Show* premieres on CBS (1960-1971, became *Mayberry R. F. D.* in 1968)

1961 TV Debuts:

April 29, ABC's *Wide World of Sports* debuts (1961-2006)

August 19, *Pour Corners*, Australia's first current affairs program, premieres (1961-present)

September 23, *The Stair/it Starways* premieres (1961-1968)

October 2, *Ben Casey* premieres on ABC (1961-1966)

October 3, *The Dick Van Dyke Show* premieres on CBS (1961-1966)

The Mike Douglas Show premieres (1961-1981)

Mister Ed debuts (1961-1966)

1962 TV Debuts:

September 23, *The Jetsons* premieres on ABC (1962-1963, 1984-1985, 1987). This was the very first program to air in color on ABC

September 26, *The Beverly Hillbillies* premieres on CBS (1962-1971)

October 1, *The Lucy Show* premieres on CBS (1962-1968)

The Tonight Show Starring Johnny Carson debuts on NBC (1962-1992)

December 31, *Match Game* premieres on NBC (1962-1969, 1973-1984, 1990-1991, 1998-1999)

1963 TV Debuts:

January, *Mutual of Omaha's Wild Kingdom* premieres on NBC (1963-1988, 2002-present)

April 1, *General Hospital* (created by Frank and Doris Hursley) and *The Doctors* premiere on the same day, the former on ABC (1963-present) and later on NBC (1963-1982)

September 16, *The Outer Limits* premieres on ABC (1963-1965)

September 24, *Petticoat Junction* premieres on CBS (1963-1970)

September 29, *The Judy Garland Show* premieres on CBS (1963-1964)

1964 TV Debuts:

March 30, The game show *Jeopardy* debuts on NBC daytime TV (1964-1975, 1984-present)

May 4, The American soap opera *Another World* debuts on NBC, as a half-hour show (1964-1999)

September 14, *Voyage to the Bottom of the Sea* premieres on ABC (1964-1968)

September 15, *Payton Place* premieres on ABC (1964-1969)

September 16, *Shindig* premieres on ABC (1964-1966)

September 17, *Bewitched* premieres on ABC (1964-1972)

September 18, *The Addams Family* premieres on ABC (1964-1966)

September 22, *The Man from U.N.C.L.E.* premieres on NBC (1964-1968)

September 24, *Daniel Boone* premieres on NBC (1964-1970)

September 24, *The Munsters* premieres on CBS (1964-1966)

September 25, *Gomer Pyle, U.S.M.C.* premieres on CBS (1964-1970)

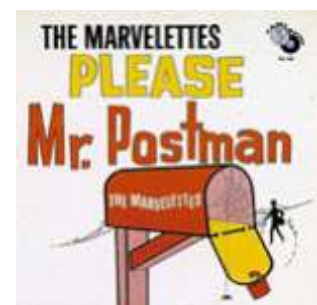
September 26, *Gilligan's Island* premieres on CBS (1964-1967)

Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1961

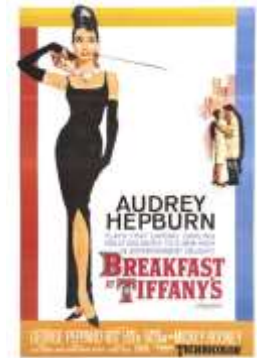
Rock'N'Roll Songs of our time, 1961

Runaway, Del Shannon
I Like It like That, Chris Kenner
Dedicated to the One I Love, The Shirelles
Quarter to Three, Gary US." Bonds
The Lion Sleeps Tonight, The Tokens
There's a Moon Out Tonight, The Capris
Blue Moon, The Marcells
Will You Love Me Tomorrow, The Shirelles
Tossin' and Turnin,' Bobby Lewis
Shop Around, The Miracles
My True Story, The Jive Five
Runaround Sue, Dion
Mother-in-Law, Ernie K-Doe
Raindrops, Dee Clark
Peppermint Twist, Joey Dee and the Starlites
Hats Off to Larry, Del Shannon
Those Oldies but Goodies, Little Caesar and the Romans
Please Mr. Postman, The Marvelettes
Stand by Me, Ben E. King
You Don't Know What You've Got, Ral Donner
The Mountain's High, Dick and Dee Dee
Daddy's Home, Shep and the Limelites
Who Put the Bomp, Barry Mann
School Is Out, Gary 'U.S.' Bonds
Let the Four Winds Blow, Fats Domino
Cupid, Sam Cooke
Look in My Eyes, The Chantels
Wheels, The String-a-Longs
Mama Said, The Shirelles
Little Egypt, The Coasters
A Little Bit of Soap, The Jarmels
Gypsy Woman, The Impressions
This Time, Troy Shondeil
Pretty Little Angel Eyes, Curtis Lee
Take Good Care of My Baby, Bobby Vee
Gee Whiz, Carla Thomas
Every Beat of My Heart, The Pips
Rama Lama Ding Dong, The Edsels
Last Night, The Mar-Keys
Barbara-Ann, The Regents
Ya Ya, Lee Dorsey
A Hundred Pounds of Clay, Gene McDanieis
Please Stay, The Drifters
I Love How You Love Me, The Paris Sisters



Courtesy of Yahoo Movies:

A few of the 1961 Movies



Courtesy of Chit Chat & Waggener Library:

Waggener's 1961 Male Quartet



Buddy Edwards

Larry Timberlake

Dave Stutzenberger

Allen Purdy

Music Groups To Cut Record

Plans for the sale and manufacture of long-playing twelve-inch recordings of the chorus, choir, and male quartet were announced here last Monday by Larry Timberlake, quartet spokesman. Officials of the three organizations are anxious for the students' reactions to the proposed project.

The record to be made jointly by the choir and chorus is scheduled to be released sometime late in May and will probably feature songs to be included in the annual Louisville Spring Music Festival. According to David Stutzenberger, project official, the male quartet's record will probably be made locally during one of the group's evening engagements in Louisville; in this manner the notoriously funny in-

productions of Larry Timberlake and the audience reactions can be included on the record. Said Timberlake, "The record might not be something you'll treasure all of your life, but it'll sure be good for a couple of laughs at a party."

The records will be sold at Waggener at a 40 percent reduction of the \$2.95 price advertised by leading record dealers throughout the nation. Promotional copies of the recordings will be sent to radio stations and disc-jockeys throughout the country. If the recordings are well received, more recordings by the groups will follow.

Comments concerning the venture should be addressed to Mr. Timberlake, Mr. Stutzenberger, or Mrs. Ely, project director.

April 13, 1961, Chit Chat

Chit Chat

They Really Like To Sing

By Sidney Wardle

The old janitor ambles in, drawn by the strains of that beautiful melody BLUE MOON. On the stage he sees four boys in assorted sizes, dressed in the garb of a barber shop quartet. The boys' manner is casual, teasing, almost professional. Their voices blend beautifully in the unaccompanied verse. Do his eyes deceive him? What is the explanation for this quaint apparition? The answer is simple; it's vaudeville evening, 1960, and the quartet is performing.

Waggener's fine quartet, composed of Dave Stutzenberger, Allen Purdy, Buddy Edwards, and Larry Timberlake, continues to make quite a reputation for itself. Its list of performances include last year's vaudeville, the '60 Christmas Concert, the international Y.M.C.A. convention, the St. Matthews' Rotary Club, and a Rotary Club in Lebanon, Kentucky. Yet none of its members, with the exception of Larry, has had formal voice lessons.

The quartet was organized approximately 2½ years ago under the direction of Mrs. Ely. The

group's repertoire consists primarily of spiritual and novelty numbers, with occasional popular songs. One of the novelty numbers became a source of confusion in a particular performance. It seems that they were singing the song DRY BONES whose lyrics begin with the head bone and work down. But Buddy gave the song a new twist by starting with the hip bone. The result was havoc! Buddy, a freshman, is the youngest member of the quartet. Allen is a junior, Larry and Dave are the senior members.

These teenagers sure get their fill of music! All are members of Mrs. Ely's choir, and sing in their church choirs. In addition, Dave is a member of the mixed chorus and the orchestra. They are without exception pianists, and David Stutzenberger has five instruments—from trombone to cello—to his credit. With all this music in the boys' lives, one might assume that their interests end here. That is not true, however, their interests envelop a variety of fields, including journalism, foreign languages, individual and team sports.



EACH MORNING David Stutzenberger, Buddy Edwards, Larry Timberlake, and Allen Purdy begin the day with song in Mrs. Ely's room.

Al Henderson

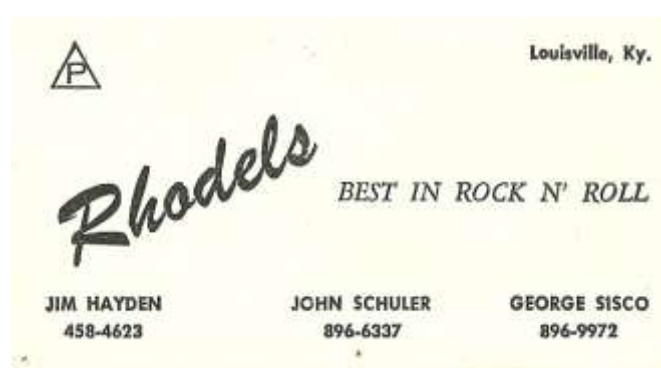
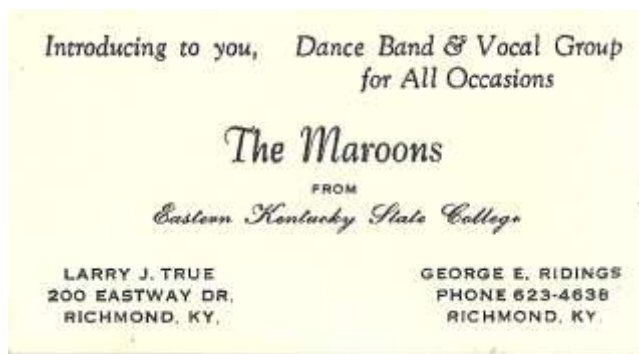
From 1957-1963 Al Henderson sang lead with the Boyd Bennett Band.

Courtesy—<http://www.45rpmrecords.com/press/SoN.php?pageNum=0&totalRows=46>



Courtesy Mickey Lunsford:

Various band cards

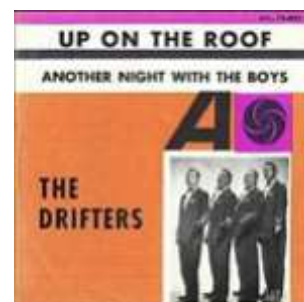


Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1962

Rock'N'Roll Songs of our time, 1962

Duke of Earl, Gene Chandler
The Loco-Motion, Little Eva
Baby It's You, The Shirelles
Up on the Roof, The Drifters
You'll Lose a Good Thing, Barbara Lynn
Twist and Shout, The Isley Brothers
I Know (You Don't Love Me No More), Barbara George
Hey! Baby, Bruce Channel
Soldier Boy, The Shirelles
Only Love Can Break a Heart Gene Pitney
Lover Please, Clyde McPhatter
Surfin' Safari, The Beach Boys
The Wanderer, Dion
She Cried, Jay and the Americans
Sheila, Tommy Roe
Let Me In, The Sensations
Party Lights, Claudine Clark
Twistin' the Night Away, Sam Cooke
Green Onions, Booker T. and the MG's
Little Town Flirt, Del Shannon
Palisades Park, Freddy Cannon
What's Your Name, Don and Juan
Do You Love Me, The Contours
Having a Party, Sam Cooke
I'm Blue, The Ikettes
You've Really Got a Hold on Me, The Miracles
Keep Your Hands off My Baby, Little Eva
Two Lovers, Mary Wells
(The Man Who Shot) Liberty Valance, Gene Pitney
Any Day Now, Chuck Jackson
Let's Dance, Chris Montez
A Wonderful Dream, The Majors
You Belong to Me, The Duprees
Lovers Who Wander, Dion
Smoky Places, The Corsairs
I Love You, The Volumes
You Beat Me to the Punch, Mary Wells
Turn On Your Love Light, Bobby Bland
Bring It On Home to Me, Sam Cooke
Breaking Up Is Hard to Do, Neil Sedaka
Beechwood 4-5789, The Marvelettes
You Better Move On, Arthur Alexander
I Need Your Lovin,' Don Gardner and Dee Ford
Torture, Kris Jensen

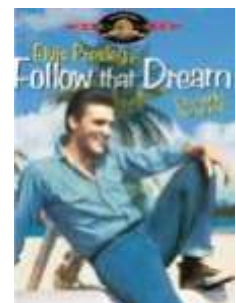
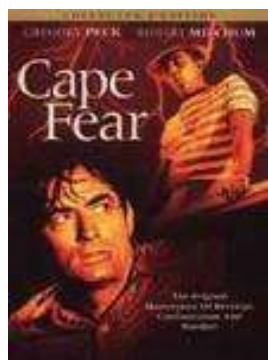
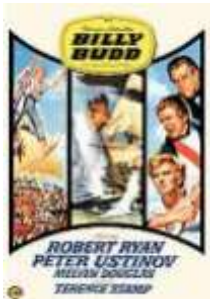
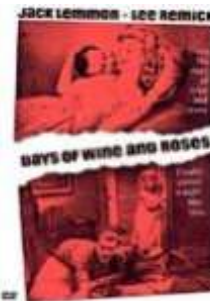
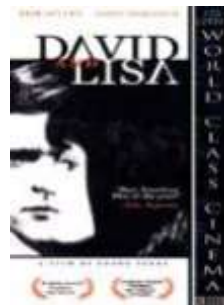
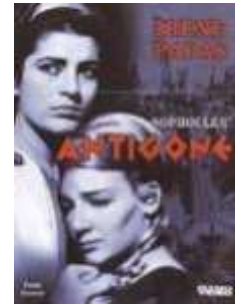


Dee



Courtesy of Yahoo Movies:

A few of the 1962 Movies



Courtesy of Chit Chat, May 10, 1962:

Waggener's Tempests



"LET'S TWIST . . ." The tempests, from left Eddie Morris, Allen Purdy, Eddie Wardle, and Stan Tucker, vocalize in a jam session.

Tempests Hit With Seniors; To Play For Class Picnic

by Linda Hardy

"Tempests' means moving forward or fast progress," answered Eddie Morris when asked why the band chose that name.

The Tempests got together about five months ago and their progress has been fast. Four Waggener seniors are the vocalists for the group. Eddie Morris sings lead; Stan Tucker, tenor; Eddie Wardle, baritone; and Allen Purdy, bass. Jerry Woods from Southern and Bob Hirsh and Mickey Lunsford from Waggener are the instrumentalists.

The Tempests, featured in the senior vaudeville, also performed for the senior class Derby party, and will play for the senior class picnic. Peggy Kucen, the director of the vaudeville, believes that, "the vaudeville's success depended a great deal upon the talented Tempests. Their songs tied the show together and added the professional quality that made our show the hit that it was.

"The boys were naturals on stage and stole the show. The seniors certainly owe a great deal to this group, and we wish them the best of luck."



NOTE ON ANOTHER WAGGENER GROUP: 2001 E-mail from Bert Pence to Marie VanHoose Sayre; Oh yeah.. .We were **Pontious and Pilots** (spelling intentional). We used to rehearse in Harbolts basement. Members included Eddie Bignon, Marvin Stich, Cooper Lilly, John Boardman and Steve Litterst. We went on to become the Martiniques. As the P/P we played regularly at KT's and once outside Terry's Texaco. We were known for our "unconventional" lyrics. We played once at the Louisville Country Club where we lasted for one tune.. .our signature hit "Garbage Man." We were rough and loud.. .oh, the good old days.. .

Courtesy Mickey Lunsford:

Waggener's Tempests



Eddy Morris & the Tempest, left to right: Allen Purdy (62), Eddie Wardle (62), Stan Tucker, (63), Ed Morris (62), Jim Slenburne (64) base guitar, Bob Hirsh (62 guitar, Jerry Woods lead guitar Southern (62), Mickey Lunsford (63) drums.



Eddy Morris & the Tempest, Not sure on left, Clyde Phillips (62) on piano, Bob Hirsh (62) on guitar, Henry Burt is leaning on the piano (64) Mickey Lunsford (63) drums.



Eddy Morris & the Tempest, left to right: Clyde Phillips (62) at the piano, not sure who this is with the Trumpet, seated behind him is Jerry Woods Southern (62), Bob Hirsh with his back to camera (62), Mickey Lunsford (63) drums.



Eddy Morris & the Tempest, left to right: Eddy Morris, Allen Purdy, Eddie Wardle and Stan Tucker all Waggener Class of (62).

Courtesy Mickey Lunsford:

Waggener's Tempests

The history of the Tempests by Mickey Lunsford:

Al hear is a short history of the band. The reason I say it is short is because it is all I can remember after 47 years. The Band Eddy Morris & the Tempest was formed for the Waggener Senior Vaudeville in 1962 & the Senior picnics at Hogans fountain. I recall that we played the Lion Sleeps Tonight at the Vaudeville. After that we started getting offers to play for frat parties and the word spread. We decided to put the money from one of the band jobs toward cutting a record. So in the summer of 1963 we recorded " Someone Like You " on Lesley Records (2531 W Broadway in Louisville, KY) This was the A side written by Louisville's own Charles Woodring. We had nothing for the flip side but thought about a instrumental we had put together just fooling around Jerry Woods, Jim Shelburne and myself added all the hot licks of the time on this song and recorded it on the B side. Then a problem arose we had no name for it so we had gone back to Jim Shelburne's home to think of something we needed a name by the next day. I was looking at the newspaper and saw a game show called "Going My Way " I said that fits everyone said great we voted and it passed. Several weeks after the release of the single we received a letter from ASCAP or BMI I'm not sure which stating that we had to change the due to Bing Crosby being the movie Going My Way and having a record called Going My Way. We changed the spelling from Going My Way to Goin My Way and that was OK. The record climbed the charts in Louisville all the way to # 2 on the WKLO Tundex on 9/22/1963 behind Bobby Vinton's " Blue Velvet " and # 6 on the WAKY Silver Dollar Survey on 10/4/1963. We had a pretty steady Gig at the Whispering Hills Country Club on Sunday Nights also played in Owensboro, KY and Lexington KY quite often plus Louisville dates. The two songs appear on UTUBE. The band stayed together for another year or two before folding everyone went on to college and got married. Eddy Morris had a couple of other records and Jerry Woods wrote the music for him. This was a very good run for a band put together for a school benefit. Band members were Jerry Woods on lead guitar, Bob Hirsh guitar, Jim Shelburne bass guitar later Jim changed over to keyboard and is playing organ on the record Bill Crabb played Bass guitar from the Sultans, Bob Hirsh went who played guitar went off to school at Vandy in Nashville, Tenn Mickey Lunsford went to school at Eastern Ky University then the University of Louisville ,Tim Hughes played Sax from the Sultans, Eddy Morris lead vocal, Eddie Wardle vocal, Allen Purdy vocal, Stan Tucker vocal. Members on the recording session for Someone Like You were as follows Eddy Morris lead vocal, Eddie Wardle vocal, Stan Tucker vocal, and Lenny Watley from the Sultans on vocal, Jim Shelburne keyboard, Jerry Woods Lead guitar, Bill Crabb Bass guitar from the Sultans, Tim Hughes Sax from the Sultans and Mickey Lunsford drums. The UTUBE link for Someone like you is Someone like you Eddy Morris when it shows on the screen right below the record it says this is a video response to the tempest-Going My Way click on it to hear the record.

Mickey Lunsford

Eddy Morris - Someone Like You (45)



The Tempests - Going My Way (45)



Courtesy Mickey Lunsford:

Mickey Lunsford



Robert (Mickey) Lunsford

Born Louisville Ky May 19, 1945 Attended Waggener High School class of 1963. Played drums in the marching band Soph, Jr and Sr years at Waggener. Attended Eastern Kentucky University and played in the Marching as well as the R.O.T.C. band which played at the New York Worlds Fair . I had made recordings with Eddy Morris & The Tempest. The (A) side was Someone Like You, that climbed the charts in Louisville to the number 2 slot. I also recorded with Fannom Patrick & The Footnotes another Louisville group (this was a country record) then with Monarchs in 1966 It's Almost Tomorrow & Why Do Fools Fall in Love. Produced and played on two Christian CD's, Foundation and Straight From the Heart. The group's name was Circle of Friends, I also did some recording with Bill Bloomquist for 1 or 2 of his Christian CD's.

These are the groups that I can remember either playing with or sitting in and opening for:

Red Stewart, Gene Stewart, Round Robin, The Beach Boys, Glen Campbell, The Tokens, Lou Christi, Louise Cardwell Harrison (George Harrison's sister), Cosmo, The Sultans, The Monarch's, The Tempest, The Epic's, The Reject's (Trinity High School), The Tradewinds, The Casual's (Brenda Lee's Band), Repata and the Delrons, The Shadows, The Falcons, Shirley Caddell, Fannom Patrick & the Footnotes, The Mystic's, The Maroon's (Richmond Kentucky), Gary Edwards, Sherry Edwards, The Jack Swensen Combo, The Kentuckians, The Kosair Shrine Band, Linda Ronstadt & the Stone Poney, Lonnie Mack, Little Anthony.

Now I live in St John's Florida and own a horse farm, still playing Christian Rock***** I don't wanna work I want to bang on the drum all day.

Courtesy Mickey Lunsford:

Mickey Lunsford

List of the people that I remember played with local bands all of these folks went to Waggener

The Epic's

Bill Major 63
Wayne Glore 62
Jane Moss 64
Art Mengel 63
Mickey Lunsford 63
Pat Ulmer 64

The Tempest

Mickey Lunsford 63
Eddy Morris 62
Alan Purdy 62
Eddie Wardle 62
Stan Tucker 62
Jim Shelburne 64
Bob Hirsch 62

The Monarch's

Mickey Lunsford 63

Cosmo & The Count's

Eddie Bignon 62

The Tren-dells

Charlie Shuck 65

WAKY RADIO

Burt Markert

The Weird Beard on WAKY RADIO

Mrs Beaty our lunch room lady

Was the mother of Ned Beaty the actor

She was one of my mother's friend's and we went to Church at Beargrass Christian Church where Ned sang in the choir

Courtesy Mickey Lunsford:

The Mystics

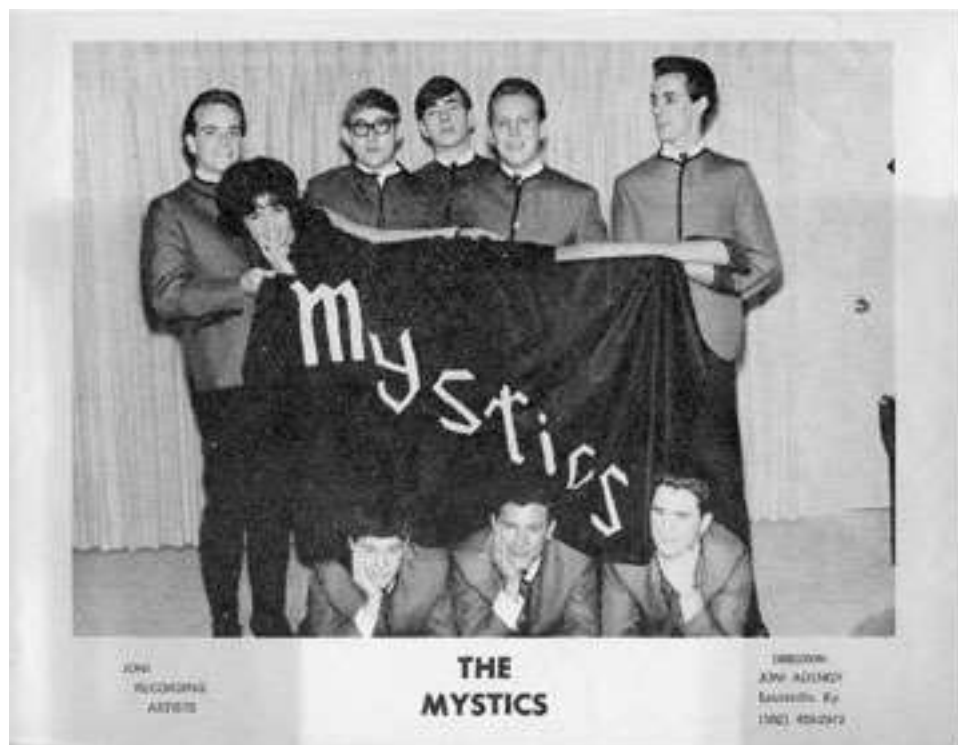
The Band started in 1962. Original Members: Diane Kirchner, Vocal; Jerry "Dewey" Hampton, Vocal; Jerry Siers, Vocal; Victor Hayden, Vocal; Jim Lindell, Guitar; Boyce Carter, Bass Guitar, Sam Decappa, Sax; Calvin Eckhoff, Keyboards; Benny Devine, Drums



Back Row, Jim Lindell, Cal Eckhoff, Buddy Carter,

Middle Row, Dewey Hampton, Diane Kirby, Benny Devine

Front, Victor Hayden



Courtesy Mickey Lunsford:

Heavyweights



Cal Ecoff, Gerals Thompson, Jerry Kirk, Wayne Glore, Warner Anderson



Warner Anderson, Wayne Glore, Jerry Kirk, Dean Thompson, Cal Ecoff, Mickey Lunsford

Cosmo And The Counts

The group consisted of Cosmo (Tommy Cosdon), Wayne Young, Marty Williams, Tom Jolly, Buddy East, Robby Ebersole,



Ronnie Deetch and Eddie Bignon.

Courtesy-http://www.youtube.com/watch?v=kgt9Iu73n6g&feature=Playlist&p=FB933D56043FEA61&playnext_from=PL&index=8

<http://soulinc.net/about.htm#Tommy>—Tommy Cosdon—As early as 1959, Tommy Cosdon made a name for himself when he began singing lead with The Sultans. Their choice of songs including "It'll Be Easy," along with Cosdon's bluesy style, quickly put them on the local radio charts and into Louisville's musical history. Cosdon, known as "Cosmo," and his group The Counts continued to record and perform throughout the '60s. During Cosmo's stint in the service, his musical career was managed by Audrey Williams (mother of Hank, Jr.)

Today as a member of Soul, Inc., Cosmo continues to bring audiences that same soulful sound that put him in the spotlight. Whether he is front and center as a soloist or blending his voice with other Soul, Inc. members, his distinct smoky voice steals the show.

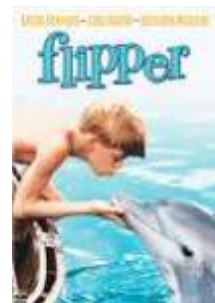
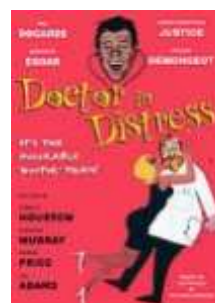
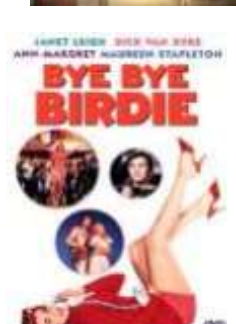
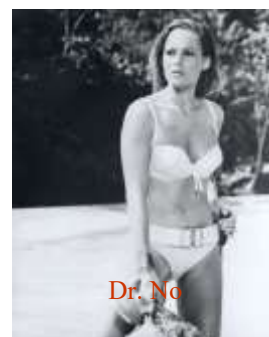
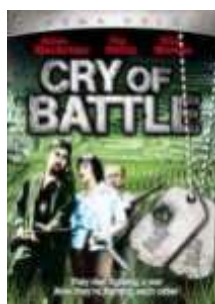
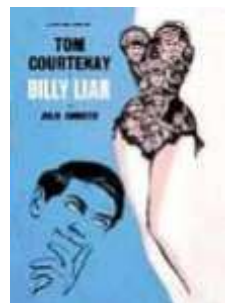


Courtesy—<http://www.youtube.com/watch?v=o4vQxxuDGM&feature=related>



Courtesy of Yahoo Movies:

A few of the 1963 Movies

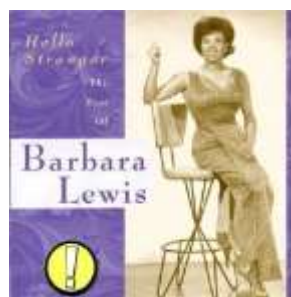


Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1963

Rock'N'Roll Songs of our time, 1963

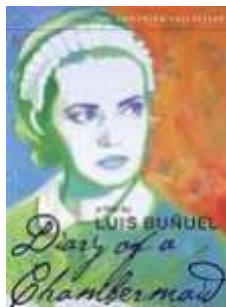
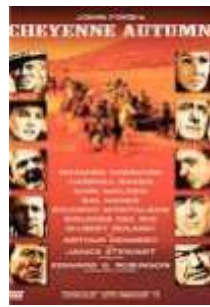
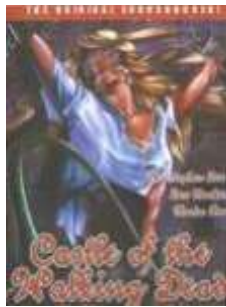
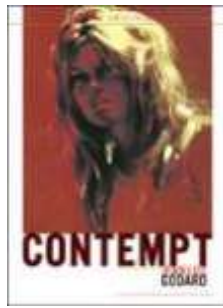
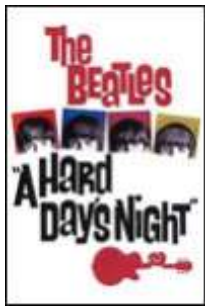
Surf City, Jan and Dean
Mockingbird, Inez Foxx
It's All Right, The Impressions
Easier Said than Done, The Essex
Denise, Randy and the Rainbows
Hello Stranger, Barbara Lewis
Fingertips — Part 2, Little Stevie Wonder
He's So Fine, The Chiffons
Wipe Out, The Surfaris
Cry Baby, Garnet Mimms
Sally Go 'round the Roses, The Jaynetts
One Fine Day, The Chiffons
Pipeline, The Chantays
I'm Leaving It Up to You, Dale and Grace
On Broadway, The Drifters
If You Wanna Be Happy, Jimmy Soul
Our Day Will Come, Ruby and the Romantics
Surfin' U.S.A., The Beach Boys
It's My Party, Lesley Gore
Walking the Dog, Rufus Thomas
Tell Him, The Exciters
Memphis, Lonnie Mack
(Love Is Like a) Heat Wave, Martha and the Vandellas
Everybody, Tommy Roe
Hitch Hike, Marvin Gaye
Hey Girl, Freddie Scott
A Walkin' Miracle, The Essex
Hey Paula, Paul and Paula
Remember Then, The Earls
Just One Look, Doris Troy
Two Faces Have I, Lou Christie
Mama Didn't Lie, Jan Bradley
Twenty Four Hours from Tulsa, Gene Pitney
Wild Weekend, The Rockin' Rebels
The Kind of Boy You Can't Forget, The Raindrops
Can I Get a Witness, Marvin Gaye
She's a Fool, Lesley Gore
Hot Pastrami, The Dartells
Cry to Me, Betty Harris
Mickey's Monkey, The Miracles
Foolish Little Girl, The Shirelles
Pride and Joy, Marvin Gaye
Don't Say Nothin' Bad (About My Baby), The Cookies
Rhythm of the Rain, The Cascades



The Raindrops

Courtesy of Yahoo Movies:

A few of the 1964 Movies

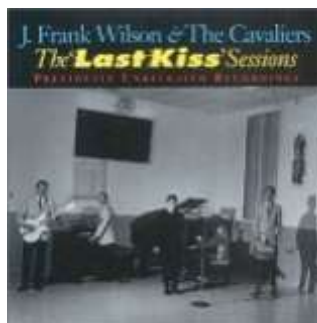


Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1964

Rock'N'Roll Songs of our time, 1964

Where Did Our Love Go, The Supremes
California Sun, The Rivieras
Under the Boardwalk, The Drifters
It Hurts to Be in Love, Gene Pitney
The Little Old Lady (from Pasadena), Jan and Dean
You Don't Own Me, Lesley Gore
Oh, Pretty Woman, Roy Orbison
My Guy, Mary Wells
Keep Searchin' (We'll Follow the Sun), Del Shannon
C'mon and Swim, Bobby Freeman
Last Kiss, J. Frank Wilson and the Cavaliers
Dancing In the Street, Martha and the Vandellas
G.T.O., Ronny and the Daytonas
Suspicion, Terry Stafford
No Particular Place to Go, Chuck Berry
Leader of the Pack, The Shangri-Las
Hi-Heel Sneakers, Tommy Tucker
Chapel of Love, The Dixie Cups
Louie Louie, The Kingsmen
Goin' out of My Head, Little Anthony and the Imperials
The Shoop Shoop Song (It's in His Kiss), Betty Everett
Surfln' Bird, The Trashmen



Beatlemania

A booking on Ed Sullivan's popular CBS network variety show in February 1964 (watched by an estimated 73-million people) and the fact that the band had two #1 albums in the UK the previous year, finally convinced Capitol Records to sign The Beatles to a US record deal.

By April, 1964, the band's singles occupied the top five spots on the *Billboard* Hot 100 chart. That summer, they toured New Zealand and Australia, where their arrival in Adelaide was greeted by a crowd estimated at more than 300,000. The first Beatles movie, *A Hard Day's Night* was released in 1964.

All told, the band released seven albums in the US and UK in 1964, all but three of them charting at #1. Two others peaked at #2, and the third, the soundtrack from a UK TV documentary (The Beatles Story) reached #7.

Beatlemania was responsible for the concept of the stadium concert. More than 55-thousand screaming fans -- at the time, the most ever to have attended a single concert -- packed New York's Shea Stadium in August 1965. Two months later, the Fab Four became Members of the Order of the British Empire, one of the highest honors bestowed in the UK, usually to military and government officials.

The Beatles' second movie, *Help* came out in 1965, and the soundtrack was one of the four albums the band released that year.



The Oxfords

Courtesy <http://garagehangover.com/?q=taxonomy/term/1615>

The Oxfords Submitted by Chas Kit on October 21, 2007 - 7:38 pm.

The Oxfords came out of Louisville, Kentucky in 1964, led by drummer Jim Guest. At some point they were calling themselves the Rugbys, as a photo has turned up that features the early Oxfords lineup with Guest, but all in rugby shirts. That band continued as the Rugbys, but without Guest. Eventually Guest formed a whole new Oxfords band with members of the Spectres: Jay Petach on guitar and keyboards, Bill Tullis and Danny Marshall on guitars and Bill Turner on bass, and continued as the Oxfords.

Marshall and Turner left before this 45, to be replaced by Ronnie Brooks and Ray Barrickman on guitar and bass respectively. This lineup recorded the excellent song Time and Place, written by Tullis, Petach and Guest. The a-side was a cover of the Bacharach/David song There's Always Something There to Remind Me.

Buzz Cason produced the record - he also produced the Us Four and ran the Rising Sons label.

It was originally released on the Our Bag label in December, 1966, and soon picked up for national release by Mala. Their next 45 showed the band going in a totally different direction, making light pop influenced by psychedelia. Sun Flower Sun features flute and sitar while Chicago Woman is slightly bluesy, but the concessions to trends of the day didn't result in any chart action.

Jim Guest left while the band continued in the pop vein, releasing an lp Flying Up Through the Sky with Jill DeMarco on vocals in 1970, and a novelty song Come On Back to Beer on the Paula label before breaking up in 1972.

Jerry Lister sent this history of the band written by Jay Petach:

In 1964 I was a sophomore in high school, and like everyone else, was in awe of the Beatles. I had been playing guitar for a year or so and was having the usual problems keeping a band together for more than a week. I somehow managed to steal the best players from several groups that I had been practicing with.

I finally had a band that was good enough to actually play gigs. The group was called "The Spectres". I played lead guitar, my high school classmates Bill Tullis and Bill Turner were lead singer and bass guitar respectively. Danny Marshall, a friend from another school, played rhythm, and Glenn Howerton played drums. That same year, a band known as "The Oxfords" was getting a lot of attention in Louisville.

In 1965 a rift between the Oxfords' leader and drummer Jim Guest and the other four members caused that group to split up. Because we had all seen each other's bands, Jim asked us if we'd like to play with him and become the Oxfords. This worked well, since the other guys in Jim's group liked our drummer better. The two bands swapped drummers and we became the Oxfords. The other guys with Glenn became the Rugbys. They chose this name because they wore rugby shirts when they played.

In 1966 the Oxfords entered a recording studio for the first time. Bill Turner had been replaced by bassist Ray Barrickman, and Danny Marshall had been replaced by guitarist Ronnie Brooks. The first thing we recorded was the Burt Bacharach/Hal David song "(There's) Always Something There To Remind Me". Gene Synder, our booking agent sent a rough mix to Nashville producer Buzz Cason. Buzz liked it, came to Louisville to help us finish it, and most importantly, got us a record deal with Bell Records.

Ray Barrickman sang the lead vocal on this song, but in the fall of 1966 he left the band to attend college out of town. Ronnie Brooks then switched to playing bass, and Bill Tullis started playing rhythm guitar. So when the song was finally released, we had to try to cover the record on gigs with Bill Tullis singing the lead vocal. This worked (more or less), since PA systems weren't all that good in those days. However, shortly after the record's release, the song was quickly recorded by another group and our air play all but stopped.

We recorded our second record "Sun Flower Sun", which was also released on Bell records in 1967. This record made an appearance on Dick Clark's American Bandstand in the "Rate the Record" segment. With a score of only 65, the single was effectively doomed.

Later in 1967 Ronnie left the band and was replaced by bassist Garry Johnson. Garry then left after several months to play bass in the newly-formed Louisville group Elysian Field, with guitarist Frank Bugby and drummer Marvin Maxwell.

A few years ago Ronnie Brooks wrote several songs for Hank Williams, Jr. Ronnie was invited to the recording session, and as he was talking with Hank he heard someone call out his name. It was Ray Barrickman, who was playing bass in Hank Williams, Jr.'s band. Ronnie is now a music producer in Nashville and was the voice of the middle Budweiser Frog in the TV commercials.



The Oxfords

Courtesy <http://garagehangover.com/?q=taxonomy/term/1615>

Meanwhile back in the 60's, there was an all-girl band in Louisville known as The Hearby. Jim Guest and I liked their sound and helped them make their first and only record. I was particularly interested in their lead singer Jill DeMarco.

In 1968 our group evolved again. This time, drummer Jim Guest was replaced by Donnie Hale, Dill Asher became the bass player, and most significantly, I asked Jill to join the group.

This was the group that recorded the bulk of the LP material. Donnie's friend Keith Spring was a brilliant musician and orchestrator. Keith agreed to do the orchestrations for the album cuts and played on the recording sessions. Keith, also played in the group for a short time in 1968. However, the musical direction we were going with Keith was far too esoteric for the gigs we were playing (we actually played regularly at Fort Knox during the Viet Nam War). Keith later went on to work with actor/musician Martin Mull and legendary rock group NRBQ. That year we got to open for Frank Zappa and the Mothers at a Louisville rock club and for The Grateful Dead at Bellarmine College.

In 1969, Dill Asher was replaced by bassist Larry Holt, and Donnie Hale was replaced by drummer Paul Hoerni (brother of the Rugby's bass player Mike Hoerni). We recorded several more album cuts and the group's last single "Come On Back To Beer", which was inspired by our contact with Frank Zappa. This single was released on Paula Records and made it to number one on rock radio in Louisville.

In 1970 the album was finally finished. Although we had offers from two record labels, we were uncomfortable with both deals. The labels wanted total control, along with buy-outs of all materials and rights. We decided to release and promote the record ourselves.

In 1971, out of the frustration of not being able to play enough original songs on our gigs, I got heavily involved with a theatrical production that I had written. My show was a rock musical called "Grease". It happed simultaneously with another more-famous production by the same name that was just starting in Chicago. The Oxfords got all greased up and became the pit band for the show. It ran for several weeks on the University of Louisville campus and was also performed in Atlanta and at the University of Kansas.

At that same time, I had gotten a notice from Selective Service to report for a draft physical. I fasted for two weeks and weighed only 117 pounds (10 pounds underweight for my 5'-11" height) at the time of the physical. Because of this, however, I didn't have enough strength to support the weight of my guitar and also sing. I decided I'd switch to playing flute and we added keyboardist Jerry Lister to the group. We recorded "The City" with this group, but it was never released on vinyl.

Finally in 1972, Paul, Larry, and Jerry all left the band. Quentin Sharpenstein, became the bass player. Quentin had played tuba on the orchestra overdub session for our album four years earlier. Guitarist Tony Williamson, a good friend of Larry, and jazz drummer Bobbie Jones also joined the group. Jill played both guitar and clavinet at various times, and I played a Hammond organ and Rhodes piano.

That same year, Danny King, a friend of mine, opened a recording studio. I volunteered the band's services in trade for studio time, and soon became the studio's engineer. I wasn't paid, but I used this opportunity to record most of the later cuts on the CD.

By this time, it was becoming obvious (even to me) that the Oxfords were not on the road to rock stardom. Jill was especially tired of the situation, the other musicians had opportunities to play with other groups, and I had discovered that my passion was working in a recording studio.

The group disbanded for good in the summer of '72. But hey, that's the cool thing about recording...the music lives on!

Jay Petach



The Rugbys

Courtesy <http://garagehangover.com/?q=taxonomy/term/1615>

Submitted by Chas Kit on October 9, 2007 - 6:35 pm Updated December, 2009

The Rugbys formed when all the members of the popular Louisville group the Oxfords left that band except the drummer, Jim Guest. Guest kept the Oxfords name and brought in members of the Spectres, soon releasing a good 45 on the Mala label.

The Rugbys took the Spectres' drummer, Glenn Howerton to replace Guest; the other members being Steve McNicol on lead guitar, his brother Jim McNicol on bass, Chris Hubbs on guitar and Doug Black on sax. The band's name supposedly came from wearing rugby shirts onstage.

At least, that was what I had read, but then Susan Harkins sent in this photo of the Rugbys signed by Jim Guest on the back, and Glenn Howerton's signature is not included. Perhaps the Oxfords changed their name to the Rugbys, then Guest left or was kicked out and restarted the Oxfords with new members.

In any case, their first release is this great version of a Doug Sahm song, "Walking the Streets Tonight", on the Top Dog label, from July, 1966. The flip side, "Endlessly", a ballad original by Steve McNicol, has been ignored until now, though mellow it's very good.

The Rugbys continued on until 1970 with some personnel changes, releasing several 45s and an album in a hard rock style.

Thanks to Susan Harkins for sending in the photo of the group..



The Rugbys - but with Jim Guest?!



Keyes

Courtesy <http://www.thekeyesband.com/>

The Keyes

1965 - 1969

Timeline

In February 1964, brothers Tom and Jim Owen along with Stuart Carman and Bill Blincoe left Doc Strange and the Lovers (see Doc Strange and the Lovers page). Wayne McDonald, formerly of the Sultans, was added and the Keyes were formed. The Keyes began working with local D.J. Tim Tyler and were signed to the SAMBO agency.

In August 1965, the group released it's first single and on the Jam label both sides of which made the local radio charts. "Barbara" written by Tom and Jim Owen, backed with "When You Wish On a Star" went to number 25. The Keyes' followup in 1966 of "She's The One" went to number 19 locally.

In 1967, "Farmer's Daughter/Heart of a Child" was recorded at King Studio in Cincinnati and was released on the Lemco label. The session was produced by Tom and Jim Owen.

The Keyes' 1969 recording of "Smiling Faces" was backed by the psychedelic "Sea of Gnillims" which was not only smiling spelled backwards but was actually the tape of "Smiling Faces" played backwards.

In late 1969 when Jim Owen was drafted, the group experienced many changes in personnel and sound and remained together until 1970.

Members:

Wayne McDonald - Vocal
Replaced by Larry Oswein 1966

Tom Owen - Guitar

Jim Owen - Bass Guitar
Replaced by Duke Freeman 1969

Stuart Carman - Sax until May 1964

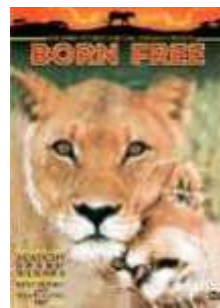
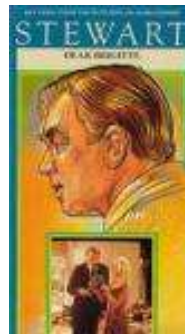
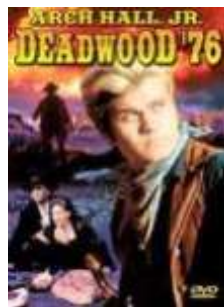
Chick Becker - Keyboards
Replaced by Bobby Ernsperger 1968
Replaced by Stuart Paine 1969

Bill Blincoe - Drums
Replaced by Art Mengel 1964
Replaced by Charlie Jones 1966
Replaced by Mike Fess 1967

Hometown: Louisville, Kentucky

Courtesy of Yahoo Movies:

A few of the 1965 Movies



Our Era - Movies, Music, Radio & TV, 1950's and 1960's. TV Debuts, 1965 to 1969

Courtesy <http://en.wikipedia.org/>

1965 TV Debuts:

September 14, *My Mother, the Car* premieres on NBC (1965-1966)

September 15, CBS debuts *Lost in Space* (1965-1968) and *Green Acres* (1965-1971). Meanwhile, on ABC, *The Big Valley* premieres (1965-1969), and NBC launches *I Spy* (1965-1968)

September 16, *The Dean Martin Show* premieres on NBC (1965-1974)

September 17, *The Wild Wild West* (1965-1969) and *Hogan's Heroes* (1965-1971) premiere on CBS

September 18, *I Dream of Jeannie* premieres on NBC, and so does *Get Smart* (both 1965-1970)

September 19, *The F.B.I.* premieres on ABC (1965-1974)

November 8, The soap opera *Days of Our Lives* debuts on NBC (1965-present).

December 20 - The original *Supermarket Sweep* (1965-1967) and *The Dating Game* (1965-1973) on ABC

1966 TV Debuts:

January 12, *Batman* debuts on ABC (1966-1968)

June 27, *Dark Shadows* premieres on ABC (1966-1971)

July 11, *The Newlywed Game* premieres on ABC (1966-1974)

September 8, *Star Trek* premieres on NBC (1966-1969); *That Girl* premieres on ABC (1966-1971)

September 12, *The Monkees* premieres on NBC (1966-1968); *Family Affair* premieres on CBS (1966-1971); *The Iron Horse* premieres on ABC (1966-1968)

September 17, *Mission: Impossible* premiered on CBS (1966-1973)

October 9, *Rocket Robin Hood* premieres (1966-1969)

Play School premieres (1966-present); *The 700 Club* premieres (1966-present); *W-FIVE* premieres (1966-present)

1967 TV Debuts:

February 5, *The Smothers Brothers Comedy Hour* premieres on CBS (1967-1969)

September 5, *Good Morning, World* premieres on CBS (1967-1968)

September 7, *The Flying Nun* premieres on ABC (1967-1970)

September 11, *The Carol Burnett Show* premieres on CBS (1967-1978)

September 16, *Mannix* premieres on CBS (1967-1975)

September 18, *Love is a Many Splendored Thing* premieres on CBS daytime (1967-1973)

September 14, *Ironside* premieres on NBC (1967-1975); *Mr. Dressup* premieres (1967-1996)

1968 TV Debuts:

January 22, Rowan & Martin's *Laugh-In* debuts on NBC (1968-1973)

February 19, National Educational Television begins airing *Mister Rogers' Neighborhood*

July 15, *One Life to Live* (created by Agnes Nixon) premieres on ABC (1968-present)

September 14, *The Archie Show* premieres on CBS Saturday Moming (1968-1969)

September 17, *Julia* premieres on NBC (1968-1971)

September 22, *Land of the Giants* premieres on CBS (1968-1970)

September 23, *Here's Lucy* premieres on CBS (1968-1974); *The Doris Day Show* premieres on CBS (1968-1973)

The Mod Squad premieres on ABC (1968-1973); *60 Minutes* premieres (1968-present) on CBS

September 25, *Here Come the Brides* premieres on ABC (1968-1970)

September 26, *Hawaii Five-O* premieres on CBS (1968-1980)

1969 TV Debuts:

February 7, *This Is Tom Jones* premieres on ABC (1969-1971)

June 7, *The Johnny Cash Show* premieres on ABC (1969-1971)

June 15, *Hee Haw* premieres on CBS (1969-1993)

September 6, *H.R. Pufnstuf* premieres on NBC (1969-1971)

September 8, *Where the Heart Is* premieres on CBS daytime (1969-1973)

September 13, *Scooby-Doo, Where Are You!* (1969-1972); *Archie's Gomey Hour* (1969-1970) premieres on CBS

September 17, *Room 222* premieres on ABC (1969-1974); September 23 - *Marcus Welby, M.D.* premieres on ABC (1969-1976); September 24 - *Medical Center* premieres on CBS (1969-1976); September 26 - *The Brady Bunch* premieres on ABC (1969-1974); September 29 *Bright Promise*, debuts on NBC daytime (1969-1972); *Love, American Style* debuts on ABC (1969-1974)

November 10 - National Educational Television (the predecessor to the Public Broadcasting Service) in the United States debuts the children's television program *Sesame Street* (1969-present)

Top 40 songs of 1965

1	(I Can't Get No) Satisfaction	Rolling Stones
2	Like A Rolling Stone	Bob Dylan
3	In The Midnight Hour	Wilson Pickett
4	Papa's Got A Brand New Bag	James Brown
5	My Generation	The Who
6	Mr. Tambourine Man	Byrds / Bob Dylan
7	Yesterday	Beatles
8	The Sounds Of Silence	Simon & Garfunkel
9	Ticket To Ride	Beatles
10	The Tracks Of My Tears	Miracles
11	California Dreamin'	Mamas & Papas
12	Heart Full Of Soul	Yardbirds
13	People Get Ready	Impressions
14	Do You Believe In Magic	Lovin' Spoonful
15	In My Life	Beatles
16	I Got You (I Feel Good)	James Brown
17	Get Off Of My Cloud	Rolling Stones
18	I Fought The Law	Bobby Fuller Four
19	I Can't Help Myself	Four Tops
20	California Girls	Beach Boys
21	For Your Love	Yardbirds
22	I've Been Loving You Too Long	Otis Redding
23	Shotgun	Jr. Walker & the All-stars
24	Unchained Melody	Righteous Brothers
25	Help!	Beatles
26	Subterranean Homesick Blues	Bob Dylan
27	Turn, Turn, Turn	Byrds
28	We Gotta Get Out Of This Place	Animals
29	Hang On Sloopy	McCoys
30	Wooly Bully	Sam the Sham & the Pharaohs
31	Positively 4th Street	Bob Dylan
32	Uptight (Everything's Alright)	Stevie Wonder
33	I Got You Babe	Sonny & Cher
34	We Can Work It Out	Beatles
35	Nowhere To Run	Martha & the Vandellas
36	Ooo Baby Baby	Miracles
37	A Well Respected Man	Kinks
38	Day Tripper	Beatles
39	Stop! In The Name Of Love	Supremes
40	Help Me Rhonda	Beach Boys

Courtesy <http://youtube.com/watch?v=RZKldUGsKw>

Alphabetical Order



ALPHABETICAL ORDER, 1967: Fred Davidson, "Buddy" Perryman, Bob McDaniel, Mike Crosby, Bob Lamar by Stuart Bass

This group hailed from Louisville, Kentucky. A catchy and sweet pop number on the Rising Sons label from 1968!



Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1965

Courtesy <http://www.youtube.com/watch?v=laWRvRdnLVA&feature=related>

The Nite Owls

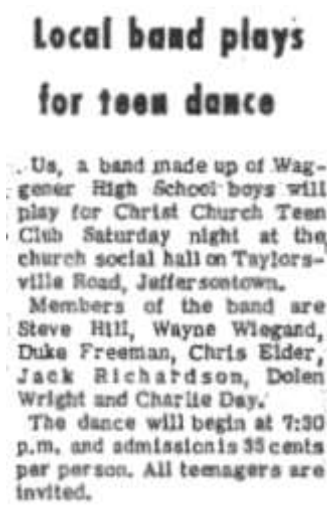
THE NITE OWLS, 1965, Ronnie Keys, David Morton, Ronnie Burnfin, Rick Micka, Denny Stomberger, Fred Baker by Ronnie Burnfin



US—The Us Four

Courtesy April 8, 1965, *The Voice Of St. Matthews:*

Members of Us from Waggener High



Steve Hill
Wayne Wiegand (65)
Duke Freeman (64)
Chris Elder
Jack Richardson
Dolen Wright
Charlie Day

Courtesy <http://garagehangover.com/?q=UsFour>

The Us Four——Submitted by Chas Kit on September 24, 2007 - 9:21 pm. Us Four

Sons

From Louisville, Kentucky, the Us Four consisted of **Donnie Keeling guitar, Mike Winebrenner keyboards, Duke Freeman bass and Jack Richardson drums.**

They released two 45s, the first being the very catchy 'The Alligator', featuring funky drumming and percussion and a nice keyboard and fuzz combination. 'The Alligator' was produced by Buzz Cason and released on the Rising Sons label in March of 1967, and reached #6 on Louisville station WAKY 790 AM in April. It's played at 60's DJ nights to this day.

Rising Sons was run by Cason and Bobby Russell. Both 'The Alligator' and the flip side, the more conventional 'By My Side' are credited to Keeling and Richard Williams, Cason's longtime associate from when they were in the early Nashville rock 'n roll group the Casuals in the '50s.

The Us Four released one other 45 in early '68, 'She Loves It' pts. 1 and 2, written by Don Keeling, which I haven't heard yet. Around this time they changed their rhythm section, bringing in Jim Bower on bass and Paul Hoerni on drums. When the Us Four broke up, Hoerni went to the Oxfords.



Duke Freeman, bassist and vocalist wrote about how he became involved in music and his bands, including the Us Four:

I was always singing around the house. My Dad and I would sing nearly every day, He'd sing the lead and I'd sing the harmony. I'd have to say that started when I was about 7 years old and lasted until I went into the USAF in 1969. Dad couldn't play a thing but that man sure could sing.

At age 8 it was the accordion. Yes that's right! It wasn't exactly a direct path to rock & roll. That lasted about eight months, then it was the guitar which lasted equally as long. In the 8th grade I started playing trumpet and it lasted for about a year.

In my sophomore year I met four guys who had a "garage band". They were all underclassmen. I went to one of their practices, sang a few songs and they were impressed. They needed a bass player so I convinced my Dad to loan me the money to buy a bass and amp with the agreement that if I didn't stick with it I'd pay him back.

I worked with those guys for about a year then moved on to another group with a bit more talent. It was while I was with that group that I met Don Keeling at a teen local club. He'd been playing with the Cavaliers and was a very good lead guitarist. The Cavaliers had broken up and Don was looking for something new. He'd already located a keyboard player, Mike Winebrenner and was still looking for bass player and drummer. We hit it off pretty well and so we got together shortly after that with Jack Richardson on drums.

We rehearsed for a few months getting tight and doing a lot of current material. Other than trios which played small bars and clubs (playing nightclub music) all other groups in the area were at least 5 pieces. We were the first four piece group that I know of. Donnie and I handled most of the lead vocals, with Mike singing a few. Harmonies were excellent and we were able to reproduce most anything that was being played.

US—The Us Four

Courtesy <http://garagehangover.com/?q=UsFour>

Duke Freeman, bassist and vocalist wrote about how he became involved in music and his bands, including the Us Four:

If I remember correctly our group didn't want a flashy name. We wanted to keep it simple and easy to remember. Also there wasn't anything flashy about us so our music spoke for us, "US FOUR" that is.

At that time the Oxfords were working for the Joni Agency (Gene & Vi Snyder). Our guitar player had worked for them before so we were going to audition for the agency during the Oxfords breaks at a local teen club. We'd been rehearsing for several months to get everything tight. I remembered that we had no extra money for clothing so we all wore jeans and yellow short sleeved sweatshirts with the name of the band written in black magic marker on the front (real classy).

I remember when we stepped up on stage for that first 15 minute set. I was so nervous and we could hear some of the crowd laughing at the way we dressed. Anyway we played about 5 numbers and the crowd went wild. The Oxfords were great at what they did, but this crowd wanted to dance and they didn't play a lot of top 40 dance music. Needless to say we signed with the agency and wound up on the circuit. We thanked the Oxfords for allowing us to share the stage with them and apologized for all the commotion. They were great guys and understood because they had all been there before.

We played the Kentuckiana area regularly with occasional trips to Lexington. One of our regular stops was the Golden Horseshoe which was located around Lebanon, Kentucky. I'd say our main competition were the Oxfords before their split and reorganization. If you would have asked me back then who was the best group, I would have said the old Oxfords [with Steve McNicol] / the Rugbys and I still believe that to this very day.

[We met Buzz Cason] through Gene Snyder (Joni Agency). He was friends with Richard Williams who was Brenda Lee's piano player. Richard and Buzz were great friends. Richard was looking for a group to record for him. He'd noticed the dance "The Alligator" was sweeping the colleges across the US and he thought it would be a great idea to have some relatively unknown midwestern group record it.

He called Gene with the idea and asked if he knew of a group that would fit the idea. We were asked to show up at the agency to meet someone who had something we may be interested in. that's when we meet Richard for the first time and he shared his idea with us. He wanted us to come up with the song and he'd fly us to Nashville for a session and we'd record 4 sides. That meant we needed 4 songs.

You'll notice that Richard Williams and Donnie Keeling are credited with writing the song, but actually Donnie and I wrote the lyrics, the band as a whole penned the music, and Richard merely came up with the idea. Since Richard was paying the bill, who could argue? Donnie also wrote "By My Side" and "She Loves It". I wrote "Opposite Ends of the World" in a Nashville hotel room the night before our recording session.

Time became a constraint and we ended up only having enough time to record the two sides. As you know "She Loves It" was eventually recorded in Louisville, and "Opposite Ends of the World" never made it to the studio.

It was in 1968 that Donnie and I had a disagreement and I thought it would be best for me to leave. I was immediately picked up by the Keyes, Jim and Tom Owen had been playing for quite a while and when Jim gave up playing I was recruited. Tom had worked with his brother for so long that it was difficult for me to really fit in.

With the Keyes I was more of a sideman and didn't have that influence that I had in Us Four, even though I carried a lot of the vocal duties. I'd been with them less than a year when Tom announced that Jim was coming back and I wouldn't be needed any longer.

It wasn't long after that their drummer Charlie Jones, keyboardist Bob Ernsperker, contacted me about wanting to leave the Keyes and form a new group, We ended up hiring Denny Enzer (Inzer?) to play lead and "Justice" was formed. If this group would have survived it may have topped everything that every came out of Louisville. The musicianship, vocals, and rich harmonies were unbelievable. We played for only about 6 months and booked ourselves, but we made strides that it took most groups years to make.

Uncle Sam was wanting me badly and the group was short lived. It was just after that group's demise that the Rugbys were looking for a bass player and I was asked if I'd be interested in the job. I had to turn it down due to the draft. A year or so later I saw them on TV and thought that could have been me.

Duke Freeman, December 2008

Courtesy <http://youtube.com/watch?v=eeGtqsjLP0E&feature=related>

The Indigos



THE INDIGOS, 1965: Louisville, KY girl group from the 1960's. Group consisted of Jane Bennett, Pat Roush and Mary Montgomery.

A few of their songs—

Ballad Of The Belle

Silver And Gold

Why Did Love Pass



Soul, Inc.

Courtesy, http://www.amazon.com/Soul-Inc./e/B000APK07S/ref=ac_dpt_sa_bio/185-0496635-7256928

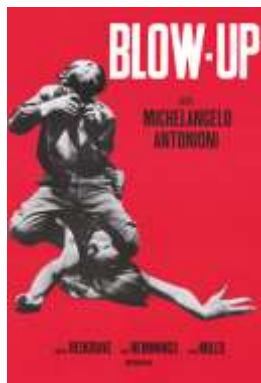
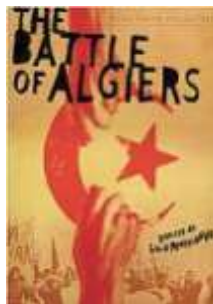


An improbably -- and some would say unfortunately -- named garage band out of Louisville, KY, who never quite got discovered, even by enthusiasts for '60s garage rock, until the 1980s and beyond. Eddie Humphries (saxophone), Tom Jolly (trumpet), Wayne Young (guitar), Jimmy Orton (bass), and Marvin Maxwell (drums) made up the original lineup in 1965, and Young and Maxwell ended up in the second lineup, which is the one that counts for garage band enthusiasts. Frank Bugbee (guitar), Wayne McDonald (vocals), and Jim Settle (bass) firmed up the harder sound, sans sax and trumpet. The original lineup left behind one single in 1966 that seemed bent on competing with Bill Deal & the Rhondels, but the second lineup soon began cutting music in more of a psychedelic-punk vein on the Boss and Star labels, and one later single, "I Belong to Nobody," actually got released on Laurie Records in 1968. Bugbee, Maxwell, and Settle later formed the psychedelic band Elysian Fields, who recorded on Imperial. The Gear Fab label released a Soul Inc. CD in 1999 and their two best songs, "60 Miles High" and "Stronger Than Dirt," appeared that same year on Bacchus Archives' first two volumes of Fuzz, Flaykes, & Shakes on their Dionysus label. ~ Bruce Eder, All Music Guide



Courtesy of Yahoo Movies:

A few of the 1966 Movies



Indras

June 16, 1966, *The Voice-Jeffersonian*:



THE "INDRAS" a group of students at Our Lady of Lourdes School, 510 Breckinridge Ln., are off to an early start as future band entertainers. They are, (left to right) Dick Starr, drums; Ken Casper, lead guitar; Berry Langford, melody; Jim Oeswein, singer; and Greg Gerding, bass guitar. They spend 15 to 20 hours practicing each week. The boys, with no formal musical training, spend their leisure time listening to records and tapes until they are able to "pick and beat" patterns of melody and rhythm. The "Idras" participated in a recent talent show held at the school.

Top 40 songs of 1966

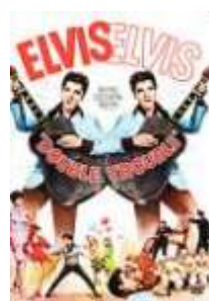
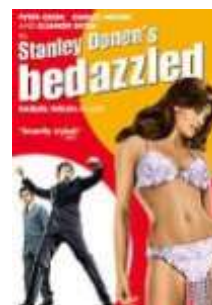
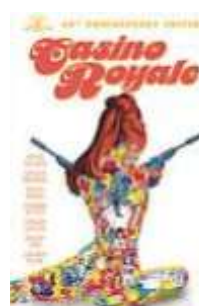
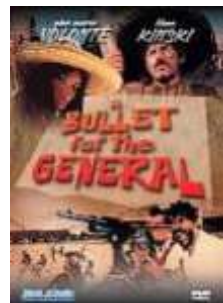
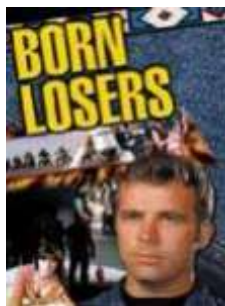
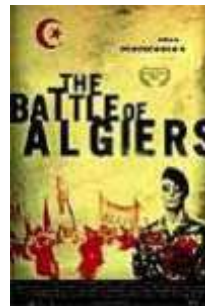
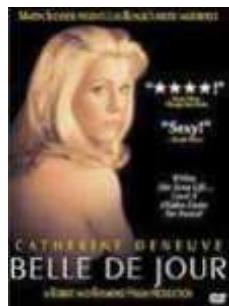
1	Good Vibrations	Beach Boys
2	When A Man Loves A Woman	Percy Sledge
3	Reach Out, I'll Be There	Four Tops
4	Gimme Some Lovin'	Spencer Davis Group
5	Ain't Too Proud To Beg	Temptations
6	Eight Miles High	Byrds
7	For What It's Worth	Buffalo Springfield
8	Paint It Black	Rolling Stones
9	You Keep Me Hangin' On	Supremes
10	Wild Thing	Troggs
11	Psychotic Reaction	Count Five
12	I'm A Believer	Monkees
13	God Only Knows	Beach Boys
14	96 Tears	? & the Mysterians
15	Hold On, I'm A'Comin'	Sam & Dave
16	Kicks	Paul Revere & the Raiders
17	Good Lovin'	Young Rascals
18	River Deep, Mountain High	Ike & Tina Turner
19	Mustang Sally	Wilson Pickett
20	You Can't Hurry Love	Supremes
21	Devil With A Blue Dress On (medley)	Mitch Ryder & the Detroit Wheels
22	Double Shot (Of My Baby's Love)	Swingin' Medallions
23	Wouldn't It Be Nice	Beach Boys
24	Knock On Wood	Eddie Floyd
25	Summer In The City	Lovin' Spoonful
26	Eleanor Rigby	Beatles
27	Sunshine Superman	Donovan
28	Try A Little Tenderness	Otis Redding
29	(You're My) Soul And Inspiration	Righteous Brothers
30	Sunny Afternoon	Kinks
31	Along Comes Mary	Association
32	Under My Thumb	Rolling Stones
33	I Am A Rock	Simon & Garfunkel
34	Just Like A Woman	Bob Dylan
35	Here, There And Everywhere	Beatles
36	Got To Get You Into My Life	Beatles
37	Friday On My Mind	Easybeats
38	Dirty Water	Standells
39	Shapes Of Things	Yardbirds
40	Pushin' Too Hard	Seeds

Our Era - Movies, Music, Radio & TV, 1950's and 1960's.

1967

Courtesy of Yahoo Movies:

A few of the 1967 Movies

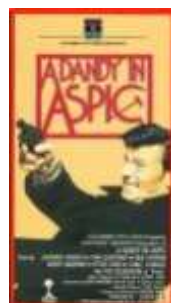
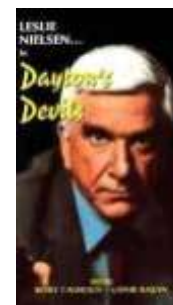
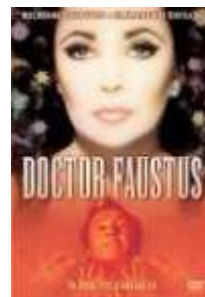
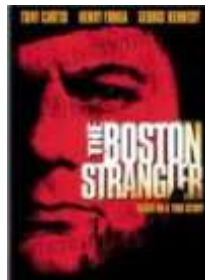
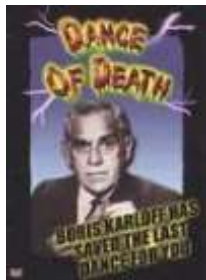
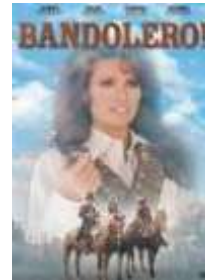


Top 40 songs of 1967

1	Respect	Aretha Franklin
2	Light My Fire	Doors
3	Sunshine Of Your Love	Cream
4	Purple Haze	Jimi Hendrix
5	A Day In The Life	Beatles
6	Whiter Shade Of Pale	Procol Harum
7	Somebody To Love	Jefferson Airplane
8	Soul Man	Sam & Dave
9	Strawberry Fields Forever	Beatles
10	Nights In White Satin	Moody Blues
11	The Letter	Box Tops
12	Waterloo Sunset	Kinks
13	I Can See For Miles	The Who
14	My Back Pages	Byrds
15	White Rabbit	Jefferson Airplane
16	Time Has Come Today	Chambers Brothers
17	Dance To The Music	Sly & the Family Stone
18	Brown Eyed Girl	Van Morrison
19	A Natural Woman	Aretha Franklin
20	Happy Together	Turtles
21	Tears Of A Clown	Smokey Robinson & the Miracles
22	(Your Love Keeps Lifting Me) Higher And Higher	Jackie Wilson
23	Penny Lane	Beatles
24	The Dark End Of The Street	James Carr
25	I Second That Emotion	Smokey Robinson & the Miracles
26	You Keep Me Hangin' On	Vanilla Fudge
27	The End	Doors
28	Cold Sweat	James Brown
29	Get Together	Youngbloods
30	Different Drum	Stone Poneys
31	Chain Of Fools	Aretha Franklin
32	I Never Loved A Man	Aretha Franklin
33	Sweet Soul Music	Arthur Conley
34	Let's Spend The Night Together	Rolling Stones
35	Darlin'	Beach Boys
36	Hello Goodbye	Beatles
37	Groovin'	Young Rascals
38	To Love Somebody	Bee Gees
39	Foxy Lady	Jimi Hendrix
40	Ain't No Mountain High Enough	Marvin Gaye & Tammi Terrell

Courtesy of Yahoo Movies:

A few of the 1968 Movies

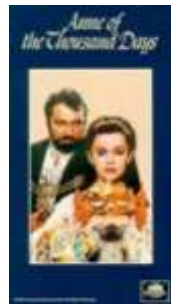
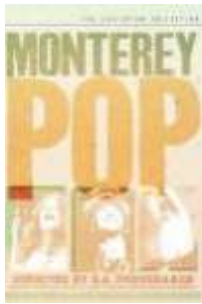


Top 40 songs of 1968

1	I Heard It Through The Grapevine	Marvin Gaye
2	Hey Jude	Beatles
3	All Along The Watchtower	Jimi Hendrix
4	Dock Of The Bay	Otis Redding
5	Mony Mony	Tommy James & the Shondells
6	Jumpin' Jack Flash	Rolling Stones
7	Born To Be Wild	Steppenwolf
8	White Room	Cream
9	Sympathy For The Devil	Rolling Stones
10	Revolution	Beatles
11	Touch Me	Doors
12	Time Of The Season	Zombies
13	Helter Skelter	Beatles
14	In-A-Gadda-Da-Vida	Iron Butterfly
15	Everyday People	Sly & the Family Stone
16	Piece Of My Heart	Big Brother & the Holding Company
17	Crimson And Clover	Tommy James & the Shondells
18	While My Guitar Gently Weeps	Beatles
19	Magic Carpet Ride	Steppenwolf
20	The Weight	The Band
21	Cloud Nine	Temptations
22	Think	Aretha Franklin
23	Street Fighting Man	Rolling Stones
24	Summertime Blues	Blue Cheer
25	Hush	Deep Purple
26	Crossroads	Cream
27	Voodoo Child (Slight Return)	Jimi Hendrix
28	Only The Strong Survive	Jerry Butler
29	Ob-La-Di, Ob-La-Da	Beatles
30	I Got The Feelin'	James Brown
31	(Sweet Sweet Baby) Since You've Been Gone	Aretha Franklin
32	Build Me Up Buttercup	Foundations
33	Birthday	Beatles
34	Hello I Love You	Doors
35	Games People Play	Joe South
36	Journey To The Center Of The Mind	Amboy Dukes
37	Slip Away	Clarence Carter
38	Mrs. Robinson	Simon & Garfunkel
39	Ain't Nothing Like The Real Thing	Marvin Gaye & Tammi Terrell
40	Stay In My Corner	Dells

Courtesy of Yahoo Movies:

A few of the 1969 Movies



Top 40 songs of 1969

1	Whole Lotta Love	Led Zeppelin
2	Proud Mary	Creedence Clearwater Revival
3	I Want You Back	Jackson 5
4	Honky Tonk Women	Rolling Stones
5	Bad Moon Rising	Creedence Clearwater Revival
6	Suite: Judy Blue Eyes	Crosby, Stills & Nash
7	Dazed And Confused	Led Zeppelin
8	Gimme Shelter	Rolling Stones
9	Come Together	Beatles
10	I Can't Get Next To You	Temptations
11	Fortunate Son	Creedence Clearwater Revival
12	Pinball Wizard	The Who
13	Heartbreaker/Living Loving Maid	Led Zeppelin
14	Evil Ways	Santana
15	Thank You (Falettinme Be Mice Elf Agin)	Sly & the Family Stone
16	It's Your Thing	Isley Brothers
17	You Can't Always Get What You Want	Rolling Stones
18	Space Oddity	David Bowie
19	My Way	Frank Sinatra
20	Kick Out The Jams	MC5
21	Something	Beatles
22	Hot Fun In The Summertime	Sly & the Family Stone
23	Suspicious Minds	Elvis Presley
24	Get Back	Beatles
25	Green River	Creedence Clearwater Revival
26	Here Comes The Sun	Beatles
27	The Thrill Is Gone	B.B. King
28	The Night They Drove Old Dixie Down	The Band
29	The Boxer	Simon & Garfunkel
30	I Want To Take You Higher	Sly & the Family Stone
31	Give Me Just A Little More Time	Chairmen Of The Board
32	Down On The Corner	Creedence Clearwater Revival
33	Stand	Sly & the Family Stone
34	Venus	Shocking Blue
35	What Does It Take (To Win Your Love)	Jr. Walker & the All-Stars
36	Can't Find My Way Home	Blind Faith
37	Whipping Post	Allman Brothers
38	Give It Up Or Turnit A Loose	James Brown
39	Oh What A Night '69	Dells
40	Born On The Bayou	Creedence Clearwater Revival

Woodstock Festival

The **Woodstock Music and Art Fair** was a historic event held at Max Yasgur's 600 acre dairy farm in the rural town of Bethel, New York from August 15 to August 18, 1969. Bethel (Sullivan County) is 43 miles southwest of the town of Woodstock, New York, which is in adjoining Ulster County.

To many, the festival exemplified the counterculture of the 1960s and the "hippie era." Thirty-two of the best-known musicians of the day appeared during the sometimes rainy weekend. Although attempts have been made over the years to recreate the festival, the original event has proven to be unique and legendary. It is widely regarded as one of the greatest moments in music history and was listed on Rolling Stone's *50 Moments That Changed the History of Rock and Roll*

The event was captured in a successful 1970 movie, *Woodstock*, and Joni Mitchell's song "Woodstock", which memorialized the event and became a major hit for Crosby, Stills, Nash & Young.



EDITORIAL: I am sorry to burst anyone's bubble on hard rock music, drugs, the free life style, etc. etc. etc. I think "Woodstock" is one of the largest embarrassments to this country and its people that there is. Why we as a country celebrate this "Festival" each year is beyond me. We should bury its memories and everything about it and what it stands for. That's all I'm going to say about this subject.

Al Ring