In the early months of 1964, on their inaugural tour of North America, the Beatles seemed to be everywhere: appearing on *The Ed Sullivan Show*, making the front cover of *Newsweek*, and playing for fanatical crowds at sold out concerts in Washington, D.C. and New York City. On *Billboard* magazine’s April 4, 1964, Hot 100 list, the “Fab Four” held the top five positions. One notch down at Number 6 was “Suspicion,” by a virtually unknown singer from Amarillo, Texas, named Terry Stafford. The following week “Suspicion” – a song that sounded suspiciously like Elvis Presley using an alias – moved up to Number 3, wedged in between the Beatles’ “Twist and Shout” and “She Loves You.” The saga of how a Texas boy met the British Invasion head-on, achieving almost overnight success and a Top-10 hit, is one of triumph and disappointment, a reminder of the vagaries that are a fact of life when pursuing a career in music. It is also the story of Stafford’s continuing development as a gifted songwriter, a fact too often overlooked when assessing his career.
In the early months of 1964, on their inaugural tour of North America, the Beatles seemed to be everywhere: appearing on *The Ed Sullivan Show*, making the front cover of *Newsweek*, and playing for fanatical crowds at sold-out concerts in Washington, D.C. and New York City. On *Billboard* magazine’s April 4, 1964, Hot 100 list, the “Fab Four” held the top five positions. One notch down at Number 6 was “Suspicion,” by a virtually unknown singer from Amarillo, Texas, named Terry Stafford. The following week “Suspicion” – a song that sounded suspiciously like Elvis Presley using an alias – moved up to Number 3, wedged in between the Beatles’ “Twist and Shout” and “She Loves You.” The saga of how a Texas boy met the British Invasion head-on, achieving almost overnight success and a Top-10 hit, is one of triumph and disappointment, a reminder of the vagaries that are a fact of life when pursuing a career in music. It is also the story of Stafford’s continuing development as a gifted songwriter, a fact too often overlooked when assessing his career.
Amarillo By Morning
The Life and Songs of Terry Stafford

Terry LaVerne Stafford was born on November 22, 1941, in Hollis, Harmon County, Oklahoma, in the southwestern corner of the state. He was seven years old when the family moved west to Amarillo, where he grew up on the wind-swept plains of the Texas Panhandle. The 6-foot-3-inch Stafford excelled in sports, starring in both baseball and basketball at Palo Duro High School, before graduating in 1960.5

Music was an important part of Stafford's life, too. In a 1980 interview with Robert Dalley for Palo Duro High School, before graduating in 1960.5 who first brought the distinctive Texas fiddle style to the national scene in 1922, dates to at least the town's founding in Hollis, Harmon County, Oklahoma, in the southwestern corner of the state. He was seven years old when the family moved west to Amarillo, where he grew up on the wind-swept plains of the Texas Panhandle. The 6-foot 3-inch Stafford excelled in sports, starring in both baseball and basketball at Palo Duro High School, before graduating in 1960.5

After graduating from Palo Duro High and with plans to seek his musical fortune, Stafford headed to northern California to stay with an aunt, later relocating to the Los Angeles area to live with a cousin, Ted Bevan. For the next two years, Stafford moved back and forth from California to Texas before deciding to remain in Los Angeles, where he began competing in talent shows at such venues as the El Monte Legion Stadium.13 His cousin managed the Lively Ones, a surf group under contract to Del-Fi Records. Oftentimes the band invited Stafford on stage to sing at their dances, and this led to an opportunity to make a demo tape in 1962. As Stafford explained, "The Lively Ones were recording at the Sound House Studios in El Monte with Bob Summers. I decided that I would like to record at the Sound House, so I picked a tune off of an Elvis Presley album, called 'Suspicion.' Bob Summers played all the instruments except bass. ... We took the tape around to all the major labels in town ... but they all turned it down."14

Along the way, Gene Weed, a disc jockey at KFWB (980 AM) and a fellow Texas expat, heard the tape and contacted Herb Alpert at A&M Records. Although Stafford did cut two songs for A&M—"You Left Me Here to Cry" (b/w "heartaches on the way") (A&M 707)—Alpert passed on "Suspicion." A year later Stafford's cousin, Ted Bevan, who was now his manager, sent the tape on to John Fisher, president of newly launched Crusader Records.15 Stafford resumes his account, "John Fisher liked it and he did some remixing and mastering and promised to have it out by January, 1964. ... 'Suspicion' seemed built to showcase every little vocal trick in [Elvis'] bag, without ever developing into parody. ... It had fit written all over it."16 Nevertheless, the song remained tucked away on Side 2 of Pot Luck until Terry Stafford rescued it. "Suspicion" was written by Doc Pomus and Mort Shuman, Pompus, né Jerome Solomon Felder, had been on the New York City music scene for twenty years, first as a singer and bandleader and then as songwriter. After reuniting with Shuman in 1958 and under contract to Hill & Range, the publisher that controlled the music recorded by Elvis, the two delivered a string of hits for the Drifters, Dion and the Belmonts, Andy Williams, the Mystics, and especially Presley: "A Mess of Blues," "Surrender," "Little Sister," "(Mama's, the Name) His Latest Flame," and "Viva Las Vegas" to name a few.17 Pomus also took a fledgling Phil Spector under his wing. Spector, who soon became a world-famous record producer and creator of the so-called "Wall of Sound," hung out at the Bell Building, headquarters to music agencies and publishers including Hill & Range.18 Spector produced some demos of Pomus's compositions for Elvis Presley, perhaps even the "Suspicion" demos.19

"Suspicion" is a snapshot of a relationship unraveling from within. "Ev'ry time you kiss me / I'm still not certain that you love me / Ev'ry time you hold me / I'm still not certain that you care." The singer is unable to overcome his doubt, his suspicion. "Though you keep on saying / You really, really, really love me / Do you speak the same words / To someone else when I'm not there?" Is the singer's distrust getting the better of him or is there truly cause for the persistent dread? The listener is left to decide. "Suspicion torments my heart / Suspicion keeps us apart / Suspicion why torture me!" Much has been made of Stafford's "sounds-like Elvis" way of singing, and he is often categorized as a Presley imitator, just another one of the "Elvards."20 Over the years, Stafford gracefully acknowledged the influence and similarities. "I have always been a big fan of Elvis' ever since I heard his first record. I spent a lot of time listening to his records so I might have picked up some of his phrasing."21 However, as his subsequent career proves, Stafford was far more than a mere Presley clone.

If Terry Stafford's vocals are what first catch the listener's attention, it is the sound that Bob Summers achieves in the production that gives "Suspicion" much of its singular appeal. When Stafford recorded the demo, Summers chose to center the melody around a reoccurring organ riff or refrain, what one observer called a "quirky flourish ... the rinky-dink keyboard that plays throughout."22 According to John Fisher, placing a paper bag over the organ's Leslie speaker further enhanced the distinctive accompaniment.23 In addition, on the final mix for the commercial release, a vocal chorus with prominent female voices echoes sympathetically, intermingling with Stafford's sleek delivery. Combine all of this with the paranoid mood of the Pomus breakup suite, and the result is a pop masterpiece. The song has twice had Top-40 success on Billboard's country chart: in 1972 for Bobby G. Rice (Royal American 48) and in 1988 for Ronnie McDowell (Curb 19508).24 In 2008, Bob Summers, again playing most of the instruments, produced Ed Greenwald's "Suspicion" (BSM Sounds), which was intended as part of an iTunes download tribute to Stafford.25

Terry Stafford's recording of "Suspicion" entered Billboard's Hot 100 list on February 22, 1964, and began a steady ascent.26 By March 28, it reached Number 9, poised to break the Beatles stranglehold on the Top 5.27 The song remained in the Top 10 for seven consecutive weeks.28 Stafford received an invitation to appear on Dick Clark's American Bandstand on March 28, 1964, to sing (lip-sync) his hit record. During the requisite interview afterwards, Stafford was modest, self-effacing, and looking a bit uncomfortable still getting used to the national exposure. Like many, Dick Clark was intrigued by the "sound" of the record, and he inquired, "May I ask how you got that peculiar sound in the background? Is there any particular instrumentation that caused it to sound the way it does?"29 "It's an organ," Stafford explained. "Sounds like muted trumpets to me, but it's an organ."30

Two weeks after lip-syncing on American Bandstand, Stafford made his first public appearance on the East Coast at the Paramount Theater in New York City as part of the "Good Guys" show sponsored by radio station WMCA (570 AM). Others on the bill were Sam Cooke, the Four Seasons, Ruby and the Romantics, and Lesley Gore.31 The various package shows afforded Stafford the chance to rub shoulders with some of his favorites. "Muhammad Ali [then Cassius Clay] had a record out at the time, and he would come backstage..."
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Amarillo has a rich country music heritage. A Panhandle music magazine, he Goldmine magazine, he

Terry Stafford discovered "Suspicion" on Elvis Presley's 1962 album For Lovers Only (RCA Victor LPM/LSP 2523). The "King of Rock and Roll" wanted the song at a late-night early morning session on March 19, 1962, in Nashville at RCA's Studio B.4 A Tom-tom-like percussion propels the momentum of the lyrics with the Jordanaires chiming in on the chorus. According to John Fisher, "Elvis wanted to have a record out by January, 1964. ... Suspicion" was ready by the "sound" of the record, and he inquired, "May I ask how you got that peculiar sound in the background? Is there any muted trumpets to me, but it's an organ."31 According to John Fisher, placing a paper bag over the organ's Leslie speaker further muffled the organ, as Pomus wrote all over it."17 Nevertheless, the song remained tucked away on Side 2 of its album until Terry Stafford rescued it. Spector produced some demos of Pomus's compositions for Elvis Presley, perhaps even the "Suspicion" demo.10 Stafford became the vocalist with another pioneering bandleader and then as songwriter. After teaming with Shuman in 1958 and under contract to Hill & Range, the publisher that controlled the music recorded by Elvis, the two delivered a string of hits for the Drifters, Dion and the Belmonts, Andy Williams, the Mystics, and, especially Presley: "A Mess of Blues," "Surrender," "Little Sister," "Mama's (Ma'am) That Name," and "Viva Las Vegas" to name a few.11 Pomus also took a fledgling Phil Spector under his wing. Spector produced some demos of Stafford's sound recordings for Elvis Presley, perhaps even "Suspicion".12 "Suspicion" is a snapshot of a relationship unraveling from within. "Every time you kiss me/ I'm still not certain that you love me/ Es-t'ry time you hold me/ I'm still not certain that you care." The singer is unable to overcome his doubt, his suspicion. 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right good luck so far. Does the future scare you at all? You know once you get on hit you have to get the second. Now you’ve had two in a row. Do you worry about the third one yet?” Stafford frankly admitted, “Sure … I think it’s always something that always scares you.”

The “third one” proved to be elusive. Even though the Billboard review gave “Follow the Rainbow” (Crusader C-109) a thumbs-up — “Another relaxing sound from young Stafford. Sounds like this could be his third hit in a row” — it and a fourth Crusader single, “Hoping” b/w “A Little Bit Better” (Crusader C-110), went nowhere. The popularity of “Suspicion” persisted, though, and Stafford was on the road during the summer and fall of 1964, touring the United States and Canada. In November, Stafford, along with Dor recording artist Jimmie Rodgers and one of Phil Spector’s girl groups.

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James Brown and Roger Miller. … I enjoyed seeing them all Beatles barrier! Terry Stafford’s first album and it’s a winner. An exciting album containing the smash single “Suspicion” in the U.K., and “Suspicion” circulated worldwide version in the U.K., and “Suspicion” circulated worldwide with “Kiss Me Quick” (RCA Victor 447-0639), but it was too

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Back in Los Angeles, John Fisher assembled eleven recently recorded Stafford tracks along with the hit record for an album, not surprisingly titled *Suspicion!* (Crusader CLP-1001). Bob Summers handled the arranger’s duties, and disc jockey Gene Reed was on board to write the liner notes. “Suspicion” is defined as ‘an inking or hint’ and that is what Terry’s recording has been for you, only a hint of what is to be found on this album.” Crusader Records placed an ad in Billboard announcing the release of “Suspicion!” First artist to break the Beatles barrier! Terry Stafford’s first album and it’s a winner. An exciting album containing the smash single “Suspicion” right good luck so far. Does the future scare you at all? You know once you get on hit you have to get the second. Now you’ve had two in a row. Do you worry about the third one yet?” Stafford frankly admitted, “Sure … I think it’s always something that always scares you.”

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Le Spic Vergosi del Semifreddo or Dr. Goldfoot and the Bikini Bathers (Tower 5035) became the first soundtrack album on which Stafford was involved. Filmed in Italy and starring Vincent Price as the mad scientist, Dr. Goldfoot, the 1966 drive-in snoozer is the sequel to *Dr. Goldfoot and the Bikini Machine*. Stafford’s “Try My World Little Girl” with that

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and many other top-flight performances in the sensational “Suspicion Style.”* One of the songs Terry sings “in sensational “Suspicion Style” is “Kiss Me Quick,” also from Elvis’s Pot Luck album. An exciting album containing the smash single ‘Suspicion’ by Bob Summers.

With Stafford’s Crusader 45 (45 r.p.m., a record designed to play at 45 revolutions per minute, also known as a “single”) already in Billboard Top 10, RCA belatedly attempted to muscle in on the action by combining Presley’s “Suspicion” with “Kiss Me Quick” (RCA Victor 477-0639), but it was too late. The record was a dud. In contrast, and accompanied by a string section, “Big in Dallas” is a restrained, matter-of-fact account of an aspiring singer’s attempts to make a go of it in the big city. The young man’s mother begs him not to go, but he is determined “to make it big in Dallas.” He anticipates his name “up in lights” — backed with organ and horns (sax and trumpet). Stafford, his voice sliding into falsetto at times, gives a raw, gritty performance worthy of soul man Otis Redding. In contrast, and accompanied by a string section, “Big in Dallas” is a restrained, matter-of-fact account of an aspiring singer’s attempts to make a go of it in the big city. The young man’s mother begs him not to go, but he is determined “to make it big in Dallas.” He anticipates his name “up in lights” — backed with organ and horns (sax and trumpet). Stafford, his voice sliding into falsetto at times, gives a raw, gritty performance worthy of soul man Otis Redding.

Stafford succinctly summarized the initial impact of the record. “It wasn’t long and didn’t make any noise. But Buck Owens heard [“Big in Dallas”] somewhere and liked it.” Owens continues the story, “I was in Dallas doing a tour, distinctive organ sound, this time spotlighted in a doodling drive-in snoozer is the sequel to *Dr. Goldfoot and the Bikini Bombs* (American International 222).

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and I heard a song called ‘Big in Dallas’ [on the radio]… At the time, I was playing Las Vegas a lot and I thought, boy, I sure like that song. I wonder if I could change it around a little bit and call it ‘Big in Vegas’ cause, you know, you make it big in Dallas – that of course is nice, too – but people think if you’ve made it big in Vegas, you’ve really made it.”

Owens contested Stafford asking if he could do a little re-writing, along with the title change, and Stafford agreed. By 1969, “Big in Vegas” had climbed to Number 5 on Billboard’s Hot Country Singles. However, the album was not forthcoming.

For Stafford, “‘Big in Vegas’ was the last song he sang.”

For Stafford, “[‘Big in Vegas]’ was my first successful hit as a writer,” cause for those in the music industry to sit up and take notice again. Stafford and Owens received a 1970 BMI Citation of Achievement as logged by BMI for broadcast performances of the song. Even though he had only changed the title and condensed Stafford’s lyrics, Owens, when commenting on the genealogy of “Big in Vegas,” still seemed reluctant to give Stafford his due. “It was his idea,” the head Buckaroo acknowledged, “and something that I emulated upon. It worked out well for him because I’m sure it paid the rent one month.” The comment about one month’s rent might seem flippant and certainly not literally true, but those who had business dealings with Buck Owens learned that he was a hard-nosed negotiator when it came to allocating royalty percentages, which is apparently what happened in Stafford’s case. The encounter with Owens provided yet another reality check for Terry Stafford.

While Stafford had stopped touring, he continued to concentrate on songwriting and production. A friendship with Don Epperson developed when the two were filming Wild Wild West, and Stafford, inspired by the 1969 Paul Newman and Robert Redford western, furnished Epperson with the dramatic spoken-word “Burch Cassidy and the Sundance Kid” (Amaret 116, also Stateline 2C 006-91 586 M). Bob Summers introduced Stafford to Don Perry, a trailblazer in the field of independent music supervision and concert promotion, and the singer “became a fixture” in the offices of Don Perry Enterprises. The August 8, 1970, edition of Billboard reported, “Artist-writer Terry Stafford of ‘Suspicion’ fame is cutting an album for music production firm Don Perry Enterprises, Inc.”

Stafford and Perry were set to co-produce, with Bob Summers arranging, for their own company Phonograph Records. However, the album was not forthcoming.

About the same time, Terry Stafford briefly set up his own label, Bronco, and produced Garland Frady’s “Fr. Worth I Love You” b/w “Mr. Boojangle” (Bronco BJ 7112, also Paula P 1242). Stafford continued to work with Bob Summers, and he oversaw a second single for Garland Frady, “When Mama Comes to Town” b/w “Bottle of Wine” (Broadway Records 45-95630) for Don Perry Enterprises. “When Mama Comes to Town” is a Stafford original.

In 1971 is the year that Stafford, himself, returned to the studio. “I did a couple of singles for MGM … produced by Bob Summers and Don Perry; they were part of an album we did that was never released.” It proved to be yet another album project for naught. The two MGM 45s — “Mean Woman Blues-Candy Man” b/w “Chilly Chicago” (MGM K 142142) and “California Dancer” b/w “The Walk” (MGM K 14271) — did not chart either, but three of the four songs were Stafford compositions. “The Walk” is a gospel-infused number that follows Jesus and his ministry. “Nobody living today was there when he walked by the sea / But everybody knows that he walked with you and me.” “California Dancer” is the standout, offering further evidence of Stafford’s growth as a songwriter.

“California Dancer” continues the theme Stafford explored in “Big in Dallas.” Follow your dreams, no matter what the obstacles. Persevere and the opportunity you need to succeed will surely follow. “In California Dancer,” a young woman boards a Greyhound bus headed for the Golden State. Her goal is to become a professional dancer. “California dancer, she’s got to make it all the way to the top / California dancer, until she does the girl won’t stop.” Our heroine runs out of money and takes a job at a go-go club waiting for “a big break to come along.” She falls in with the wrong crowd, alcohol and drugs readily available. “Tune-in, turn-on California dancer / Smoked a hole in her hopes.” Sitting alone in a rundown hotel, she ponders her fate, even as the singer concludes the song on a mantra-like vibe. “She’s gonna make it / She’s gonna make it.”

In 1973, Stafford, with the support of John Fisher, now employed at Atlantic Records, signed with Atlantic’s newly formed country music division. “1973 was the start of what I’d call my second career,” Stafford later said to Robert Dalley. “I started getting really active as a performer again. I hadn’t performed anywhere except for some local things for about seven years [and] I signed with Atlantic and went to Nashville and recorded an album.” The venerable RT&B and jazz label opened an office in Music City in 1972; in addition to Stafford, Willie Nelson and John Prine were also on the roster. Fisher asked Earl Poole Ball, formerly a producer for Capitol Records whom he had met in Los Angeles, to work with Stafford.

Although he modestly characterizes himself as “a rockabilly piano player and singer,” Earl Poole Ball, Jr.’s musical pedigree includes West Coast session assignments with Buck Owens and the Buckaroos, Gram Parsons and the International Submarine Band, and the Byrds. In Nashville, in addition to his work with Stafford, he produced albums for, among others, Freddie Hart and Johnny Cash. In 1977, Ball accepted an invitation from Jack Franks for the next twenty years, he was the “go-to” piano player for the “Man in Black.”

For the Stafford sessions, Ball assembled a troupe of “A-Team” musicians, including Lloyd Green (steel guitar), Charlie McCoy (harmonica, vibes, harpsichord), Hargus “Pig” Robbins (piano), and Tommy Allsup (tac-tac guitar). They all gathered at Jack Clement’s recording studio, a.k.a. The Cowboy Arms Hotel and Recording Spa, in July 1973. Prior to the first session, Ball and Stafford reviewed the list of thirteen songs the singer had selected to record. “Say, Has Anybody Seen My Sweet Gypsy Rose” and a remake of “Suspicion” were on the list, along with a co-write with his buddy Don Epperson, “Road House Country Singer.” In a bit of serendipity, Stafford chose “Big in Vegas” not realizing that Ball was, in fact, the piano player on the Buck Owens recording. In addition to these songs, Stafford selected “Amarillo by Morning,” a song he had co-written with Paul Fraser.

Stafford crossed paths with Fraser, a self-described old rock and roller originally from Bend, Oregon, when Fraser settled in Los Angeles to escape the grind of touring. The two began writing together, and one of their earliest efforts was “Amarillo by Morning.”
According to Owens, it became one of his most requested. At the time, I was playing Las Vegas a lot and I thought, boy, if you've made it big in Vegas, you've really made it."56 Owens

The Ed Sullivan Show

nationwide television audience on

enough on March 24, 2006, at his Crystal Palace music hall

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“Amarillo by Morning” is the laconic, late-night chronicle of a professional saddle bronc rider driving to the next gig at a county fair in Amarillo, Texas. “Amarillo by morning / Up from San Antonio / Everything that I got / Is just what I’ve got on.” He is down on his luck without a saddle. Broke his leg in the fall. He is down on his luck without a saddle. He is down on his luck without a saddle. He is down on his luck without a saddle. Broke his leg in the fall. He is still looking for eight (seconds) when they pull that gate, which will pull him back in the money. More importantly, he has a saddle. “I ain’t got a dime but what I got is mine for airplay, and “Amarillo by Morning” was not among those listed.42 To further compound the marketing Oversight, Atlantic selected “Amarillo by Morning” as the B-side for “Say, Has Anybody Seen My Sweet Gypsy Rose” (Atlantic CY 4066), Stafford’s first Atlantic single and his initial entry on Billboard’s Hot Country Singles on August 25, 1973. “Say, Has Anybody Seen My Sweet Gypsy Rose” climbed to Number 35, while the group Dawn, featuring Tony Orlando, scored a best seller with the very same song on Billboard’s pop chart.43

The album entitled Say, Has Anybody Seen My Sweet Gypsy Rose (Atlantic SD 7282) received a glowing review in Billboard: “Stafford shows his abilities both as a writer and singer. It’s an unusually powerful selection of material, and as a singer there are few better.”44 Sales soon received a further boost. Both Billboard and Cash Box, the other trade weekly of import, announced that Atlantic Records had decided to give

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“A-side treatment” to “Amarillo by Morning” owing to “heavy radio response.”45

In addition, Cash Box reported that, unbeknownst to the company, Jim Christofferson, the program director at KDJW (1360 AM), had flipped the platter over and began promoting the “Amarillo” side; moreover, local residents were so taken with the song that there was a “movement” to declare it the official city anthem.46 Country Music Disc Jockey Hall of Fame member Dugg Collins, who became a close friend of Stafford, was also on the staff at KDJW. “Well, I can tell you the A side of that record [“Sweet Gypsy Rose”] never saw the light of day with me and my radio station,” Collins affirmed. “Amarillo by Morning” premiered December 1, 1973, in Billboard’s Hot Country Single count, staying Number 11 for twelve weeks and reaching Number 11.47

George Strait’s version, first released in 1982 on his second album, Strait From the Heart (MCA 5320), continues to receive the most widespread public recognition. Stafford and Fraser garnered a 1984 BMI Citation of Achievement award on the basis of broadcast performances of Strait’s recording.48 In 2003, CMT (Country Music Television) solicited the voting members of the Country Music Association to select the “100 greatest songs of country music;” George Strait’s version of “Amarillo by Morning” occupied the Number 12 slot.49 Bill Frickes-Warren and David Cannwell ranked the song at 89 in Heartaches by the Number: Country Music’s 500 Greatest Singles.50 At the Country Music Association awards on November 6, 2013, with Strait sitting in the front row, hosts Brad Paisley and Carrie Underwood sang an “Amarillo by Morning” parody, “Obamador by Morning,” much to the amusement of the audience with Paisley acknowledging Strait’s presence. “By the way, thank you, George Strait, I always loved [“Amarillo by Morning”].”51

However, two years after Stafford’s 1973 Atlantic debut, and seven years before Strait’s recording, an actual rodeo cowboy was next out of the chute to record “Amarillo by Morning.” Bareback-bronc riding champion Chris LeDoux included the song on his second self-released album, Songs of His Life As a Rodeo Man (Lucky Man 6520).52 LeDoux sold his records and 8-track tapes via mail order and off the tailgate of his truck at arenas where he competed, further ensuring the song a musical niche within the rodeo and cowboy subculture.53 In addition, prior to Strait’s hit, several Texas performers had already found their tune to their liking: Charlie Russell (1976), Terry Bullard (1980; produced by John Fisher), and Kelly Schoppa (1981).54 After Strait’s success, other Texans followed suit. Leon Rausch (1986), Clifton Junky (1997), Moe Bandy (1997), the Light Crust Doughboys (2000), Atele at the Wheel (2003), and John Arthur Martinez (2004) have all recorded renditions.55 Martinez even sings a verse in Spanish featuring the accordion of Joel Guzmán. In Mexico, “Amarillo Por La Mañana” garner sales for Stafford’s original, too.56 “Amarillo by Morning” resonates in other media, as well. Filmmaker Spike Jonze entitle his 1998 short film Amarillo by Morning. Shot during a rodeo in the Houston Astrodome, Jonze focuses his camera on a couple of would-be hopefuls aspiring to join the circuit.57 Screenwriter-producer-director Glen Stenfield’s novel, Amarillo by Morning, follows former world champion bull rider Richard “Stick” Slaton, who after twenty years on the sidelines attempts a comeback to earn enough money to pay for a kidney operation to save his nephew’s life.58 Contemporary romance novels also have a sweet spot for the scenario. Bay Matthews, Bethany Campbell, and Jodi Thomas have each published an Amarillo by Morning.59

Capitalizing on the positive response to “Amarillo by Morning” and “Say, Has Anybody Seen My Sweet Gypsy Rose,” Atlantic Records released another two tunes from the Sweet Gypsy Rose album. “Captured,” backed with a Stafford original, “I Sure Is Bad to Love Her” (Atlantic 4015), peaked at Number 24 on Billboard’s Hot Country Singles on May 25, 1974.60

Stafford reunited with Johnny Fortune, an associate from his Crusader Records days, and he used Fortune’s home to begin touring again.61 These public appearances received approving notices, too. Billboard columnist Bob Kirsch, who was in the audience at the Palomino Club in L.A., stated that “Terry Stafford [is] back as a country singer and, given a chance to do his own material, quite a commendable one. . . . Staffords’ performance here was quite successful and he had little trouble winning over the Palomino crowd. With some material to call his own, he should have no difficulty retaining a solid foothold in the country field.”62 Stafford also secured an April 1974 booking to appear in the U.K. at the 6th International Festival of Country Music at Wembley Arena in London. Although it had been ten years since “Suspicion,” the audience had not forgotten Terry Stafford. Billboard correspondent Bill Williams reported, “Newcomer Terry Stafford of Atlantic was another whose songs were recognized and heavily applauded.”63 The next month Stafford returned to Nashville and Jack Clement’s Cowboy Arms Hotel and Recording Spa with Earl Poole Ball to begin work on a second album for Atlantic. Stafford again chose the songs, “Woman of Sensuous Woman” had been a Number 1 hit for Don Gibson in 1972. “It’s a Matter of Time” was the flipside of Esley Preley’s “ Burning Love.” There are three of Stafford’s own, including “Chilly Chicago” (previously recorded for MGM), plus two collaborations with Paul Fraser, “Dang’d Ole Rodeo” and “Blue Goes with Anything,” and one with Don Epperson, “Don’t Knock It Till You’ve Cried It.”64

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I ain’t rich, but, Lord, I’m free.” Resolute, he pushes on in Santa Fe. His wife and a girlfriend have left him “somewhere along the way.” However, the rider has not given up. He is still “looking for eight [seconds] when they pull that gate,” which will put him back in the money. More importantly, he still has his pride. “I ain’t got a dime but what I got is mine for airplay, and ‘Amarillo by Morning’ was not among those listed.” To further compound the marketing oversight, Atlantic selected “Amarillo by Morning” as the B-side for “Say, Has Anybody Seen My Sweet Gypsy Rose” (Atlantic CY 40106). Stafford’s first Atlantic single and his initial entry on Billboard’s Hot Country Singles on August 25, 1973. “Say, Has Anybody Seen My Sweet Gypsy Rose” climbed to Number 35, while the group Dawn, featuring Tony Orlando, scored a best seller with the very same song on Billboard’s pop chart.84

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The first single, "Stop If You Love Me" (Atlantic 4026), received the Billboard reviewer's blessing. "A very smooth song received the Billboard's Hot Country Singles #1 in September, Atlantic Records announced the closing of its company support, "Stop If You Love Me" stalled at Number 94 in March 1977. "I never saw a copy," Stafford admitted. It would be twelve years before a Stafford record again graced the Billboard country chart.

In the 1980 interview with Robert Dalley, Terry Stafford enthused about recently inking an agreement, once more initiated by John Fisher, with a new company, Frontline/Firstline Records. "After signing with Firstline, I went to Nashville in January of 1980 and recorded a real good album using Tammy Wynette's recording studio and top line Nashville session men. It should be out at any time now." Two of the songs — "Everybody Loves a Love Song," and "Texas Moon Palace," a Stafford composition — are paired on a 45 (Firstline FLS-710). "Texas Moon Palace" is a feel-good tip of the hat to the Lone Star State. "So shine on while they're playing our song! We heard it in Houston and Dallas. But we'll spend the night where the feeling is right / Here at the Texas Moon Palace." The single went unnoticed; for the Firstline album, it never appeared.

Stafford stayed on the road eschewing, for the most part, the nostalgia circuit. "I never booked myself on any ‘olde and goodies’ shows," he told Robert Dalley; "because I feel my career has been progressing." However, he did keep "Suspicion" in his set list much to the delight of live audiences. "I love ‘Suspicion’, it was the most exciting thing in my life. There is nothing to compare to having your first hit record, especially at the age I was." In a revealing aside, Stafford confessed, "It is more fun to sing now than it was back in 1964. I don't feel the pressure now as I did when it was a hit. It was hard to live up to a #1 record."

During this period, Stafford's recording activities were intermittent. It is unclear why he decided to wax a couple of gospel numbers in 1983 for little known Eastland Records. "Love's Been Hell on Me" b/w "Long Haul Fever" (Player ERS 101). "Deja Vu" is a Stafford original, and the flipside is a re-recording of "Texas Moon Palace" (Player International Pt-113). This record was the first of four Stafford 45's to be issued by the company over the next four years. "Love's Been Hell on Me" b/w "Long Haul Fever" (Player International Pt-113), released the same year, was next. "Love's Been Hell on Me" was written by Jack Strong, and the subject matter — another man-woman romance gone awry — is a familiar one to the Stafford song bag. "Long Haul Fever" is Stafford's contribution to the truck driving school of your own. "Lord, can you and me get back together / Can I talk to you like I did when I was young / Oh has it been too long since we've been together / Oh can I still get some help from someone." It was around this time that Earl Poole Ball encountered Stafford at Nadine's Rodeo Tailors in North Hollywood, and the two reminisced about their Nashville experiences. According to Ball, "He was [modestly upbeat] ... still the same Terry I knew." John Fisher's belief in Stafford's abilities never wavered, either. Stafford also valued his relationship with Fisher. "It seems that most of the success I have had as a singer has been because of John Fisher's involvement with my career." In 1985, the two again joined forces at Fisher's Fish-Wing Music Enterprises. A Fish-Wing press communiqué proclaimed, "TERRY STAFFORD Now Ready To Tour Texas;" furthermore, "Nashville record producer John Fisher is hot with a new single on recording artist Terry Stafford." In 1985, the two again joined forces at Fisher's Fish-Wing Music Enterprises. A Fish-Wing press communiqué proclaimed, "TERRY STAFFORD Now Ready To Tour Texas;" furthermore, "Nashville record producer John Fisher is hot with a new single on recording artist Terry Stafford." In 1985, the two again joined forces at Fisher's Fish-Wing Music Enterprises.
Stafford got back together with Earl Poole Ball to cut two songs, "Darling Think It Over" and "I Can't Find It (Melodyland ME 6099F)." After "Darling Think It Over," received a favorable review in the May 10, 1975, Cash Box. Terry’s first release for Melodyland Records is produced by Earl Ball and already gaining airplay. 

Vocals are deep and rich and will help this one see more action regionally and nationally. "Record World," "Country Hot Line" reported the single "is showing strong action in the southwest." Inexplicably, neither side made it into Billboard’s Hot Country Singles.

In the meantime, Mike Curb had another film project in the works, Death Riders, a documentary that follows the Death Riders Motorcycle and Auto Thrill Show as it barnstormed the countryside in the summer of 1974. Curb was in charge of the music, and he recruited several artists from the Melodyland roster (Dorsey Burnette, T.G. Sheppard, Pat Boone, Jerry Naylor, Kenny Seratt, and Stafford) for the soundtrack of songs penned by Porter Jordan and Jerry Styner. Stafford sings "Sunny Side Up" and "Sunshine Baby." Director James Wilson blends the music with the action intertwining touches of sly humor along the way. For example, the barnstormers put on a show at a nudist colony, and during a motorcycle jump over a line of volunteers outstretched in the nude, "Sunny Side Up" can be heard over the action.

Lighthearted, yes, but in the interim, the powers-that-be at Melodyland decided not to issue a Stafford follow-up single — "She's Out of Control" b/w "Reba," again produced by Earl Poole Ball — which had already been assigned a release number (Melodyland ME 6022F). Even more troubling, Motown ditched the Melodyland moniker, and Stafford’s association with the organization ended, as well. Once again an affiliation with a major company dissolved in frustration and unfilled expectations. From this point on, Terry Stafford worked only with independent labels based primarily in Nashville.

Without a record contract, Stafford turned to the road, still focusing on the country music audience. "In 1975, I got [another] band together, including Ron Griffith of the Lively Ones, and we toured Colorado and did local clubs. We had a decent sound, but something happened and the group folded." He booked himself as a solo act in clubs on the West Coast before resuming his partnership with Johnny Fortune. "[Johnny] traveled with me some and played guitar for me, and also acted as my musical director." Then it was on to the New England and Canadian circuits with the Don Mayberry Band.

Stafford did cut two tunes for Casino Records, a division of GRT (General Recorded Tape), the manufacturer of reel-to-reel, 8-track, and cassette tapes. Again produced by Earl Poole Ball, "It Sure Is Bad to Love Her" and "Don't Knock It Till You've Cried It" (Casino GRT-113) are both Stafford originals. The former is a sparsely accompanied version of the same song included on the Sweet Gipsy Rose album; the latter, with the clever play-on-words title, is the co-write with Don Epperson previously intended for the unreleased Atlantic album. "It Sure Is Bad to Love Her" is another of Stafford’s reflections on a man who finds himself in a relationship with a woman who has the emotional upper hand. "She's different from any woman that I have ever known/And she can be so good to me when she wants to but she don't/People always looking up to her while she's looking down on me." "It Sure Is Bad to Love Her" barely slipped onto Billboard’s Hot Country Singles at Number 94 in March 1975. "I never saw a copy," Stafford admitted. It would be twelve years before a Stafford record again graced the Billboard country chart.

In the 1980 interview with Robert Dalley, Terry Stafford enthused about recently inking an agreement, once more initiated by John Fisher, with a new company, Firstline/Firstline Records. "After signing with Firstline, I went to Nashville in January of 1980 and recorded a real good album using Tammy Wynette's recording studio and top-line Nashville session men. It should be out at any time now." Two of the songs — "Everybody Loves a Love Song" and "Texas Moon Palace," a Stafford composition — are paired on a 45 (Firstline FLS-710). "Texas Moon Palace" is a feel-good tip of the hat to the Lone Star State. "So shine on while they're playing our song/We heard it in Houston and Dallas /But we'll spend the night where the feeling is right/Here at the Texas Moon Palace." The single went unnoticed; as for the Firstline album, it never appeared.

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“Amarillo By Morning” 
The Life and Songs of Terry Stafford

Strangers with the Same Last Name,” comprised Stafford’s “Amarillo by Morning.”

Two weeks on the road I ain’t had much rest / Trucking is my life and I try to do my best.

While promoting “Love’s Been Hell on Me,” Stafford guested on Nashville Now, the live, nightly television variety show hosted by Ralph Emery on the Nashville Network. Minnie Pearl and Loreta Lynn, sitting in for Emery, engaged Stafford in conversation, and his innate shyness and humility was readily apparent. Twenty-one years after the Dick Clark interview(s) on American Bandstand, Stafford, now a seasoned professional, was obviously still self-conscious in the spotlight, he sang a poised “Love’s Been Hell on Me” and a poignant “Lonestar by Morning.”

John Fisher was also recording demos for independent songwriters, record labels, and publishing companies, and he often had Stafford lay down the vocal tracks when the singer was in Nashville. In 2010, ten of these collaborations surfaced on Terry Stafford’s From Out of the Past (Doorrey Recording: 1051). “Love’s Been Hell on Me” was one of the songs.

Reappeared on Billboard’s Hot Country Singles with “Lonestar Lonesome” (Player International P1-134). It hovered at the bottom of the rankings for three weeks, topping out at Number 89. The flipside, “Falling (It’s a Long Long Way from Hollis, Oklahoma),” is one of Stafford’s compositions. “Lonestar Lonesome,” co-written with Steven Stone and John Cunningham, is Stafford’s swan song on the Billboard chart.

The narrator of “Lonestar Lonesome” is recently arrived in Los Angeles, and he has already had to accept the fact that “I may be new in town but I’ve been around just long enough to find / There ain’t a thing in L.A. to ease this cowboy’s mind.” Sitting alone in a bar after one drink too many, the woman he left behind in Houston weighs heavily on his mind. “There’s a love song on the jukebox just like in Texas / But, girl, there’s no one here just like you … And I’m Lonestar lonesome tonight.” Perhaps Stafford chose “Lonestar Lonesome” because Stone and Cunningham’s lyrics reminded him of his own arrival in the City of Angels nearly thirty years earlier.

There’s no missing the autobiographical flavor of “Falling” (It’s a Long Long Way from Hollis, Oklahoma). First, of course, is the reference to Hollis, Oklahoma, the town where Stafford was born. Then there is the storyline; a young man heads to California “to do some playing … searching for gold.” He meets a woman, who takes him “to her world high on a mountain / Somewhere above Hollywood town.” The singer soon realizes he’s out of his element. “It’s a long, long way from Hollis, Oklahoma / To the top of the Hollywood hills / Her love let me drop to the bottom from the top / And the fall is hurting me still.” He finds neither “gold” nor love. “And if I had a ride I’d be leaving this morning / Back home to those Oklahoma hills.”

“Lonestar Lonesome” and “Falling” are indications that Stafford’s thoughts were increasingly turning to home. In fact, he regularly came back to the Lone Star State to see his family and friends. In a 1973 interview with Globe-Times staff writer George Turner, Stafford proudly acknowledged, “Amarillo always looks beautiful to me, whether it’s windy or not.” Dugg Collins maintained that “had the music opportunities been available in Amarillo that awaited him in Los Angeles, I know he would have never left. Getting back home, even for just a short visit, was always on his mind. He loved Amarillo, Texas.”

Terry Stafford is an old-school country music. “Two weeks on the road I ain’t had much rest / Trucking is my life and I try to do my best.” Perhaps Stafford chose “Lonestar Lonesome” because Stone and Cunningham’s lyrics reminded him of his own arrival in the City of Angels nearly thirty years earlier.

In the summer of 1995, Stafford returned to Amarillo for a short visit, was always on his mind. He loved Amarillo, Texas.”

In the summer of 1995, Stafford returned to Amarillo for what proved to be the final time. He had been battling liver and kidney ailments for four years, but he was excited about a potential record deal with a company in Dallas. Sadly, during the next several months, Stafford’s condition continued to worsen. Hospitalized and placed on a respirator in intensive care, he received few visitors. Dugg Collins would not be denied entrance, however, and he describes their poignant hospital parting. “I said … Terry, I know you can’t speak with that thing in your throat, but just wiggle your fingers to let O’Dugg know that you know I came to see you.” Stafford wiggled his fingers. Collins put his friend’s hand down on the bed and left the room. Terry Stafford, age 54, died a few days later on March 17, 1996. He is buried in the city’s Llano Cemetery.

Success in the entertainment business requires heart, smarts, guts, and luck. Of these requisites, Stafford most certainly had the first three. When asked about the twists and turns in his career, he was straightforward in his reply. “I can’t put my finger on any certain thing that might have hurt my career, but the music industry changed directions at the time ‘Suspicion’ was out and I do think the Beatles and British Invasion on the national music scene affected my career some, as it probably did other American performers at the time.”

Then there were the problems at Crusader Records, which turned out to be a harbinger of what lay ahead: companies shutting down, albums going unreleased, and one-shot record deals. Yet, through all the peaks and valleys, Stafford attempted to maintain a positive attitude, albeit imbued with a stodgy acceptance of the vicissitudes of the business itself. Witness the songs he wrote that fit this frame of mind: “Big in Dallas,” “California Dancer,” and “Amarillo by Morning.”

Stafford did not alter his singing style, either. The smooth delivery and the subtle inflections allowed him to appeal to both pop and country music audiences. “To me, he was always [a superlative] ballad singer,” Manassas, Virginia, musicologist Larry Blevins sums up. “Terry’s voice blended Southern roots heritage with cowboy-at-heart Texas soul.” Stafford’s personality and temperament were also constants. As Dugg Collins stated, “I will always remember him for his great talent and his extraordinarily manner, almost to the point of being shy … Never did see Terry get upset about anything … There was never an ounce of ego in the man’s makeup.” Earle Poole Ball concurs. “He was a shy and sensitive man … I never saw a big laugh or guffaw, maybe a slight smile now and then. … He was understated like someone who always has something in the back of his mind.”

Don Perry agreed. “[Terry] was a very down to earth guy and more talented than he realized. … The music
Two others, Lyle H. Austin’s “They’re Growing Grass in the Old Cornfield” and Jack Smart and Lynn Dorvall Smith’s “You Can’t Hurry Love” were in Stafford’s repertoire. For Emery, Stafford in conversation, his easygoing manner, almost to the point of being shy. He was never self-conscious in the spotlight, where his shyness and humility was readily apparent. Twenty-one years after the Dick Clark interview(s) on American Bandstand, Stafford, now a seasoned professional, was obviously still self-conscious in the spotlight, that is until he stood in front of the microphone, where he sang a poised “Love’s Been Hell on Me” and a poignant “Amarillo by Morning.”

Two weeks on the road I ain’t had much rest / Trucking is my life and I try to do my best.”

The narrator of “Lonestar Lonesome” is recently arrived in Los Angeles, and he has already had to accept the fact that “I may be new in town but I’ve been around just long enough to find / There ain’t a thing in L.A. to ease this cowboy’s mind.” Sitting alone in a bar after one drink too many, the woman he loves left him behind in Houston weighs heavily on his mind. “There’s a love song on the jukebox just like in Texas / But, girl, there’s no one here just like you … And I’m Lonestar lonesome tonight.” Perhaps Stafford chose “Lonestar Lonesome” because Stone and Cunningham’s lyrics reminded him of his own arrival in the City of Angels nearly thirty years earlier. There’s no missing the autobiographical flavor of “Falling” (It’s a Long Long Way from Hollis, Oklahoma). First, of course, is the reference to Hollis, Oklahoma, the town where Stafford was born. Then there is the storyline: a young man heads to California “to do some playing … searching for gold.” He meets a woman, who takes him “to her world high on a mountain / Somewhere above Hollywood town.” The singer soon realizes he’s out of his element. “It’s a long, long way from Hollis, Oklahoma / To the top of the Hollywood hills / Her love let me drop to the bottom from the top / And the fall is hurting me still.” He finds neither “gold” nor love. “And if I had a ride I’d be leaving this morning / Back home to those Oklahoma hills.”

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The Life and Songs of Terry Stafford

Country music. “Two weeks on the road I ain’t had much rest / Trucking is my life and I try to do my best.”

LONESTAR LONESOME
TERRY STAFFORD

From Out of the Past
Terry Stafford “Lonestar Lonesome” 45-rpm. Courtesy Larry Blevins.

Terry Stafford “Falling” 45-rpm. Courtesy Joe W. Specht.

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Don Perry agreed. “[Terry] was a very down to earth guy and more talented than he realized. … The music...
world saw glimpses of his talent. Those of us who worked with him every day knew it was the tip of the iceberg.113

Don Perry offered this further insight. “After his ordeal with Crusader, it was hard to earn his trust. … In some ways, Terry was his own worst enemy. He wrote some great songs, but he never wanted to turn them over to major publishing companies to weigh on him. That said, while some persist in pigeonholing Stafford as a one-hit wonder, it should also be evident that he continually proved himself as both singer and songwriter. If he never got the next big break his talents deserved, Terry Stafford’s musical legacy endures: Amarillo by morning, Amarillo is where I’ll be.”

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companies to pitch to other artists. … I believe he could have been one of the most successful country writer/artists in the business if he had trusted a few more people.”112 In a bit of irony, then, Stafford’s own suspicion could well have contributed to a professional life strewn with setbacks. If he never got the next big break his talents deserved, Terry Stafford as a one-hit wonder, it should also be evident that...
world saw glimpses of his talent. Those of us who worked with him every day knew it was the tip of the iceberg.101

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companies to pitch to other artists. … I believe he could have been one of the most successful country writer/artists in the business if he had trusted a few more people.”103 In a bit of irony, then, Stafford’s own suspicion could well have contributed to a professional life strewn with setbacks. As for “Suspicion,” Stafford understood that for many listeners the song would always define his career. However, as he made clear, “I do not regard myself as an oldie. … I still suspect for Terry Stafford – I didn’t get any credit or any money. I didn’t care. I just loved making records;” see Mick Pomus.

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Notes
1 Portions of this paper were presented at the annual meeting of the West Texas Historical Association held in Amarillo on April 11, 2015. A special thanks to Larry Blevins, a longtime fan of Terry Stafford and aficionado of country music, Larry provided rare recordings of Stafford, personal correspondence with the singer and other associates, along with valuable support for the project. Praguefrank’s Country Music Discographies (http://countrydiscography.blogspot.com/terry-stafford) and Terry Stafford ‘Suspicion’ Home Page (http://sunraysia.runeham.net/terry) are essential sources for following Terry Stafford’s recording career. For additional tips and suggestions, a tip of the hat to Earl Paul Bulk Jr., Dan Coffee, Dagg Collins, Sam Jones, Melody Kelly, Justin Lomont, Jack Parsons, Mike Pursu, Tyler Sirdred Smith, Mary Helen Speche, and Andy Wilkinson.

2 Hot 100, Billboard, April 4, 1964, 26.

3 Hot 100, Billboard, April 11, 1964, 22.


8 Carr and Mundie, Pristine Nights in Neon Lights, 36, 65.

9 Ibid., 129.


13 Ibid.


17 Ibid.


21 Jamie Malinowski, They Came, They Saw, They Conquered, They Disappeared,” Spin, July 1985, 65.


24 Danny Fargen, who was active in the West Coast music scene of the mid-1960s, met John Fisher when Faragher’s band, The Mark V., recorded a session under Fisher’s direction. “Fisher loved to tell the story of how he got that odd sound in Suspicion. … They put a paper bag over the organist Leslie spake;” see “The Mark V.” DannyFargen .com, http://www.dannyfargen.com/tamer [accessed August 2, 2014].


28 Hot 100, Billboard, March 28, 1964, 18.

29 Hot 100, Billboard, April 4, 1964, 24.


31 Ibid.


33 Darley, “Terry Stafford,” 22.

34 “New Shouts Album by Terry Stafford,” Billboard, April 18, 1964, 46.


37 “Jeff/Winther” Tip Tip Singles, 378.


39 Ibid.

40 “Top Single Picks,” Billboard, August 8, 1964, 16.


43 Darley, “Terry Stafford,” 22.


46 Ibid., 22.


49 Ibid.


"Amarillo By Morning"

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60 Owens, Bud, Jr., 223.
61 Ibid., 319.

62 Daly, "Terry Stafford.," 22-23.
64 Herndon and Herndon, America's Best Loved Country Songs, 21.
65 Larry Riven, letter to the author, February 28, 2016; Earl Poole Ball, interview with the author, June 19, 2014.
66 Daly, "Terry Stafford.," 24.
67 "Don Perry Music Company.," 93.
69 Daly, "Terry Stafford.," 24.
71 Daly, "Terry Stafford.," 23.

72 "Buck 'Em

73 "Buck 'Em

74 "Buck 'Em

75 Ball, interview.
76 Steve 'LIKE,' "Earl Poole Ball," Texan Music, Fall 2012, 34-36.
77 Ibid., 57.
78 Ibid.
79 Ibid.
81 Joel Whitburn's Top Country Singles, 341.
83 Collins, The Stories Behind Country Music's All-Time Greatest 100 Songs, 234.
84 Ibid., 235-236.
85 In addition to promotional copies of the Say Hike Anybody Saw My Sweet Gypsy Rose that Amarillo Records sent out an album sampler, New Releases from Atlantic Country (Atlantic PR 193), to radio stations and select record stores; the two Stafford selections included were: "Say Hike Anybody Saw My Sweet Gypsy Rose" and "Big in Vegas," not "Anamaril by Morning.
86 Joel Whitburn's Top Country Singles, 353.
87 Joel Whitburn's Top Pop Singles, 455.
89 Bill Williams, "Nashville Suits," Billboard, November 17, 1973, 44.
90 Stafford's Two Sides.,
92 Joel Whitburn's Top Country Singles, 353.

97 "Anamaril by Morning" is also on Donnie's Sound of Western Country (La Vela Max LM 31794-10, 1980) and the Ludus box set Western Cowboyes (Capitol Nashville 64522, 1996).
101 Terry Stafford (California-Atlantic: GX-8712, 1973 [Monarch].
103 Jansky, interview with the author, June 19, 2014.
104 Glen Stephens, Anamaril by Morning (Monte: Tare Publishing, 2010).
106 Joel Whitburn's Top Country Singles, 355.
108 Daly, "Terry Stafford.
114 Joel Whitburn's Top Country Singles, 355.
115 Ball, interview.
116 Daly, "Terry Stafford.
118 "John Fisher to Melodyland," Cash Box, November 30, 1974, 32.
119 "Dueling Thinks In Ours," Cash Box, May 10, 1975, 34.
124 Daly, "Terry Stafford.
125 Ibid.
126 Joel Whitburn's Top Country Singles, 355.
127 Daly, "Terry Stafford.
128 Ibid.
129 Ibid.
130 Ibid.
131 Ibid.
132 Ball, interview.
133 Daly, "Terry Stafford.
134 Fisher-Wing Music Enterprises, "TERRY STAFFORD NOW Read To Your Touch." [print release ca. 1983].
136 Ibid.
137 Daly, Rives supplied a DVD copy of the Stafford appearance, ca. late 1985.
144 Collins, email to the author.
146 Collins, email to the author.
147 "Terry Stafford (Obituary)," Anamaril-Globe Times.
148 Daly, "Terry Stafford.," 22.
149 Daly, Rives, letter to the author, May 27, 2014.
150 Collins, email to the author.
151 Ball, interview.
152 "Don Perry Music Company.," 93.
153 Daly, "Terry Stafford.
154 Ibid.