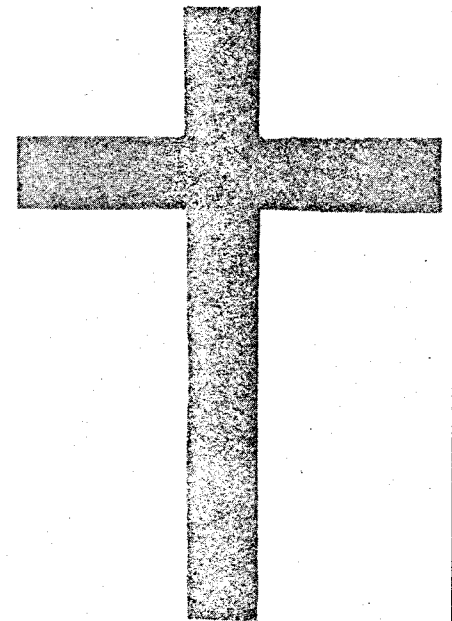


*Stanley Brothers  
International Fan Club  
The Stanley Standard*



Vol. II

No. II

Carter "Glen" Stanley  
August 27, 1925 - December 1, 1966

**Memorial Issue**

# NOTICE

PLEASE READ THIS PAGE FIRST.



This is not a newsletter, but rather a FACT sheet. Facts that I feel should be related to you the member! As most of you know, I believe it was mentioned in my letter in the journal, Feb. through May were the sadist months of my life. My Mother went into the hospital Feb. 2, died March 15, my Dad entered the hospital a few days after the funeral for cancer surgery and was down about 12½ weeks. In our Jan. journal, I had mentioned not promised, I hoped to have our next journal out in May. Sometime in May I began to get material together and look around for a typist, it was evident that I could not stay at the hospital, take care of my family and get the journal finished alone. The material was given to two women who each kept it two weeks and for one reason or another, without doing any of it, at my inquiries it was returned to me. About this time a form letter was recieved from a fellow fan club president advertising her typing and printing services. Our material was packed and mailed first class to her along with a retainer fee and a letter explaining my situation here, and that time was near for our journal to be out. This was the first day of June. After several weeks, I called her long distance, in fact twice and Norma called once, at first inquiring about her progress, then almost begging for the return of the material. She wrote three letters in this time saying our material "had been mailed", "was about to be mailed" and next "she was almost finished with the material". About this time she came out with her own journal, I found she had finished other orders, while I only recieved excuses for the lack of my material. To shorten a long story, I at last sent Trina (registered clubs have to comply with regulations) the facts, told Ralph and turned the matter over to the postal department. All evidence and related facts were turned over to them, in a few days our material arrived, in one condition or another. You can see that many of the sheets in this journal were typed literally from TOP to BOTTOM and in a few cases typed BELOW the bottom line of the stencil. A good many I had to type over again, as they were continued for one to the other. In some cases we are letting them go and realize that the mimeograph machine will have to catch at both ends of the stencil and will in some cases cut off a few words perhaps even a full line. WE ARE SORRY. My guess is that she did these in nothing flat when she felt the postal department nearing her. This is not her lovely work found in her own journals. I know that time is short (before I have to go to the hospital) and I know that YOU have waited long enough for this journal. It is a disgrace that THIS journal in Carter's memory should have been kicked about in this way!. On with the facts. After the material has been returned the money matters cleared up, I had thought I would drop the matter, when a letter from our "friend" came telling me I COULD NOT PRINT THE FACTS, she would take me to court.

Well dear members you have read the facts, the evidence to support every word is the Federal authorities in Detroit. Those of you who have written, called (several calls came from all over the country) and those who pay dues and wait for the material have a RIGHT to know what has transpired, the reason for the long delay. To Ralph and the Stanley Family, to our staff and to each member, I am truly sorry. To all members whose dues expired between May and Oct. you will of course receive the journal, if you still want to be in the club, we will be more than happy to have you. Any of you who feel cheated in any way, PLEASE let me know.

Our staff sheet was typed sometime ago, there has been some changes that will be dropped or added to next time. We will again call on you in Dec., this is definite!

We will be unable to attend the convention this year, but have Stanley Brothers material ready to go (thanks to Vince and Amanda Roberts), next year will be Ralph Stanley displays. We thought it fitting to include Carter until we brought out his memorial journal. And our last memories of Carter was in Nashville at the convention last year.

To our good friend George Shuffler, I must apologize for the loss of your letter written for this journal. This was one of the articles lost in the shuttling of material... Another fact along this line. I am sure this will come as a great shock to a

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To our good friend George Shuffler, I must apologize for the loss of your letter written for this journal. This was one of the articles lost in the shuttling of material... Another fact along this line. I am sure this will come as a great shock to a very few (Thank The Lord) real hardened gossipers we have around, "There is no untold story regarding George leaving Ralph, they are still good friend". George has been here in our home to visit in recent months, nothing has changed.... To those who have spread gossip about Carter's death (among other things, that he took his own life), I have not answered any mail on this subject, nor will I. I could have easily copied his death certificate, or obtained an official statement from his attending physician, but decided not to waste time on such things.

Enclosed to all paid members you will find a back news paper with the 1966 Fan Club convention coverage on Page 7 and a picture of Carter and Ralph holding their 20 awards, this is the last picture they had made together, as far as we know.... Use the enclosed paper and envelope to acknowledge your journal and order your Carter Stanley Memorial record (by the Wendy Mt. Boys), and we hope to have you renew your membership. Check your membership cards. Any comments will be appreciated.

For

# THE STANLEY BROTHERS INTERNATIONAL FAN CLUB

CLUB OPENED 11/1965 FOR CARTER AND RALPH STANLEY \*\*\*\*

## PRESIDENT

Fay McGinnis  
1156 21st. Strret  
Wyandotte, Mich. 48192

of

Live Oak, Florida  
and  
W W V A Wheeling, West Va.

## VICE PRESIDENT

Norma Fannin  
Box 4753 Station B  
Columbus, Ohio 43202

CLUB COLORS, RED & GRAY

MEMORIAL ISSUE MAY 1967

CLUB DUES \$1.25 per YEAR

## CLUB REPRESENTATIVES

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WASHINGTON D. REPORTER-Dianne Sims 13404 Tangier Dr. Rockville, Maryland.....  
MICHIGAN-Willis Frazier 17465 Koester Street Riverview, Mich. 48192.....  
IOWA- Donald Harrison 3101 Dalewood Ave. Cedar Rapids, Iowa 52403.....  
MARYLAND-Charles E. Foxwell 205 E. Applby Ave. Cambridge, Maryland 21613.....  
WEST VIRGINIA-Marvine Johnson Rt. #2 Box 137 Hurricane West Virginia.....  
INDIANA-Norman Carlson 217 1/2 South Grant Street W. Lafayette, Indiana 47906.....  
DELAWARE-Lou Deneumoustier Box 169 Cheswold, Delaware.....  
ILLINOIS-Mary Ann Cooper Box 2145 Decatur, Illinois 62521.....  
KENTUCKY-Ina Baldwin Canada 4 Kentucky 41519.....  
KENTUCKY-Opal Hale 206 S. First Street N. Manchester, Indiana.....  
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ALABAMA-George Swift Jr. P.O. Box 1746 Birmingham, Alabama 35201.....  
NEW JERSEY-Donald H. Anthony 505 Halsey Rd. North Brunswick, New Jersey 08902.....  
VIRGINIA-Margie White Vansant, Virginia 24656.....  
VIRGINIA-Walter V. Saunders 1937 Pimmit Dr. Falls Church, Virginia 22043.....  
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JAPAN-Kayko Takagi B-3503 2-160 Soshigaya-ku, Tokyo, Japan.....  
ENGLAND-Dave Bassington 69 Belmont Street Chalk Farm London England.....  
CANADA-Marguerite Theriault P.O. Box 84 Nova Scotia Canada.....  
CANADA-Bob Fuller 7280 Casgrain Street Montreal, Quebec, Canada.....

## STANLEY BROTHERS HONORARY MEMBERS

Mrs. Lucy Stanley  
Ruby Rakes  
Dr. Bruce W. Mongle MD  
R. C. Miller

Dr. Bill Malone  
Dr. Bill Poole  
Adam Landereneau  
J. E. Mainer

Cyp Landereneau  
Carl Stanley  
Dale Stanley  
Wade Mainer

## REGISTERED WITH

K-Bar-T Country Roundup  
2730 Baltimore Ave.  
Pueblo, Colorado 81003

PUBLICATIONS KNOWN AS  
the  
STANLEY STANDARD

CLUB RECOMMENDED BY...  
American Bluegrass Society  
P.O. Box 487  
Seffner, Florida 33584

## OUR AIM

To aid and promote the Stanley Brothers (now Ralph) to help preserve their contributions to music.  
To assist Ralph and preserve Carter's memory. To inform members of  
THE STANLEY BROTHERS INTERNATIONAL FAN CLUB



Ralph Stanley  
P.O.Box 399  
Live Oak, Fla. 32060

Dear Fay, Norma, Staff and Members,

I have finally sit down to write this letter, the one that I have dreaded to write for so long. The reason I have hesitated to write this letter is because I have tried to keep my mind clear of the things that I will write about now.

All of you know how I feel and how Carter felt about our Fan Club. No doubt it is the very best! Thanks to Fay, Norma and all of you who have taken any part in

Most of you know that Carter passed away December 1st, 1966. I am sure he is missed by all who knew him and enjoyed his singing, I know nobody could miss him like I do. I lost not only a wonderful brother, but a great partner. We traveled together, slept together all our lives except a couple of years we were separated when we were serving in the Army. Carter knew my troubles and I knew his.

I am very proud of all the fellows that I have now playing in my band, but there is a part missing that can never be filled again. My hope is that some day I'll be able to stand again beside Carter and blend our voices like never before.

Thanks again to you all for everything and I sincerely hope you will continue to support the club me, half as much as you did Carter and myself in the past. Anytime that I am appearing anywhere that any of you members are, come to see us, tell me who you are, I'll be tickled to death to shake your hand.

God Bless you all.

*Ralph Stanley*

.....by Estelle D. Taylor

The Lord gives and He takes away  
We may not always trace the reason.  
The leaves bud, then fall from the trees,  
When they have lived their season.  
The Lord gives and the Lord takes away,  
Everything has it's season.  
There is a greater wisdom than ours,  
And God has a Holier reason.  
We have not lost a friend, although-  
Our hearts are touched with pain,  
We can be grateful for the memory  
That will forever remain.  
When time has brought healing,  
We will recall these past days,  
And be grateful for this friend,  
That walked with us a little ways.



Mrs. Lucy Stanley  
McClure, Va.

Dear Fay, Norma and Members

First I want to say that I'm not much at writing but I wanted to write a few words for the memorial journal of my beloved son Carter Stanley. I have heard Carter and Ralph both speak several times of how proud they were of their fan club. How lucky they were to have Fay and Norma heading it and the wonderful representatives and members that belong to it. They were real proud of the people they met in Europe last spring that were connected with their club and old time music.

As you all know Carter left us on Dec. 1, 1966. He took a part of me and Ralph and of course, all his family that will never be no more, but God knows best. We'll bear it some way. Ralph is going on in music trying to sing as much as possible the same way he and Carter did for so many years the way Carter would want him to. Ralph will never replace or forget Carter and I don't think would try to. He misses Carter in so many ways.

But I know if every body gets behind Ralph that has behind Carter and Ralph together that he will make it. Again I want to thank everybody from the bottom of my heart for the wonderful support you have given my sons Carter and Ralph the Stanley Brothers. May God bless you all

Their Mother

*Lucy Stanley*

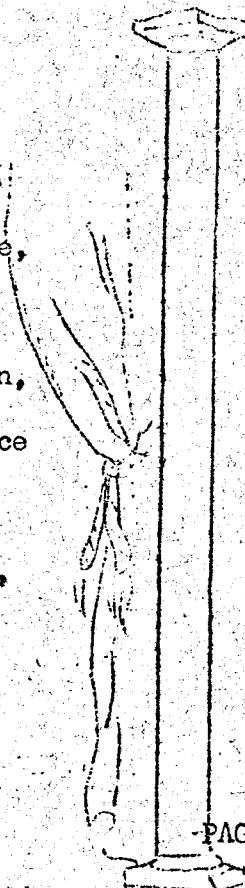
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CARTER STANLEY

IN LOVING MEMORY..... .BY ESTELLE DAVIS TAYLOR

Our friend has not really left us  
While we hold his memory in love;  
He just received a better offer,  
To appear on the Big stage Above.  
He is finished with the struggles,  
He has risen above the night-  
He's appearing now on the Big stage,  
His spirit has taken flight.

His presence should brighten Heaven,  
He is free of all earthly pain-  
Our loss and loneliness is the price  
That helps to pay for his gain.  
We shall miss him for a lifetime,  
And sometimes, the tears will flow  
But, his memory will be a blessing,  
As we journey below.



## HE WAS THAT KIND OF GUY

HE LOVED LIFE. HE LOVED TO MAKE PEOPLE SMILE, EVEN A TINY CHILD OR THE OLD AND FEEBLE. WHEN HE SAW SMILES IN THE AUDIENCE, HE WAS HAPPY JUST PICKIN' AND SINGIN' FOR YOU.

HIS PAY WAS MANY TIMES TOO LOW IN DOLLARS, BUT WHEN THE APPLAUSE RANG OUT DURING A SONG WAS WORTH MILLIONS TO HIM. MANY TIMES DURING HIS LAST SHOWS, I KNOW NOW HE MUST HAVE BEEN IN PAIN, BUT THERE WERE FANS WHO TRAVELED MANY A MILE TO HEAR THE STANLEY BROTHERS, AND CARTER WAS DOING HIS VERY BEST TO SING THE LONESOME SOUND HE HAD FOR SO MANY YEARS.

WHEN WE TRAVELED TO NASHVILLE TO THE D-J CONVENTION WHERE THE STANLEYS WERE THE BLUEGRASS ARTIST GUEST FOR K-BAR-T COUNTRY ROUND-UP, HE WAS VERY ILL AT THAT TIME BUT HE NEVER LET ON. WHEN WE WERE GIVEN OUR AWARDS, THERE WAS NO SPEECH ON STAGE BUT THE ONE HE SAID TO FAY AND I IN THE CAR LATER THAT EVENING ARE WORDS I WILL FOREVER TREASURE. THEY WERE OF PRIDE TOWARD THE CLUB AND THE FANS AND TO EACH OF US WHO HAD DEVOTED SO MUCH OF OUR TIME TO THE PROMOTION OF THE STANLEYS. YET, AS I THINK BACK NOW, WE SHOULD HAVE BEEN THE ONES WHO SHOULD HAVE BEEN THANKING HE AND RALPH FOR BEING ASSOCIATED WITH A COUPLE OF WONDERFUL ENTERTAINERS AS THE STANLEY BROTHERS - CARTER & RALPH. I HAVE SO MANY WONDERFUL MEMORIES OF CARTER. I SHALL FOREVER TREASURE THESE MEMORIES BECAUSE I KNEW HIM FOR THE SHORT THREE YEARS I DID, MY LIFE HAS BEEN SO RICHLY BLESSED.

I REMEMBER HIS SMILE, HIS WALK, HIS JOKES, AS NO ONE BUT HE COULD TELL, HIS DEVOTION TO HIS FAMILY, ESPECIALLY HIS LOVE FOR HIS BABY GIRL; AFTER BEING AWAY A COUPLE OF WEEKS, THEY WOULD BE ON HIS WAY HOME TOMORROW, AND THIS IS ABOUT ALL HE SPOKE ABOUT THAT DAY. HIS LOVE FOR HIS MOTHER, THE HAPPY CHILDHOOD DAYS IN THE MOUNTAINS OF VIRGINIA, GROWING UP WITH RALPH. AND THEN COMES THE DAY HE HAS BEEN TAKEN TO BRISTOL MEMORIAL HOSPITAL WHERE DOCTORS STAYED BY HIS SIDE DAY AND NIGHT. ONE DOCTOR ESPECIALLY, I THINK, SAVED HIS LIFE FOR MANY DAYS. HE WAS DR. MONGLE. AFTER MANY DAYS OF NOT KNOWING JUST WHAT HIS CONDITION WAS GOING TO BE, IT WAS ADVISED HE GO TO CHARLOTTESVILLE FOR SURGERY. HE MADE THE TRIP FINE, AND AGAIN, MANY PRAYERS WERE ANSWERED. HE WAS GROWING STRONGER DAY BY DAY, AND SOON PERMITTED TO WALK TO THE TELEPHONE. I CALLED HIM SEVERAL TIMES, AND EACH TIME, HE HAD ONE MAIN DESIRE - TO BE OUT ON THE ROAD DOING SHOWS WITH RALPH, TO BE WITH HIS FAMILY, TO GET BACK HIS STRENGTH SO HE COULD HAVE GONE TO VIET NAM IN JANUARY.

THEN HE WAS PERMITTED TO GO HOME TO HIS MOTHERS. BY THIS TIME, OUR HOPES WERE HIGH. IT SEEMED OUR PRAYERS WERE ANSWERED.

PAUL MULLINS AND MYSELF HAD BEEN WORKING TOWARD HAVING A BENEFIT SHOW NEAR DAYTON, OHIO TO HELP PAY SOME OF THE MEDICAL BILLS, AND MANY ARTISTS HAD AGREED TO BE ON THE SHOW ON WEDNESDAY NIGHT. I CALLED AND TALKED TO HIM, AND I DON'T THINK I'D HEARD HIM TALK SO HAPPY SINCE HE HAD BECOME ILL. FOR ONCE, I WENT TO BED WITHOUT WORRY OR FEAR FOR CARTER.

THEN AT 8:30 CAME THE CALL FROM RALPH HE WAS VERY CRITICAL IN THE HOSPITAL, AND AT 10:30 CAME THE CALL FROM DR. MONGLE - CARTER WAS GONE. I KEPT TELLING MYSELF "IT'S NOT TRUE, HE WAS JUST SICK", BUT ON THE AIRPLANE TO BRISTOL, I KNEW THIS WAS NO DREAM, AND I STARTED REMEMBERING ALL THE WONDERFULLY HAPPY TIMES WE ALL HAD SHARED TOGETHER, AND HE DID LEAVE EACH OF US SOMETHING VERY PRECIOUS - HIS VOICE AND MUSIC WILL LIVE FOREVER. HE GAVE US PART OF HIS LIFE, AND NOW WE CAN DO SOMETHING FOR CARTER.

IT WAS HIS WISH THAT RALPH CONTINUE, AND EACH OF US SHOULD DEVOTE OUR TIME AND EFFORTS TO THE PROMOTING OF RALPH AND HIS BAND. CARTER WOULD WANT THIS; I'M SURE.

YES, THESE ARE JUST A FEW OF MY MEMORIES OF A FINE AND WONDERFUL ENTERTAINER - A MAN I AM PROUD TO HAVE CALLED MY FRIEND - CARTER STANLEY.

PAGE 4

A DEVOTED FAN.

NORMA FANNIN VICE PRES.

1156 21st. Street  
Wyandotte, Mich. 48192

Hello,

Words are not easy at this time and for this occasion. This journal has been unavoidably held up by several sources, but none of us could find it in our hearts to rush it either. This seems to be our final goodbye to Carter. Carter was literally layed to rest last Dec. and with this journal we will lay him to rest as far as the club is concerned. We will no longer bear the Stanley Brothers name, rather convert to the Ralph Stanley Club. Needless to say we will never remove Carter's memory and it would be almost impossible to mention Ralph's past in any way without referring to Carter. Carter made a great contribution to music and we will strive to preserve memory as well as his music.

I would like to speak as a person now rather than a club officer. There were several expressions or gestures of real friendship that Carter extended to us that Roy and I will never forget. Some of these things Roy has repeated many, many times whenever Carter's name arises. Roy suggested they be written here as testimony of the type man Carter was. I guess Roy and I will always remember the long quite conversations with Carter, here at home when Ralph was sleeping, or as we drove to and from shows. Usually Carter did most of the talking, usually about his family, about how he never grew accustomed to being away from them. How hard it was from him to leave Mary and the kids through all their childhood illnesses, and events of normal family life. Carter said he had been away from his children most of their lives, but they were ever present in his mind. He talked about the little guilt feeling he always had for leaving the trials of raising the family to Mary. Carter talked about his family freely and on two occasions he expressed his brotherly love for Ralph. He told of his fears for Ralph while they were separated in service, his concern for Ralph when he was seriously injured in an accident. Roy and I will never forget Carter!

My personal life governs this club to a certain extent..so, here are a few fact I would like you to know. These are not offered as excuses, rather facts as to why my mail has been so poor(my answers) and one reason for the delay of this journal. My Mother entered the hospital Feb. 2nd. she had cancer, surgery was too late, she died March 15th. My Dad just folded up that day, after a nightmare of a funeral, he entered the hospital, had surgery for cancer(until that day we knew nothing about his condition) he remained in the hospital for almost 12 weeks. Through all of this I have been pregnant with little trouble until now when I have time to think about what has happened. Through sickness, death and births, I will continue with the club as long as my operations are acceptable to Ralph and you, the members. As for the mail, some have written 'diggs' about my failure to answer as I should, some have even printed this, some have started rumors that I have abandoned the club because of the loss of Carter, some told that Ralph has ask that I step down, so it goes. If these people had as much mail to answer as I, they would have little time to start such tales. One fellow wrote that I was a great disservice to Ralph with my high and mighty attitude about answering mail. At that time I was spending almost day and night at the hospital with my Dad. I haven't even had time to write him a mean letter. I know the club has suffered in many ways, but be assured that we have not been completely inactive. We have a number of projects at least in the planing stages ...One more word about the mail. I do appreciate EVERY piece of mail sent my way. I appreciate all of you who have understood my silence and written often. My theory has always been, that mail is the life of any club and I realize it has to work both ways. I can only promise to do my best, both you and Ralph deserves this.



## The Presidents letter continued

On to other things. In this journal you will read about a record written for and in honor of Carter. You will have the opportunity to order this record from the club with all funds going into the Carter Stanley Memorial Award fund. Wendy Smith, both writer and artist on this record has donated us 25 records and Fortune Record who is issuing this record has donated 25 for the same reason. Our appreciation to both. At this time the records have not arrived, (should be here any day) but we have heard the dub and have a tape of both sides. The sound is very good as is the music, vocals and most of all the song is in good taste. The tribute to Carter is baked with a beautiful religious song.

I had hoped to have complete details on our award for this publication, however we have found this no simple task. Soon as this journal is in the mail we will set about selecting a board, after this the offices will probably be elective. There is little time left this year to operate as we hope to in future years, we would like to present our award in Oct. if at all possible and in Nashville, as it should be. Our board members will nominate candidates on a National level, in the Old Time or Bluegrass field, for his or her contribution as a musician, singer, promoter, writer or pioneer in the field. We will of course vote. This award is for those who have earned it, it will be given in memory of a great contributor each year. This award will be given in all dignity and sincerity, we will neither be bought or pressured in our actions. Our board officers will be of honorable character as well as knowledgeable. This of course is a club project, with this in mind we feel it right and fitting to select only PAID FAN CLUB members as our board members. So any of you interested in this either as a board member or with any constructive ideas, please let us hear from you.

This letter would not be complete if I failed to thank so many for so much. All the sympathy cards, the phone calls from all over the country, the telegrams, regarding both Carter and my Mother. Thank you all. Thank you Norma and Norman, without you two, I shudder to think what it would be like! Welcome to our new Reps. believe we are up to date on our listing on the Staff page! Thank you! to each club or tape President who have so generously printed and given details of our clubs. So many of you have been more than kind with the amount of space given us. Thanks to our overseas members, you have proven most helpful to us in publicity in your Countries. Thanks to all who have renewed your memberships. A great number is past due, due, or due in the near future. We will welcome you all back again. All will receive this journal in as much as are late and we honestly don't want to cheat anyone. Another thought along this line....if we only published ONCE a year we would go in the red, as dues will not cover the expense. An example; nearly \$400.00 for picture sheets, getting the pictures made usable in the first place, around \$100.00 postage (if not more) over \$100.00 in paper not to mention stencils, ink (20lbs.) envelopes and other costs....Would you prefer a few pages of nothing on a regular basis or material such as this journal? We could not afford this more than once or twice a year, with newsletters and bulletins in between. We claim to Promote and Preserve Old Time music, I would like to continue along this line, but it takes time and effort. Many, many hours went into the thought and actual work of this journal, we hope it contains a little more than the latest news and gossip. Your opinions are most welcome.

Again thanks to all who have been so kind to us in so many ways, let Ralph and the Boys hear from you at W W V A, write us your opinions and suggestions about the club and our material. Don't forget to change your address with us should you move. Have a safe and happy summer.

Sincerely,

*Fay*  
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First band to play on this radio station, first band that Carter ever played in, early 1946 before Ralph came from service. Standing left to right; Ray Lambert (no relation to Pee Wee) Pee Wee Lambert, Roy Sykes (Carter's Brother-in-law), Carter, J.D. Richards. Seated; Gaines Belvins and Jack??

Lower left. Early 1946, Blue Ridge Mt. Boys, left, Pee Wee Lambert and Carter. The first known picture of this little known pair of friends who later became widely acclaimed and who both died at age 41, about a year and a half apart.

Lower right. Pee Wee Lambert and Carter seated on the car they traveled in at that time. Norton, Va. 1946...Note carrier on car top, used for instruments.



Pictures on this page donated by Hazel (Mrs. Pee Wee Lambert).



MEMORIAL

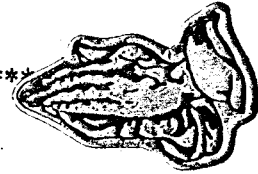
SECTION

ARTICLES

LETTERS



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FROM THE BLUEGRASS BULLETIN

Vol. II - January 1967 - No. 3

\*IN MEMORIAM\*

CARTER STANLEY

Man is born and man dies - a fact of human life that we know is true, and more or less expect to happen, but also a fact that man does not want to accept. Death seems to have such a finality to it that we shrink from the very thought. It is natural to man that he should not want to die, but it is likewise natural for a man to consider that he will never die or that he shouldn't. But man - the human being - he does indeed die, but those things that he concerned himself with never die - In fact they cannot. Man lives with ideals, loves, hates, and a whole world of emotions.

Carter Stanley has died. The human visage which was known, recognized and called by the name of Carter Stanley has been paid his last respects. But, these so called LAST RESPECTS - the physical, material funeral of this man; these things do not comprise the total respect which is due a man. What Carter Stanley set in motion with his voice and his guitar and his love for the Bluegrass expression - these cannot die, they cannot be obliterated by anyone or anything. We will go right on continually paying respect to Carter Stanley. Because, my friend, if we lay to rest everything that was Carter Stanley in a cemetery, then we - all of us - are also dead. No, what Carter Stanley was is just as alive as it ever was; and it is indeed ALIVE, vibrant and awe inspiring.

Carter Stanley went on stage to bring us the wonderful thing we know as Bluegrass music even when his body was incapable of responding to the challenge - but that did not deter him - he went on and on and on and when he died, he left us with a rich heritage of music that will live as long as man does - on this side or the other. Man does not live by bread alone and Carter Stanley knew that. He did not mount the stage, especially when gravely ill, in order to make a living, but to sing a message of human emotion to people who needed it and who thrived on it. The people of America needed Carter's singing and so he gave it. Any performer will tell you that the one thing of most importance to him is to say something lasting and living to the audience. Carter did this when he felt good and he did it when he was dying. Carter Stanley did not die a rich man, but he left all of us with a richness and wealth that he felt he had to give to us because we asked for it and we needed it. He gave himself on stage and in recording because of the American Bluegrass lover.



As long as man breathes life he will have the gift of Carter Stanley. It is a gift that only Carter Stanley could give - no one else had quite what Carter had to give. We all have our gifts but that gift which was Carter's has been left to us and we are wealthy people because of it.

Many are asking: "Who will Ralph Stanley find to replace Carter." You know, if one has any degree of human sensitivity at all, one knows without posing the question, that he cannot be replaced. There was only one Carter Stanley and there never will be another one. Someone will, most assuredly, work with Ralph, but whoever it is I know that Ralph will choose him because he has the same general spirit of Carter - not the same talent mind you, but the same spirit - a spirit that demands that he give his best in every performance and that when he dies, that performer too will leave all he is and was to the world of Bluegrass lovers.

It was in a small town in Dickinson County, Virginia (McClure, to be exact) a funeral was hold for Carter Stanley. It was conducted in a place which was highly significant to the life of Carter for two reasons, and perhaps more than this writer could ever consider. It was a High School Gymnasium.....the same High School where Carter went to school in McClure. But the fact that Carter and Ralph had presented their music on so many High School Gymnasium floors in their career makes it so very, very significant. This was the type of place in which the Stanleys made their music and it was right and fitting that this great man of our music should lie in state in such a humble environment.

The funeral was delayed for about an hour in order to give a very old and very dear friend of Carter's an opportunity to attend. Bill Monroe came in to be with his friend in his last few moments on earth. Bill walked humbly into the building and stood near the casket and sang, without any accompaniment, his personal tribute to Carter Stanley. Many people we have in this life would devilishly enjoy making something ignoble from this gesture (for the sake of bad journalism) but to Bill Monroe it was pure, simple, humble and deep LOVE. About 2300 people of the same spirit were there and many more were there in spirit.

Carter was laid to rest in a cemetery which can be seen from the window of his mother's home.

Buck Owens, a great Country and Western artist called Fay McGinnis, the International President of the Stanley's fan club, and said that in his heart he never forgot the fact that this man, Carter Stanley had encouraged him when he so greatly needed it. That was the way of Carter Stanley. Mike Seeger came in from New York to be there as did many others who knew and loved this man.

As one might well expect from Carter on a death bed, came a request from Carter that Ralph continue in the music. Ralph will have a very difficult time doing that - the problems are too great to pass off quickly, and they are more than any fan could ever realize. But,.....Ralph will continue because he has to - he comes from the self same stock and he has the self same spirit and light - people need you and your music Ralph. Carter gave himself because he cared for people and you, Ralph, will make music for these people now. We all pray that you will find the strength, the courage and all that it will take to continue bringing us our beloved Bluegrass music.

By Pete Richardson for Bluegrass Lovers everywhere.

KENTUCKY REPRESENTATIVE

Ina Baldwin  
Box 26  
Canada 4, Ky. 41519

Hello Everyone,

As you all know by now we lost one of our Country Music's all time greats. I know all feel as I do over the loss of Carter. I have admired his talent for a long long while, and I, along with the thousands more will surely miss him more than words can ever say.

The group known as the Stanley Brothers have long been another of my top favorite artists. Their good old time bluegrass style of music is truly a delight to hear. I was so pleased to learn Ralph plans to carry on. I'm sure he, as well as all members of the family will feel the loss always, lots hope it will be some consolation to him to know, We, as fans of theirs will always be so humbly grateful for his decision to go on with the music, we all love so much. May God Bless You Ralph, from all of us, for that decision. I daily hear this groups recordings, and I can never bring myself to turn away to other things, unless I just have to, and even then I turn up the radio so I can be sure of hearing! So I guess that speaks for itself in how I enjoy their old time sound. This includes their gospel numbers, their haunting melodies or whatever, even the instrumentals, I love them all. I've cried, I've laughed, and I've danced to their music for a long while and I admit, I yet do! Nothing pleases me more than to turn on my radio and hear them, and I feel lucky to have the privilege, and the opportunity of getting to hear them as much as I do in this area. I want to say Bless our Deejays, they are all so wonderful about playing this type music and I, for one more, love them for it. Just wish lots of times I could reach each one of them via phone, or othorwise, and say THANK YOU. But I guess with all the requests they get from me, they know I do thank them. I hope so anyway.

I called the sad news of Carter's passing away over to our local W.L.S.I. Pikeville, Ky. radio station and when dear Mike came on with his CM show he paid tribute to Carter by playing only their recordings for all the show. I cried while listoning. I guess I had every type feeling one could have - sad, glad, grateful that we had talent such as theirs to give us so much pleasure, and all the while dearly loving Uncle Sleepy, as he's better known as, on this show, for being so grand to pay the tribute to Carter, and he too was sad over the news, as were all his listonors. He repeated the sad news often throughout the show. There were lots of calls from the listeners while he was on the air. One of these being from a 1st cousin of Carter and Ralph, that lives somewhere near Pikeville, I think I understood him to say. All the calls expressed sadness over the news.

I moved away from Ky., to Fla., some years back, and of course not knowing for sure but that I might be moving away from this type sound, can't you just imagine what a delight it was to me to learn I could get their T.V. show? They were on sort of early, but that was one show we were always up to catch, needless to say! We loved it.

Well, guess I'll ring this off for now and say God Bless all the families of Ralph and Carter, and to you other members lets thank God ourselves that Ralph is going on with this type music we love. I'll add here - just as I'm finishing this off I'm hearing a now one "I Don't Want Your Rambling Letters" by them, on our local station. Isn't it beautiful?

May God Bless All of You and Write Me Anytime.

*Ina Baldwin*  
Your E. Ky. Rep.,

X\*X

Cambridge, Md.

MARYLAND REPRESENTATIVE

Feb. 9, 1967 PAGE 10

Dear Fay, Norma and all Representatives and Members,

I was really sorry to hear of the death of Carter Stanley and to the many fans across the country I am sure they are saddened also. I was glad I got to see and talk to the Stanloys at Sunset Park at Westgrove, Penn. awhile back and both of them were real friendly and helpful as could be.

Carter will not only be missed by his family but by all the real country music fans, D.J's and club members and who loved real country music. Our deepest sympathy goes to his family and closest friends.

Regards,  
Crawford E. Foxwell  
Maryland Representative

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#### INTERNATIONAL VOICES OF YOUTH

ALABAMA REPRESENTATIVE

George A. Swift, Jr.  
P.O. Box 256  
Selma Alabama 36702

Dear Fay,

I was so sorry to learn of Carter's death. His contribution to American music is immeasurable and he will be missed by his friends and fans over the world. Also, I hope that Ralph will find the right answer to a question that is mighty hard to make. If he does continue in the music world, he will have my support.

*George Swift Jr.*

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Hi Fay,

I was very sorry to learn of Carter Stanley's death. This is certainly a loss to the country music world. He will be missed. The Stanley Brothers made a lasting impression during their recent visit to Europe. Carter will be missed here. I am reminded of the words of David in referring to death, "YEA THOUGH I WALK THROUGH THE SHADOW OF DEATH, I WILL FEAR NO EVIL FOR THOU ART WITH ME". Though I did not know Carter other than by his music, I understand he was a Christian and the religious songs of the Stanley Brothers would indicate that he was. Jesus said, "THOUGH HE LIE YET SHALL HE LIVE". My prayers go to the family, friends, and fans of Carter Stanley.

Thanks again,

*Paul G. Durbin*  
Chaplain Paul G. Durbin  
Germany

P.S. Just call me Paul. I am a Protestant Chaplain (Methodist) serving the U.S. in Europe. I am married to Bobbie (Kimball) Durbin and have a three year old son, Timothy Paul. You mail to me just as though we were in the states.

\*\*\*\*\*

"It was with deep sorrow, when the news reached me of the passing of Carter Stanley. For he was a real credit to all of Country Music...not just the Bluegrass element. The Stanley Brothers were, perhaps, one of the finest groups to exist in our field. For over twenty years, they gave their best to their fans and to the industry as a whole. I know that they will live forever in the history books of country music...for Carter played a great part in the writing of country music history. His memory will linger with us forever."

- Marvin L. Hoerner -

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## MEMORIAL TO CARTER STANLEY

Memory is the ability and power that was given each of us to remember. How many times we take this great gift that was bestowed to each of us rather nonchalant. But when a great loss such as this occurs one is Thankful to be able to reminisce. The memories are the only things we have left. How many wonderful ones I have over the years, of the many times I have seen Carter Stanley. All of these times have happened when the Stanley Brothers were visiting our local Country Music Park-- Sunset Park, West Grove, Penna. They have visited there at least once a season if not twice over the past years. This past year it was on May 8th, and again October 2nd. I spoke with Carter then concerning our Fan Club Banquet of which he was so honored to be asked to be one of our guests. It was indeed our honor to have him and Ralph. Then I saw him again the evening of the Banquet and spoke with him and then seated both Brothers at our Head Banquet Table. It touched me greatly when the Awards were given to both Brothers from their Fan Club, and when Carter and Ralph presented Fay and Norma with their certificates and beautiful big bouquets of roses. It was hard for me to keep myself composed I assure you. I never saw Carter after that night, but did speak with Ralph in the Noel Hotel Lobby before they left.

Yes, he has left a 'Beautiful Memory' for all. He left much that will remain with me through the coming years,-----I am rich in MEMORIES OF CARTER STANLEY.  
R I P.

Associate Editor of K-T  
Country Roundup

Ruth Slack

.....

Dear Fay and members of The Stanley Brothers Fan Club,

It is indeed an honor to be able to take part in this Memorial Club Journal.

It seems rather ironic that no sooner did I find the Stanley Brothers when I lost one.

I will always remember a tense moment which occurred at the Fan Club Convention Banquet held in Nashville October 1966. Two young ladies very proudly stood up and handed awards to their wonderful stars Ralph and Carter Stanley. Very humbly the boys accepted the award for twenty years of wonderful country Bluegrass entertainment. The two young ladies president, and vice president of the Stanley Brothers Club had done what they had intended and with a sigh took their place in the audience. Hardly had they seated themselves when they were called back to the speaker's table and given awards from their stars. But the moment I remember was when two young men who had the glint in their eyes of two boys who had just been caught with their hands in the cookie jar presented a box to each young lady.

When the lid fell off and the gorgeous American Beauty Roses sparkled beneath the tissue paper I could feel the tenseness of the girls. Tears filled their eyes and for a brief moment the whole audience must have felt the sincerity behind the bouquet of flowers and the deep appreciation given these girls who had supported these boys because they believed in them and because they had a warm feeling for each other. I doubt that Fay or Norma will ever again feel the excitement and sorrow of that wonderful moment.

It's true we have lost a grand star and a warm friend, but to know that all this was shared by many people is a reward in itself. And so we dedicate this journal to two wonderful people.

Carter Stanley is gone, but we have Ralph and he needs us as much as ever and perhaps a wee bit more, so let's get behind the wheel and make him one of the biggest stars of tomorrow.

To Fay and to Norma my deepest gratitude for allowing me these few brief moments.

*Kathy Sullivan*

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I.C.M.S.

1811 Fifth Avenue, Council Bluffs, Iowa

Hi Fay:

Received the Special Stanley Brothers Year Book Saturday, the 14th of January, and this is a very exceptional publication which seems to give just about all the information needed for the new comer to Blue Grass music as well as the veteran in this field.

It is with utter dismay and regret that I learned of the death of Carter Stanley. When meeting them in Nashville, Tennessee at the Convention one could not have even thought for one moment that this very talented artist had such a few days to live. It is our firm desire that Ralph Stanley will continue on with this famous style of music as other artists have successfully done in the past.

And it might also be mentioned here that we do use and play the Stanley Brothers releases which we receive, both on the station in New Jersey which carries the show, and also the show carried by Popic Productions in Copenhagen, Denmark, which is now, producing a completely blue grass show.

And we do hope we can help you in any way possible.

*Jim Stanley*  
Your friend,

~~~~~

Mr. Melvin Goins  
Rural Route  
West Prestonsburg, Kentucky

Dear Friends,

Just a few words about Carter Stanley who passed away December 1, 1966. I have worked with some of the best known acts in the business, but I can truthfully say that Carter Stanley was one of the nicest guys I have ever worked with. He was one of the best friends I ever had. I have been a member of the Clinch Mountain Boys since January 18, 1966. Since then we have traveled many miles and spent many happy hours together. Not only on the road but he has spent many hours at my home.

Since Carter has passed away Ralph Stanley of the Original Famous Stanley Brothers and his Clinch Mountain Boys are still making personal appearances all over the country. I am proud to be a member of the band and still working with Ralph Stanley. I'm sure Carter would want Ralph to continue on carrying the sound of the Stanley Brothers, which I think their sound and songs will live on and on.

Sincerely, your Friend,

*Melvin Goins*  
Melvin Goins

~~~~~

LITTLE RICHIE JOHNSON PROMOTIONS  
Box 3, Belen, New Mexico 87002

Hi Fay,

Just rec the journal it sure was a great job. And of course I along with you and the world of Country Music will always remember Carter. If theres anything special that I myself can help you with please let me know.

My Best to You Always

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*Little  
Richie*

Dear Fay:

Sincerely,

Dear friend

Sincerely,

PAGE 14

[illegible]

P.O. Box 33  
Bolivia, N.C.  
April 10, 1967

Dear Fay:

I have received my material on the Stanley Brothers and am delighted with it. I have read most of the material and have enjoyed it. Especially the section on Bill Monroe - He also is a favorite of mine.

I met the Stanley Brothers about three years ago in Shallotte, N.C. in a Gospel Concert. I enjoyed their program very much. I got to go backstage and talk to them.

I was shocked to hear of Carter's death. I know that Ralph and all connected with Carter were saddened because of his passing. I know that it will take a long time for Ralph to completely get over his brother's death. But I'm sure that he can and will carry on their show in the same ole time way.

Well, as you can see, I am the world's worst, when it comes to writing, so I'll just say, that I am happy to be a member of the club and I shall be looking forward to all of the material that you send out.

Lots of success and happiness in your work.

*Warren Bullard*

1 - 11 - 67

For those of us who were personally acquainted with Carter Stanley there remains a cherished memory; for those campus kids and country folk who have felt the power of his unique artistry there remain the recordings to tug at heart strings; for his equally talented brother Ralph there remains a great tradition to carry on.

Let us be thankful for those blessings.

*Mike Paxton*

Mike Paxton  
WLSI Radio  
Pikeville, Ky. 41501

VA. REP.  
WALTER V. SAUNDERS

"Words cannot express the sorrow I felt when I heard of the death of Carter Stanley. Although I did not know him personally, I had talked with him and Ralph on a number of occasions and I felt closer to them than any other country singers. Carter was, in his prime, one of the greatest lead singers in the business, and the songs he wrote are the most beautiful I have ever heard.

I first saw them in person on Aug. 5, 1956 at Silver Creek Ranch near Paris, Virginia, although they had already been my favorite band for nearly 5 years. At that time Curley Lambert - not to be confused with Pee Wee Lambert - was playing mandolin and Chubby Anthony was playing fiddle. I do not recall who was playing bass.

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They had only gotten thru "Orange Blossom Special" and part of another song when it started raining. Everybody, including the band, scattered for cover. It was during this break that I cornered Ralph and Carter by their car, "The Clinch Mountain Special". I ask them to autograph one of their old song books - maybe

their first - printed back in about 1950. I had gotten the book from the Jimmie Skinner Music Center in 1954. Carter looked at it and said "Boy, where in the world did you get this thing?" I laughed and told him, then they both autographed. When I approached Carter, he was standing near their car. He was still wearing his sun glasses as they had arrived only a short while before. I noticed right away that he appeared quite tired. He was thinner than the last time I had seen him in 1963 and looked much older.

Carter took the album cover, and with little comment he autographed it. Then he called Carl Story, who was standing nearby, to come over. He pointed to the photo on the jacket and said "Carl, you know who that is?" indicating the fiddle player Leslie Keith. Carl answered that he did, and they both agreed that he was one of the great fiddle players. During the ensuing conversation Carter mentioned the fact that Pee Wee Lambert had passed away. Carl seemed surprised to hear this. Moments later the discussion was interrupted by someone who called Carl aside and I was once more alone with Carter.

I then tried to engage Carter in conversation, by asking several questions about Pee Wee Lambert, but he didn't seem to be listening. I noticed that he was staring off into the distance with a look of sorrow on his face. Perhaps his thoughts had gone back to the days when Pee Wee was mandolin player for the Clinch Mountain Boys. I'm sure that he was grieving for his old friend.

Carter no longer seemed to realize that I was standing there, and feeling that the conversation was ended, I left in search of Ralph." *Walter V. Saunders*

XX

SWEDEN REPRESENTATIVE

Lillies Ohlsson  
Rakylgatan 4, 9 tr.,  
Vasteras, Sweden

I am sorry about what happened to Carter and I do not know how to express my feelings. I am thankful I had the privilege meeting him in person when he was here in Sweden some time back. *Lillies*

XX

NEWS FROM DELAWARE REPORTER  
LOU DENEUMOSTIER

DISC COLLECTOR PUBLICATIONS  
P.O. Box 169  
Cheswold, Delaware

As in my last writing for the yearbook it was stated in my column that I no doubt would miss the Oct 2nd show at West Grove, Pa. (should have read I undoubtedly will not miss this show)

About 7:30 or 8:00 P.M. Saturday night, (Oct. 1, 1966) a person stopped in whom I'd never seen (or heard of) before. This person was looking for Stanley Bros. records (and a few other grass items) and stated he'd heard of me thru the S.B.F.C. Was from Norfolk, Va. and stated he was also going to West Grove the next day. This person Mr. Arlon J. Walters and he is really a dedicated Stanleys Fan and friend.

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Needless to say I did go to West Grove the following day, as per stated in my last letter Mac Wiseman was not there. I did have a chat with Carter & Ralph as well as my friends the Mac-O-Chee Valley Folks. This being the last show (not known at time) in which I saw Carter, I am glad I stayed all thru for the last show and all even though it got kind of cold. Had quite a long chat with George Shuffler and was discussing the George Shuffler records (Wango's), which by now is a joke with George and I. (I beat him to draw this time and gave him an application to S.B.F.C. before he gave me one as he did at New Tripoli, Pa.)



All kidding aside George is a great person. Carter at the time was not looking very well (had been in hospital), but stated he had not missed a show. While talking with them someone gave them snapshots taken when they were 16 or 17 years of ago. Great shots here but being a superb reporter, I didn't even get the persons name and address to follow up on. This photo would have been nice for this issue. (Maybe with luck Fay will have obtained this from Ralph).

As for the show The Stanley Bros. & Mac-O-Choe Valley Folks put on the only worth while efforts (not counting the home band of Alex & Olsbello). Lee Moore I will probably never go see again, as well as Roy Scott. Lee Moore the biggest disappointment I had ever seen at Sunset Park.

All in all it was a great show in which to see Carter in for the last time. Only wish is that he had been a well man. In conclusion that is my impression of, Carter Stanley, a friend and a favorite of mine on the last show I saw him appear in.

Lou

*Lou*

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Herb 'n' Heleno Wolf  
2427 Seymour Avenue  
Bronx 69, New York U.S.A.

About a year ago or so we joined the Stanley Bros. Fan Club because we have always enjoyed their fine Blue Grass Music Recordings and considered them tops in their field. We are sure glad that we did as the Stanley Standard and Bulletins keeps us up to date with our favorites activities and, also, provides us with loads of other facts about Blue Grass and Old Time music.

We listen each Sunday at noon to Pete Wernick's "Blue Grass Special" Show over W.K.C.R.-F.M., Columbia College Station; for one full hour of solid Blue Grass music. No commercials at all and mighty fine handling of this program by Pete with his very informative comments about the artists and the songs. He manages to play 'The Stanleys' at each session...much to our delight.

Here is where we first heard that Carter Stanley was hospitalized at Bristol and we got off a 'get well' card to him immediately. Some weeks later, Pete announced that he had a report of Carter's passing and hoped 'it wasn't true'; but later, we learned it was so. This was a great shock to us as we had been hoping that there would be a recovery from his illness.

The Stanley Bros. have left a 'wealth of music' in the Blue Grass realm for us and future generations to enjoy. We understand that Ralph will carry on and he will continue with that fine Stanley Blue Grass Music in the years ahead.

Now a little bit about ourselves and FOLK VOICE. We have been long time devotees of country music and are members of The Country Music Association and doing our part to promote this music in every way we can. We have a great interest in Blue Grass, Old Time, and Old, Old Time by which we mean..The Early American Folk Songs as so well performed by Jimmy Driftwood.

Most of our spare time is taken up being United States Representatives of Folk Voice, The Tapo Recorded Magazine, featuring Folk and Country music in its various forms. Here are some details about FOLK VOICE.

PAGE 17

Over eight years ago, Jim Marshall and Mike Storey, two young Englishmen

met while both were in the Royal Air Force. Each had a deep interest in Folk and Country music and conceived the idea of bringing out a tape recorded magazine on this type of music which was quite different from the usual printed type magazine. FOLK VOICE has been in operation in the United Kingdom for eight years and more recently in far away Australia and New Zealand.

The United States Edition has been in operation for over five years now and we handle subscriptions, preparation of tapes, prepared mailing labels, comment sheets and circuit lists. Then, there is the load of correspondence usually found with an activity like this. We believe, FOLK VOICE has merit and, therefore, devote our time and talent to its cause.

FOLK VOICE is a tape recording on a five inch reel, two tracks at 3 3/4 Speed and affording one hour of listening time. The contents are about half Folk and half Country music which would include at times features on Blue Grass, Old Time, Fiddle, etc. Past editions of Folk Voice have had transatlantic tape discussions between Co-editor, Mike Storey and Eddy Arnold, Webb Pierce, Hank Thompson and Don Pierce of Starday records. There have been exclusive features by Bill Monroe, Bill Clifton, Pete Seeger, Jimmie Driftwood, Hank Snow and others. Also, interviews with Charlie Louvin, Carl Smith, Chubby Wise, June Carter, Wilf Carter, etc.; and, also, some fine folk features. This is about the make-up of this tape recorded magazine.

Six forthcoming editions are available for only \$1.00 and releases are made every two months and circulate person to person. Present postal rates permit mailing for only ten cents. If you are interested in joining the Folk Voice family, send along your subscription of \$1.00 to Herb "n" Helene Wolf, 2427 Seymour Avenue, Bronx, New York 10469 and your name will be added to the circuit which serves your area.

Herb and Helene

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#### DEFROSTING MAKES FROZEN FIDDLE FIT

INTERLOCHEN, Mich. - (UPI) - Like any good house-wife, Carolyn Bert know what to do when her violin froze on the back seat of her car in 30 below zero temperatures.

She defrosted it in the refrigerator.

Mrs Bert, program director at Interlochen Arts Academy, said her bizarre experience began when she put the rare violin, made in 1747 by Pietro Dalla Costa of Treviso, Italy, on the back seat of her car after playing in a concert late Monday.

"I was tired and I didn't think about my fiddle until the next morning," she said. "When I got up Tuesday it was 32 degrees below zero and I realized that the violin was still in the car."

"An instrument like that is very susceptible to sudden temperature change. The wood in it is so old it is quite brittle."

"I just remembered that over here at the academy we have these big refrigerators in the kitchen. So I asked our food director if she'd defrost it for me."

The violin loosened up a little in the refrigerator, warmed up some more in a kitchen "cool room", then basked in a 70-degree room.

"By evening I was able to examine it," Mrs. Bert said yesterday. "I don't think it's damaged at all."

Dear Fay,

I'm not at all sure I should be writing for this memorial journal, as I was privileged to know Carter Stanley for such a short time before his passing. But thank you for asking me - it is an honor.

I had known of the Stanley Brothers for many years, but had never seen them perform, and had never met them until Convention time, last October.

As Editor of the K-Bar-T Country Roundup, and organizer of the Fan Club Convention in Nashville, I had ask Ralph & Carter to be our special guests at the Banquet, representing the Bluegrass field, and I felt that 20 years in this field certainly qualified them as authentic Bluegrass Representatives.

I met both boys briefly before the Banquet, and on the q.t. Ralph ask if I'd present Fay McGinnis and Norma Fannin (their club pres. and vice pres.) with plaques and sprays of red roses. When we went in to dinner there was two huge boxes by the speaker's table, (Ralph and Carter had told the girls the boxes contained new suits for them!) and Ralph handed me two paper-wrapped plaques as he greeted me.

I was pleased to find myself seated beside Carter for dinner, and as we talked, he told me proudly what wonderful things their fan club had done for him and Ralph. We also discovered that we had mutual friends back in Colorado (my home!), as Carter told me he and Ralph had exchanged tapes and corresponded with Ray & Ina Patterson for several years. Ray and Ina - a young man & wife Bluegrass team - are very good friends with my husband and me.

During the evening Carter gave me a red & white ball point pen printed with the club name, saying: "You probably already have one of those, but I'd like for you to have this one, from me". Carter and Ralph left the banquet early to attend a recording session, and I didn't see Carter again, as he was too ill to leave his hotel room the next day.

So the memories I have of Carter Stanley are very brief, very pleasant, and certainly very lasting. Needless to say, I have a red & white ball point pen which has very special meaning, and will remain among my most treasured souvenirs.

Carter Stanley was a man who believed in his profession - Bluegrass Music, and we all hope that Ralph will continue in the field, as I'm sure that Carter would want him to do.

Mrs. Blanche Trinajstick, Ed.  
K-BAR-T COUNTRY ROUNDUP

THE JAMES O'GWYNN FAN CLUB  
Shirley Johnson, President  
Box 247  
Griswold, Iowa 51535

Dec. 24, 1966

Dear Fay,

We first heard the sad news about Carter through K Bar T and certainly want to express our sympathy to you at this time.

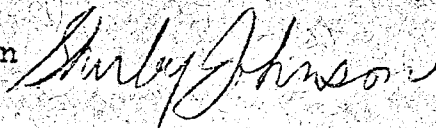
Thank you so much for sending us a copy of your December club bulletin containing the information and addresses of the Stanleys - have sent cards - it's the least a person can do after having enjoyed so many happy hours listening to the Stanley Bros. records.

Will be passing these news items on to my club members in my very next club publication. Want to especially let folks know that the club will be continuing on for Ralph.

I know it's a sad Christmas but we do hope the new year will be filled with only the best of everything for Ralph and the club.

Sincerely,

Shirley Johnson



---

German Rep.

December 12, 1966

Dear Fay,

I have just heard the sad news from Norman Carlson that Carter has died. That was a terrible blow to me. I have heard from you that Carter was very ill but I had no idea that his illness was so serious. That is very sad for us.

Best Wishes,



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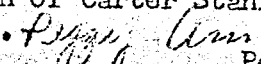
Marty Robbins Fan Club  
3811 Wylly Avenue  
Brunswick, Ga. 31520

Dear Fay,

Just received your fan club journal, and never stopped reading until it was finished.

The Stanley Brothers were well known down here. I knew them well, as I used to work with a young singer Opal Jean Kiff who lives here, and the Stanley Brothers had a TV show out of Jacksonville, Fla. on (I BELIEVE) it was Channel 12 WFGA-TV. Called "THE SWANEE RIVER JAMBOREE" and Opal used to appear on their show almost every week for more than a year, and I used to go with Opal Jean and her Mother, down there, when I could.

I truly hated to hear of the Death of Carter Stanley, because Country Music lost a wonderful artist when it lost him.

  
Peggy Ann Munson



It was my pleasure to meet the Stanley Brothers Carter and Ralph in Bristol, Tenn. in the year of 1947. I was working with Mac Wiseman at that time, the Stanley Brothers were also on this station. (W C Y B)

It was from that year, Carter, Ralph and I became close friends.

Not knowing that this would be my last time to see and talk to Carter Stanley (as always) I enjoyed being with him and Ralph so much at the Coliseum in Charlotte last summer.

Certainly we have lost another real friend in our country music field. We'll miss him.

May I extend to the FAMILY my deepest sympathy.

E. P. WILLIAMS - BLUE JAY RECORDS

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Dear Fay,

As for writing something for the memorial journal, I find it hard to put in to words the way I feel about anything. But I will try.

The Stanley Brothers to me were the top in their field (or any other). They played the music the way they thought it should be played, not just to sell records. Their music told stories of life that even city folks like me could listen and believe. In 1946 they recorded on Rich R Tone; today on King, Starday, their style is the same. The pressure to change, per J. Martin, Osborne Bros. must have been hard to bear. But the Stanleys never changed. Their music is just as good now as on the old Rich R Tone. How many can say this. The Stanleys stayed true to their faith and trust of their fans, like very few have done.

I have never seen the Stanleys. We have no bluegrass in this area; sure wish I had.

I know Ralph will keep the Stanleys name forever in the hearts and minds of bluegrass lovers.

Yours Truly,

Donald Harrison  
3101 Dalewood Ave. S.E.  
Cedar Rapids, Iowa 52403

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From the Desk Of.....SYLVIA JO  
Flint, Michigan  
Editor of "The MIDWESTERN"

Dear Fay,

So sorry to hear of the death of Carter Stanley. Death seems so sudden, even when it is expected. I'm sure that Carter will be missed in the world of music, as well as in the hearts of his loved ones.

---

I know you have suffered a deep loss as we all have. I have long respected and admired the Stanley Bros. and bluegrass musicians and lovers. Will long remember Carter Stanley. Is Ralph continuing to play? I certainly hope so. Such talent should not be allowed to be kept idle.

Frank Overstreet  
Bluegrass Blackjacks



## OUR FAVORITE STAR HAS GONE OUT

Dear Mrs. McGinnis,

I have never written you before, we have enjoyed your club material, always happy to get any news on our favorite entertainers.

In the past years we have seen the Stanley Brothers many times, in our three state area. We never talked to them at these shows, but we have seen them so much, we seem to have known them well. We often talked about buying a tape recorder just to tape these shows, for you see we (my husband and I) take the Stanley Brothers music very seriously. We have for years been alert to new record releases, we care little for any other artists music. There may be other such groups who put out music along this same line, they might even be better musicians (if that is possible) or singers (no, that could not be possible), but we rate the Stanley Brothers music as belonging on the TOP of the heap. We know nothing about the Stanleys personally, they sound as if they are very Religious. If they are, fine! If they are not, this affects us in no way, we would still enjoy their music.

I think we could only find one fault with the Stanley Brothers, and I have often thought I would like to mention this to them, but never found the courage. They have too much comedy on their live shows. In the last 10 years the routine has changed very little, they have had a number of comedians, but most tell the same old worn out jokes. Even if they had a fresh routine each time, we would prefer more music and less comedy. I imagine there are others who feel this way to hear the beautiful music, the shows always seemed to end all too soon anyway.

We will forever miss Carter Stanley, God must have needed a new lead singer, and he surely picked the best. We are truly thankful that we were allowed to have Carter here on earth for a few years, he has brought joy and happiness to an untold millions with his voice, music and the quite warmth he projected from the stage, after seeing him on stage, you seem to feel this warmth while listening to their records.

We hope that Ralph will continue with the same Stanley Brother sound, we wish him all good luck in the future. We are grateful to you and your assistant Norma for what you have done for the Stanley Brothers in the past year. Continued success.

*Mrs. Doris Ball*

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With Carter's death most of us experienced a sense of loss beyond that which words can communicate. He had recently celebrated his twentieth anniversary in country music, time enough for the significance of his contributions to be understood by all. A few knew him well; their grief cannot be shared by others. Most of us knew him through his music, where he was able to say more with a few words, a few notes, a few bars than most are able to say in a thousand songs. His voice lives on through his records; his heart lives on through his songs. He gave all he had to his music. What a priceless gift it was.

Dick Spottswood  
MELODEON RECORDS  
and Review Editor,  
BLUEGRASS UNLIMITED

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WASHINGTON D.C. REPORTER

A benefit show for the family of Carter Stanley was organized by Tom Morgan and held at Cousin Nick's in Washington, D.C. Tom did most of the work, and made many telephone calls to line up the musicians and invite people to attend. Aside from one or two free plugs on the local radio station, word of mouth was the only form of advertising. It is a tribute to Carter that so many showed up on such short notice to donate their time, talent and funds.

The MCing was done by Tom and Gary Henderson. Dick Spottswood donated several albums to be auctioned off, the proceeds to go into the "kitty". Cousin Nick did his part by donating \$50.00 at the end of the afternoon in addition to housing the benefit.

A list of the musicians present reads like the Who's Who of Washington area bluegrass artists. In alphabetical order--Dave and Mike Auldridge, The Carroll County Ramblers (Leroy and Dottie Eyler, Sonny Aighinbaugh, David Lightcap and Jimmy Greene), Dick Drevo, Bill Emerson, Fred Geiger, Bob Goff's Bluegrass Buddies (Bob Goff, Bobby Bryant, Jim Delozier), Tom Gray, Kenny Haddock, Bill Harrell, John Johnston, Gene Krouse, Pete (Roberts) Kuykendall, Tom Morgan, Leon Morris, The Page Valley Boys (Clifford Waldren, Don Lambert, Stafford Marikham and Bobby Brown), Keith Russell, Patsy Stoneman, The Virginia Gentlemen (Bill Jenkins, Bernie Wright, Robert Davis and Tommy Barnes), Charlie Waller and Wayne Yates.

Keith Russell took many photographs of the proceedings and has agreed to sell same for \$1.00 each. The proceeds are to go to Carter's family. There are pictures of all of the artists mentioned, and they may be ordered through Dianne Sims, 13404 Tangier Place, Rockville, Md. 20853.

It should be mentioned that this benefit was planned while Carter was still in the hospital, and as it turned out, was held on the day of his funeral, therefore, many of the people in this area who would have attended were unable to be there because they were at the funeral.

All in all, an afternoon of grand entertainment was had for a good cause. As Tom said, "we only wish we could have done more."

I should mention also that a number of people from this area donated blood in Carter's name. I am sure that this was the case all over the country. These people deserve an extra measure of gratitude? What more can one do to show their love for someone.

Dianne Sims

\*\*\*\*\*  
From a 24 year old Japanese Grand Ole Opry artist....I want to be a member of your club, for my favorite artists are Carter and Ralph Stanley. It's a great regret that Carter has died at such a young age....Please remember me to your club members.

Yoshiyuki Shira

## THE CARTER STANLEY MEMORIAL CONCERT

by Walter Saunders, Virginia Representative

On April 9, 1967, the University of Maryland Campus Chest and Bluegrass Unlimited sponsored a benefit concert for the family of the late Carter Stanley. I attended, along with a friend of mine. We drove over to College Park, Md. in his car, a distance of about 25 miles from where we live in Virginia.

We arrived early so I would have time to see Ralph Stanley before the show started. I went to the backstage area and saw Ralph's station wagon parked outside, so down to the dressing rooms I hurried, where I introduced myself. I had talked to Ralph on a number of occasions in the past 10 or 12 years, but only as a fan getting autographs, etc. and not as a representative of his fan club. He was very friendly, and when I said there were some questions in my mind I wanted to clear up, he said "Shoot". I then ask him several questions about the early years with Carter, about several former members of the band and their present whereabouts, early Stanley recordings, etc. After some discussion on these subjects, I asked him if he plans to continue playing the same old-time, traditional mountain style music that was always the trademark of the Stanleys. He answered with an emphatic "Definitely". I also introduced my friend, Dave Montague, to Ralph. Dave has been a follower of bluegrass about as long as I, besides being a competent bluegrass musician, and was quite thrilled to meet Ralph.

Afterwards we wandered around downstairs, listened awhile to Don Stover and Tex Logan warming up for some banjo and fiddle numbers and talked with Gary Henderson of Bluegrass Unlimited and various performers.

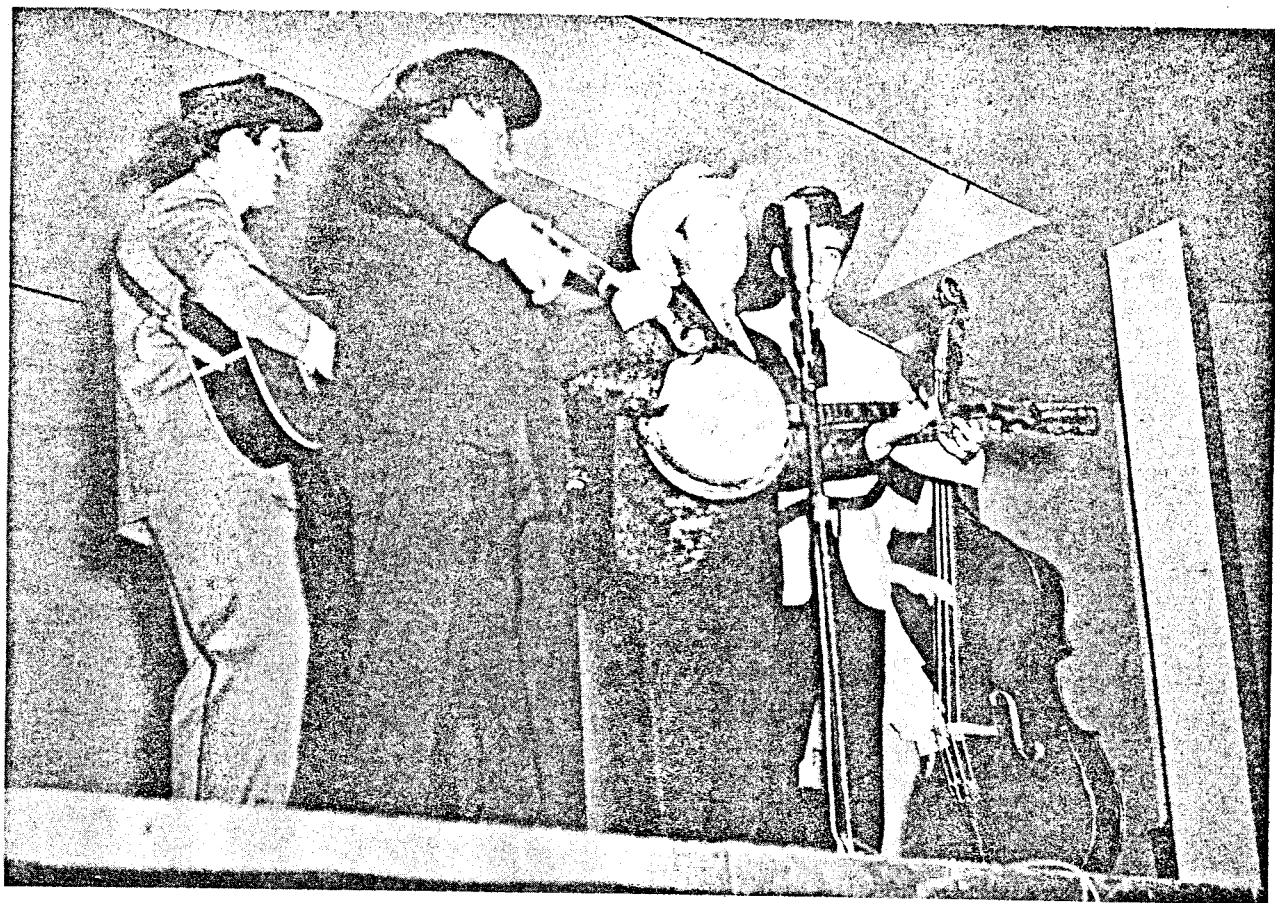
Gary Henderson opened the show promptly at 2 P.M. and brought on the first act- Jim Greer and the Mac-O-Chee Valley Boys. This was my first time to see this group but I was quickly impressed with their wide repertoire of songs and with Greer's talent. He plays banjo, mandolin and 12 string guitar equally well. This group has worked out a good act and "Poor Rebel Soldier" and "Campin' in Canaan's Land" were several numbers I thought were done quite well.

Tom Reeder of WDON in Wheaton, Md. brought out the next act- Buzz Buzby and his Bayou Boys. Buzz used to have a TV show here in the '50's, and Bill Emerson, the banjoist has been around quite a while, played with Jimmy Martin, Country Gentlemen and others. Wayne Yates on mandolin has also been on the scene for some time, with Red Allen and before that he and his brother Bill had their own band "The Clinch Mountain Ramblers." Buzz sang one of his old hits, "Me and the Juke Box" which was the only way I could recognize him, his appearance has changed so much. The bass player, Earl Brown sang a solo number "Today Has Been A Lonesome Day" which I thought was one of the highlights of the act. Yates sang "Honey You Don't Know My Mind", a pleasant version. His mandolin skill has improved markedly in the last year, possibly due to the influence of Buzby who used to be one of the best mandolinists around. Emerson did two excellent instrumentals "Sweet Dixie" and "Tenn. Breakdown". He is certainly one of the best banjo pickers in the business. The group closed with "Give This Message to Your Heart" an extremely well done trio number in the style of the Osbornes.

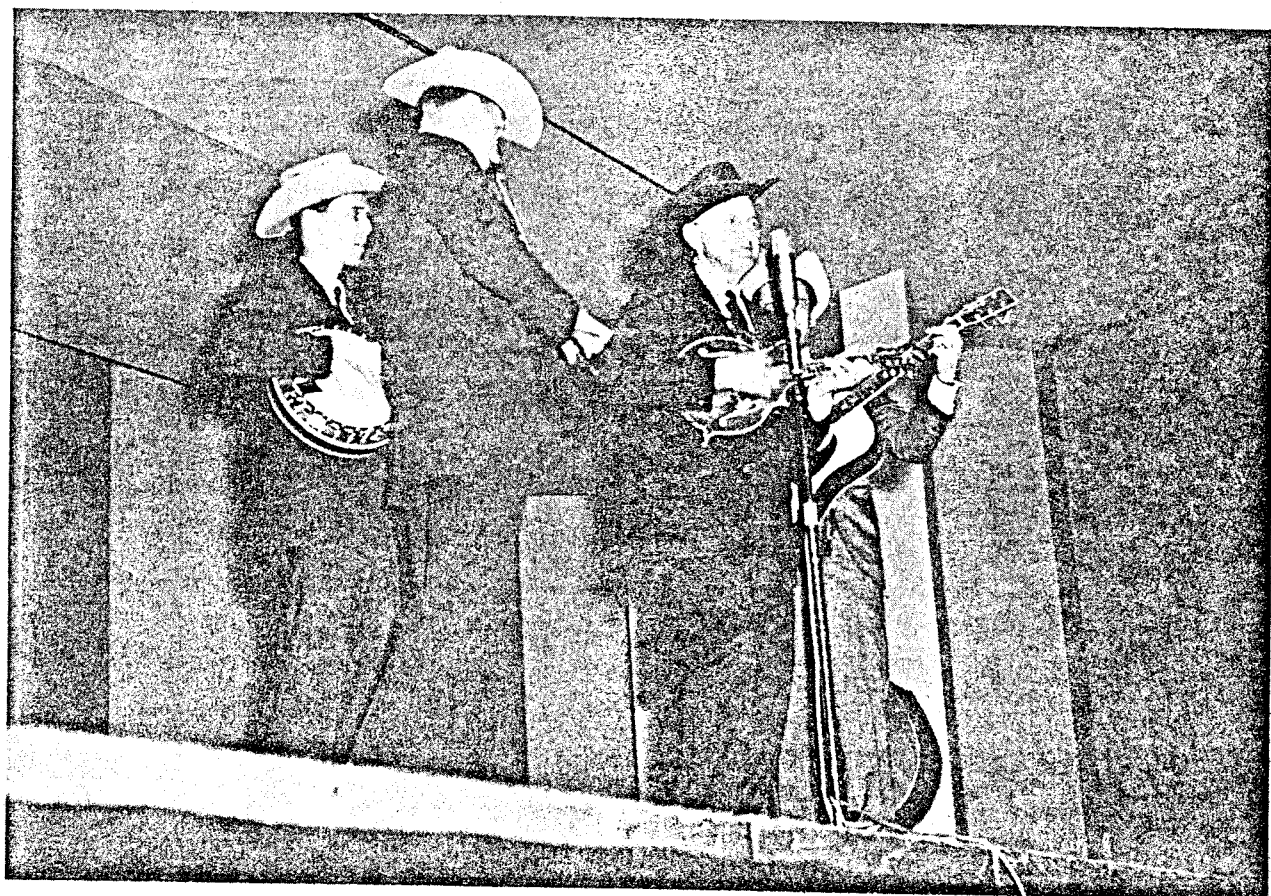
Red Shipley of WKOW in Warrenton, Va. spoke about the show, explained that proceeds were going to Carter's family. He made an appeal for blood donations for Carter, and brought out the fact that about 85 pints were used during his illness. At \$31.00 a pint, this amounts to quite a lot of money. A Red Cross table had been set up to one side to facilitate the signing of donors.

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Next on the program was Doc Watson and his son Merle Watson. I had never seen Watson before and I must say that I enjoyed his portion of the show immensely. His is not a bluegrass act, but rather oldtime pickin' and singin'



Carter Stanley Memorial Concert, April 9, 1967, University of Maryland.  
 Top: Ralph Stanley and the Clinch Mt. Boys.  
 Lower picture: Bill Monroe and the Bluegrass Boys.  
 Pictures made and donated by Va. Rep. Walter Saunders.





In the Delmore Bros. tradition. Some Travis style picking was featured on "Deep River Blues". Lack of sight has not hampered Doc's mastery of the guitar and his fingers flew over the fingerboard and his voice rang thru the auditorium. "Otto Wood" and "Southbound" were two well done numbers. He was amply accompanied through-out by his son. He closed with "Streamlined Cannonball" - some terrific picking on this one. Doc has won himself a new fan, yours truly.

The New River Boys were next. This is the band of Alex and Olabelle, however they were not present for this show. June Campbell (Alex's daughter??) did a good job on "Old Slow Foot". The mandolin player, a 15 year old from N.J. impressed me. He has the promise of developing into a first rate musician. His playing of "Billy in the Low Ground" was quite good.

A real treat was in store for bluegrass fans next. Doc Watson came back out with none other than Bill Monroe to render a few duets in the old Monroe Bros. style. "What Does the Deep Sea Say" went over quite well. Next was "What Would You Give in Exchange for your Soul", Bill's first recording back in 1936, and one of the most beautiful numbers of the day. Doc's voice blended perfectly with Bill's. Then an instrumental "Watson Blues" that Bill named in honor of Doc while they were playing on the West Coast. "Feast Here Tonight" and "East Tenn. Blues" rounded out this part of the show and really brought down the house. Truly a memorable experience.

The Country Gentlemen were the next group on the stage, and they started out with some of their hits "This Morning At Nine", "Copper Kettle" done in the inimitable Gentlemen style. These boys are all accomplished musicians, and have played together about 10 years. To me the highlight of their performance was "The Fields Have Turned Brown" written by Carter Stanley. The Gentlemen are one of the few groups that can do justice to Stanley Bros. songs. Their trios are generally excellent, one reason being the clear, strong baritone of their banjoist Eddie Adcock. They did their new Rebel release "Natchitoches" next - a real good new song. I also enjoyed "New Freedom Bell", and anyone who hasn't heard this one can't imagine how high pitched their voices got - fantastic. Their quartet arrangement of "A Beautiful Life" was first class. The Gentlemen have been subjected to some criticism recently because of several songs they have recorded. Like Duffey, spokesman for group says, "We don't analyze 'em, we just sing 'em." They are one of the leading exponents of bluegrass, although some prefer to call their style "Progressive Bluegrass". Whatever they are, they remain one of my favorite groups.

After an intermission, the great Mac Wiseman came out, along with Don Stover and Tex Logan. Mac's first number was "Wabash Cannonball", one of his hits for Dot Records. It's always a pleasure to hear the "Voice with a Heart" and I think it's unfortunate that he no longer has his own band. Of course, Logan and Stover did very well backing him up, but something is lacking on Mac's recent shows and I feel it's the fact that he has to work with made up bands. "I wonder How The Old Folks Are At Home" and "Jimmie Brown, the Newsboy" were both put across very well. Those who like the old fiddle, banjo duets would have enjoyed Stover and Logan's contributions.

At this point, half way thru Mac's act, I had to leave the auditorium for about a half an hour in order to get something to eat. When I returned Mike Seegar was just bringing his part of the show to an end. I only caught three numbers, but "Drifting Too Far From the Shore" - a trio, was the best of these, I thought.

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Roy Sykos and his band came on stage next. This was a pleasant surprise for me. I first heard of Roy Sykos about 10 years ago, while visiting down in southwestern Virginia, and he is mentioned in album liner notes on King #834, "Folk Concert/Stanley Bros." and also Stanley Standard in Darroll Lambert Memorial Article. I had no idea he was still actively engaged in bluegrass music. He told



several interesting things I had never heard before - how he and Carter met at Camp Mead, Md. when they were discharged from the Army in 1946, and decided to form a band - how they played their first show at the Ervington High School, where Ralph and Carter had once attended. He also told of their first radio show over WWVA, Norton, Va. Roy asked how many in the audience hailed from southwestern Virginia and quite a few cheered and raised their hands. I particularly noticed a blond sitting nearby who waved her hand frantically. Roy is fiddler for the band, and his brothers Jack and Ollie play banjo and mandolin respectively. They did several good numbers "Teardrops in My Eyes" and "Love Please Come Home". The high point of their show was a tribute in song to Carter Stanley. "Will the Roses Bloom Where He Lies Sleeping" written a number of years ago by Roy Sykes and recorded by Flatt and Scruggs. They did it with a lot of fooling and it brought a lump to my throat. Patsy Stoneman of the famous Stoneman family came out and did several numbers with the Sykes group and then they ended with a good banjo solo by Jack Sykes - "Home Sweet Home".

Following the Sykes band were George Wynn and the Bluegrass Partners, a group from the Richmond, Va. area and another group I hadn't seen before. Wynn is mandolinist for the band and he does a fine job. The fiddle player, Sonny Mead is the spark of the band, and his rendering of "Mocking Bird" and "German Waltz" were extra good. I know the latter tune as "Wednesday Night Waltz". A real good sounding group that I hope to hear more of.

Finally, Ralph Stanley and the Clinch Mountain Boys were introduced. It was very saddening to see them come out on the stage without Carter. It was almost like I expected him to walk out and join them any moment. I had to force these thoughts from my mind, and concentrate on the realities at hand. This was, of course, my first opportunity to see Ralph's new group and I noticed immediately that Shuffler is no longer with him. They kicked off with "How Mountain Girls Can Love" and right away I could see why Larry Sparks was chosen as guitarist and lead singer. His voice blends perfectly with Ralph's and they retain much of the original sound of the Stanley Bros. "Lost Train Blues" was next featuring Curley Ray Cline on fiddle. Curley was one of the original members of the Lonesome Pine Fiddlers and an excellent fiddler to say the least. Then a solo by Sparks "Just Because" done very well. Ralph is spokesman for the band now, and by this time all the members had been introduced - Melvin Goins on guitar and June Campbell of New River Boys filling in on bass. Ralph spoke about his intention to continue playing the same traditional songs as Carter and he had always done. He then did a medley of solo songs- "Little Maggie, Pretty Polly, Wild Bill Jones". The audience really loved these selections and showed their appreciation with thunderous applause. His voice was in perfect control, and I have never heard him sing more beautifully. The running banjo background for his singing was the best I have heard him do. I would rather hear him pick the banjo than anyone else I know of. When he did "I'm a Man of Constant Sorrow" it nearly brought the roof down. "Think Of What You've Done" came next, with Ralph and Sparks singing duet, and Sparks' voice was so nearly like Carter's that it brought tears to my eyes. I happened to glance over toward the blond from southwestern Virginia and saw that she was weeping unashamedly. The tears began to roll down my face too, and I closed my eyes and it seemed once more that I was listening to the great Stanley duet. I am generally not too emotional, but at this point I was so choked up that I may have missed writing down all the numbers they did. Two more duets "I Don't Want Your Ramblin' Letters" and "Hills of Roane County" also showed Ralph's and Larry's voices to be so very well matched. A quartet number, "Working On A Building" was put across nicely. Ralph mentioned that in 2 or 3 weeks they are going to Cincinnati to cut a new album. A local musician, Tom Morgan who was filling in on mandolin, sang a pleasant duet with Ralph - "Hey, Hey, Hey". Cline did another very good fiddle piece called "Buckin' Mule".

the audience for their support of the concert. Ralph's closing selection was "Another Night", which they did to perfection. The applause, as they left the stage, was tremendous.

Last, but by no means least, Bill Monroe and His Blue Grass Boys came out on stage. I noticed right away that he has a new fiddler and guitarist. I didn't get the fiddler's name, but he did an excellent job on "Sally Goodin". His new guitar player is Benny Williams who rendered a good version of "I Am A Pilgrim". Bill's son James plays bass and Lamar Grier is banjoist. Grier did "Bluegrass Breakdown" and I believe that he has improved since I last saw the band. One trio number was featured, "Uncle Pen" with Bill, Grier and Williams proving that they are capable of some real good trio singing. "Rawhide" revealed the fact that Bill can still play some terrific mandolin. Next Bill did a medley of solo songs "Molly and Tenbrooks, Little Maggie, Little Georgia Rose" and several others which showed off his clear tenor voice. Bill called Mac Wiseman back on stage and they did "Can't You Hear Me Callin'" which Mac recorded with Bill years ago with Columbia. It was a real treat, to hear them together again. As a fitting climax to the day, Bill called Ralph Stanley, Curley Gline and Melvin Goins to join Mac and himself on stage. He asked them to join him singing "Swing Low, Sweet Chariot". Bill said this was the hardest song he ever had to sing when he did it at Carter's funeral. He invited the audience to join them on the chorus. It was a stirring experience for me as I sat there joining the two legendary men of bluegrass music, Bill Monroe and Ralph Stanley in a tribute to the memory of an equally legendary figure, Carter Stanley. Tears dimmed my eyes again as I sang along with them, and to say it was an emotional moment would be putting it mildly.

Immediately following Bill's show, another appeal was made for blood donors. I went up front and pledged a pint. We left the auditorium and stepped into the night, and I looked at my watch. It was past 9 P.M. We had been listening to music for 7 hours, but it hadn't seemed half that long.

Driving back to Virginia, my buddy Dave and I discussed the show quite a bit. He said something then that really got me to thinking. Referring to Ralph Stanley, Dave called him "a living legend". I had always thought of Monroe in this manner, but I have to agree that surely Ralph has become a "living legend" also.

I feel that everyone connected with the show deserved a lot of credit. The sponsors and the performers - all of whom did their part, not out of any desire for money, but because they wanted to do something for the family of - and in memory of - a great singer, musician and friend to many.

Of interest to some may be the fact that not one Dobro was in evidence during the entire show. This might be significant of some trend away from its use, although it is a little early to tell. Another possibly significant point to consider was the wide use of the mandolin in nearly all of the performances. It would appear that this instrument is returning to its rightful place in bluegrass music. For a time, it seemed that the dobro might eventually replace it in many grass bands. Certainly there seems to be quite a few good mandolinists emerging on the scene. Also interesting was the total lack of tape recorders. I saw not even one taper in evidence.

All things considered, it was probably the best concert I have yet attended.

\* \* \* \*

Bob Fuller  
7280 Casgrain St.  
Montreal 10  
Quebec, Can.

Hi Fay;

Thanx for the honour of being Quo. rep. I'll do what I can to help promote authentic country music. Naturally my two favorites are the Stanloys and Bill Monroe. I am Can. rep for the Bill Monroe club, and Country News and Views, the great mag from England. Sometimes I think they know more about our music over there than we do here. Do you subscribe to them? No one should be without this book!

As you probably know, not much is happening in the way of real old Bluegrass in Canada. It is not popular enough commercially to be used continually in a nightclub, here, possibly to the lack of exposure on radio and TV. We do see the odd shot on the Andy Griffith show, or the Beverly Hillbillies, and the Stoneman family and Country Gentlemen on the Carl Smith show. Otherwise we just listen to Lee Moore on WWA.

There are about three fair banjo players in town, but being unable to work commercially, they cannot record. The musicians union has everything tied up here, and as it cost \$135.00 to join, it would not be worth while joining just to cut a record. I belong to the union, of course, because I perform as a single act, singing everything from traditional British folk songs, to Elvis Presley material, to put myself in demand as a single. The Bluegrass musicians get together at my place once in a while to have a session, and play poker, but are obliged to sit on the side at the club. I have them up once in a while but its a risk. I am sort of a liason between the union and non-union musicians. But I am trying to sock up everything I can on folklore and records available. I must have the best specialized collection in the city. (Two and a half million).

When is the deadline for the publication? There's not too much to write about from Canada, but I have friends all the way out to the Pacific, who send me any news there is for the English mag.

After all this ramblin on I have to go to work, so bye for now, and thanx for the material. You can be sure of my continued devotion to authentic country music and Bluegrass. I'll push it wherever and whenever I can!

Sincerely,

*Bob*

January 22, 1957

Dear Fay,

I just received a letter from your Illinois Rep., Mary Ann Cooper. I was rather disturbed about Carter's death and told Mary Ann that it was mostly due to the wonderful music by the Stanloys that got me interested in country music some five years ago! She said that you might be interested in a story on how influential the Stanloys are, and how they got me started in Country Music. I just wrote an article for her journal on Pete Drake - I am the Mid West Rep. for his fan club.

Mary Ann said she had met Carter at the convention last year. I've been wanting to meet them for a number of years now. I thought I heard someone say that they were playing somewhere in Printers Alley during the convention but wasn't sure. Last year they were at the U. of Chicago's Annual Folk Festival but I didn't know they were even in town until they'd been and gone. One of these days I'll get to meet Ralph - I hope.

I'm enclosing one of our membership blanks, and hoping to hear from you soon.

151 Castlwood Dr.  
Carpentersville, Ill. 60110

Country Musically, *Mary Ann Cooper* PAGE 28

GERD F. HADELER

P.O. Box 311

219 Cuxhaven, Germany

March 26, 1967

Dear Fay,

A German Bluegrass, Reinhard Pietsch of Oldenburg, Germany, handed me your address along with an invitation to write to you.

Am also a great bluegrass, have about 500 bluegrass albums and about 2500 bluegrass and old-time 45's and 78's. Have promoted bluegrass and old time for more than seven years in Germany. Have been in your country several times, visited several bluegrass shows around Roanoke, Va. etc. Among my favorites are of course the Stanley Brothers. Sorry that Carter died so early. Saw him in March '66 in Bremer, Germany. Was one of the nicest guys I ever met.

Fay, I want to join your fan club and also your tape club. Have sent you via international money order \$2.25 (\$1.25 for fan club and \$1.00 for tape club). You will receive the money order in time I guess.

By the way, a few years back I did several bluegrass shows over a German station and had a great success. However, station changed format and my show was discontinued.

Fay, are you able to supply me with rare bluegrass 45's and LP's? If you do, then I'll send you my want list.

Guess that's all for today. Would like to hear from you at your earliest convenience

Kindest Regards,

Your Friend,

*Gerd F. Hadeler*

////////////////////////////////////

Ron Petronko

7910 Cote St Luc Rd #109

Montreal 29, Canada

Dear Fay,

I'm glad to be a new member. Bob Faller who sent in my membership dues is doing all he can for bluegrass in this area. He works in top nite spots around here and if he can get any new members I know he will.

One thing I would like to mention is that people who like bluegrass around Montreal understand and appreciate it when they here the best. The trouble is we are few in number, you can count them on your hands and have one or two fingers left. We have one Country Music Show on the radio - Saturday nite 8 - 11 playing only Nashville garbage. Not much chance to get them to play bluegrass even if we beg them. The only way we can increase in number is by the convert system. They have to have it in their souls and understand it before they'll stick to it. Another thing going against us is that King Records don't exist in Canada. The King album covers are used but the labols on the records are Regency. Out of the twenty or so King Releases the Stanleys have only about five have come through on Regency and those are their earlier releases King 600 & 700 series. I've got most of their LP's now

but only by ordering from Dave Freeman in N.Y. having to pay postage - custom's duty - currency exchange works out to about \$5.00 per record. It's well worth it for those who appreciate the Stanleys music but newcomers aren't so fast in doing this. Bob Fuller has quite a collection of records having bought most of them by importing them.

Last of all but not least I am enclosing some photos I hope you can use. They were taken at the First Annual Bluegrass Festival, Roanoke '65. I wish I had more to differ. It was the only time I had seen Carter and Ralph in person and they probably moved me more than any other performers. (I have to include Bill Monroe although his band wasn't the best at the time - heard them recently - there's no comparison).

There's not much more I can say except that your fine work for the club is evident by the material I received. Keep up the good work. I know it must take a lot of your time.

Best regards.

FROM THE TAPE REEL

Hi Fay:

As was mentioned in your journal, you are unfamiliar with shows cut here in Council Bluffs, Iowa, at the International Country Music Show studios. Will try to give you a little information on that here.

All shows taped in the studios here are now used for different areas and audiences around the world. Presently one of the shows is now being used weekly by Radio Station W D U L in Vineland, New Jersey. The Tape Magazine which is issued monthly, will start its new tour in February, in what is now being termed "Simulated" Stereo. Which is thru a series of electronic devices enabling the listener to hear a Simulated Stereo program recorded from purely monaural record releases. The tapes which were being cut for South Africa will be back into operation in the near future as soon as minor difficulties can be cleared with overseas mix-ups. In the operation and cutting of these shows, every talented artist has the satisfaction of knowing that his or her release will be used and played on the show. This is not a top 50 or 40 or top anything show, as gives each and every artist the same time and chances of being heard. This goes for both radio shows and tape magazines. We are also in association with Popic Productions in Copenhagen, Denmark on a show exchange set-up, with our artists being heard there, and theirs being heard here. And this has proven to be a very satisfactory operation.

Your friend,  
Slim Jim Lengyel

PAGE 2

...Words can't express how I felt when I heard about Carter's death. I saw him only once, but felt that I knew him well. His passing will not only be a great loss to his family and friends but to the music world too.....

Elouise Smith

PAGE 30

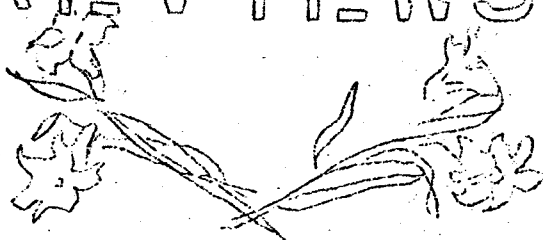


FEATURED

GUEST

SHOW

REVIEWS



Joseph Emmet Mainer was born July 20, 1898 in a one room log cabin Buncombe Co. North Carolina (4,5,6) J.E. learned banjo at the age of 9 or 10 from Roscoe Banks, and to a lesser extent from his father. Bank's major instrument was the fiddle which he played at weekend dances, soon accompanied by J.E. (2,4,5). Strachwitz (5) says J.E. first left home when he was 18, but Mainer, himself, (2) claims he left the farm at age 13 for a job in the Brookside Cotton Mill. He had done this with knowledge but not permission of his parents. At any rate, by the time he was 18 he was working in cotton mills in Concord. He soon formed a band and participated very successfully in fiddlers conventions (5). He had begun to play the fiddle after coming to Concord because he had left his banjo with his brother Wade (4).

In 1922 J.E. settled permanently in Concord, and in 1923 Wade joined him and began appearing with him at dances and shows (4). The Mainers' popularity grew and in 1928 they began their own radio show over W B T Charlotte (2,5). Strachwitz (4) implies, however, that their association with J.W. Fincher, president of Crazy Water Crystal Co. in 1932 marks their coming to Charlotte and their first radio appearance. J.E. and Wade were so dubious about their chances of success with Crazy Water Crystals broadcasts that they made special arrangements with their boss at the Gibson Cotton Mill to return to their jobs if they were not successful on radio (4).

Throughout the 30's Crazy Water Crystals sponsored hundreds of shows weekly, by transcription, all over the South. Mainers Mountaineers were one of their most popular groups. One 15 minute broadcast from W I S, Columbia, S.C. in 1938 brought a response of 11,421 letters. (1).

J.E. Mainer has associated with many other famous country artists: members of his band have included Wiley and Zeke Morris, Clyde Moody, Daddy John Love, Homer Sherrill and Steve Ledford (3); J.E. also has worked with John Lair and the Blue Sky Boys (1); he helped Earl Scruggs on stage when Scruggs was only 10 (1); and in 1938 he broadcast with the Carter Family over the powerful Mexican station XERA (Strachwitz, 4, the reference here, lists the station as XERF. This station was probably founded later. Malone 3, and other sources indicate XERA as the station the Carters were then broadcasting on).

J.E.'s band broke up before World War II, but started around 1946 a new Mainer band was playing local shows and recording for the newly organized King Record Co. (4). Mainer's Mountaineers were never again as popular as in the 30's as tastes changed in the post-war years. After the mid 50's J.E. was largely forgotten by country music fans but still participated in a few local shows (4). In recent years, with revival of interest in old-time music, J.E. has appeared at folk festivals at Berkely and other places (5).

J.E. is married and has 6 children. Three of the children play instruments and have at various times been in his band (1,4). J.E. is active and feels young and healthy (1). He is one of the most genuine and authentic performers in country music history. Work on his father's hilly little farm precluded much formal education so J.E. talks and thinks in idioms of the old South before urban civilization was introduced. Very noticeable in some of his work is his lively sense of humor.

#### Mainer Bands and Band Members

J.E.'s younger brother, Wade is the second best known member of the Mainer organization. The brothers split at a fairly early point in their career and recorded separately for both Victor and King. In later years, Wade has played in parts of Georgia and North Carolina and has preached. (6). He presently lives in Flint, Mich. (2) and I might add that some of Wade's King recordings feature vocal work by Julie Mainer, about whom I could find no information.

#### FEATURED GUEST J.E. MAINER cont.

J.E.Jr. (Curley) was born in 1924. He participated in USO shows while in the Army in World War II and joined his father's band in 1946. Later, he reentered the Army and went to Korea where he formed his own band. After his return home he again joined his father's band. J.E.Jr. is a guitarist(4) and also does some Gobel Reeves style yodeling.

Glenn Mainer, born in 1927, played in his father's band and now his own band(1,4) Glenn is responsible for the three finger banjo work on the King and Arhoolie records.

The first Mainer band consisted of J.E., Wade, Daddy John Love, and Zeke Morris. The Arhoolie record includes J.E., J.E.Jr., Glenn Mainer, Carolyn Mainer Wilson, and neighbors Earl Cheeks, and Otis Overcash (4).

The present Mainer band includes (may be some spelling mistakes here) Wade Simpson, Jimmy Dirman, Smokey Adkins, Mrs. Dirman and Mrs. Simpson. The young Mainers "got where I could't handle them," says J.E. The current Blue Jay record was made still by a different group (1).

#### RECORDING CAREER

J.E. first recorded for RCA Bluebird in 1934 (3). Between then and 1942, the Mountaineers recorded over 200 sides (5). In the late 50's as previously mentioned, they recorded for King. In later years folk collector Alan Lomax recorded some numbers which were released on Atlantic. In 1963, Chris Strachwitz recorded an album which was later released on his own Arhoolie label. In the last year J.E. has recorded a single record for Blue Jay. "Hard Times In The Cotton Mill", is an old number he wrote when he did work in the cotton mills. "Train No. 111" is in the format of the Stanley Brothers' "Train 45". One of the Union Grove Fiddlers' Convention LPs also contains cuts by J.E.

The Victor material was originally released on the cheap Bluebird line and on Montgomery-Ward records. Most of it is out of print and has long been so. Several of the masters have been reissued on mixed LPs in this country and in Japan and are now available in this form. King items were released on singles and later in 2 J.E. Mainer and 1 Wade Mainer LPs (plus a few cuts on the Audio Lab albums). All these have recently been discontinued. The Arhoolie, Blue Jay and Atlantic are still available, but Prestige Folklore (Union Grove) item is probably cut out. Katherine Smith of Fort Worth, Texas sells 33 rpm dubs of certain early Mainer items, and J.E. himself will perform songs at \$1.00 each for those who send tapes and request it.

The Mainers Mountaineers have been one of the most important groups in encouraging the old time styles with heavy accent on fiddle. They have played many breakdowns, reels and ballads as Malone(3) says, but I cannot go along with his conclusion that they are primarily an instrumental group. J.E. uses a nearly flatt bridge on his fiddle and slackens the bow. This allows him to touch 3 strings at once and accounts for the distinctive rich sound of the group which seems so strikingly backwoods(6). The uncoordinated beginning and indefinite endings of both their vocal and instrumental work are clearly poor technique but somehow have a beauty that defies the rules. These "faults" greatly strengthen the intense hillbilly authenticity.

The Mountaineers have kept the same sound remarkable well through the years, considering the change in personnel, and the span of time. The changes have amounted to little more than a slight shift toward bluegrass and a greater diversity of repertory.

The Mountaineers pioneered many of the instrumental techniques that led to bluegrass(3). The Stanley Brothers were influenced by Mainers style, instrumental composition of their band and, in their song repertory. (Mainers in turn, like the Stanleys, were strongly influenced by Grayson and Whitter.)

#### MAINER REFERENCES

- (1). Mainer, J.E. (undated) letter to Fay McGinnis
- (2). Mainer, J.E. Aug. 5 1966, letter to Fay McGinnis.
- (3). Malone, B.C. 1965. A History of Commerical Country Music in the United States 1920-196". Doctoral dissertation, University of Texas.
- (4). Strachwitz, C.A. 1963. J.E.Mainer's Mountaineers, (album jacket) Arhoolie F5002.
- (5). Strachwitz, C.A. 1965. J.E.Mainer's Mountaineers, in the Country Music Who's Who, 1966ed., Part 8, Pictorial History of Country Music Vol. 2. Thurston Moore ed. (Heather Publications, Denver, Colorado)
- (6). West, H. The Wade Mainer Story.

\* \* \* \* \*

#### HONORARY MEMBERS

We are honored to have both J.E. and Wade Mainer as our Honorary members in the Stanley Brothers Fan Club.

We are honored to have J.E. as our Featured Guest this issue. We are grateful to J.E. and E.P. Williams for their cooperation

\* \* \* \* \*

We will bring you information, pictures and news on Wade Mainer in the near future. Our member (and friend) John Morris, and I are collaborating on a Wade Mainer feature for Music City News, if things go well, this will appear in the Dec. issue. My family and I, with John visited the Mainers at their home in Flint, Mich. recently and received permission for this article. The Mainers are graciously loaning us various art cles from the family scrap book to document our feature. There are also pictures from the past that are priceless and never before used in this fashion.

This Sept. 16-17 was our FIRST State-wide Country Music Convention held at an outside Country Music park, Frontier City, Onstead, Mich. Sat. was compitition in Male and Female vocals, Youth (any entertainer under 18yrs.) Bluegrass, Country Band, Group vocals and comedy. The first day compitition was narrowed down to 3 from each catagory, by a panel of judges (all Mich. D.Js.). Sunday finnalests from each catagory competed for first, second and third places. Between each group of competers, Mich. honored guests were invited to perform. Among these were Rem Wall, Forest Green The Sunnysiders, Joe Pain, Jack Ripley, Dottie Moore and probably other that I can't recall now. There were also awards given by the Mich. Country Convention, two each year, they went to... Mountain Red of Pontiac, who was unable to attend due to ill health and to my good friend Kay Culbert of Saginaw, who founded and operated the Mich. Country News for 6 years.

I was honored to have been asked to join the board of officals several months ago and attend the meeting around the state planning this convention. I was of course ask to advise and help handle the Bluegrass operations. (This may be a top 40 state in general, but Bluegrass had a fair shake here). Permission was given by the board for the Stanley Brothers Old Time Music Clubs (fan and tape) to present Wade Mainer an aaward at the convention. With the efforts of John Morris and Lou Vick, we had our award on time. No members were contacted by mail, only the ones were saw in person. The engraving read.....

#### WADE MAINER

FOR DEVOTION AND CONTRIBUTION TO OLD TIME MUSIC  
STANLEY BROTHERS OLD TIME MUSIC CLUBS (MICH. MEMBERS)

1967

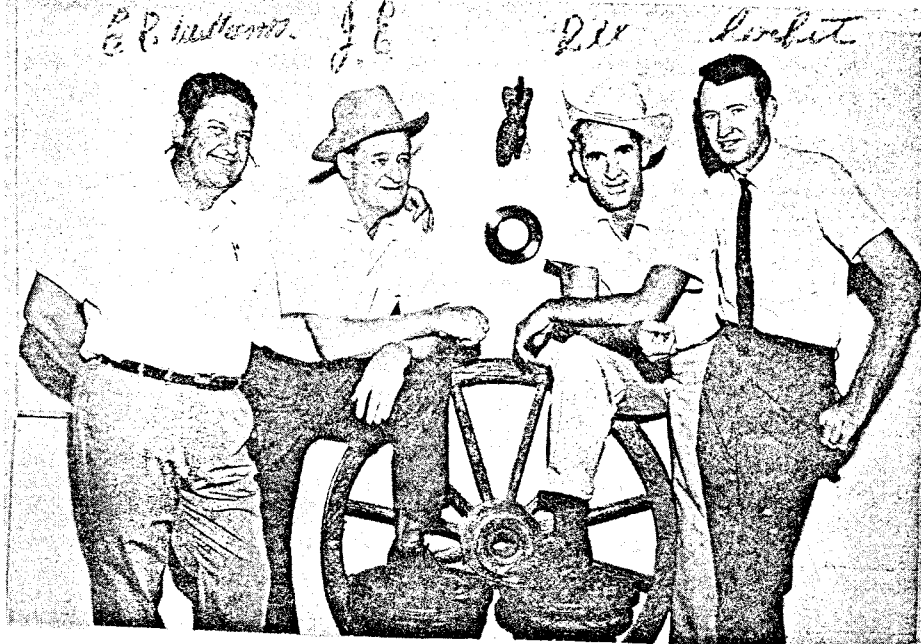
# STANLEY BROTHERS FEATURED GUEST

J.E. MAINER

Our thanks to J.E. for the pictures and letters he has written us with information for this journal.

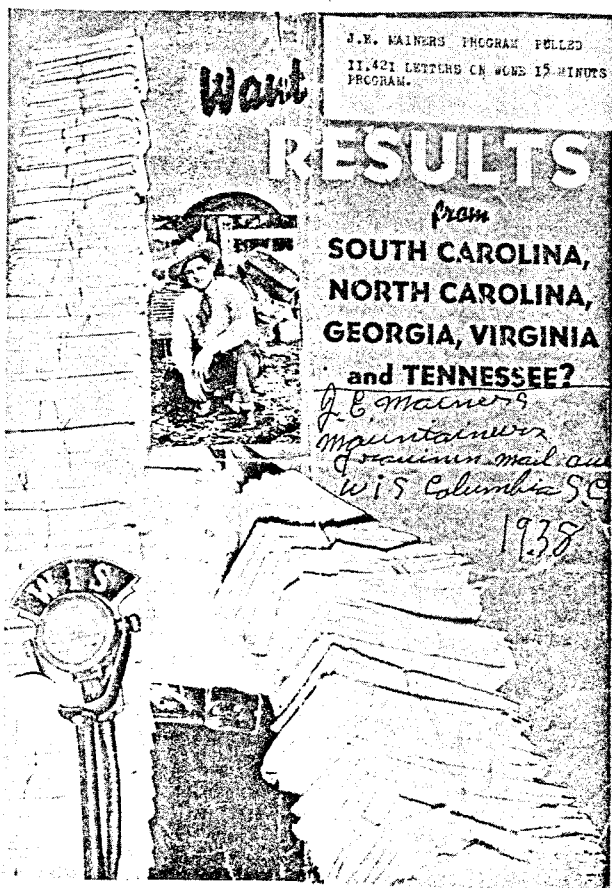
Personnel in the pictures helped J.E. make his last record. They are; E.P. Williams (Blue Jay label owner), J.E., Bill Deaton and Herbert Marsh. J.E. signed their names on the top photo.

Pictured below are the 11,421 pieces of mail that arrived at W I S radio station in regards to J.E. and his program.



Stanley Brothers Salute J.E. Mainer

**J. E. Mainer**  
264 Poplar Tent Road  
CONCORD, N. C. 28205





## ONE 15-MINUTE PROGRAM PULLS 11,421 LETTERS:

.....

In June, 1938, the National Broadcasting Company, wishing to make an analysis of mail from Station WIS, asked us to send them 800 pieces resulting from nighttime programs. Now, a comparatively small amount of nighttime mail is received here at WIS, because virtually all our evening time is given over to the big network programs which of course produce relatively little mail.

As it happens, the biggest mail-puller on our station recently has been a group of hillbillies (The J.E. Mainer Mountaineers) who are sponsored Mondays through Fridays, during early morning hours, by the Chattanooga Medicine Company. As a result of these morning broadcasts (plus daily sustaining programs just after noon) this group received a total of 8,305 pieces of mail during the six months from October, 1937, to March, 1938, without benefit of contests or free offers.

But that was daytime mail, not nighttime. So with almost no advance notice we decided to put these boys on from 8:00 to 8:15 p.m. on the evening of July 5, for the purpose of securing the mail needed by N.B.C.

### ALMOST NO "BUILD-UP"

During the Mountaineers' regular broadcasts at 7:45 a.m. and 12:45 p.m. on July 4 and 5, they made a brief announcement that they would broadcast a special Jamboree Program on Tuesday night, July 5, at 8:00 p.m. No mention was made of the fact that any mail would be requested on this program, nor was there any mention that a free offer would be made. However, during their 8:00 p.m. Tuesday night broadcast on July 5, it was announced that any listener desiring a picture of the group would receive one postpaid if a letter or card was sent to the J.E. Mainer Mountaineers at Station WIS. Such letter or card was to contain the statement that the listener heard the program at 8:00 p.m. on July 5.

### EVEN WE WERE SURPRISED

Now here's what happened! Frankly, we didn't expect more than about 900 pieces of mail, and we hoped that the cost wouldn't run over about \$50.00. On Wednesday morning, July 6, approximately 250 pieces were received. At 1:00 p.m. on July 6 there was no mail in our post office box - but there was a notice asking that we call at the general delivery window. To our utter amazement the post office had a bag containing about 2,400 pieces! On the following day the mail totaled approximately 6,000 pieces! By Saturday July 9, the total had reached the horrifying number of 11,421 pieces!

And all as the result of offering one free photograph on one 15 minute broadcast, on station WIS!

### Returns By States

South Carolina.....	6,469
North Carolina.....	4,190
Georgia.....	476
Virginia.....	208
Tennessee.....	78
Total.....	11,421

(note: WIS is in Columbia, South Carolina)

◇ \* ◇ \* ◇

Room 1132  
House Office Bldg.  
Washington D.C.

April 25, 1967

Dear Mr. Mainers:

With best regards,

JTB/js

A MESSAGE FROM THE PRESIDENT OF THE A.B.S. ON THE PASSING OF CARTER STANLEY

David W. Teeter, President  
AMERICAN BLUEGRASS SOCIETY

PAGE 36

# Easter Visitor Killed By Auto On Highway 52

A 26-year-old former resident of Robbins, who returned home for the Easter weekend, was killed in an automobile accident last Saturday night at approximately 10:30 on Highway 52, three miles West of Elgin, Gary Pat DeBord, of Ypsilanti, Mich., was believed to have been killed instantly when struck by an Eastbound car as he was standing besides his own parked vehicle.

Patrolman Earl Carson, investigating officer, said the Westbound DeBord vehicle had pulled off onto the left shoulder of the road and that Mr. DeBord had gotten out and was standing on the driver's side of his car when struck by a car driven by Richard L. Crabtree of Armathwaite, Tenn.

According to Patrolman Carson, Crabtree said he rounded the curve and saw the DeBord's headlights and believing the car was in the wrong lane, he swerved to the right to avoid hitting it. Carson said the Crabtree car hit the DeBord auto a glancing blow on the left headlight and struck Mr. DeBord, who was standing at the door of his car. The Crabtree car then careened over a bank and struck a tree.

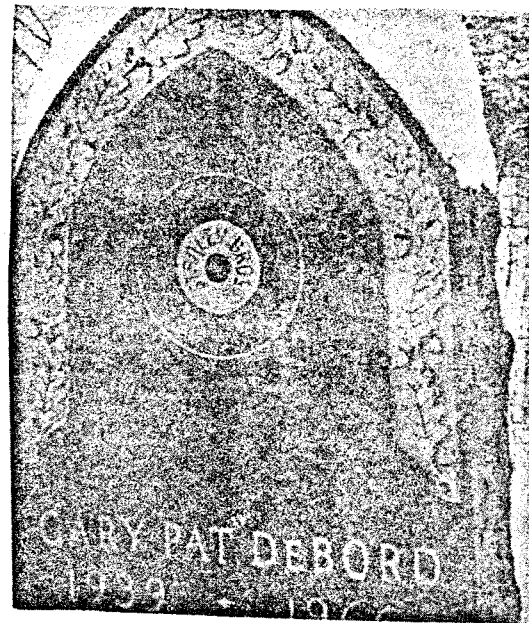
None of the passengers in the Crabtree car were seriously injured.

Funeral services for Mr. DeBord were conducted from the Black Creek Baptist Church Tuesday, April 12, at 10:00 A.M. with the Rev. Carl Jeffers officiating. Burial followed in the Potter Cemetery in Pikeville, Kentucky. Arrangements by West Funeral Home.

Survivors include: his wife, Mrs. Alma Davis DeBord; two daughters, Robin and Dana, of Ypsilanti, Mich.; Parents, Mr. and Mrs. A.K. DeBord, of Robbins; six sisters, Faye Brooks, of Ypsilanti, Mich.; Ellison, of Jacksboro, Ind.; June Jones of Indianapolis; Jill and Carolyn DeBord, of Robbins; and Jewell West, of Robbins; seven brothers, Mike of Robbins, Bob, of Belleville, Mich.; Jim, Kenneth, Leroy and Danny, of Ypsilanti, Mich.; Bill, of Mt. Gilead, Ohio.



GARY PAT DeBORD



Pat would be proud to be mentioned in anything connected with the Stanley Brothers... My late husband was born in a log house, into a family of 12 brothers and sisters. Their Father had only one leg, causing the family to live a very hard life... Gary left home at age 18, came to Ypsilanti, Mich. where we met and married. He always had a deep feeling for Bluegrass music, he loved the Stanley Brothers music, they were his favorite entertainers. White Dove, Shenandoah Waltz and Stone Walls and Steel Bars were among his favorites... You can like to hear Bluegrass music but when you lived the life that Pat did, you get the full meaning, feeling and complete enjoyment, as he did. Besides his family that he loved very much, The Stanley Brothers and their records were his whole life... We, his family, miss him very much but, we know he lived a full and happy life, and when we feel sad we can always play a Stanley Brothers record and feel very close to Pat.

Mrs. Alma DeBord  
Ypsilanti, Mich.

We want to thank Mrs. DeBord for the above facts, the pictures and clipping. She told me on the phone that one of the last things that her husband said before he was killed was how much he appreciated the Stanleys music. He had bought an album shortly before he was killed, this album was played in the Church at his funeral. Mrs. DeBord said that they had seen the Stanleys only once, in 1965 at the Ypsilanti High School. Pat DeBord's lasting devotion to the Stanleys caused the record to be engraved on his 5 foot tomb stone. It is fitting that we HONOR Gary Pat DeBord in this journal.

On November 25, Doc Williams and his Border Riders put on a show at the high school in Frewsburg, N.Y. Doc, a long time member of the WWVA Jamboree, produces a unique show with the stamp of his strong ideas.

The show was a combination of music in the distinctive Williams style plus comedy skits (sometimes distastefully vulgar but never risqué), poetry, editorials, and other philosophy in line with Doc's almost crusading spirit for clean family entertainment in country music.

Doc's style is one of the most unusual found in country music today. It has very strong Northern and Canadian influence, conflicting old-time and modern influences, and definite tendencies toward bluegrass. Doc, himself, plays the guitar vigorously and expertly, and sings solos or duets with a sweet feminine voice. The band includes a drum (a device Doc implied, in conversation with me, was reluctantly included to "change with the times"), usually played by comedian Smokey Pleacher. Marion Martin, blind accordionist and long term associate of Williams, contributes the most identifiable element of the Williams sound and some of the strongest Canadian influence. Fred Johnson plays banjo, dobro, and fiddle with the band.

Smokey Pleacher is one of the most remarkable performers I have seen. He admirably fills the role of a clown with his contortable face and blank stares, his wierd vocal noises, and good acting ability. But he has an additional astounding range of talent. He can sing with agility and power in the lowest range the human voice is capable of and instantly switch to an equally well done falsetto. Between the extremes he can sing straight, or do an excellent bluegrass high tenor. He plays guitar and fiddle, and on other shows he played old-time banjo. And he does the best train whistle imitation I have heard.

Fred Johnson is a local boy. In fact I went to school with him. For several years now he has traveled with the Border Riders. He plays 3 finger banjo as backing through most of the show. He switched to dobro for several songs, and at other points he played fiddle. The fiddle and accordion made an interesting combination, again revealing the Northern influence.

Besides being a talented performer, Doc Williams is an interesting personality. He seems clearly more aware of and conscientious about his music than most artists. His objective is enjoyable family entertainment, and in this he is highly successful.

NORM CARLSON

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### IMPRESSIONS OF A BILL MONROE SHOW

By Walter Saunders, Virginis Representative

On Feb. 24, 1957 I attended a Bill Monroe show at Hunter's Lodge in Fairfax, Virginia. This place is a night club and dance hall that features country style music.

I had the honor of being invited to sit at the table of Mr. and Mrs. Phillip Grier of Bowie, Maryland, the parents of Lamar Grier, Bill's banjoist. I found them to be a lovely couple, who are very proud of their son and his accomplishments. Lamar came over to the table before the show and I had the opportunity to meet him. He is a friendly, quiet, dedicated person, typical of the high caliber musicians Bill has always had in his troupe.



The place was soon packed, and I first thought that most of the crowd had come, as I had, to see Bill Monroe. The show started with a local dance band, and as the evening progressed I began to realize that a good portion of the crowd were there to dance and probably were regulars.

Finally it was time for the Bluegrass Boys to come out. Tom Morgan, a local musician, was filling in on guitar for Pete Rowan, who didn't show up that night. I understand that he was supposed to have missed a plane or something.

They started off with "Big Mon", an excellent fiddle number featuring Richard Green. Following "Footprints in the Snow", Bill did his latest Decca sides soon to be released, "Pretty Fair Maid in the Garden" and "When My Blue Moon Turns to Gold Again," the latter a good trio number.

Unfortunately, the sound system was not very good and it was very difficult to hear above the laughing and talking of the patrons. The sound is designed for an electrified dance band, and was altogether inadequate for a bluegrass group. Bill ended the first show with "Mule Skinner Blues" which demonstrated that he can still hit those high ones with his strong tenor voice.

The dance band came on again, and Lamar was soon back at our table. I learned that Rowan is leaving the band- Bill was holding auditions at that very minute in back. It is possible that Green will soon be leaving also. Finally the terrible din of the dance group ended and it was time for Bill's last show.

A rousing version of "Scotland" kicked off the show. Bill did a medley of tunes- "Georgia Rose", "Pretty Polly", "Little Maggie" and "Brand New Shoes". Then followed a beautiful rendition of "Swing Low, Sweet Chariot". Bill mentioned singing this at Carter Stanley's funeral. I watched Grier as they went thru the Monroe repertoire and his banjo work was good - clear and smooth. He seems at times to be either slightly unsure of himself or ill at ease, but this will wear off in time. He has the makings of a top notch banjoist.

Most of the grass fans in the audience had gathered around the stage by now, in order to hear the music. I noticed a few couples out on the dance floor during both of Bill's shows but this music is very difficult to dance by. I could hear occasional boo's and catcalls, undoubtedly from the dance patrons who comprised a great portion of the crowd.

James Monroe, Bill's son and bass player for the group sang lead on a quartet number "I Saw the Light" which was one of the best versions I have heard. He is going to make a good lead singer one day. I noticed that the fiddle dominated much of the music, although Green does such a superb job one hardly cares. Bill ended by doing "Swing Low, Sweet Chariot" again, this time asking the audience to join in.

I had no chance to talk to the band members following the performance, as they had to leave hurriedly. They had a show in Boston the following afternoon.

It was a very good show in spite of the poor sound system and noisy crowd. I will say in closing though, that I have seen better places to have a bluegrass show. I realize, of course, that grass musicians have to eat too. But a dance night club is not an ideal atmosphere for this kind of music. I think, also that, although it subjects a lot of people to grass that wouldn't listen otherwise, it doesn't win many new friends.



## STANDING ROOM ONLY..THE STANLEY BROTHERS

Saturday Nite, November 5, 1966 at Erie County Fairgrounds Administration Building, Sandusky, Ohio, there was standing room only when THE STANLEY BROTHERS with the Clinch Mountain Boys teamed up with THE PAYNES, AND BAND, to bring to Sandusky the greatest Stage Show for this area of 1966.

However, because of severe illness, Carter was unable to be present. Carter was greatly missed by all, however, Ralph and The Clinch Mountain Boys managed to give a very fine performance. November 6, 1966 the groups gave a repeat performance and again there was a crowd. Some fans attended both shows. Only a few days later we were saddened beyond words to learn that Carter had passed away. We all mourn his death.

The show was opened with a local group known as THE BLUE GRASS WANDERERS, and they were blue grass all the way. They record on the Starlight Record label and they gave us some very fine Blue Grass Numbers.

Second on the show was, "THE PAYNES," (Testaview & Leonard) who came on with a thunder of applause and held the audience spell bound during the entire performance. Testaview, "QUEEN OF 5 STRING BANJO", and Leonard began with their new REI RECORD release featuring Testaview on Banjo and Leonard on vocal, "I'm A One Woman Man."

Last on the show, starring in person was Ralph Stanley and The Clinch Mountain Boys. There was a round of applause as the boys got right into action with such fine numbers as, "Little Maggie," "I'm A Man Of Constant Sorrow," "Little Birdie" featuring Ralph on vocal and 5 String Banjo, and many more Stanley Brother favorites which kept a steady enthusiastic applause. It brought tears to the eyes of devoted fans when Ralph said, "It is just like losing my right arm, standing up here without Carter." George Shuffler sang a solo and did some of his fantastic Flat Top Guitar Runs as only George can do them. The Group did a variety of Gospel Songs which were welcomed by the audience. Then, Melvin Coins, came on the scene with, "DIRTY DISHES," and his tall tales which kept the crowd in suspense and applause. Even the Fiddle player was superior, receiving applause at intervals all through the number. The Boys ended the show with a Good Gospel Number, and the audience lingered for a chat and autographs.

Among the audience was the Stanley Brothers' devoted Fan Club President, Fay McGinnis. Bob Porter, owner of Starlight Record Company. Uncle Clyde, a well known local Comedian, and D.J. affiliated with BRYTE records. Lots of home folks and devoted fans who had traveled great distances. Of course, Gary Robinette, the Producer of this very fine show. It all was just great!

I was there,  
Rosa M. Merideth  
A Proud Member Of The  
Stanley Brothers Fan Club

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## BROWN COUNTY JAMBOREE

April 2, 1967

The Jamboree opened the season with a promise from manager Birch Monroe of bigger and better shows this year. The opening show was indeed big, but it would be hard to prepare better shows than most of those in previous years.

PAGE 39

Bill Monroe and his Blue Grass Boys were the featured stars. Bill's band was obviously handicapped by a recent change of fiddle and guitar players. The present guitar player is a stand-in who will only be with the band untill June. He was adequate but showed he hadn't worked much with the group. Joe Fineman, a collogeo

boy from Michigan, helped out as second guitar and also did some strong solos and duets with Bill. The new fiddler is a young man from Kansas named Byron Berline. Berline won the 1965 national old time fiddling championship in the Weiser, Idaho contest. He is a talented old time fiddler but inexperienced in bluegrass. This could result in an interesting and healthy influence, if he stays long with Bill. Certainly, the old time influence cannot harm bluegrass.

Lamar Grier on banjo performed with skill and speed. He seemed to take his cues faster and was in general predictably improved by practice from last year. Jim Monroe, Bill's son, also has improved since last year. He plays the bass aggressively, hitting the notes the average player leaves out. This really puts life into the music, but it would be more noticeable if he were not making up for a relative weakness in the rhythm guitar at present.

Bill seemed full of spirit and strength as usual but it didn't come across quite as well as in some of his previous shows. Part of the reason was electronic, a lower mike level. Bill shied away from the brilliant tones and conquering volume found on his recorded version of "Come Go With Me" but part of this seemed to be that he was unsure of the words. He did do a beautiful job on his new release "Pretty Fair Maiden". Bill's shows are so good that any imperfections stand out with more contrast. It was so with this one; in general it was well presented despite difficulties of a transitional period.

Perhaps because of the inexperience of his band, Bill allowed an unusual number of guest performers on his segment. Local fiddler, Shorty Sheehan, and his wife, Juanita, appeared in this capacity. They were in unusually good form and added some lively heaved bowed fiddle music to the show.

The earlier part of the show featured four bluegrass groups and one country band.

Bryant Wilson and his Kentucky Ramblers (Wilson-guitar, Elmer Guest-fiddle, Elmer Rooks-bass, Frank Neat-banjo) put on their invariably outstanding intense deep country bluegrass performance. The Hedrick Brothers (Rick-guitar, Dave-banjo, Gary-mandolin, Randy-bass; (actually they are brothers and cousins) are much improved since last year. Little Randy, who has to stand on a stool to reach the bass, is a new addition to the group.

The Bluegrass Blackjacks from the weekly Indianapolis Jamboree, did an excellent job of solid bluegrass. Don Calhoun (bass player) had the highest and one of the strongest voices on the Jamboree. He used it to excellent effect in solo numbers and in harmony with the band. Frank Overstreet (guitar) says the group emphasizes their harmony work most strongly. Other members of the band are Ray Irvin-banjo, and Frank Wardrup-mandolin. The costumes, mannerisms, and playing of the whole band were clean cut and sharp. They have a good sound and a start on good stage manner.

The fourth bluegrass group was the Big Sandy Boys from Ann Arbor, Michigan. At least in comparison to the abundance of other talent present, they seemed unspectacular.

The country group was Jimmie Rodgers and the Skinner Sisters from Louisville, Kentucky. The group actually consists of Jimmie Rodgers, a green-stage-suited singer; the Skinner Sisters, two very early teen girls, one of whom plays a guitar, both of whom sing quite well; their father on guitar; and an electric guitarist. Although judging by the comments of strict bluegrassers they were not too well received, compared to most modern country they had at least some taste and definite talent. The girls especially had remarkably strong and solid voices for their age.

Birch Monroe sang a few hymns with Bryant Wilson and again with Bill Monroe.

This was a big show and a great deal of talent for the money. The main fault was there were too many performers for the time available. Bill, himself, probably did fewer songs than any other major act on the show. Despite a few rough spots and a lack of organization, opening day at the Brown County Jamboree met the high expectations fans have come to place in it.

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The Brown County Jamboree, Bean Blossum, Ind. opened its April 30 show with Bryant Wilson and his Kentucky Ramblers. Wilson and his group have been acting as the house band at the Jamboree this season. Those reading my previous reviews know I consider them one of the purest and most intense bluegrass outfits in existence. This time they were slightly below their usual standard, but still put on a thrilling performance. Bryant's banjo picker deserves higher praise than I've given in the past. Comments of other banjoists inform me his skill is considerably greater than this noninstrumentalist perceived. Other members of the group are Hiram Guest-fiddle, and Elmer Rooks-bass. Wilson plays guitar.

Mat McLane, a remarkably talented and authentic old time fiddler played one tune in this part of the show.

Roger Smith and the Brown County Boys were the second local band on the program. The group consisted of Roger Smith-fiddle, Neil Rosenberg-banjo, Vernon McQueen-guitar, Osby Smith-mandolin, and "Dude Lester" (C.D. Melrose-) bass. This is another unusually talented and vigorous bluegrass band. They delivered several fresh and outstanding renditions of less well known songs that pleasantly supplemented the often monotonously small Jamboree repertoire. Smith's teenaged daughter and guitarist Jack Davenport sang in guest spots in this segment.

Fiddler Shorty Shoochan and his wife Juanita were in especially good form for their usual portion of the program.

Bill Monroe headlined the show with the same band as his April 2 Brown County appearance: Doug Green-guitar, Lamar Grier-banjo, Byron Berline-fiddle, James William Monroe-bass. The unorganized and only partially effective crew of a month ago had already been transformed into the disciplined, responsive extension of the Monroe mind that the Blue Grass Boys has always been. Green now adequately filled the important instrumental and vocal role Monroe assigns his guitarists. Berline exhibited the most noticeable change. He has learned the Monroe songs and developed a feeling for bluegrass bowing while retaining the precision and clean note tradition of his national championship old time fiddler background. Grier continues to improve and grow in aggressiveness, although he still seems below the band average in that quality. James Monroe is one of the best bass players in bluegrass and is increasing his vocal importance to the unit, especially in quartet numbers. Few would have anticipated his talent two years ago.

In the second half of Monroe's show Red Allen replaced Doug Green. This veteran bluegrass artist's ability was well used on a few solos, several duets, and his excellent guitar backing.

Bill was in grand form and put on an inspired performance. Distressingly, he does seem unable to reach the highest notes of the most extreme songs he recorded in years past, but through most of his range his voice had as much power as ever. It is amazing to see what that man can do with a piece of wood and 8 strings. The common criticism of Bill's excessive solemnity had no support this time. Bill turned a yodel into a laugh at the end of Mule Skinner Blues and danced to the surprise and delight of the audience on several occasions.

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Jimmie Tarlton, the recently rediscovered steel guitarist who recorded from 1927 to 1933, was in the audience. After playing two songs privately for this

reviewer and several other college students, he was persuaded to come on stage for two more songs.

The man of 75 with the voice of 30 came on stage with his modified Martin tuned to open G and played with an automobile wrist pin rather than a standard dobro bar. The audience gave him a tremendous and well deserved response.

The May 7 Brown County Jamboree starred Ralph Stanley and the Clinch Mt. Boys. The new group: Ralph on banjo, Larry Sparks-lead guitar, Curley Ray Cline-Fiddle, and Melvin Goins-rhythm guitar, is as good as the many favorable reports I had heard. One week apart this group does present a contrast to Bill Monroe's Blue Grass Boys. Everything about Monroe's work lets you know that here is the iron man of bluegrass. On the other hand, with Ralph's group you just feel here is some down home picking and singing. And in fact that is just what it is, only with an extra measure of talent and practice.

Larry Sparks is extremely devoted to the music of Carter Stanley. He does have an excellent voice but it is deeper and suited to slightly different songs or arrangements than Carter's was. No one will ever duplicate the unique quality of Carter's voice. Sparks blends well in the group's harmony and his guitar picking would be a credit to any band.

Ralph seemed subdued, as he understandably would be. He was slightly hoarse (aside from the standard joke that requires him to claim he is every show) but this did not show unless it was responsible for keeping him away from the exaggerated high loud notes he has sung in shows the last few years. Perhaps these are reflections of an ancient folk background but in my opinion their absence and the resultant closer harmony are more pleasant listening.

Curley Ray Cline and Melvin Goins are both veterans of the Lonesome Pine Fiddlers. Curley's fiddling is not only good, but well integrated and tasteful in the arrangements. Melvin, in his orange and chartreuse checkered suit, is a skilled guitarist and a solid plus for the band on his featured solo numbers.

No member of the band showed his potential until the evening show. Their varied presentation was an unusually satisfying experience highlighted by the beautiful and legendary, "I'm A Man Of Constant Sorrow" performed with the old arrangements similar to the Columbia recording. The addition of Bryant Wilson on bass behind the group in the evening was another significant factor for a fuller better sound.

Bryant and his group, plus an extra guitar player and mandolinist who could not be heard, filled the early portion of the evening show. I arrived late and heard only the end of Bryant's afternoon performance which included his teenaged son, a promising banjo player, and a young girl guitarist, as guests.

On both April 30 and May 7 shows Birch Monroe sang bass on gospel songs and played old time fiddle tunes with both Bryant Wilson and the stars. Birch's dignified old time music is appealing from the first listening but grows more enjoyable with time.

The Brown County Jamboree is adding a few minor professional touches, such as a ticket window, and by the time this is published it will be broadcast live each week on the now Martinsville radio station WOEX. A major bluegrass festival is scheduled for June 24 and 25. This will be personally organized by Bill and Birch Monroe and should prove to be one of the highest quality festivals ever held.

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Between shows Ralph gave me a detailed interview about his and Carter's early lives, their start in music, and later events. This will be used in the memorial tape being prepared by the Stanley Brothers Tape Club. Then our Purdue Folksong Club treasurer, Peto Hollet, and I, along with Ralph and the whole band were



Treated to a delicious dinner in nearby Nashville, Ind. We were the guests of Walter Ramey, owner of an Indianapolis record store. Mr. Ramey grew up in the same area as Ralph and it was interesting to hear their discussion about the old singers and neighbors.

On the way back to the Jamboree building Curley Ray Cline gave me detailed information about the early Lonesome Pine Fiddlers recording sessions for use in the current Stanley Brother Fan Club discographical effort in this regard. Melvin Goins had filled me in previously on the Starday sessions.

Carter (tho I'd never met him, or Ralph) surely was a jewel. His loss to me is something small to me I know, compared to his loss to Ralph, as a partner and brother. My sympathy goes out to his loved ones. Carter will always hold an esteemed place in my memory.....Iva Trent

Dear Friend,

Just a note to tell you that your last journal (Special Year Book) arrived and I really enjoyed it very much. I can't tell you how sorry I was to learn of Carter's death. I had hoped he would recover. I did a special Memorial program for him on one of my radio programs.... (letter in part)

Carl Story

Dear Fay:

(letter in part) I would like to apologize to you for not introducing myself at the Stanley Bros. show in Sandusky, Ohio. I was the promoter and quite busy as my help was slim that day. I was also upset over the news that Carter was seriously ill, his death was a blow to thousands of their fans. I am proud however that Ralph will continue in music.....Gary Robnitte

Margie White Va.Rep.

...Just a short note to say that words can't express how sorry and sad I am over the death of our beloved Star, Carter Stanley. Carter's death brought not only sadness but a great loss to the music world. Carter had worked long and hard to entertain his many fans, he was a wonderful person as well as a Great Star. Carter's music will live on and so will his memory in our hearts. My deepest sympathy to all the Stanley Family and good luck always to Ralph in the future.

Margie White.

.....Received the Stanley Brothers Fan Club Bulletin concerning the death of Carter I am very sorry, but it is wonderful that Ralph is gonna' continue where they both left off. It will no doubt be difficult and I admire his courage.....

Pat Corser President  
Rem Wall Fan Club.

Charlie Moore, & Bill Napier  
King Records

Dear Fay,...(in part) I think you know without one telling you how sorry Bill and I were when we heard about Carter's death. We know he was seriously ill, but hoped he would recover somehow. Mac Wiseman called me minutes after he got the news....

Sincerely,  
Charlie Moore



## FIRST ANNUAL BLUEGRASS CELEBRATION AT BROWN COUNTRY JAMBOREE, BEANBLOSSOM, IND.

Bill Monroe planned and organized this Bluegrass celebration for June 24 and 25. Bill Monroe and his Bluegrass Boys, Ralph Stanley and the Clinch Mountain Boys, Red Allen, Hylo Brown, Benny Martin, the McCormick Brothers and many others performed.

Tow carloads of us arrived from Lafayette at 9AM. A bulldozer was working in the driveway and Bill Monroe was out there with gloves on rolling concrete chunks on the blade. Some of the others and myself helped him with this. Soon he had a shovel and was furiously throwing dirt and trying to get things ready. Enough people had arrived for the show to get started shortly before noon.

My parents who had come all the way from New York State with another family, and I walked into Bean Blossom for lunch. Soon Ralph and Curley Lambert came in and we invited them to sit at our table. This was the first time I had met Curley.

The two days were filled with Bluegrass to the extent that no one can imagine unless he has experienced such an event. The big stars, many small names from local area and as far away as Texas, combining into new groups, recreating old groups exchanging ideas, on stage, off stage, day and night—an endless succession of Bluegrass and not one bad act on the whole program.

Ralph and his band put on several outstanding performances. Pat Dunford who has done so much field collecting of Folk music, for one example, remarked how much he admired Ralph's voice and his TRUENESS to the tradition. I heard several people complimenting Larry Sparks and Curley Ray Cline. Of course Melvin Goins and Curley Lambert did extremely well.

Bill Monroe seemed to be feeling good. He and every member in his band were in top form. His son, James on bass, and Byron Berline on fiddle are still with him. Both are experts on their instruments. Rolland White, his new guitarist, does very well. Most talked about member of his band was the new 18 year old banjo picker, Butch Robbins. Bill has had some amazing banjo players, some better than Butch, but not when they began and not at such a young age. Right now the boy seems to know every roll, every trick, every solid, fast, and tasteful technique.

Red Allen worked with a number of different side men and small bands. He did a great job of sticking to a certain group of songs that are well suited to his unique voice. Hylo Brown has one of the richest and most pleasant voices in Bluegrass. Unfortunately his joke routine was almost identical each performance. Benny Martin's electric fiddle sounded harsh and unsuited to Bluegrass Saturday. Rudy Lyle who cut White House Blues with Bill Monroe in the early 50s played electric guitar with Benny. They usually play as a team in night clubs. Sunday Benny went back to regular fiddle and Rudy played banjo. They teamed up with Red Allen, James Monroe, and Joe Stewart for an all star band.

Ralph could only stay one day. As I said, both his shows were well done. Bryant Wilson filled in on bass each time.

I'll finish up by listing some of the other performers. Guests; Ernest Graves, bands: the Rawhiders from Indianapolis, Stone Mountain Bluegrass Boys, Carl Johnson and the Ky. Boys, Bluegrass Valley Boys from Nashville, Moore Bros. and the Pike Co. Hikers, and Arties Crowder and the Tenn. Rail Splitters; local people: Bryant Wilson and the Ky. Ramblers, Birch Monroe, Neil Rosenberg, Shorty and Juanita Sheahan, the Hedrick Bros. and Roger Smith and the Stoney Lonesome Boys.

I also want to note I met Bobby McIntyre, a member of this fan club with whom I have exchanged letters for some time.

Additional reviews of the Celebration will be in other Bluegrass publications.

Norman Carlson, Ind. Rep.

SHOW REPORT.....Norman Carlson

Don Reno and Bill Harrell were scheduled for June 11 at the Brown County Jam-boree in Bean Blossom, Ind. Both singers have been plagued by illness recently. Harrell was in the hospital and Reno had laryngitis so bad he could not sing a word. Despite the drastically crippled repertoire caused by these conditions, the band put on a splendid performance. Reno played banjo and on the night show pleased the audience with two lively fiddle numbers. George Shuffler played alternately bass and fiddle guitar. Ronnie Reno played guitar and mandolin. An unexpected treat was Mike Seeger, who was filling in for Bill Harrell, who played guitar, bass, autoharp and banjo. Roger Smith a local fiddler, assisted in the afternoon show.

Reno's originality, speed, and technical perfection are highly impressive. His speed is perhaps sometimes too great for best musical appreciation. Ronnie Reno had to carry the greatest vocal load in the show, a task for which he is not nearly as competent as his father. His mandolin work is outstanding as is his showmanship. George Shuffler's creativity and skill on the bass surpass anything I have previously seen on that instrument. The show featured little of his legendary guitar work. Buffler's vocal duet with Ronnie Reno "Another Day Another Dollar" was a high point of the program.

Mike Seeger did a competent job as a didd man on all instruments, fitting in perfectly well with his country-born counterparts. Most of the audience accepted him in this way and probably had never before heard of him or the New Lost City Ramblers whose records he peddled. Mike took the spotlight for some beautifully rendered auto-harp solos and again for some banjo work, with Mike frailing and Don Reno picking. Becky Bluefield, who is a true bluegrass singer, sang some of the songs.

Becky Bluefield, who is traveling with the band, did some solo numbers plus some duets with Ronnie Reno. These included "We Must Have Been Out Of Our Minds, deserved the best received number of the day.

Birch Monroe played fiddle and sang bass on a few gospel songs with Don. This was a reunion harking back to the days they both were in Bill Monroe's band. Kenny Sowder, co-owner with Don of Derby Town Records, appeared on stage to spill fourth his promotional enthusiasm for Reno's brand of bluegrass.

Bryant Wilson and his Kentucky Ramblers put forth their usual outstanding versions of their standard numbers, done in such straight forward and enthusiastic bluegrass style that they never grow tiresome. Jamboree regulars, Shorty and Juanita Sheehan appeared. A modern country group, Dave Hoover with Dewey Harris and Jim Meisenheimer, accompanied them for most of their segment. This was a rather inappropriate and uncoordinated mix.

Leonard Burton, an amateur banjoist also guest spotted the Jamboree. His skilled but rough style and honest hardworked appearance symbolized the great chasm between real country music of Bean Blossom and the polished fraud of Nashville.

((((( (((((((((((( ))))))) ))))))) )

Country Music Special  
Yorks, England.

.....(in part) I have had many many letters expressing sympathy over Carter's death. his loss is felt by fans deeper than I ever imagined. Words will never do justice so I won't waste them...Would it be possible for you to do a memorial feature on Carter for our next issue? Would also like a snap for use, one not too dark....

Godfrey J. Greenwood Editor

London England

.....(in part) Deep sympathy to all concerned. What a great loss Carter's death has caused... What will Ralph and George do now? Hope you will continue with the club magazine in some form... David Bassington, Stanley Bros. Rep.

ARTICLES  
OF  
INTEREST

GUEST

D. J.



## WADE MAINER APPEARS AFTER 15 YEARS....by Fay McGinnis

June 17, 1967 Ypsilanti, Mich....Two shows, afternoon and evening...tickets \$1 and \$2 at the door...all proceeds going to Boy Scout Troop 3236...donating their time to appear will be Carly Dan, Wilma Ann and the Danville Mt. Boys, the Stony River Boys, Vince Roberts and the Tenn. Boys, guests Larry and Tony Stubbs, the Sunnysider and others.

The above announcement was given numerous times for several days on two Ypsilanti radio stations. This small, poorly attended event, became a very important one this was the occasion for Wade Mainer to make his first stage appearance in 15 years.

Wade his wife Julia and their children have lived in Flint, Mich. for the past several years. Wade gave up his public life, banjo and the "road shows", as he puts it, to devote his life and time to God. "This was about 17 years ago. At that time I felt it would be sinful for me to play my banjo at all," says Wade. It was put aside for many years, but at the gentle urging of Mainers' friend Molly O'Day, Wade began to play his banjo again. Until now he had appeared only for gospel gatherings, never for public entertainment.

Wade and his wife accepted the invitation of their friend John Morris, to appear on the Ypsilanti show to please those attending, rather than to fill any need in their lives to be before the public. It was thrilling to witness this historic event, to see this man and wife ascend the stage and capture the complete attention of everyone present.

Wade was a member of the famous family team, Mainers' Mountaineers. With Wade on banjo and J.E. Mainer on fiddle the act appeared on countless radio stations and stage shows in the 1930's. Wade and J.E. recorded together and later separated for RCA Bluebird records. At this time Wade was invited by President Roosevelt to appear at the White House, the invitation was accepted. In the 1940's both Wade and J.E. went to King Records. At this time Wade recorded with his wife and his own band. After many years of fame and fortune Wade stepped out of the public eye to live quietly as a husband and father.

Wade, with black curly hair, slim build; tall and graceful movement appears younger than his years. Julia with short light brown hair, medium height, and about a size 14 figure, reflects only friendliness and sincerity in her smile and speech.

On stage Wade played in a skilled and beautiful two finger banjo style. Julia played a smooth strong rhythm guitar while a member of the Stony River Boys accompanied them on bass. These veteran show people showed complete ease and self assurance. Wade spoke briefly about his many years absence from the stage, introduced his wife and began his first but all too short show in 15 years. First Wade sang "The Uncrowded Day". Here was the unmistakable Mainer vocal sound loved by so many for so many years. Next Wade led off on "Scarlet Purple Robe", joined on the refrain by the bass player. Then Julia announced her song as "Hide Me Oh Though Rock Of Ages", dedicating it to this reporter. She spoke with such softness that it was a surprise to hear the projection she commanded. Thus ended the Mainer segment.

There were people in the audience that had never heard of the Mainers' Mountaineers. But now they felt the importance of these people.

Permission was given the Stanley Brothers Tape Club for exclusive use of a tape made of this event. In appreciation of this gesture on the part of the Mainers, a copy has been made and donated to the John Edwards Memorial Foundation at UCLA, where it will be preserved as part of the documented story of American Folk Music.

ANY MAIL TO THE MAINERS WILL BE FORWARDED PROMPTLY.

## COUNTRY MUSIC IN CZECHOSLOVAKIA

BY REPRESENTATIVE MIROSLAV CERNY

Starting this story about country and western music over here I'd like to say a big hello to all fans all over the world. I hope you find this interesting.

Czechoslovakia is surrounded by mountains on nearly every side and is situated in the middle of European continent. From this "heart of Europe" have come world known names A. Dvcrak and L. Janacek in classical music, and E. Zatopek and L. Danek in sports. Czechoslovakia is also known all over the world for its beautiful crystal and as the birthplace of the one and only original Pilsner beer. This country presently holds a unique position in Europe due to the regular radio program "Book of Country Music", on the station Czecho I. Actually there are more stations in Europe broadcasting country and western music, but their power allows only regional coverage except for the American Armed Forces Network stations. Consequently I can say that the radio Czecho I is the greatest and most powerful station in Europe carrying a country and western program. What is the reason that country music is so popular in this country so far from the place it was born, when at first glance there isn't any reasonable connection but only difficulties of translation of language and musical idiom.

One of the most important reasons is without doubt the programs of the above mentioned AFN stations- Hillbilly Jamboree and Stickwaddy Jamboree-plus their artists and D.Js. This has been a direct supply of real country music. But to sprout up this seed had to be on fertile ground. The preparation was made here a long time before, at a time when no one in Europe knew what Country and Western meant.

Thirty years ago began the history of so called "tramping". From that time untill today each Sat. the railway stations of the city suburbs have been packed by youngsters waiting for trains to take them to the country where their dreams come true. These youngsters, in jeans, Stetson hats, checked shirts and colorful bandanas recall the history of the wild west and it's romance. The boys and girls leave town and spend the weekend among the woods, rivers, mountains and valleys. Tramping reached great heights soon after it came into being, especially through the great popularity of Western pictures starring Gene Autry and others, as well as books, magazines, and comics. The desire to live and experience some of the adventure seen in the movies found its outlet in tramping and in the songs of the young people. Simple melodies with words about rocks, mountains, valleys, rivers, sea, cowboys, bandits, guns, canyons, horses, etc., were the most important products of tramping. Thus came into being the songs "When the White Rocks Will be Still", "Canoes", "Askalona", "Gold-digger Jim", "I Ride My Horse", and many Czech versions of true American folk and cowboy songs. The accompaniment was simple. The leading instruments was, of course, guitar and we often find harmonica, but rarely fiddle. These songs were sung around the campfires, usually by groups of 3-5 singers.

The development of tramping was interrupted in WWII since our country was the first to be occupied by the Nazi troops and was held nearly six years. Now, however, tramping is celebrated each spring and has reached new popularity in songs, poems, and magazines with contents like "Twelve New Songs For Campfire", and "Tramp's Romance". This year we will have the first complete history of tramping along with two reissue LPs of tramping songs from 1930-1938. Surely we can say tramping was the real reason country and western music crossed our frontiers and became so popular here without the help of magazines or records.

The enthusiastic interest of many fans was first successfully expressed when the magazine Mladysvet (Young world) printed a notice to celebrate the birthday of Hank Snow along with a picture of him. Later they printed a photo of Jim Reeves after his tragic death. The year 1965 started with the large articles "Country and Western Music" printed in Melody magazine and written by me. It was the first summary of the history and development of country and western music ever printed here.



## Country Music Report from Czechoslovakia

In early summer 1965 the program of radio Czecho I "Book of Country Music" came into being when I was asked to broadcast. My first program July 29, 1965 featured Hank Snow. At first the program was one hour long every two weeks but soon was changed to 20 minutes weekly. It is still broadcast on this schedule.

Another success came that autumn when the Musical Theater of Prague first presented my program "When the Western Sun is Sinking" which introduces the history of the Grand Old Opry through script, pictures and original recordings. This program has played 200 times in Prague and other large cities throughout Czechoslovakia, and been voted number 1 in 1965, been seen by over 10,000 people, and still active.

The great success of the radio program and theater show caused me to think of establishing a club to unite all fans of country and western music. This also came into being in 1965. We differ from fan clubs in the United States and elsewhere. We meet every two weeks and bring our members serious information about all styles, artists, history, and news about country and western music. We prepare serious lectures and include original recordings. Our meetings also include our club's "Hot Six" chart. Since August 1966 we have printed our own magazine "Country and Western Music" each month for our members, which now number nearly a thousand.

In addition we are uniting nearly all groups performing country and western music inside Czechoslovakia and helping them get authentic material, style and sound. Actually the main interest among musicians and groups is early country music and bluegrass. These groups include the Greenhorns, Musiangs, Strings of Tenn., Western Quintet, Septet AZ, and above all the Rangers. The Rangers have a rather polished style and bear influences of the Sunshine Boys and the Kingston Trio, but they are without doubt the best group over here. Their repertoire covers mainly authentic material like "Mule Skinner Blues", "Railroad Bill", "Darling Corrie", etc. Members of the Stanley Bros.ape Club will hear several of the Rangers numbers soon. The bluegrass music of the Greenhorns will also be featured. The best modern groups are Country Beat and the Stringbeans. Country Beat is the only professional group appearing on radio regularly around the nation. It has done more than any other group to expose country music and bring it to popularity.

This year we held our first Country and Western Festival in Prague, which is also reviewed in this issue. The Rangers won first prize and now have a regular show in the SAKS Club each week and I'm proud to be MC in this club and when they play other towns.

It is an honor to be leading authority in our country and western field, but it presents problems because I have a full time job in addition. Our greatest difficulty is that magazines and records are not available in this country. Since there is a total restriction on international currency flow from here I have been able to do all this work thanks only to the kindness and help of the many fans, artists, companies, and others who feel the same way about country music. I'd like to use this opportunity to thank them all and I want them to know that I'll do my very best in the future to make country music popular over here.

### PERSONAL INFORMATION ON MIROSLAV:

Age 30, born 1937

Education: Cuvut Unviersity, Faculty of Architecture and Faculty of Economy

Married: Wife Zora

Favorite Artists, other than the Stanley Brothers.... Hank Snow, Hank Williams, Roy Acuff, early, Flatt and Scruggs, Willis Bros. early Hank Thompson and Slim Wittman.

Hobbies: Soccer, Woodwork, Architecture and Achology

APR • 65



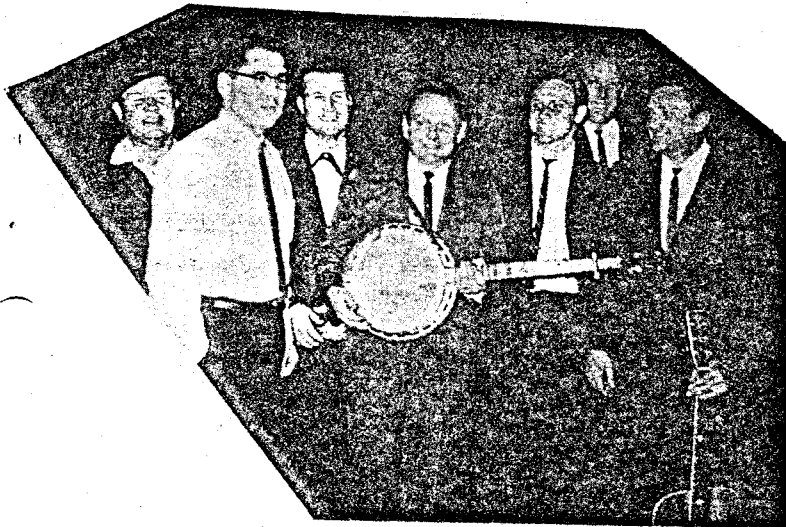
Above: Ralph, Roy McGinnis & Carter  
April, '65, Wayne, Mich.

NOV • 64



Above: Carter & Fay McGinnis  
Oct. '64, Cleveland, Ohio

Below: Chick Strippling, Herman Lewis,  
Wendy Smith, Ralph, Carl VanOver,  
George Shuffler and Carter.



64



Above: Carter and Ralph, Summer 1961  
Watermelon Park, Berryville, Va.  
Photo made and donated by W.V.Saunders

Below:  
Ralph and Carter, April '65  
Ypsilanti, Mich.



APR • 65



Stanley Brothers fan Club  
Fay McGinnis President  
1156 21st. Street  
Wyandotte, Mich. 48192

Fred & Syl's Music Shop  
Box 101 Plainfield, Conn.  
July 19 1967

Dear Mrs. McGinnis,

Received the material you sent concerning the Stanley Bros. Fan and Tape clubs. We did not know of it's existance and were glad that you brought it to our attention. You have our whole hearted approval. We would like to thank both the Stanley Bros. and you for the boost you have given Bluegrass music.

We are Bluegrass 100% and do all we can to promote it here in the New England area. We feel that our support of Bluegrass groups other than our not only them but us as well. Our aim is to get as many people as possible intrested in Bluegrass.

We would like to help the clubs and I am sure we can by aquiring new members. We meet many Bluegrass enthusiast through our records (OSAGE) on our personal appearances, and at my music shqp where I specialize in sale and teaching of Bluegrass instruments. I already have people who would like to join and have committed my self by stating I could get application blanks. Would appreciate it if you'd send me some as soon as possible.

I've sent along our OSAGE album and 45 , you can forward one of each to the Tape Club. If anyone should care to purchase either the album or single they can do so by writing Osage Box 101 Plainfield, Conn. 06374. Price for the album is \$4.00 the 45 is \$1.00.

Incidentally, we had the pleasure of meeting the the Stanley Bros. in person last year at the Bluegrass Festival in Roanoke, Va. We have always admired them and are very familier with their music as we do many of their songs on our shows. We were greatly saddened at the news of Carter's death, but hope to see Ralph at the Festival this year. We will be there as preformers this year and look forward to this event.

Sincerely,  
Fred Pike, Bill Rawlings &  
The Twin River Boys

/////////  
Columbus, Ohio

....(in part) I must say being a close friend to Carter and the family I am deply saddened by his death. It was Carter who first introduced himself and PeeWee to me. That I will never forget. He left so many fond memories that will live on and on. He wrote so many ture and beautiful songs for all to enjoy and remember him by. Now, may Ralph find the strength to carry on where him and Carter left off.

Hazel Lambert

/////////  
Buckhorn, Ky.

...(in part)...I sure was hurt to hear of Carter's death, it was a big loss to the world of country music. I'm so glad that Ralph will continue, I'm sure thats what Carter would want.....Elsie Amis

/////////  
Wrigley, Ky.

...(in part)...All that can be said about Carter's death is we all lost someone very dear and it has to be Heaven's gain. As for Ralph, we all sincerely hope he will carry on , we know too, it will be terribly hard for him...Jeanette Whitt

.....Note: Thanks to Jeanette for the use of colored negatives she had made of Carter and Ralph....I believe made the last show before we went to Nashville in Oct.

## THE FAN THE CLUB AND THE FOLK SCHOLAR

I don't have any idea when the first hillbilly fan club started. I don't even know exactly when the Stanley Brothers Fan Club started (about 1962?). I do know that ever since the first hillbilly performers went on the radio in 1922 there have been fans - fans that lived in the country and appreciated this music with deep unrepressed healthy emotions. Letters and calls came in to these first stations phrased in the unschooled incorrect grammar of the country people, expressed in the unsophisticated but gloriously free and honest emotions of hillbillies.

Fan Clubs, when they started were run by women. Women had the time or could find the time for such things. Women also were allowed by society to express enthusiasm more openly. They were expected to reveal in word and action the extent of their joy whereas such expressions from men would be taken as undignified and unmanly. The women who started hillbilly fan clubs were of course hillbilly women. In the old rural southern (i.e. hillbilly) society women were usually even less educated than men. Hence, fan clubs have traditionally been groups of uncritical, unsophisticated women who idolize the star, have virtually no awareness of the historical, social, or even musical meaning of the music, and are capable of doing little other than buying records and issuing blanket praise.

So far I've shown a picture of hillbilly men who like the music of their culture participate in it, but say little about it; and hillbilly women who understand only that it brings them profound joy which they unabashedly express. Outside the rural culture we have people who do not understand hillbilly music, people who often have never heard any, but people who nevertheless despise and scorn it. Human nature is primarily vanity. People must feel superior, i.e. they must feel others are inferior. Country and city people have always each felt disdain for the other. City people were able to put over their theory that rural people were cloddish hicks more successfully than country people were able to establish that city people were evil slickers because city people wrote more than country people. The books, magazines, and newspapers were the products of the city and they carried urban ideas. More recently the weight of numbers has given new strength to urban superiority feelings. The reasons be as they may, the rural culture and the music that is a part of it are looked down upon by the outside world including the people that influence cultural trends and make social decisions.

Several years ago an odd series of events took place. As soon as it was nearly dead and gone, college professors in folklore departments began to realize that hillbilly music was folk music and that it told all the things about the ways people had lived and thought that folk art always does. At the same time some college and urban people discovered bluegrass. Although it was hillbilly and was still living, it was so novel, so fascinating, and so enjoyable that their prejudice could not overcome it. The prejudice itself had to yield. I have seen some of the most confused and strange mixtures of feeling toward country people and culture in my college friends as a result of this.

In any event we now have knowledgeable competent people that are interested in both bluegrass and hillbilly (old time) music. It is their kind of music as much as it is the music of the original female star struck fans. They are working to promote it through organizations like the Newport Folk Festival, Autoharp Magazine, and Folkways Records, to name a few of the dozens.

A large percentage of these people are members of the Ralph Stanley Fan Club. Others outside the club also actively support us. I doubt if this is true to a similar extent in any other club. This presents both a problem and a challenge. There are at least half a dozen projects in the planning stage that most members are unaware of and probably uninterested in. Yet the fan clubs, this one included, were started by these just plain fans. The club is theirs by moral and priority rights. If we fail to provide the simple pleasant gossipy talk, the uncritical praise, the homey unschooled companionship on paper for these people, we have betrayed our well-spring of existence. No matter how much or how little a person knows about the music, he can still enjoy it just as much. We are all in the club because we like the music; we are all fans by definition. Although some of us study the music, our knowledge gives us no more rights in the club than anyone else. We rejected the



idea that the more informed city people of years gone by had a right to impose their music on country people; so we must reject the idea that "scholars" in a fan club have the right to impose their ideas against the will of other members. Yet the presence of serious informed people in the club, which by structure and orientation is an active promotional agency, allows us to do important work which is far outside the traditional scope of fan clubs but work that is of far greater promotional effectiveness for our music.

I have just (late April) received a visit from Archie Green. Archie probably knows more about hillbilly music than anyone else in the world. He is one of the founders and leaders of the John Edwards Memorial Foundation. This is an extremely competent academic archival foundation having as its purpose the preservation of hillbilly records, printed material, letters of artists etc. and the studying of these. Archie is not a member of the Ralph Stanley Fan Club. The reason is that Archie, like many other scholars both in and out of the John Edwards Memorial Foundation, think hillbilly music is dead. They love it as much as any of us in the Club, but they don't share our conviction that it is and shall remain alive.

Archie is a member of the tape club. He is not interested in hearing the music. He has his own copies of nearly all the records and knows a thousand times as much about them as I do. But he is interested in studying me as a part of the country music phenomenon. I am another hillbilly in his laboratory and he wants to know how I think. Archie came to visit me because I am a unique hillbilly. I've gone to college but I still think like a hillbilly; I'm from a northern rather than a southern farm, I study the music in an academic sense, and I know how to use words. Archie came to ask me to write an article about what country and city people think and have thought of hillbilly music - not this kind of an article but one for a technical scholarly magazine - one that can take 5 to 10 years to write.

Archie has concluded that this music is dead. The corpse has to be studied in all its aspects. There are few to do this and no funds with which to sponsor it. Archie hopes I can do the job on this one topic or viewpoint. I will try. But I cannot share Archie's point of view. I can't say bluegrass and hillbilly are or soon will be dead. I know they provide me pleasure - a good feeling, happiness, irrational things that cannot be reasonably explained. No other music can do this for me and I could never learn to appreciate other music. Hence I must fight to save bluegrass alive as hard as he is fighting to preserve what he thinks are its remains.

I dearly wish the simple old style fan clubs could continue. I would like to see them just as a refuge and a defiance of the banal flatulent conceited sophistication and the belligerent vanity of our dominant urban culture. I wish there were old time DJ's like Wayne Raney and Randy Blake and no fast slick "kidney trouble" style young modern moron spin tizzies. Above all I wish I could just sit back and listen to those old time DJ's and occasionally attend a good country show sitting unobtrusively in the back. I don't really like seeing my name in every country publication I pick up. I don't like to be mentioned on stage. I feel uneasy being known by the stars and scholars in the field. It is easier and much more like my nature to be anonymous.

But this can never be. No matter how many long detailed articles the Archie Greens or the Norm Carlsons may write in scholarly magazines for the John Edwards Memorial Foundation to reprint, no matter how many reissues the Brad McQuens turn out, no matter how many picture books on our library shelves, it can never satisfy enough. I have to work through this club to pressure DJ's and record companies, and badger the public. I have to promote this music and to attack its enemies. I even have to run a tape club because the old DJ shows are gone and no one else will try to bring them back. The JEMF is trying to preserve this music taxidermically stuffed in a museum. No matter if hillbilly and bluegrass music lives or dies, this work is extremely important. I support it, promote it, contribute financially and otherwise, and I urge everyone else to do the same. But I also must work through organizations that will fight to



keep this music alive. If it dies a big part of my life is gone, empty, meaningless.

The Ralph Stanley Fan Club has members from many intellectually oriented bluegrass and old time organizations. It also has many of the simple sincere uninformed fans. We must all feel about the same in our inner personal attitudes toward the music and its ultimate effect on our vital being. We have to stand and fight to save our lives from being so greatly diminished as they would be by the death of this music. Archie thinks we must fail; history shows us no hope. But if we only will - banded together and conscious of our cause as we can be through an encompassing organization like this fan club - we can make this music live and even grow for one or two generations more.

I want no one to be fooled by my phrasing. I feel no contempt for rural women who are uneducated and uninterested in folk study. Also, I value and respect Archie Green's work and opinions more than I can express. But we cannot afford to rest with uncritical praise and ignore reality. Nor can we mockly give up our music to the past. Too much of importance to our lives is at stake. The scholar can also act, as indeed some are. The general fan can at least defend his tastes for a music that is artistically valid, morally good exquisitely expressive of a cultural reality, and a part of Americans. All can become more aware that we are one - with basic agreement, a basic aesthetic need, and a common potentially effective framework within which to act. We must use that framework, this club where fan and scholar can meet and each make his own contribution, to protect our interests which are humanistic aesthetic interests ultimately serving the good of all.

««««»»»»

Russell, Ky.

(letter in parts)..We are in the process of organizing a Bluegrass band at this time We have a few old numbers we would like to cut, I will keep you informed as to our progress and what label we cut on.....I was with Bill Monroe for awhile as fiddle player, about 5 years ago....I am sending you a tape that was made from radio programs that PeeWee(Lambert) and I did at WIRO, Ironton, Ohio about 15 years ago...As for our records, we cut one Hymn that I can remember, Do You Call That Religion, an old Monroe Bros. song, for Fayette. I am going to get in touch with Bob Mooney to see what he did with them....Bob bought them from Fayette years ago...The two that Bluegrass Unlimited listed were cut for Jim Stanton at Columbia Ky. about 16 years ago. Scott Hatfield banjo, Paul Wright Fiddle, PeeWee mandolin and I played guitar. I don't know how they got into German hands, I had never heard anything from them since we cut the tapes. It was news to me when Hazel called and told me about them being released...Stanton had the Rich-R-Tone at that time.....Curley Parker

Baltimore, Md.

.....My husband and I were shocked and very saddened to hear of Carter's death. We thought so much of both Carter and Ralph. We meet them 5-6 years ago and have never missed one of their shows in this area yet. We talked to them at Sunset Park, Pa. in Oct., Carter told me about you and the Fan Club and gave me a card....We are so glad that Ralph will continue in music, to me the Stanley music is the greatest.

Donna M. Cramer

Duluth, Minn.

.....I, as many others were shocked to hear of Carter's death...Alyce Nelson

A STANLEY BROTHERS EXCHANGE CLUB

May, by being from Virginia (Lynchburg), and playing the Fiddle with different groups in that area, I have met, and worked with Carter, & Ralph on several shows.....To make a long story short, in the mid 50's I use to play the fiddle with different groups around Va.; Carolina area, and quite often we would appear on the "Opry" shows and etc., that came into the area. I knew a lot of the "Fellows" then, and one of them was "CURLEY LAMBERT", who at the time was playing Mandolin for Carter, and Ralph. Also in the Lynchburg area at that time was a fellow by the name of "LESTER WOODIE" - a Fiddler who had worked with Carter & Ralph a few years before. One of the songs that Lester cut with them was "I Am A Man of Constant Sorrow".....Lester had got me interested in the Fiddle, and had helped me a great deal with learning the instrument.....So when "THE STANLEY'S" came into town without their Fiddler, who at that time was "CHUBBY ANTHONY"; Lester introduced me to them; told them that I played the Fiddle; and asked them to let me do a few.....So in the dressing room we went through a couple of tunes, and the next thing I knew I was on the stage playing with them. I did several tunes such as "KATY HILL" and "THE ORANGE BLOSSOM SPECIAL". The backing they gave me was just fabulous, and made the old Fiddle sound like a million dollars. You can imagine how happy; proud; and honored I felt to be playing Fiddle with the Group that had been my "FAVORITES" for years. After this I worked several other shows with them in the area until "CHUBBY" came back. With the amount of years involved; the large number of people that RALPH has met, and worked with since then I feel sure that he won't remember me. However, I remember it as clearly as if it had happened yesterday.....Yes thank you so much for exchanging with us Faye, as I was planning to join very soon anyway.

Well I would like to talk, and "chat" some more, but I had better stop for this time, and get back to working on the Journal. Perhaps we'll get a chance to talk more next time. I did want so much to acknowledge, and thank you for the exchange, and also explain about the delay in you receiving your material..... Faye, thanks for everything, and we'll be looking forward to hearing from you, if, and when you can find the time to write. We would enjoy very much hearing from you!

Yours for PETE DRAKE,  
& "Country Music"

Thomas R. (Tom) Windsor  
PETE DRAKE FAN CLUB PRES.

[illegible]

CZECHOSLOVAKIAN REPRESENTATIVE

Praha, April 20, 1967

Dear Norman,

It seems to me that this "hobby of mine" will take all my spare time in the nearest future and I won't be able to do anything else. As you surely know The 1. Festival of C & W music, March 31, finished and the results are really tremendous. Auditorium of more than 1,200 people was present at the final concert in PKOJF Hall here in Praha and many of them became acquainted with American Country Music for the first time. I was very surprised that the main part of auditorium were people in middle ages, and of course because here were more people than for example in time of Paul Anka Show, even though artists that took the place were just from our country.

First something about this event for maybe you'll be able to use that for Stanley Bros. Newsletter or for something else. Festival started in fact March 29 when 20 groups and solists performed on the festival's contest. Directory of the contest and festival of which I was happy to be the leader divided

all the performers into two groups - groups, small groups and soloists. The results are these. Category of groups: 1. The Rangers-repertoire mainly folk, they played Darling Corrie, This Land Is Your Land, Deep Blue Sea

2. The Mustangs-repertoire folk-cowboy
3. Strings of Tennessee - folk, old time
4. Stringbeans-modern C&W music-Deer John

Letter, Have I Told You Lately, Do What You Do, Do Well

5. The Greenhorns - bluegrass

Category of small groups & soloists:

1. Vladimir Merta - 12 string guitar, flat-top guitar played Wreck of The Old 97, own folk material Bob Dylan type
2. New Folk Trio - material of Peter, Paul and Mary,
2. Vladimir Klusak - piano

To tell the truth we recognized once again that the ways of C&W music in our country are the same like in other lands of Europe! The great part played groups playing early country music. Just two from 20 played modern C&W music. The main reason is perhaps that instruments and amplifiers are too expensive for amateur artists & groups. While the work on instruments is far from being top the vocal performance is really good one. Many of the groups want to play bluegrass but we were listening just one fine 5 string banjo picking by M. Rihosek from The Rangers. All the show was taped by radio Czechoslovakia and will be broadcasted sometimes during May. The final concert happened the same time when the building of Country Music Hall of Fame in Nashville was opened. In the first time we listened leading groups of the contest while the second part was just for modern C&W music of Country Beat. I was very pleased to have a possibility to open all the event talking a little about C&W music and our Country Club.

By the way I'd like to tell you that another activity of mine has been MC Of The Rangers shows, and as far as I know maybe we'll be able to get to International Folk Festival in Vienna. As regards of our Country Club, here is some news too. The No 3 of our bulletin will be out in the near future and will be sent to you. You'll see the new cover, I suppose better than the previous and not because I've done it by myself. As plans seem now we will change our "agency" and will become the part of REDUTA, where is organized Jazz club of Praha. That's because this agency will help us more, simply because it's more interested in our work. Then we'll be able to give our members more.

As regards of Stanley's bros. they will have a special spot on radio in series -Book of Country Music- especially in part of Bluegrass. I think that date will be sometimes in May.

You were so very kind to offer me to become representative of Stanley Bros. F.C. Needless to say I'd like to accept that, although it seems to be impossible to get the new members of the club because of difficulties of paying the club's fee. You know about that enough, I suppose. On the opposite side you may rest assured that I'll do my very best to promote them any way I can - through radio, magazines, Country Club, etc. So everything depends on you and Fay. That reminds me about article for SBFC. I think that the best way will be surely if you will write this one, maybe really the best way would be to use an article I wrote for Hoedown, and which wasn't printed because this magazine is no longer at the market. That is article of about 2-3 pages introducing the development of C&W music over here till now. Then I'll write just the short introduction of myself and add a photo if you'll like. All this I'll send to you to translate it into English. Please let me know if you agree and I think to be able to do everything sometimes in May.

I'll close now as I have to go to see one rising country group. They asked me to help them sooner than they will appear on the first show, and on top of that they offer me to sing with them some tunes. I feel they will change their meaning very soon, as it has been about 8 years since the time when I performed in local pub/ just as amateur/ but the repertoire they offered me seems to be really good covering my favorites: Old Chop, Great Speckled Bird & Lonesome 7-7203. Then I'll have a talk with leader of The Rangers to prepare Friday's show. So you can see that I am very busy and my wife talk to me very often that the best way would be to get to see a psychiatric clinic.

FEATURED D.J.

JOHNNY DAUME

**PERSONAL:** Age 46, happily married, five children, sober, solid in community, financially secure, no personal problems. Church affiliation: Protestant.

**EDUCATION:** Graduated high school as Salutatorian, studied salesmanship, advertising and business principles with Oxford Institute in Chicago. Completed resident course of Grantam School of Electronics in preparation for successfully passing FCC exams for First Class Radiotelephone License.

**EXPERIENCE:** Approximately 16 years experience in various phases of radio including sales, copy, production, programming, news, farm director, and light management. Specialty is projecting a bright, highly commercial show with C&W top-40, middle-road or gospel music. Excellent audience rating and response. Very successful with housewife's hopper-phone forums and farm-home type shows, remotes, interviews. Will graduate EET electronics course at Purdue early in June, 1966.

**CAREER:** Well known in Nashville C&W circles, named one of the nation's top-25 C&W disc jockeys in Music Reporter Magazine Poll in 1961. Chosen by Songwriter's Review Magazine in 1963, as "Country and Western Disk Jockey of the Year" to write the special C&W article for the April disk jockey issue. Composer of song "All I Need Is Some More Lovin'" used by George Morgan as his follow-up to "Candy Kisses". Has appeared on radio, stage, and TV with many top name C&W artists. Commissioned Honorary Colonel by Governor Jimmie Davis of Louisiana. Fronted own C&W band in late 40's and early 50's for hundreds of dance and show dates, all within 25 miles of hometown of Cape Girardeau, Missouri. Has excellent library of C&W albums and 45's, and top connections for continued mailings. Can pick in advance more than 90% of the hits from incoming new releases. The Johnny Daume Show sells, sells, sells, on the street and on the air!

**RURAL BACKGROUND:** Born and raised on diversified farm in home state of Missouri. Later purchased, improved, and sold own farm realizing substantial profit. As radio farm director has associated programs with people across entire spectrum of agriculture by way of interviews etc., from leading grass-roots farmers on up to top nationally known farm personalities such as President James G. Patton, National Farmer's Union, Dean Earl L. Butz, Purdue University School of Agriculture, and many others. Experienced in youth activity, awarded bronze plaque for "Meritorious Service to 4-H". The Johnny Daume Farm Show enjoys excellent liaison with the Extension Service and has high commercial potential.

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.....Relieved your Dec. Newsletter telling about Carter's death, I can't say how sorry I was to hear about this. (Someone had told me about this at work, but I had thought it could be rumor)...although I had only seen Carter one time, I had heard them for so many years, I feel a loss. Country music has lost one of the best in the business. Now that Ralph will continue, will you continue the club? We'll be thinking of you and the Stanley family and trying to stand behind you...Opal Dodson..



## FROM OUR D.J. FRIENDS

We will skip the D.J. Honor Roll this time, as this feature brought varied opinions from our members. A few thought that this was a rather boring feature, a few thought we were in a rut, repetition plain and simple. One letter asked the price to get his name installed in our Honor Roll? The answer of course was, to play Stanley Brother's records! After a few weeks came this return reply...The Stanley

have been my favorite artists since I was in grade school, they still are. Sad as it may be, the station policy prohibits our playing "that type music". I would like to see "this type music" take its rightful place in the record world, I also would like to keep my job, so I will ask that my name not be used in connection with my opinions. From Mike Paxton W L S I Pikeville, Ky. comes a note now and then. They are always welcome Mike. A message from Mike regarding Carter elsewhere.....From Delores Harrison a message relating her joy at discovering a new Country station right in Cedar Rapids, Iowa, K H A K FM. We got a shipment of Stanley Brother records right out to them, don't forget the requests Delores.....All that can be said about our 24hour country station is, it is country and consistent with their weekly charts. As miserable as I feel when looking at these charts, I file each one away to compare with the charts in say, 10 years? The station in question is W E X L Detroit.....Top charts from Al Flat Top Daly W I B M Jackson, Mich.'s first station.....Russ Hatter a note expressing shock at Carter's death, also the W FKY Frankfort, Ky. top charts.....Nice to hear from Allen Dean Maynard at W H J C Matewan, W. Va.....Always nice to hear from Sonny Miller who is at W P P A Pottsville, Pa. Sonny of course leads his own band and records on his own label at this time.....Several notes and charts from Cousin Chuck at W B N O Bryan, Ohio.....W Y N Z at new country station at Ypsilanti, Mich., even W Y S I Ypsilanti, is currently allowing at least some old time music played daily. What a welcomed change.

We welcome comments on all matters, certainly this one. Enough favorable comments we will continue the Honor Roll.

## THE NIGHT COMES SO SOON

Today's sun fades into darkness, night comes so soon  
Shadows are cast by the glow of the soft moon  
Have I sined, or offended my neighbor today?  
Have I been a stumbling block in someones way?

Soon the night will pass, sun will brightly shine

Will I do Thy Will, while the day is yet mine?

Help me work as I should, while the day is here

Day fades so quickly, darkness of night will appear

Night comes so soon, and my life will be no more

Till the Eternal Light shines on the Heavenly Shore

If my days and nights have been spent the right way

THEN my Home shall have no night, just Light of day.

Night came so soon for Carter Stanley, we are so fortunate to have had Carter for this amount of time. Twenty years of his forty-one years were shared with us his fans, for this we should be grateful to his family.

A Stanley Brothers Club Member.



February 27, 1967

Dear DJ,

Since the death of Carter Stanley, Ralph Stanley and the Clinch Mountain Boys have been experimenting with personnel and arrangements. Reports I have heard tell of some surprising and very honestly thrilling performances. A recording session - still with King - is planned.

Ralph and the band will travel to Vietnam but the original Jan. date for the tour was postponed. I'll inform you when I know the new date.

We have had much trouble with King's distribution. In some cases as an emergency measure, Norma Fannin has bought Stanley records retail and sent to some DJ's who requested them. Recently Ralph Stanley discussed this whole issue with Sydney Nathan, president of King. Nathan does not want to "oversaturate" the public with air plays. Surveys in several states, however, have also proved he must not like to oversaturate the distributors or record stores. Ralph extracted a promise of several hundred copies of all future Stanley releases which he will accept personally and the Fan Club will distribute. Even if you did not get fully satisfactory results if you wrote me before (although I did act on every case I heard of), write directly to me if you are not getting supplies of Stanley Brothers records on King.

Starday is supplying and distributing SLP 384, the new gospel release by the Stanleys but they are slightly behind in their pressing.

RIMROCK 200, one side exclusive material recorded by the Stanleys between King contracts, is also available. Write me if you have not received it.

I have received a number of additional indications in the past few weeks that fans of bluegrass and old time music have reached a mood where only a spark is needed for an organized movement to break out. I know from letters I have received from several of you that many Indiana DJ's are friendly toward this real country music. I suspect that some others are not. Either way, I'm sure you want to be informed of this potentially important public sentiment. Real country music will not die; we will not let it be killed by plot, poisoned slowly, or starved. We will not accept phoney imports. Urban music is not country music and we will not be made to believe it is. We are not threatening anyone because we are not "against" anyone. We only want to ensure the continuance of country music (as well as urban music) without TOTAL hybridization and without deliberate confusion of names.

Our mailing list is prepared from the 1966 Country Music Who's Who. The only way we can keep it complete and up to date is through your co-operation. If we do not have your correct name or your zip code, send them. If you know of new country stations in Indiana, inform us. This is a nonprofit (in fact loss) unselfish promotional effort. We are helping you. Allow us to continue; cooperate.

Norman Carlson; 217 $\frac{1}{2}$  South Grant St.  
West Lafayette, Indiana 47906

Indiana representative, Stanley  
Brothers Fan Club and Bill  
Monroe Fan Club

Editors note..This is a sample of the monthly  
Newsletters to all Ind. D.J.s, as prepared and mailed at his own expense  
This D.J contact made by our representatives was started some time ago,  
to my knowledge Norman is the only one who has continued.

FACTS

LETTERS

RESEARCH



# ABOUT THE NEXT FEW PAGES...

The next few pages are letters and answers written by representatives, Walter V. Saunders, and Norman Carlson (each sent carbon copies to club headquarters) letters by Hazel (Mrs. PeeWee) Lambert. These letters were used almost uncut for several reasons, they answer a number of questions that arose in our last journal, they bring out a number of new questions, that hopefully YOU will be able to shed light on, and they bring out (I believe) some unprinted information..... Anyone having Stanley Bros. 45 Mercury records, would you please send Norman any numbers that appear either on the record itself, or on the label?..... Any information you have dealing with any of the mentioned subjects in these letters, or any questions (we may not be able to answer them, but we will help locate the answers), won't you let us hear from you?... There is part of a letter from Curley Parker on page 53 that was received after these letters were typed. We have now been told that there were two Curley Parkers who played fiddle who can help us on this one?

STANLEY BROTHERS FAN CLUB  
Fay McGinnis, President  
1156 .. East Street  
Wyandotte, Michigan 48192

February 18, 1967

Dear Mr. Saunders,

Fay has asked me to reply to your recent letter. She has delegated this task to me because she felt it was sufficiently important to require a long and well thought answer, which she could not possibly provide at this time with her volume of mail.

Now introductory booklets will be mailed as soon as ink arrives for the stencils. Yes, the Blue Ridge issue is included in the discography. However, we were not sure of the exact date and the fact that it was recorded between the Starday and King contracts. In 1961 I heard Don Owens offering this record in a package. This was several years before I became a serious collector. I stupidly failed to buy. I have now bid \$3 or \$4 on an auction for it and just shortly prior to that, received copies on tape from Lou Dismoreastler.

We do have a Virginia representative, Margie White, Vansant, Virginia 24656. Her name was inadvertently left out of the publication.

Fay's reference to Leslie Keith being a fiddler for the Blue Sky Boys was a quotation from a review in a British magazine. According to a tape sent by Ray and Ina Patterson, early in the career of the Stanley Brothers, they and the Blue Sky Boys played on the same station. Keith therefore may have known the Bolicks and occasionally played with them. However, as a general statement, neither Fay nor I have any reason to doubt the accuracy of your statement. Carter told me last April that Keith was still living, and resides in California. Perhaps he could be contacted.

The article on PeeWee Lambert was taken from information supplied by Hazel Lambert in a questionnaire. Carter and Ralph both examined the information and noticed no inaccuracies. However, I do know that PeeWee did record for RRT

as you state. In fact since Feb. of last year I have had a tape of RRT 1054 which is the disc now reissued on the German private pressing EP 101. I also now have a tape of these sides from the German pressing plus I have the actual disc on order from Lou Deneumoustier. Fay neither possessed or knew of these recordings when the last Journal was issued, although I have now sent her tapes.

Last weekend Fay confronted Mrs. Lambert with the information you had sent. She had, in fact, no knowledge whatsoever of this matter. She was quite disturbed about the German pressing. Like so many wives of singers, she took no interest or a distinct dis-interest in her husband's career. Don't misunderstand; she is a fine religious woman.

I might note that the one Lambert & Parker record I know of is RRT 1054. The 2 Stanley Brothers releases from the later RRT contract are 1055 and 1056. These were recorded in mid 1952. Peewee was not on these takes.

Fay also states she is delighted with the article you submitted. She will use it uncut. She terms the pictures "priceless" and will use all three with credits.

Let me make one thing clear on which Fay and I agree completely. We want the Stanley Brothers Fan Club and Tape Club to be serious worthwhile organizations. We are very much concerned with the backgrounds and history of bluegrass and old time music and we are concerned with accuracy. Fay is not a collector; her duties and time are of necessity mostly taken up by current matters. I am a small young upstart. My age alone, plus my finances cripple my competence and appreciation of many of the older and more obscure aspects of country music. Consequently we both deeply appreciate any criticisms, corrections, suggestions, and help which we receive from competent scholars and collectors.

Fay asks that if you can, would you be willing to contribute some information we could use on Don Owens. She gets the impression you may have known him. I know he was important but aside from his role with Bluebird Records, I know no specifics about his contributions. Fay would like to do a feature on him and, if possible, I would like a carbon of the information you send.

Fay is strongly considering the possibility of having two representatives per state. The club has grown so large that in our bigger states (large in membership), it is becoming impossible for one representative to do a good job. If such a policy is instituted, would you be interested in the position?

Let me say again how much both Fay and I appreciate your interest and help.

Sincerely,

Norman Carlson

(Ind. Rep.; Tape Club  
editor)

.....  
....Of course you may reprint the poems in your journal. I am happy and humbled that you like them well enough to use...It is heartwarming to know the poem meant something to Ralph (page 3). Perhaps I found the words his heart would say, and said them for him and all the others who feel this great loss....Estelle Davis Taylor  
.....

May these words of deepest sympathy  
Help ease the loss you bear  
And may it comfort you somehow  
To know that others care.

In Memory of Carter Stanley...Norma Greer....Frenchburg, Kentucky.....

Dear Fay:

I received a very fine letter from Norman Carlson last month. I was pleased but rather surprised that you thought my letter sufficiently important for such a lengthy reply.

I hope that I haven't given you any wrong impressions. First, I must stress that I was not trying to find fault with your journals. As a matter of fact, I think they are wonderful and I am saving them and everything else you send me.

In reference to Blue Ridge Record #45-514; To the best of my knowledge, it was recorded in late 1958, probably before the Stanleys signed with King. I must add, however, that I am relying on my memory in reaching this conclusion. I recall that in the summer of '58, I attended a bluegrass show at the Lorton, Va. fireman's carnival, and the late Don Owens was there as M.C. During the show, he announced that the Stanleys would be in town soon for a show and would cut an album for him.

Several weeks later, the Stanleys played a one night stand at the Vienna, Va. fireman's carnival. It was announced again that they were going to cut an album for Don Owens, and if my memory serves me well, it was Carter who made the announcement.

After the show, I asked Carter to please include some of their old songs in the album, such as "Mother No Longer Awaits Me" and "Giri Behind the Bar". He said that they would try to, if possible, as they wanted to please everyone.

I was under one wrong impression about this record. I thought that it was cut here in the Washington area, but I learned recently from Pete (Roberts) Kuykendall of "Bluegrass Unlimited" that it was cut in Live Oak, Florida and sent to Don Owens. Pete dates the recording either late 1958 or early 1959.

I have been convinced for a long time that the Stanleys had recorded more than just two sides for Blue Ridge, as Don had said they would cut an album for him. According to Pete, there is a remote possibility of the existence of two more sides, and his information is very reliable. I personally feel that there should be more than two unissued sides, but have no evidence to substantiate this.

At any rate, "Meet me Tonight" was the only record by the Stanleys released on Blue Ridge, although several other good bluegrass records were released at about this time. One was Blue Ridge #510 - "Long Journey Home" b/w "Lady of Spain" by Jim Eanes and his Shenandoah Valley Boys, featuring Allen Shenton on Banjo. The other one was Blue Ridge #45-516 - "The Nashville Jail" b/w "Silver Belle" by Larry Richardson and Happy Smith.

The Blue Ridge label is dormant as of this writing. Before Don acquired the company, it was located in North Wilkesboro, N.C. It was located in Vienna, Va. when the above mentioned records were produced.

I now am convinced that I spoke too soon concerning Leslie Keith and the Blue Sky Boys. I already know that the Bolicks were with WCYB Bristol, Va. at the same time the Stanleys were featured on "Farm and Fun Time" at this station. My wife used to listen to both shows, and she seems to recall that Curley Parker was with the Bolicks at that time, however, she is not positive. One of my wife's sisters gave me a photo of the Blue Sky Boys that she sent away for while they were at Bristol. Curley Parker is in the photo. I was also leaning heavily on information supplied by a friend of mine who is a long time fan of the Blue Sky Boys. On the strength of all this information which would seem to disprove your statement in the Stanley Standard. I came to the conclusion that you were in error. You may recall



that I stated in my letter that - "I do not know for sure. However, I have no knowledge of anyone other than Curley Parker playing fiddle for the Bolicks.

I do have such knowledge now. I was told by Pete (Roberts) Kuykendall of "Bluegrass Unlimited" that a fiddler by the name of L.C. Keith recorded 8 sides with them in March 1950 for RCA Victor, including the second recording of their famous song "Sunny Side Of Life".

I herewith submit that I was misinformed on this and hope I did not confuse anyone. I am planning to research the Bolicks at some future time.

I am glad to know that you and Norman both have Pee Wee Lambert's records on tape. I just received my copy about three weeks ago. It had been years since I had heard the record and I couldn't help but be amazed by the similarity between "Just A Memory" and the early Stanley material. I had forgotten how close Pee Wee's band had approximated their style.

To me, it sounds almost close enough to actually be the Stanleys themselves. I say almost, because no one could ever really sound exactly like to Stanley Brothers. Pee Wee, who I guess is singing lead, sounds very much like Carter on this recording, and the primitive three-finger banjo is reminiscent of Ralph's early style. The song itself is the type that the Stanleys were writing at that time.

The other track, "Weary Hobo" is also unique. It reminds me of the Stanleys' recording "Lonesome and Blue" written by Carter and released on Mercury #70663X45. The tunes are nearly identical and the general theme is so close that it would seem that both songs were written by the same person. I am sure that both of these "Hobo" songs were greatly influenced by the early Jimmie Rodgers "Hobo" songs and others of this era.

Norman's information about Lambert and Parker seems to confirm my estimate of about 1952 as the time they were associated together.

A few months ago I discovered something that should be of interest to Stanley Brothers fans. It concerns one of their Mercury releases, "Our Last Goodbye". This is found on a single, Mercury 70270-X45 and is also included in the album "Hard Times" -Mg-20884. However, the two tracks, though almost identical are not the same. They were undoubtedly made at the same session, as it is often the practice to tape a number twice, then the best one is chosen for the pressing. In this case the album track is the one not chosen originally. This is known as an "alternate take".

This is apparently a rare occurrence, and should be of particular interest to collectors. I first noticed that on the album, Carter starts by singing "Oh, the nights are lonely". This didn't sound right to me so I got out my 45 rpm file, and sure enough, on that one he starts out singing "The nights are lonely". The word "oh" is not on the original release.

After this discovery, I listened to both tracks very carefully, and I noticed that Carter's guitar is more prominent on the album track, and also the album version seems to be at a slightly faster tempo. This is corroborated by the published times, 2:39 on 45 rpm, 2:37 on album. These two clues are not nearly as significant though. The real proof is the word "Oh" on the album track.

I have reported this finding to Bluegrass Unlimited. I met Dick Spotswood of BU at the Bill Monroe Show at Hunter's Lodge on Feb. 24th. He told me that "alternate takes" are the rage in the Jazz world. They are prized collectors items because of their rarity. I am quite excited by this find, as the staff of Bluegrass Unlimited did not know of it and Mercury Records probably doesn't either. I may very well have been the first one to discover this little collectors jam.

I have been told that BU may run an article on this subject in the near future. I highly recommend this publication to anyone interested in bluegrass music, as these people are the real authorities on this subject.

I will be glad to send you some information on the late great Don Owens, but I will need some time. Unfortunately I did not know him personally, and only talked to him on two occasions, but I do know people who knew him. I will try to enlist the aid of the staff of BU to help me. Gary Henderson, Pete (Roberts) Kuykendall were friends of Don, and I am sure they will help.

I am flattered by Norman's suggestion that I might be a "scholar" of bluegrass music. I only wish I were. I do have quite an extensive collection of bluegrass and old time records and therefore could be considered a serious collector, but I am far from being a scholar. Unfortunately, what little information I do have is taken from memory or else gotten second hand, and is subject to error of course. I do have some interesting tidbits of information on the Stanleys and others and I will pass them on from time to time. An example of this is the 6 sides Carter recorded with Bill Monroe on Decca, although I am sure you are aware of them.

I would be honored to serve as a State Representative for the club, should you decide to have two for this state. I notice that the Virginia Representative lives in Southwestern Virginia and I live in Northern Virginia so this way we could cover the state fairly well.

I have an idea for the tape club. Why not do a feature on Pee Wee Lambert and Curley Parker, Jack Cook and the Virginia Mtn. Boys, and Charlie Moore and Bill Napier, showing how the Stanleys influenced these bands. Parker and Lambert would show the influence of the Stanleys early band. Jack Cook and Bill Napier both played with them in later years and their music reflects this period, especially Napier's.

Would you please contact Mrs Hazel Lambert and ask her if she would like a copy of Pee Wee's record, as I have an extra one? If she does, please advise me of the best way to get it to her.

I know you must be busy, so I'll close for now. Keep up the good work.

Sincerely

Walter

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Feb. 28, 1967  
Columbus, Ohio

Hi Fay,

I'm returning your letters and thanks ever so much. Norman's letter to Mr. Saunders very well written.

Fay, go ahead and make me a tape I have a recorder. I sure will appreciate it. I may never get the record. I'm sending away to see if they have any left. Maybe not though.

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I also heard from "Curley Parker". He tells me they recorded 2 or 3 different times, he just couldn't remember. He said he could be wrong but the thought on session was for Rem at that time they were in Lexington, Ky. And the one Weary Hobo was made for RRT. But he said he'd try to remember the year. He said he really



First picture of the first Stanley Brothers band. Made on the sidewalk in Bristol, Va. 1947.

Standing left; Pee Wee Lambert and Leslie Keith.

Left front; Carter and Ralph. Note Ralph's center hair part.

Picture lower left; Carter 1966, Pontiac, Mich. standing by his last car. Note the bass in carrier on top.

Lower right; Carter standing by his car in Dante, Va. at a ball park, in the summer of 1949.

*more likely 1942?*



forgot about them because he never new they ever released them.

This must have taken place shortly after he (Pee Wee) left the Stanleys.

Now that I think back Pee Wee went to Russell, Ky. to work with Curley Parker in the construction field right after he left the Stanleys. He was down there a while before me and the 2 oldest children joined him. We were in Va. at my mothers. Then as I said they did play at the Huntington Radio Station. This was on Saturdays because they were working construction days. Curley tells me he has some tapes that were made at Huntington. He didn't tell me the names of the songs.

I imagine Pee Wee just assumed nothing ever became of the records is why maybe he never mentioned them because Curley said they weren't paid anything for cutting them. He was to get royalty off of them was all.

But Fay it's a mystery to me why this record just come about after all these years. It had to be about 14 years ago if they made them right after he left the Stanleys.

Fay I appreciate anything you do for me other wise I probably never would have heard of it. I know if Pee Wee were here today he'd be very happy about it. As I said "he sure loved his music". But as good as he was he wasn't a person to boast about it, or what he could do. This is why I won't let anyone take the advantage of his work now if I can help it.

More than one called wanting his mandolin but I could never stand for anyone else to play it now.

I've often thought the same about Carter's guitar. He thought the world of it.

Well Fay guess I'll stop for now so I can get this in the mail. So bye bye until I hear from you again.

As ever

*Harold Lambert*

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STANLEY BROTHERS FAN CLUB  
Fay McGinnis, President  
1156 - 21st Street  
Wyandotte, Mich. 48192

March 29, 1967

Dear Mr. Saunders:

I am writing tonight while this is fresh on my mind. I got the carbon of your letter to Fay and noticed with interest your discovery about the alternato take. I got out my records and noticed the time information was as you said. I then played the 45 and heard the first word, "Oh". The album version also began with "Oh", as you had said, but as of now I am convinced the two versions are the same and from only one master. My 45 is numbered 70270X45 and carries the matrix number YW7488 on the label immediately below. On the plastic of the record itself the matrix number is carved and followed by a stamped "2". All my Mercury 45's have either a stamped number or a scratched "MS" then a number. It is usually a 1 or 2, sometimes as 3 and I hypothesize these numbers could represent take numbers. Furthermore, Mercury could have changed the master they were using while the 45 was still on issue.

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I have just made tapes of each record, as nearly simultaneous as I could. I listened to one via the speaker and the other (right track) via an earphone. I could tell no difference except that the album copy was ahead and gained all the way. Assuming the gain was all attributable to the actual 2 second difference in the recordings, i. e. assuming my phonograph has true speed ratios, it would amount to a little over 1%. This wouldn't be noticeable to the ear but it would be unlikely to occur with professional equipment. On the other hand I can see no reason Mercury would want to speed it deliberately, unless they felt it would give a little more drive and lift.

After a little more research, I find none of the 45's match timing with the LB (Blue Moon 2:12-2:17, Hard Times 2:37-2:45, Orange Blossom 2:22-2:26); those are all I've checked.

I would not swear that Carter's guitar was not more prominent on one version. I still think I have the same take, the same master on both 45 and lp.

Other strange things have happened on Mercury records. Our discography lists 71258 as "If That's The Way You Feel" and notes the title is incorrect and it should be "A Life Of Sorrow". My copy, however, has the correct title.

Our club discography states definitely that there are 6 more Blue Ridge sides unissued. This present disco. is based on Lou D.'s (Disc Collector) and I do not believe it was in the original club disco. Given the trends today, somebody is bound to blast those missing sides loose in the next few years, just as happened with the RRT's. Maybe it should be us this time. I got the idea for the RRT's a few years before it happened. Lou D. had thought of it a few years before that. I proposed agitating for Columbia reissues just weeks before "Angels Are Singing" came out, so maybe this will be equally prophetic. Incidentally, I won \$14 on an auction this month and am awaiting delivery.

It is obvious that your questionings have opened something up here about the Bolick-Lambert-Parker-Koith relationships. Recently Fay hinted to me that Mrs. Lambert had made some interesting additional find(s). I suggest that you investigate this situation with the intent of writing an article for the Stanley Standard. Our membership is more and more getting to be a Who's Who in bluegrass and I want them to see their faith in the club is well founded. An important original research article like this would contribute to that cause as well as be valuable in itself. If I were doing this I would get information from Mrs. Lambert via Fay, from Ralph via Norma Fannin, who talks to him often by phone and in person, and from Ray and Ina Patterson directly. I think Ralph could tell you how to contact Leslie Koith.

I have the German EP on order from both Lou and BU but still no copy. However I do have the tapes of the Parker-Lambert 78 plus tapes of the EP, plus tapes of both another copy of the 78 and of the Rocky Mt. Boys 78 (these latter from Germany and assumedly from the copies the EP was made from).

It would be interesting to know who did the banjo work on that Parker-Lambert item. Fay might ask Ralph if it was him; record companies often use their personnel like this. It may have been cut the same day as some Stanley numbers. (see disco.)

Listen to "Ramblers Blues" by the Stanleys on RRT. Lambert does the lead singing on that. Apparently he had a great deal of influence on the Stanleys as well as the other way around. He was very important in bringing their style closer to Bill Monroe's.

Yes, I know of the Decca recordings. Our disco. lists them (Fay, send him a copy of that disco.!) and I have 4 of the 6.

Your suggestion about the tape club is good. Because of the unexpected numbers of collectors joining, I had considered doing topical features and this would be a fine one. However, I have no recordings of Cook since he left the Stanleys and I do not know the records on which he participated. I don't have complete enough information in this regard about Napier as yet, either. Hopefully I may have this information in the future.

Thank you for your information and cooperation.

Sincerely,

*Norman Cohen*

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April 5, 1967

Dear Norman:

I noted with great interest your information on the recording Mercury 70270X45. I was quite surprised that you found your 45 rpm to be the same take as the album. I must admit that I had to get my own copy out immediately to reassure myself that I was right.

It appears that your 45 copy and mine are entirely different takes. My copy definitely does not have the word "Oh" in it. Stamped in small letters on the plastic of the record is the number YW7488 1F. Using your theory on the stamped number, which sounds very probable, it would seem that mine is 'take 1' and yours is 'take 2'.

I also got out my old 78 rpm copy and played it. The word "Oh" is missing from this side also. I hadn't checked this one before. Wouldn't it have been something if it had been stamped with a 3? It was also 1F.

I am glad that you brought out the information on the matrix numbers. It had never occurred to me to check this, and of course, I had nothing to check against until I received your letter.

If I was convinced before that I was right, then I am doubly convinced now. However, I can't imagine why Mercury would switch takes like that, particularly on the 45's. It hardly seems that it could have been a mistake.

As far as the published time is concerned, I never felt that this constituted very valid evidence. It would be easy to speed up a record to give it more drive as you suggested or maybe to slightly shorten it to fit an album side better. You will note that I stated in my letter that this clue is "not nearly as significant...the real proof is the word "Oh". The album track does seem to be at a faster tempo than my 45 version, however, and that is why I brought up the times. Actually I was using this as a crutch, when I really didn't need one. I wish I had thought to check timing on the other songs as you did. An interesting discovery, one which I cannot explain.

I would like to add here that I noticed the speed difference before I checked the published times, and not the other way around. It would have been quite easy to imagine the difference in tempo, once the published times were known.

In regards to Carter's guitar being more prominent, this in itself would not be too important. This song was originally released in about 1953 and was reissued only several years ago. The difference in sound equipment in 10 or 12 years could have brought out the guitar a little. Your copies, of course, will not show this difference as I am sure they are both from the same master. On the album version, Carter's guitar is more prominent throughout. The most noticeable place, though, will be found at the end of the fiddle break between the 1st and 2nd verses. His old Martin really rings out here, but you would have to compare it with my old 45 or 78 to tell the difference.

It would be very difficult for the average person to notice any difference in these two versions, other than the obvious one, i.e. the missing word "oh". Even a student of the Stanleys might find it hard to differentiate, particularly one who has followed them for only a few years. I am not referring to you, but what I am saying is that a recent student has a much larger repertoire to study.

When I started following the Stanleys, they only had maybe 2 dozen sides out, and it was therefore much easier to know each song personally. By now the releases must number close to 400.

I knew all their early Mercury releases by heart-every mandolin run, banjo run, fiddle break, positively word for word. I bought "Our Last Goodbye" when it was first issued and it was my favorite for quite some time. I played it over and over, day in and day out until I had nearly driven everybody around me nuts. This is why I immediately know something was wrong when I heard the album track. I actually believe that if the word "Oh" had not been on the album, I still would have recognized it, had it been an alternate take. Of course, I can't say this about later Mercury releases or the Starkey, King or Wango sides. There are too many now. It would be virtually impossible to familiarize oneself with that many songs. Only with the Columbia sides and the early Mercury cuts would I make such a rash statement.

I thought I had found an oddity in the switch of takes between the 45 and the album, but your discovery of the difference between the 45's is only a little short of astounding. I intend to continue researching this area to see if I can discover other Alternate Takes. When I first discovered this one, last summer, I was completely ignorant of its value. I happened to mention it in a conversation with Gary Henderson of BU. He was immediately interested and suggested I tell Pete (Roberts) Kuykendall. It is very gratifying to learn that others are as interested as I am in this small but none the less important bit of Stanley Brothers history.

I have known about "If That's The Way You Feel" for about 8 years or more, and I had intended to mention it, but of course I should have known you were aware of this error. My copy has the incorrect title. The Country Gentlemen, a well-known and rather controversial bluegrass group, who make their home here in the Washington area, used to sing "If That's the way you feel" often. In fact, that's the only time I have heard the song. They have never recorded it, but is included in their song book. The Gentlemen have recorded several Stanley numbers, however, including "The Fields Have Turned Brown", "Girl Behind The Bar". Their first recording was "Goin' To The Racos" written by Carter. It was later recorded by the Stanleys, but the chorus was changed and was titled "Gonna Paint The Town". Another song included in the Gentlemen's repertoire of yesteryear was "They're At Rest Together". Often sung by the Stanley's on their early radio shows, included in one of their old song books, but never recorded by them so far as I know. I understand Pete (Roberts) Kuykendall has it on tape by the Stanleys however.

Of course, 71258 is actually, as you stated, "A Life Of Sorrow", and is the second version of this song, to my knowledge. It was originally recorded for Columbia, but was never released, until the Harmony reissue. Have you noticed the similarity between this song and "I'm A Man of Constant Sorrow"?

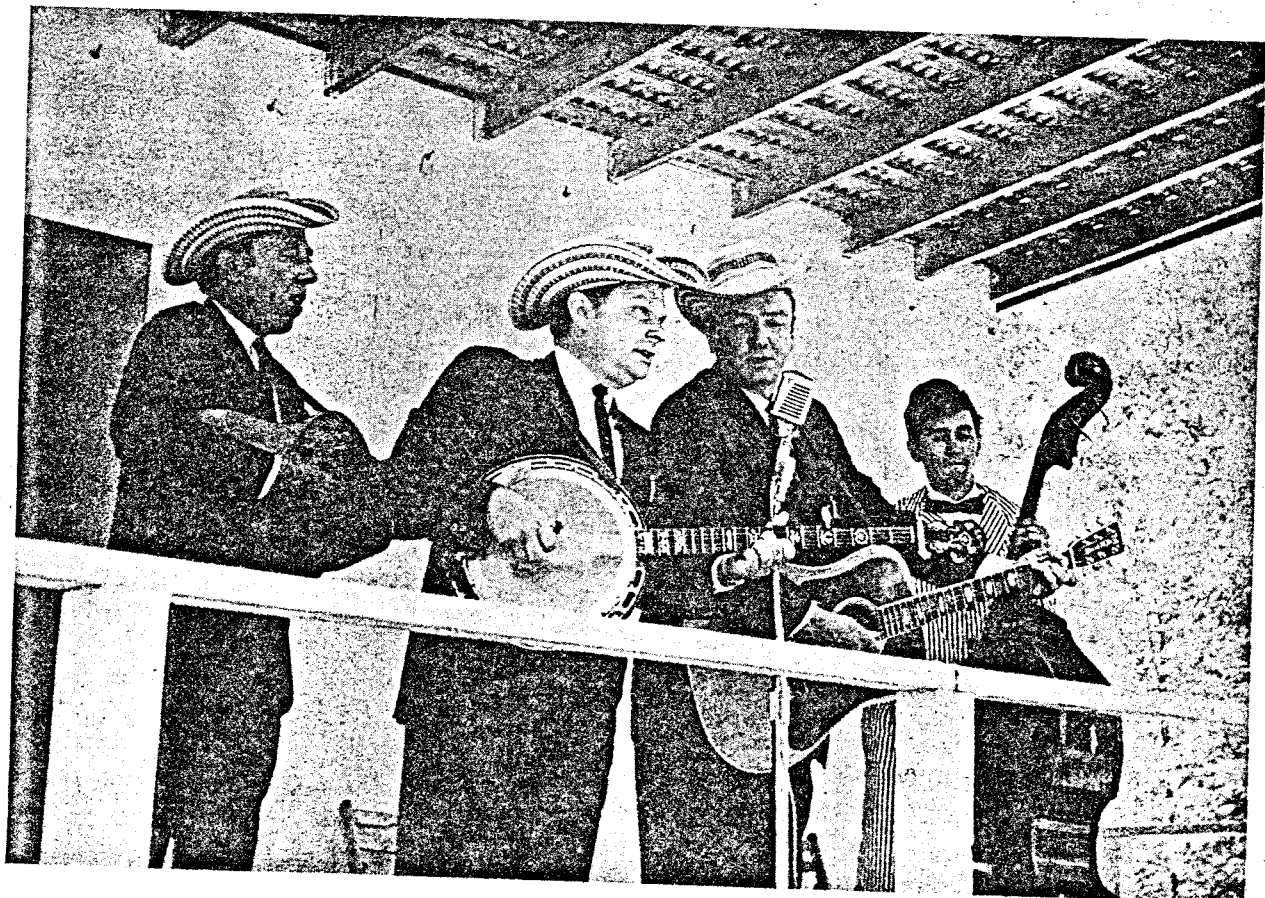
The other Columbia side never released is of course "Let's Part The Best Of Friends". This one was left off of the Harmony albums along with "Hey, Hey, Hey" which I think was probably their greatest fast tempo effort. The harsh, choppy King version only hints at the smooth, polished quality of this early Columbia masterpiece.

I am glad to hear about the unissued Blue Ridge sides. I have just received additional information about this subject. I was sworn to secrecy but I can say that I now know where they are supposed to be located. Unfortunately, there doesn't seem to be much chance that the owner will ever turn them loose. I understand a version of "Little Maggie" and "Mother No Longer Awaits Me At Home" may be included. My recent source of information speaks of a possible 10 or 12 sides. The mystery remains, but maybe the whole truth will one day be known.

Concerning the banjo work on the Lambert-Parker item, I only meant that I thought it was "reminiscent of Ralph's early style". Of course, it could be Ralph playing, but I personally feel that he had progressed well beyond this rather primitive style by the time these recordings were made. Incidentally BU dates the Lambert-Parker sides about 1951.



Above; Ralph and Carter Stanley...Below; George Shuffler, Ralph, Carter and Melvin Goins (Big Wilbur)...On Stage, American Legion Park, Culeper, Va., Summer of 1966. Both pictures donated by Walter V. Saunders, Falls Church, Va.





I hope to see Ralph on the 9th of this month at College Park, Md. and if I get a chance I will ask him if he played on Lambert's record.

I would like very much to do further study into the "Bolick-Lambert-Parker-Keith relationship". Time is my enemy. I never seem to have enough of it. I am presently studying for promotion in the District of Columbia Fire Department of which I am a member. I am also the father of 4 lively children which doesn't leave me much extra time.

I suppose by now you may have guessed, I am one of the "Old School" of bluegrass. I feel the best material came out of the period between '45 to '55. I find it difficult to accept anything that was made after the middle 50's. There are some few exceptions to this of course. I am referring not only to the Stanleys but Monroe, Jim & Jessie, etc.

I agree with you concerning Lamberts influence on the Stanleys. Their singing, especially the trios was never the same once Pee Wee left. It is so tragic that now two voices of that classic trio have been stilled forever.

You have me beat on the Decca sides, as I have only 3 of the 6. "Cabin of Love" "Sugar Coated Love" and "Get Down On Your Knees and Pray".

Concerning Jack Cook, he is singing lead on "Over in the Gloryland" and "A Beautiful Life" in Wango LP-103. Other than this, I have no information on him, but his picture is in a song book of the Stanleys that I got back in 1958.

I have a single by Cook on Gambler 1541 "I've Always Been A Rambler" b/w "Virginia Mountain Banjo" - Jack Cook & Virginia Mountain Boys. The producer, Floyd Collins told me a rather interesting story concerning this record.

It was cut with only 3 instruments - Jack on lead guitar, Bobby Diamond on banjo, and I don't recall who played bass. A fiddler, who was suppose to record with them got tempermental and refused to participate. Jack later dubbed in the other guitar part. I understand that he has at least one other single out on another obscure label.

I have very little information on Napier. I do know that he was playing mandolin for the Stanleys when I saw them in 1958.

I plan to prepare a tape to send you soon, and in it I will include Jack Cook's 2 sides along with my "Take 1" of "Our Last Goodbye". I will include other material also, stuff that I think you might not have. If you think of anything in particular, let me know and if I have it, I will include it.

Yours for better bluegrass

Walter V. Saunders  
1937 Pimmit Drive  
Falls Church, Va. 22043

217 $\frac{1}{2}$  S. Grant St.  
W. Lafayette Ind.  
April 8, 1967

Dear Walter,

Advanced discographical research, laboratory #3: I failed to make a carbon of the enclosed table so you might send it to Fay later if she is interested. This should help in your search for other alternate takes. I have listed data from all the Stanley Mercury singles I have here with me. I might have a few more at home. I know I have the 78 of "Nobody's Love/Big Tilda". In all cases the number is from the label, but I left the K45 out. The matrix is from the wax. On the label all the 78's are YB rather than YBU; all the 45's are YW rather than the YM or YMM of the wax. The material in parentheses is on the labels. Note that LP MG 20349 has no time information and "The Flood" has none even on the single. It was recorded at WYCB, the only one known at the session and at an unknown date. Notice the MSIV and MSII are probably Roman numeral designations.

Two more things about the Mercuries. I don't have "Loving You Too Well". You could put that on tape as well as the Columbia "Hey, Hey, Hey" which I have been after for years but is the only one I do not have. The other thing, I could look this up in a book but you live close enough to probably know. The record says "Dickson County Breakdown" but I think I have heard Ralph say "Dickenson County Breakdown". Which is it supposed to be?

Do you have a stop watch. I don't but the thing to do now is time some of these and see how close they come to the registered time. Then I could send you my 45 copy of "Our Last Goodbye" so you could compare the two 45's on the same machine and check the time. Mercury may be registered (or whatever legal thing it is) for 2:39 originally with the 78, continued to pay for the longer time when they changed masters on the later pressing(s) of the 45, but decided to retime it before the LP version was released.

Checking your letter now: there is a small variously distorted F like character on many of the matrixes. F is what it actually is. Well, we know pretty certainly that our 45's are different takes. I realize the time information, tempo, and guitar strength were minor supporting points. Mercury must have switched takes intentionally because they have the numbers consistent with the actual masters used.

Yes, I used to know all my records by heart down to the last scratch. Now I buy many I may hear only once in my life. I just finished the winnings on one auction received Mon. or Tue. It took me all week to hear it the first time through.

I also think the Stanleys never recorded "They're At Rest Together". I don't have it on any live tapes either. You are right. "A Life Of Sorrow" came out only on the Harmony reissue album. Yes, "A Life Of Sorrow" and several of their songs of that time are similar.

Oh, "Our Last Goodbye" was recorded in Aug. 1954.

I got my copy of the Blue Ridge. It seems strange anyone should have much vested interest in withholding the remaining masters. I have done a lot of thinking on such things. We are an active club and I guess quite large organization with many competent members and good contacts. Just as far as record issuing is concerned we have Lou D. (Driftwood Records), Dave Freeman (County Records), Bryant Wilson (Adair Records). Gerd Hadoler, the German reissuer is in the tape club and his close friend is our very active German rep. I am president of the Purdue Folksong Club which could follow the example of Illinois and issue records. We easily have the know how and talent for this kind of thing. We ought to start some kind of Bluegrass Museum issues that could go only to fan club members if legally expedient. That would only add \$1.25 to the price for those not already in. They could be, should be done with a lot of "Folkways style" write up. I'm thinking not only of the Blue Ridge but also the unreleased Columbia item, a few unreleased Mercuries,



the tape Ralph's brother Fred has of their first radio broadcast. These would probably be similar in quality to the RRT's because they would have been recorded on the same equipment, WOPI. There is supposed to be an audition tape they sent to King in 1946 which may or may not still exist and may or may not be the same as the above mentioned tape. Also in the line of Bluegrass Museum, Hazel Lambert seems to be finding some interesting discs and tapes. She is getting some from Curley Parker. Branching out and depending on legal problems (which people like Dave Freeman and Chris Strachwitz of Old Timey records, seem to get around) we have test pressings of unissued Bill Monroe first Columbia session material and the private records belonging to Scruggs (I've got tapes) from the Opry when he and Flatt were with Monroe. There's the old unreissued Bluebird Monroe stuff (4 sides). Going way back there is the 1930 actual bluegrass (believe it or not) of Wilmer Watts and the Lonely Eagles which we might be able to get from Joe Bussard or some collector. Dave Freeman's news letter says Delmark plans to reissue the Paramount string band sides way off in the future. Maybe we could get those Watts items first and scoop them. Anyhow, the point is: this is an age of reissuing; this is an age of active serious interest in bluegrass history; things like I have suggested are being done; we have people with the ability to do these things and do them right; we are a large, powerful, and unifying force in the bluegrass area; we would be a likely organization to do these things all of which every bluegrass fan and scholar would rejoice at.

Yes, I know you were only saying the banjo on the Lambert-Parker material just sounded like Ralph. But since this record and the Stanleys' last 2 RRT records make a series of 3 consecutive numbers (actually that doesn't mean anything. We'll have to get the matrix number of the Lambert disc from Hazel Lambert) they might have been recorded the same day and Ralph might have played with that band as he did for example with Bill Clifton on Mercury.

This Bolick-Lambert-Parker-Keith thing is important alright. I got a letter from our Swedish rep. asking about the contradiction of the Fan Club Journal statement and the German issue. He senses a "great mystery". A lot of people who know bluegrass music do read our material and some of us better come up with a pretty competent piece to explain what evidently a lot of people have noticed, especially since the German EP (which I finally got a copy of) has been so well publicized.

I don't have "Got Down On Your Knees And Pray". I'd like to have it on the tape. I assume you would like "Lonesome Truck Driver's Blues/Rotation Blues" in return even though it isn't very good and Carter doesn't sing.

I'll be glad to get the Cook items. I intend to keep my topical items mostly short and informal, maybe several to a tape. It will be rough trying to reorient it to collectors and I am not even too sure that will serve much of a useful purpose since they are already "in the fold".

I've got 4 track 3 3/4 & 7 1/2 tape decks. I'll enclose my much out of date and incomplete collection sheets. I hesitate at any big exchange - can't get to them very quickly.

Sincerely, *Norman*

Any member who failed to get our Stanley Brother Introductory booklet, please let us know. We were out of them for awhile and may have missed some of you in the first mailing.....We plan to update our discography in the next year as well as add the Ralph Stanley discography in all future printings.

Columbus, Ohio  
April 10, 1967

Hi Fay,

A few lines to say hello and I'm so sorry about your mother, my sympathy is with you.

Fay I haven't heard from Curley P. on the tapes. I sent him your address. He may send them on to you. That will be alright with me. I am waiting for the pictures to come back. Soon as I get them I'll send them on to you. Fay I told you I'd make you a tape of this 78 record but instead I'm going to give you the record. I'll put it on my tape. I know you'll take the record and take care of it. As I said it's scratchy but quiet plain.

When you play the side "The Angels Are Singing In Heaven Tonight", note Pee Wee's singing. This must be a trio no. I think I can hear Ralph on it. But Carter and Pee Wee's voice blended together so well. I also disagree with Saunders about the record.

Fay "Thanks" for sending the letter, I'll ans. "him". I appreciate the fact he thought enough to get an extra copy of the record but I got one from Bluegrass U. Then I re-ordered my mother one but their supply was all gone. So they suggested I contact Lou. He also got a shipment.

Fay, I think Saunders is a little confused on the Fiddler of "The Blue Sky Boys". Curley said he know them but he never played with them.

Well Fay I'll stop for now. Maybe sometime I can meet you in person which I'd love to do. I met "Norma", she's a very sweet person. So until I hear from you I'll say so "long".

Hazel

\*\*\*\*\*

April 21, 1967

Dear Norman:

You are not going to believe this one. As a matter of fact, I'm not sure myself, but it's possible that I may have discovered as many as 16 alternate takes. About half of your matrix numbers differ from mine. Some of these may not indicate different takes but I'm sure others do. In some cases it appears that a small "a" or "b" was substituted for "1" or "2". I am not sure of this, naturally, but it seems the only logical explanation. I am attaching a list showing the information I have compiled so far. I have only listed records that differ from yours. You will note that I have listed my 45's and also my 78's, further note that in several cases the 45 is different from the 78. I am presently studying these, but the only way I have of doing it is to play one on my phonograph, quickly change over speed setting and play the other. This doesn't work very well - I will have to come up with something better. Unfortunately, I stopped buying 78 records after "Hard Times".

More news. I talked to Gary Henderson last night concerning this and we compared matrix numbers over the phone. On some of the sides you and I differ on, some of his are the same as mine, and some the same as yours. Also, several of the sides we have that are identical, he has different. Furthermore, on "I Worship You" for example, his is different from either of ours. Would you believe 3 different takes? There are apparently so many that I am beginning to have some doubt. Of course, we have established that "Our Last Goodbye" is an alternate take. The staff of BU has studied this recording and has agreed with our conclusion. As far as I am concerned, each recording and possible alternate will have to stand on their individual merits.

A possible way of clearing up the mystery would be to contact someone at Mercury Records. This company I have heard some very strange things about. Hopefully, someone there might know the answer to the matrix riddle. Gary Henderson invited me to meet with the staff of BU at Pete (Roberts) Kuykendall's home. We will do some comparing of matrix no's and I imagine some discussion of the entire

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SEP . 65

Monroe, Mich. A new string?



Carter

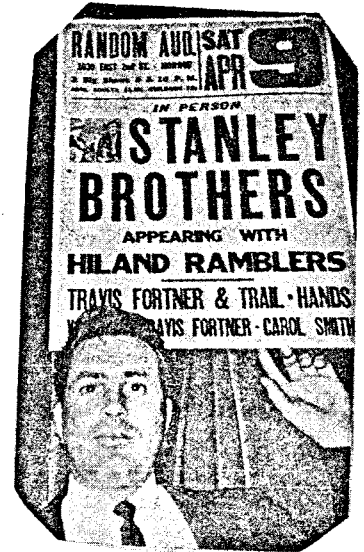


NOV . 65

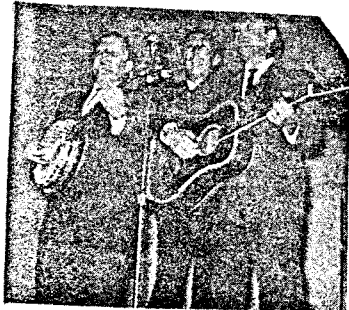
Carter, Wyandotte, Mich.  
Lesa Lane McGinnis



Carter



Evin Lambert  
Monroe, Mich.



Ralph, George & Carter  
W. Va...by Marvine Johnson



George, Carter, Ralph, Norman Carlson  
Purdue University, after the concert, '66

Below: Carter & Rosalee Lewis

Below: Fiddler, Ralph, Carter and George on stage  
March 1966, Germany



SEP

66





subject. I will send further info as I obtain it.

Concerning Mercury 71064 "The Flood" I would like to make this observation. It was recorded either the latter part of January or early February 1957. Note the reference to "...the flood of '57" and the fact that it was released Feb. 14, 1957. The flood that the song refers to occurred in Southwestern Virginia, Kentucky and Tenn. in early 1957 (I don't know the date but it could be looked up). I theorize that the Stanloys made this recording very soon after the flood, and that it was released promptly, to take advantage of the publicity and sentiment following this disaster. This is probably why it was the only one recorded at that session. I remember that I bought my copy relatively soon afterwards, possibly around the first of March. It seems to me that it was played on the radio maybe only 2 or 3 weeks following the flood. Of course, that was 10 years ago, and I can't be sure anymore. My wife and I visited this area a few months later and the devastation was still quite apparent.

About Mercury 70437 "Dickson County Breakdown". I understand Ralph intended to name it after his native county, but someone changed the spelling. It should have been "Dickenson County Breakdown". My wife was born and raised there and she pronounces it Dick-I-Son and I have heard others from there pronounce it Dick-er-son or even Dixon.

Sorry, I don't have "Hey, Hey, Hey" either. I used to, years ago on 78 but it got broken. I was hoping to get it on tape from you.

I talked to Ralph April 9th before the show. He said that he wasn't playing banjo on the Lambert-Parker sides, but I failed to ask him if he knew who did. Getting back to "Our Last Goodbye", the discography may list it as being recorded in Aug. 1954 but I am sure it was 1953. I recall hearing it on the radio when I worked in a filling station back in 1953. I was courting my wife at this time and we got married June 14, 1954. We both definitely recall prior to our marriage sitting in my car at night listening to WCKY and the Stanley's latest release "A Voice From On High". Now this record was released after "Our Last Goodbye" so the latter could hardly have been released in Aug. '54. More than likely it was Aug. '53. Of course, as you know, I have been wrong before. I hope you don't think me too argumentative. I simply like to get to the bottom of things whenever there is a doubt or question in my mind. Kaykendall has a discography different than yours, I think) and when I got over to his place I will check the date.

I am thrilled to learn of the tape of the Stanley's first radio broadcast. I hope someone will release this as an album soon. The other info you mentioned along this line is also very interesting.

I understand some effort is being made to persuade the owner of the Blue Ridge masters to turn them loose. I am still hoping.

Thanks for your encouragement and help and also for the advice and information you have sent me. Maybe together we can clear up some loose ends of the history of the Stanloys.

Sincerely Yours;

Walter

OUR LOSS-HIS GAIN

The show is over,  
The curtains fall  
Our friend goes on  
The Angel's call.

The show is over  
The musicians gone  
Our friend winged out  
Into the dawn

The show is over  
But, it is not the end  
Heaven gained a resident  
We lost a friend.

Another engagement  
A bigger place  
And we lose sight of  
The familiar face.

The earthly theater  
Is a darkened place  
The shadows of  
We must face.

by...Estelle Davis Taylor

AS I REMEMBER THE STANLEY BROTHERS

Opal Hale.....Kentucky Rep.

I might say it began back when I used to play hooky from school to hear the Stanleys program broadcast over WCYB Bristol, Va., on the Farm and Fun Time. This is where I became impressed by some of the greatest picking and singing I have heard. Some of the songs that Gentry and I have heard on the program are:

Some of the songs that Carter and Ralph would start the program off with was "I Worship You", "I Just Got Wise", "So Blue", and always end the program with a hymn like "Angel Band", or "White Dove".

We might say the songs that Carter and Ralph write and sing tells the story of their lives. I would like to quote something that Bill Monroe once said, "I think you can watch people, any kind of work they do, in the way of music and tell pretty well through their life what they've gone through". This is quite a statement and I think we can see an example in some of the Stanley Brothers songs. "White Dove", which is a beautiful song with great meaning for the love of their home and state. "The Fields Have Turned" and "How I Long To See The Old Folks", is just a few more songs with great passion.

The Stanley Brothers wrote songs of true life stories, "No School Bus In Heaven" and "The Flood". They also wrote songs of humor. "He went To Sleep And The Hogs Ate Him", and "How Far To Little Rock".

In conclusion we can say that the Stanley Brothers was a great tribute to Old Time music. Ralph and the Clinch Mountain Boys will continue in the music business to record and make hits, but an integral part of Bluegrass music is missing, for the "Remarkable Stanley Brothers", as such will never record again. The world has lost a great musician as well as person, Carter Stanley.

PROMOTIONAL UNIT FORM

PROMOTIONAL UNIT FORMED  
Mich. Supplement-Music City News- May 1967.....by Ed, Paul Wade....

BCIII Productions will appear on many posters and in connection with many Mich. Country shows in the future. BCIII Promotions will sponsor basicly Old Time and Bluegrass shows, on a regular bases throughout lower Mich. Dates have been set and artists signed for June and July. W W V A Wheeling, will be represented on these dates.

June 25, will bring Ralph Stanley, widely acclaimed Old Time banjo artist and the remaining half of the World Famous Stanley Brothers. This will be Ralph's first Mich. appearance since his death in Dec. 66. With Ralph will be the original Clinch Mt. Boys.

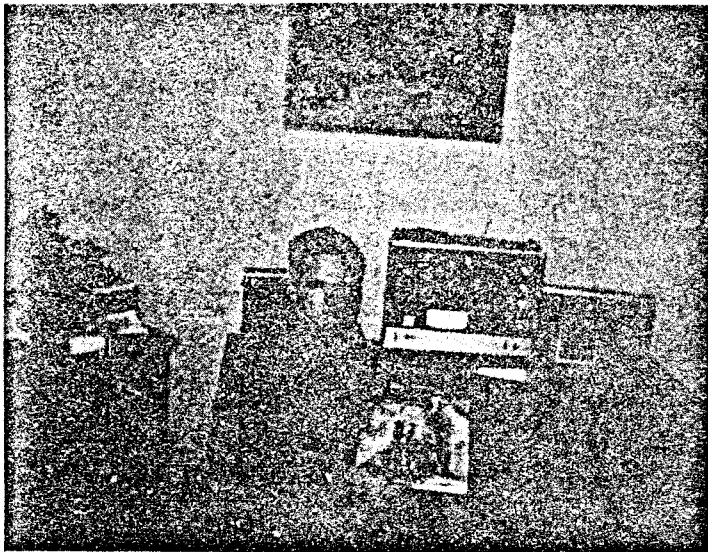
July 29, one show only, Don Reno, Bill Harrell and the Tenn. Cutups. Reno, partner of Red Smiley for years has now teamed up with Bill Harrell, formerly of the Virginians seen many times on the Jimmy Dean TV shows. Other members of the band are Ronnie Reno, Don's son and a 15 year Stanley Brothers veteran, George Shuffler. BCIH Productions were formed by Don Reno, Bill Harrell and the Tenn. Cutups.

BCIII Productions were formed by longtime friends in the bluegrass world, Wandell Smith, Roy and Fay McGinnis. Smith who records for Fortune has lead the Wendy Mt. Boys for a number of years. Roy McGinnis records for Rem and leads the Sunnysiders. Fay McGinnis reports for Music City News, bluegrass editor for K-Bar-T Country Round-up Pueblo, Colorado, President of the Stanley Brothers Old Time Tape Club and President of the International Ralph Stanley Fan Club, and known bluegrass promoter.

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Won't YOU write your local DJ this week and ask him to play the new RALPH STANLEY release?.....ROW\_HO/ THAT BEAUTIFUL WOMAN..ON KING RECORDS.





# STANLEY BROTHERS CLUB REPRESENTATIVES

Upper Left.....Mich.

Willis Fraizer

Upper Right.....Iowa

Don Harris

Right.....Ohio

Religious Music Reporter Jack Bishop

Lower Left.....Maryland

Charles Foxwell

Lower Right.....Washington D.C.

Dianne Sims

Right.....

Betty Campbell, Edison, Ohio.



# REGULAR FEATURES

THIS

END

THAT



# FAN CLUBS

Material from other clubs is always welcome. We would like to repay these thoughtful Presidents, by listing their clubs here.

The first CHARLEY PRIDE journal was first class from cover to cover. Many thanks and good luck to president Laura Laggs, 811 10th. Ave. West, Dickinson, North Dakota 58601.....May newsletter from the SONNY MILLER club who is headed by Elenor Catherman Box 142 Mohrsville, Pa. 19541. Big news here is the new Sonny Miller record.....Other newsletters recieved; From Ruby McCool Groveton, Texas, THE CHRISTIAN ENTERTAINER, Jan. and Feb. issues....Jeanne Armstrong 618 Kensington, Fern dale, Mich. 48220 sends the DON SHOEN newsletter announcing his new record..News letter issued by State Rep. Florence Bush 1030 Eastward St. Alma, Mich. 48801 on behalf of the TROY CRANE club....Newsletter from the GAIL MURRY club, Deborah Hodge President 279 Annona Ave. Pahokee, Fla. 33476...NL from Mary Ann Cooper President of the DEL REEVES club, Route 7 Box 406 Decatur, Ill. 62521.(Seems I should have a recent journal from this club, but can't locate it at this time????)...The Rambler comes our way from Laura Lewis Rt. 1. New Bavaria, Ohio 43548 President of THE HIGHLAND RAMBLERS club....NL from The JOHNNY PAYCHECK club, Mary Alice Luttrull Pres. P.O.Box 298 Muskegon, Mich. 49443....Material from the VAN TREVOR club located at P.O.Box 919 New Britain, Conn. 06050...Journals and, or, other material from the following clubs. BILLY MARTIN club issues neat attractive material, the devoted Pres. is Kay Gilbert 410 Mackinaw St. Saginaw, Mich. 48602....Devotion is hardly the word for BILL MONROE'S president, Marvine Johnson Route 2 Box 137 Hurricane, W.Va. 25526. Marvine is a new comer to the club world but an old timer in the field of bluegrass music, from all appreances she does well in both capacities...The usual load of material from the DOTTIE MOORE club, Janet Ready Pres. 5266 DeLand Rd. Flushing, Mich. 48433....Several pieces of material from the BUCK OWENS club, headed by Mother Owens P.O.Box 128 Edison, Calif. 93220....Carole Adkins 2162 Detroit St. Lincoln Park, Mich. heads the VINCE ROBERTS club, this club is sporting a new 'ditto' machine for printing....The Double JJ Roundup is the name that President Jean Osborn 404 Shoreline Dr. Tallahassee, Fla. 32301 gave the JIM AND JESSE club journal. In every printing I always mention how much Jean covers in just the right words in her material, no need to repeat myself this time!!!!...Branding Iron, journal for TROY CRANE came from Pres. Kitty Tullis 2815 So. Sheridan St. Phila. Pa. 19248. Looks like a glowing club for this new artist....The Talking Steel, PETE DRAKE journal came from Tom and Linda Windsor P.O.Box 91 APO Seattle, 98742. My first material from this club, a pleasure to recieve...The BILL LYON club has been headed by Genevieve Wandel Lock Box 53 Coral, Mich. 49322 for many years, always well done, always on time(wish I could make those claims)...March issue of the JAMES O'GWYNN journal came from Pres. Shirley Johnson Rt. 1 Griswold, Iowa 51535, "and a lovely thing it tis". Thanks Shirley....From faithful friend Dusty Borelson Rt. 3 Box 31 Rapid City, S. D. 57701 comes material(all interesting) for the BUDDY MEREDITH club...Opal Hardyman 1008 Oak St. Champaign, Ill. 62521 Pres. of the CARL AND PEARL BUTTLER club puts out faultless material. Quite a gal reperesenting quite a pair...LAST but not LEAST. THE STANLEY BROTHERS SISTER CLUB, THE CHARLIE MOORE AND BILL NAPIER CLUB headed by Posalee Lewis 13 Cross St. Laurel, Md. 20810. As far as I know Rosalee and I have clubs alone in our category, for Old Time Bands.

Again our appreciation for all material sent our way. I believe this mythod of coverage provides better promotion for each club than simply listing them as our exchange...Thanks to all who have listed our club or otherwise mentioned the STANLEY BROTHERS.

continued



## FAN CLUBS CONTINUED.....

This section was added to the journal last in order to catch up with the club material that has arrived in the past weeks since this we first started.... In some cases the mentioned material may be a month or two months old, I still feel it should be acknowledged in this manner.

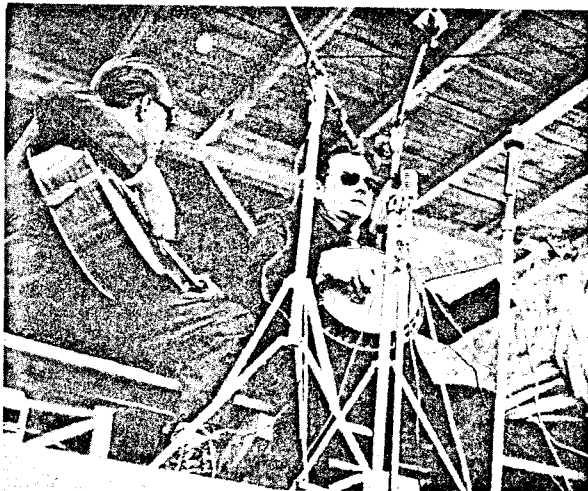
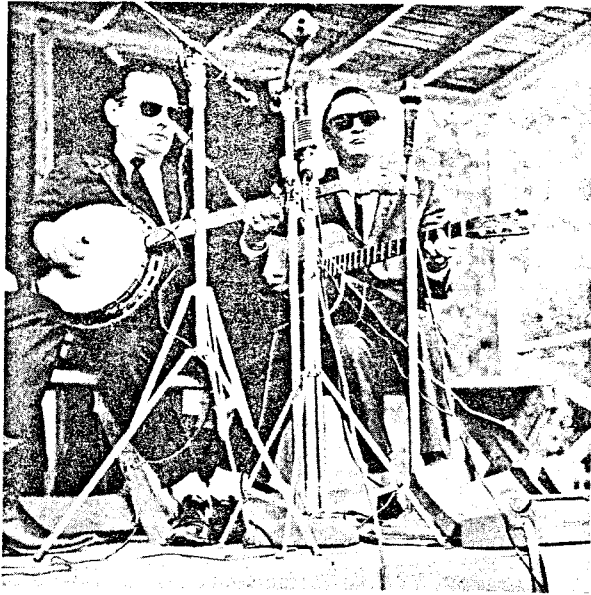
From Sonny James & Friends Assoc. Margie Goen Pres. P.O.Box 11625 Albuquerque, N.M. 87112, a letter regarding fan club convention in Nashville.... James O'Gwynn FC Shirley Johnson Pres. Griswold, Iowa 51535, a newsletter, all 'bout' the new O'Gwynn SS International record "It's Not The Best Way To Live".... Newsletter from the Pete Drake FC, a new address here shortly,..... The Double JJ Roundup for Jim and Jesse Jean Osborne Pres. 404 Shoreline Dr. Tallahassee, Fla. 32301.... An unending flow of Buck Owens material, from Box 128 Edison, Calif. 93220.... Vince Roberts club has a new Trail-Boss, known as Robbie also a new address (that I can't locate now).... The Blue Grass Music Club, my opinion here... as far as I can see this is a promotional paper strickly on the behalf of the editor, Newsletter from K-Bar-T on Fan Club Convention in Oct. in Nashville.... Newsletter and journal from Kay Culbert 410 Mackinaw Saginaw, Mich, who heads the Billy Martin club.... Issue #5, Del's Billboard from Pres. Mary Ann Cooper,..... From Lou, Aug. #19 Newsletter, Disc Collector Publication Box 169 Cheswold, Delaware 19936.... A journal called the Drifter, from the Marty Robbins club, Peggy Ann Munson Pres. 3811 Wylly Ave. Brunswick, Ga. 31520... Newsletter from Pres. Kathy B. of Little Vern Davis Club.... Newsletter from the Bill Monroe Club, Marvine Johnson Pres. Rt. 2 Box 137 Hurricane, W.Va. 25526 (this issue has a nice picture of Marvine standing along side of the Clinch Mt. mode of transportation).... "Nuthouse News" Bill Lyon FC, Genevieve Wandell Pres. Lock Box 53 Coral, Mich. 49322.... Max L. Haggard FC, well represented by Fla. Rep. Libby Roberts, Pres. is Newell Shoup Jr. 2830 Logan Ave. Des Moines, Iowa 50317... Pa. Rep. for the Sunny Miller FC, sends along a promo letter and a very good wallet size photo of Sonny and lovely wife who is is vocal partner.... Dusty Borelson Rt. 3 Box 31, Rapid City, So. Dakota 57701, pres. of the Buddy Meredith sent along Buddy's last journal (always a pleasure to recieve,)..... From the Billy Martin Fan Club, a NEW type promotion.. A Fan Club member tape, sent from member to member, with Martin records and general information. This is in no way a Tape Club, rather a side feature included in the price of the fan club it's self. Billy plans to take part in this EACH month, even while on the road. Understand that Debbie Lane has returned to the road with Billy as featured vocalist. Our little Lesa Lane was named after this lady..... Last, but not least, the ever welcomed K-BAR-T COUNTRY ROUNDUP, 2730 Baltimore Ave. Pueblo, Colorado 81003. This is OUR publication, I mean it was designed for COUNTRY fan clubs, to promote, help them as well as weed out the few bad ones, or expose the few fakes and frauds. This publication is pretty much what we the officess of the registered clubs make it, Trina just (joke! JUST!) puts it into journal form. There are many clubs that could gain or higher their standards, by joining K-T and abiding by its rules. I am referring to a few clubs who publish 90% PRESIDENT (life and illnesses) and 10% STAR, some have so little news they publish recipes, a very few stupe to plain gossip and even use the club publications to DIG their artist.... and others now that I think of it. These facts I have gathered from the material sent to me. I also noted that most of these people are not registered with K-T. This does not imply that all clubs not with K-T are of poor quality. Another thought along this line, I was registered with two other Fan Club headquarters and would like to have my money back. They were in NO way what they claimed to be, in both cases the Presidents, or editors, were Fan Club Presidents, both cases of Hollywood clubs, we were all lumped into one heap and I could see no good at all for the Country Music clubs..... These are my opinions. It is plain to see that I donot run the top club of the country, I make enough mistakes for a dozen and I am PROUD TO BE REGISTERED WITH K-T, proud they will accept my efforts.



# PUBLICATIONS RECIEVED

COUNTRY and WESTERN MUSIC, all Country music publication printed in Czechoslovakia, well written according to Norman ( I can't read one word contained therein). Last three copies were sent by our representative, Miroslav Cerny. For information write Miroslav at, Olbrachtova 1057 Praha 4-Krc, Czechoslovakia.....COUNTRY & WESTERN ROUNABOUT, published quarterly in England, is worthwhile, each issue is filled with news, reviews, facts and information as well as pictures. Two copies came to me last time, one from our representative, Dave Bassington, England and magazine editor, Charles Benson 204 Chester Road, Debden Estate, Loughton, Essex, England.....Not sure how this happoned, but here it is!!! A mimeographed journal-ette, full of nothing but recipes! Edith Soles, Editor, Route 3, Windsor, Mo. 65360.....Enough could not be printed about K-Bar-T Country Roundup, or Trina, the Editor. Each issue is a treat to recieve and the amount of promotion this publication gives the artists and their clubs could not be properly valuated. This is the only Country publication (that I know about) to carry a regular Bluegrass section. Write K-Bar-T 2730 Baltimore Ave. Pueblo, Colorado 81003.....HILLBILLY magazine is printed in Switcherland, but German language is used for mostpart. My thanks to Editor, Charles Steiner, Switcherland 40- 30642 Basel 4.....Notice from Mich. Section of the MUSIC CITY NEWS, that all Country Artists who have Fan Club headquarters located in Mich. may register with this section of the paper, for full review or coverage on all club material. For details write Fan Club Editor, Mable Samland 1625 N. Wildwood, Westland, Mich. 48134.....From Margaret Patterson 1708 Wayne St. NE. Roanoke, Va. 24012, comes the Old Dominion Newsletter. Much of this NL is devoted to Bill Anderson, however Margaret gets down to Cold Hard Facts on a good many matters, states them well and I for one agree with her observations. Write the above address for subscription information.....From England another fine Country publication is sent to me regularly and much appreciated. This is COUNTRY MUSIC SPECIAL, Edited by Godfrey Greenwood 38 Guycroft, Otley, Yorks, England. Mr. Greenwood will be happy to send anyone a free copy of Country Music Special for the asking, write to the above address.....THE SCATTERBRAIN is published by monthly somewhat on the fan club method, with members rather than subscribers. This is a Pen Pal and Hobby publication, with many many pictures. Write Edith Hillstrom Rt. 2 Box 194 Port Orchard, Washington 98366.....COUNTRY MUSIC GAZETTE is new to the country field, but very welcomed. This is a fine paper professionally done on slick heavy paper with a number of pictures. Editor Milly Hypes P.O. Box 2058, Roanoke, Va. 24009.....THE FAN CLUB REPORT, is edited by our 'ole' friend Marv. Hoerner, who is in the process of moving from Nashville back to Bx 99 Amboy, Ill. Marv. is a credit to the world of country music, promotion, the record business and respected by all who know him.....From Gray Barker Bx 2228 Clarksburg, W. Va. 26301, comes a great amount of material regarding FAN, a publication primarily designed to promote Fan Clubs...all kinds of Fan Clubs.....Two Hobby magazines were sent us in recent weeks that impressed us enough that we have bought space to promote our Tape Club in both publications. Many people consider music, or clubs as hobbies. Look for our ads in either, HOBBIES AND EXCHANGES (TERRY'S) 1038 East 5th. South, Salt Lake, City Utah 84102...or....FRIENDS AND HOBBIES CLUB P.O. Box 304 Chadbourn, N.C. 28431.....Last but far from least important, COUNTRY NEWS AND VIEWS. This is an outstanding publication, issued quarterly, covering music very well. Write Editor Charles G. Newman, "Lynton" Parkside Drive, Lowestoft, Suffolk England for other information.....Our appreciation to all the aboved mentioned.....

On Stage... Bluegrass Festival...1965...Roanoke, Va.  
Photos made and contributed by Ron Petronko, Montreal, Canada (pictured lower right).



PROMOTIONAL MATERIAL AND PUBLICATIONS RECIEVED AT THE STANLEY BROS. CLUB DESK....  
or WHY THE POSTMAN HATES ME!

Triple T Talent P.O.Box 99 Amboy, Ill.61310 is headed by Marv Hoerner, who promotes well his artists.Nice to hear from you again Marv, enjoyed your newsletter. ...Another copy of the Old Dominion NL (address elsewhere) Thank you Margaret, you have recieved little in the way of material this year from me.....8x10 photos,promo sheets, records and a copy of the Ft.Wayne, Ind. Sunday feature section newspaper with complete story and pictures on the Crum Brothers....From Jim Wilson, National Sales Manager of Starady records, Colonel Jim's Country Corner publication....From OMAC Artists. Corp 403 Chester Ave. Bakersfield, Calif.first class promo on Ray Price ...The FINAL edition of the Country Music Special, edited and published by Godfrey J.Greenwood, England. Sorry about this, we have enjoyed this country publication for sometime.....Promo material arrives often from CAPA Records Mobile, Ala.From W E X L, Detroit and W B N O Bryan, Ohio,top charts each week...Train Records Nash-ville surely seem to be promoting their artists, by the amount of material we have recieved...It is always a pleasure to get promo material from LITTLE RICHIE Johnson and there is always alot of it!....For the first time, the Top 20 chart from W G W C radio Selma, Ala....Wise-O-Man Talent Agency, Wheeling, W.Va. comes promo material on Mac Wiseman's band of stars, such as, Moore and Napery, Reno and Harrell, The Van-dergift Bros. and others....Our appreciation to Frank Godoy for the duplicated sheets of Bluegrass shows around Ohio. We have referred to this a number of times this summer....

PUBLICATIONS

Folk & Bluegrass Trends c/o Dave & Hazel Ransom, P.O.Box 87,Riverton, Conn.06065

Bluegrass Bookshelf Publication of the American Bluegrass Socity (Note new Address)  
726 S.W 14th. Ave. Miami, Fla. 33135

Bluegrass Unlimited P.O. Box 1611 Wheaton, Maryland 20902

Western Roundup printed in New York, exist,publication was bought out by Music City News.

Again we were sent the 196 Country Music picture and birthday calendar with the usual profit making offer, to sell through the clubs. I have said before, I have nothing 'agin' money, but don't have the time needed for this venture. For your calendar send \$1.00 to Heather Publications 3285 South Wadsworth Blvd. Denver,Col.

THANK YOU, Billy Martin Fan Club for the lovely towel, with a 5string banjo design and Bluegrass-Blue flowers.As I understand, this club draws a set amount of names at each journal 'time'. Thank you Kay.

THANK YOU STANLEY BROTHERS FAN CLUB.....Mr. & Mrs. Wade Mainer.....  
Mr. Mainer and I want to thank you and the members of the Stanley Brother's Fan Club for the beautiful plaque that was presented to Mr. Mainer on Sunday Sept. 17th. This will long be remembered by both of us. May God Bless you.

Mr.& Mrs. Wade Mainer

Buy and request, ROW-HOE/ THAT BEAUTIFUL WOMAN,on Kin by RALPH STANLEY,CLINCH MT.BOYS



PROMOTIONAL MATERIAL RECEIVED AT STANLEY BROTHERS FAN CLUB HEADQUARTERS.....

For most part this promo listing deals with Country records, publications etc. we feel that in all fairness it should be given coverage in our material.

From Nugget Studios Box 400 Goodlettsville, Tenn. 37072, sends material on their Clark label and artist Jim Phillips.....From ole friend Dave Perkins, picture postcard and info on Jimmy Coats who has recorded on Tornado owned Broadcast label.....Cowtown Records P.O.Box 1906 Avery, Texas, sends information on some of their artists and this bit of new, "We will record your song material if you will pay the price quoted below." Write the above address if intrested.....C&W Enterprises Box 4234 Panorma City, Calif. sends a list of modern country 45rpm records for sale, postpais at 79¢ each.From this address also material on Hal South-ern and his new release on Sand..... There seems to be no end to the promo material sent out by Capa on their artist and in particular Kitty Kawksins.Great amount of material has been recieved on Kitty's last release Forgetting You/You Get What You Pay For.....Sweet Eva Lena Chenault, sends snaps, colored no less, and one with Carter and Ralph, printed material on her background, back record releases and current news.So sorry to learn of Eva's blindness, she writes that she is now in a school for the blind.Her address is 5914 Edghill Dr. Alexandra, Va. ....From Col. Jim Wilson and Starday P.O.Box 115 Madison, Tenn. comes the Country Corner, publication on their artists, with pictures.....The Million Miler, put out by MAC office 403 Chester Ave.Bakersfield, Calif. relates news and info on such artists as Kay Adams, Tommy Collins, Sheb Wooley,Bonnie Owens,Buck, Red Simpson,Rose Maddox,Joe and Rose Lee Maphis, Dick Curless and others.....Heather Publications 3285 So. Wadsworth Denver, Colorado has the usual number of Country offers, such as,a map showing the birthplace of the stars/Picture Pad of stars/ Country Music Starscope/Country Calendar and other such articles.Write the above address for prices.....Promotional Country Records Recieved at our club address.

BLUE-JAY-Alice Ann-Me and Myself/A Run Around  
 BLUE-JAY-L.Stokes & L.Mann-I'll Never Let You Go/Broken Vows  
 JALYN-Ada Larek-Will I Ever Learn/There's Gonna Be Heartbreak  
 VOKES-Eva Lena Chenault-Make Me Know It/Another Defeat  
 CROSS FIRE-Ken Seratt-Memories of Jimmie Rodgers/Blinded by the Bright Lights  
 RICE-Buddy Meredith-I'm Coming Back in Style/I Pledge Allegiance  
 GOLD STANDARD-Gail Murry-My Mother/Cricket  
 HI-Q-Loyd Howell-Truck Drivin' Jack/Don't Make Me Stop Drinking  
 SURE-Austin Wood-I Want To Be Wanted/Footsteps To Nowhere  
 DIAMOND-Dewey Jones-Please Mr. Johnson/My Susanna

This is not a paid ad, but rather a service some of you may be intrested in..two grades and styles of clear plastic record album covers arrived, with information that they may be ordered for a very reasonable price. These not only protects records but keeps them clean as well.This company also offers a clip-on cleaning brush for your record player, 'to clean as you play'.Two record cleaning cloths plus the clip on brush, postpaid for only \$1.00.For prices on the plastic jackets or the "cleaning" offer write to: T.ISRAEL 353 LINDEN BLVD. BROOKLYN, NEW YORK 11203.

For listings and information on the Bluebonnett Records write Katerine Smith .P.O. Box 121 Fort Worth, Texas 76101. This address will bring you Collectors Information.





The Paynes, Leonard and Testaview, have a new Rem release. Understand it is Country backed with Bluegrass. The Moon Is Lonesome/ Granny Get Your Gun.

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Frank Overstreet writes that the Indianapolis Jamboree has been discontinued through the summer months. Thanks Frank for the new 8x10 of the Blackjacks, am looking forward to the new record.

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Thurston Moore editor of HOEDOWN magazine wrote that many factors contributed to the failure of publication, mainly lack of funds. Mr. Moore said that the whole story was to be printed in INSIDE magazine 806 16th. Ave. South Nashville, Tenn. Mr. Moore goes on to say "It is a rather sticky business and very little that can be said in form of a statement." In a P.S. Mr. Moore says "Any subscribers can write to us to make arrangements for a refund on their subscription". Address, 3285 South Wadsworth Blvd. Denver, Colorado 80227

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RoseLee Maphis writes about her travels with husband Joe. Nice of you to take time out to write Rosele. If any of you ever have the opportunity to talk to this couple about Bluegrass, you will be well rewarded.

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Harry West sent along a very nice snap of his band and his ever so lovely wife Jeanie (and Harry of course). Harry was the only person in our club to comment on the article in our last journal written by Mary Ann Cooper, What Are We Fighting For? (Believe one other person wrote about this too, but since she had borrowed the copy she was reading, we won't count her opinion. She is not a member or on our mailing list.) Harry writes, "I must say I agree with Miss. Cooper's article about the lack of personality and frequent unfriendliness of performers of our kind of music." "There are exceptions but the majority of us appear to be almost too involved with the music itself to pay enough attention to the audience." "Personally I have always paid more attention to the artist performance than to his personality!" "In other words I was always willing to overlook personality in favor of good music, as good music seems hard to come by anymore and many travel long distances to see a performance by some favorite artist, I feel many others must feel the same way about it."

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Ronnie L. Rhoads, Co-Rep. for the Compton Bros. Fan Club in Pa. wrote just for the purpose of creating friendship among Clubs. This was a fine gesture. All too often club people (as others in any walk of life) are ever alert to the opportunity to down their fellow clubs. Simply because we may appreciate one type music more than others, or prefer one artist vocal ability a little more, is not cause for constant fuds. It seems to me that we are all headed in the same direction and should respect each other more....or remember the Golden Rule!

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I WAS IN ERROR. Dave Freeman writes that I was off base in the last journal about McMichen, Puckett, Tanner, Mainers and others, when I said that all together they probably never sold a million records. This is very disturbing, says Dave, because 99 out of a 100 people probably think this---of those who have even heard of these artists. "Very few realize just how big these people were in their time, I don't think there is any question that these and others sold well over a million records EACH." Thank you for the above facts Dave and do write anytime. Such information as you have will be used anytime you care to write, I am sure many will appreciate your efforts.

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We have enclosed an addressed convenience, won't you let us journal and your opinion? We always we have enclosed an two, if you donot need them, someone else? From now on, we of Ralph with each membership.

of Ralph and Carter, will be happy to for such use...We will continue to use the remainder of our printed supplies, paper, envelopes and even membership cards, so don't be mislead or confused by the Stanley Brothers and the Ralph Stanley names, there is only one club.

THIS  
N  
THAT

envelope and paper for your hear when you recieve the welcome suggestions. As al- extra application blank or won't you pass them on to will be giving an 8x10 photo We still have a few 8x10 photos send one to any editor or president

We will continue with the STANLEY BROTHERS name for our TAPE club. This club promotes the Stanley type music and we can safely use this name. In the FAN club it might mislead new members to use the Stanley Bros. name, we will be dealing for most part with Ralph and most of all Ralph has to legaly look as Ralph Stanley, so we will carry his name alone.

Jimmy Martin tells us of a new National fan club in the forming stages as well as a new one in his honor in Japan. We have no addresses on either yet, we wish them both well. Jimmy also proudly talked about his new Instrumental LP and the outstand- ing work that J.D.Crow did on same, Jimmy's new singles has hit the national charts.

We want to thank Lester Flatt for the new Flatt and Scruggs instrumental LP, featur- ing Doc Watson. Lester says he is real proud of this one, and admires Doc greatly. Lester and band workrd a show recently with Ralph and the band, Roy and I attended and witnessed the reunion between Lester and Ralph. It was heart warming to see and hear two great men reunite and forget thier past differences...Lester talked about Earl's surgery, Curtis McPeat (that may well be misspelled) was picking banjo that day. Our best wishes to Earl...Jake and Josh talked about thier possible recording plans.. Josh talked about his 21 year old SON who is one of the Homesteaders in Nashville. Josh says they are goo, can even play Bluegrass ifn! they want to!

Curley Parker wrote that the two sides of the Pee Wee Lambert, Curley Parker record recently released in Germany were cut for Jim Stanton at Columbia, Ky, about 16 yrs. ago. Heard on the record is Scott Hatfield-banjo, Paul Wright-fiddle, Pee Wee-man- dolin and Curley-guitar. Hatfield owned the Rich-R-Tone label at that time...Curley wrote about other sides they cut for other people that were never released and all but forgotten...Curley as you may know has played fiddle for Bill Monroe and the Blue Sky Boys in the past. He sent us priceless tapes to be used in the future on our tape club c rcuits, I believe parts of at least three live radio broadcasts, with Pee Wee of course, over station W I R O Ironton, Ohio about 15 years ago....Curley is now forming another band and will get back into the business again. Thank you Curley for the letters, tape and information. We wish you well and do keep us posted.

"Ever think what results we might get if we sent one letter each to our local D.J. each week requesting Old Time or Bluegrass music"? The saying about "in unity there is strength", still holds true. Don't ever think that "just my one letter" won't make much difference, it surely does count.

From member Frank Godbey came news to this effect.. "I'm writing to let you know about a radio program which I have started on W.M.N.I.-FM here in Columbus." The show is called The Sound Of Bluegrass, and is aired 8:00 till 9:00 Saturday evenings. Frank tells me that this is quite a big station and covers about 70 of Ohio's 88 Counties. In recent weeks Roy and I had the pleasure of meeting Mr. and Mrs. Godbey in Columbus. We drove down to meet Ralph and the band and attend a show with them, earlier that day Frank had had Ralph in to tape the show for that night. This was devoted to the Stanley Brothers records and between each record, Frank and Ralph talked. Among other things they talked about our club, Ralph said he did not THINK he had the best club in existence, he KNEW he did! We'll not analyze his statement. Norma and I were thrilled beyond words. We wish you much success Frank.



If I Could Classify. The following list was sent in by a member who ask to remain anonymous. OLD TIME MUSIC.. Stanley Brothers and Mocre and Napier... BLUEGRASS.. Bill Monroe and Jimmy Martin.. FOLK-GRASS.. The Country Gentlemen.. BLUE-ROCK.. Jim and Jesse .. FOLK-COUNTRY-GRASS.. Flatt and Scruggs.. FOLK-COUNTRY.. The Osbornes.

For details and information on the Fall Fan Club Convention write Mrs. Blanch (Trina) Trinajstick 2730 Baltimore Ave. Pueblo, Colorado 81003. Plans were made for Oct. with the DJ convention in Nashville, however I believe arrangements may have, or may be changed. Many of you know that Trina publishes the K-Bar-T Country Roundup, I recommend that we all support this publication for a number of reasons. Mainly, it has a regular Bluegrass column. With your help this column could improve, since I am the reporter, send your news to me....

Thanks to Dianne Sims for the clipping about the Memorial Concert, our appreciation to all connected with this event. Thank you all for all the invitations for Roy and I to stay in your homes while attending this show. Words can't say how we appreciated each invitation. We were more than a little shocked, you must be the nicest people ever!

We are forever thanking someone or correcting a mistake, here we will do both. Thank you all who have sent snaps and photographs, some of you send these year 'round' and we are pleased to get them. Next to correct the 'biggest' mistake yet! To Mary B. Asbury, I am sorry. I not only ignored Mary, but completely left her name off our records, causing Mary to write several times asking for her material. Welcome back another year Mary, and your name is on our books this time.

From Kitty White, Sharpsburg, Pa. comes a notice that the Howard Vokes club has been disbanded, after I believe about 7 years. She ask that people refrain from writing her about the Vokes operations. Kitty now has the Angel Baker and Betty Bee Fan Club. Information on this new club write Kitty at 1517 Main St. Sharpsburg, Pa. 15215.

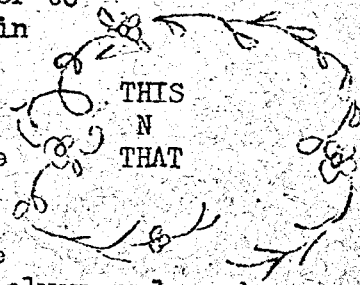
Rep. Chuck Kimball is a match book collector, anyone with the same interest will find Chuc's address on the staff page... Rep. Don Anthony is a coin collector and is active in publishing a monthly newsletter, address on staff page..

ANYONE WHO BECAME MEMBERS IN THE PAST FEW MONTHS (three, possibly four) AND FAILED TO RECIEVE THE STANLEY BROTHERS INTRODUCTORY BOOK, PLEASE LET ME KNOW. EACH NEW MEMBERS SHOULD RECIEVE A COPY. WE WERE OUT FOR SOMETIME, HAVE TRYED TO CATCH UP, BUT COULD HAVE EASLY OVERLOOKED SOMEONE. THIS BOOK CONTAINS THE STANLEY DISCOGRAPHY.



The Clinch Mountain Boys has a new member, who is no stranger to many of us, since he has worked with Carter and Ralph some in the past. He is Curley Lambert, mandolin picker and a fine "feller". Welcome to the band Curely.

We will welcome our new members here. We will invite each one of you to take an active part in the club in whatever way you can. By promoting the club, we promote Ralph and his music, this can not help but promote others in the same type music. Let us hear from you, your ideas and suggestions are always welcomed.



WE HAVE OUR OWN RADIO PROGRAM!!!!!!

several weeks now, W M N I Radio in Columbus, Ohio announced every so many hours, a hour long all bluegrass-old time music program, each Sat. night, 8-9. For the FIRST time in Fan Club history (that we can find) the Ralph Stanley International Fan Club pays the bills and is the soul sponsor. We have a devoted and capable announcer to handle this show, who is a CLUB MEMBER, Frank Godsbey. I am not sure of the location on the radio dial, or the amount of power this station has, but I picked it up here in Detroit a few nights ago... You can just guess at how thrilled Ralph is about this. Ralph was on one night as guest and the Stanley Brothers records were featured the entire program. Many others have been featured, it is not strickly Stanley Brothers music.

John Edwards Memorial Foundation, Inc.  
University of California  
Los Angeles, California 90024

Stanley Brothers Fan Club

Dear Fay:

What a wonderful surprise to receive the tape of Wade Mainer this morning.

Thanks very much for thinking of us, getting permission and sending us this tape. We really appreciate having it.

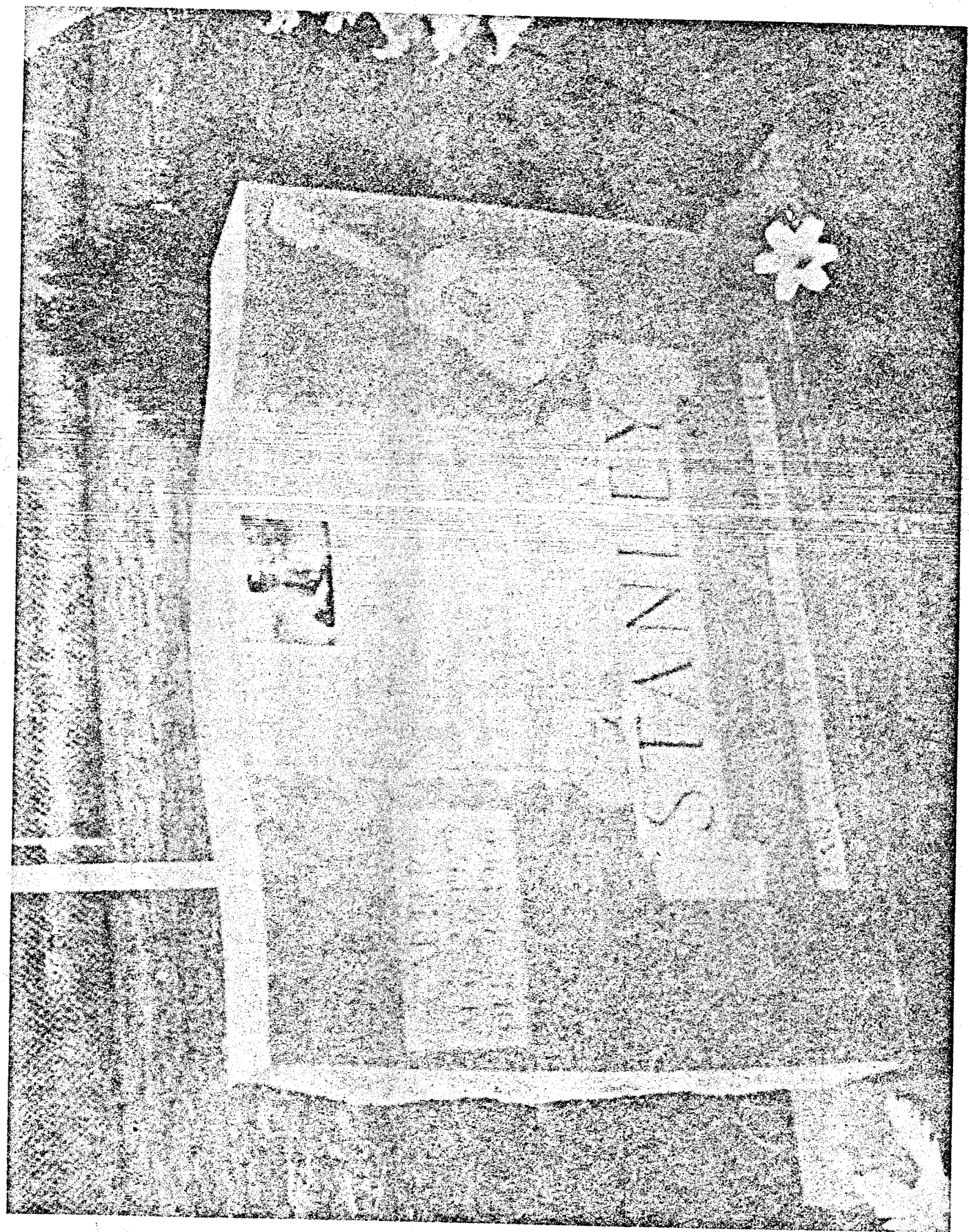
Best regards,  
Mary Vernon

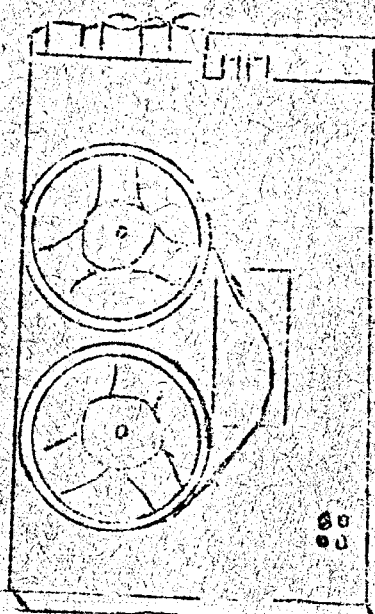
Our sympathy goes to Marvine Johnson, Bill Monroe President and Stanley Brothers W. Va. Rep. for the loss of her husband Raymond. We met Ray last year in Nashville, we are happy to have known Ray even for such a short time.

Parts of this journal is repetitious I'm sure, due to the length of time between start and finish. Anything of importance or interest that was omitted, we apologize.

WE WANT TO THANK ALL WHO HAVE BEEN SO KIND AND HELPFUL IN SO MANY WAYS. OPAL HALE WOULD BE OUR STAMP AND AND SNAP QUEEN FOR THE YEAR. THANKS TO R. POWELL FOR THE ARTICAL, TAPE INFORMATION (he sent both Norman and I PAGES of typed information) ALSO THE RENFO VALLEY BOOKLET.. THANKS TO LESTER FLATT AND PORTER WAGNER FOR COPIES OF THEIR SONG OR SCRAP BOOKS. THANKS TO WILLIS AND BARB FRAZIER FOR ASSEMBLING OUR LAST INTRODUCTORY BOOKLETS. THANKS TO EACH PRESIDENT AND EDITOR WHO HAS LISTED OR GIVEN ANY MENTION TO OUR STANLEY BROTHERS CLUBS. THANK YOU TO ALL WHO HAVE SENT PICTURES OR NEGATIVES OF CARTER AND RALPH. WE RECIEVED A FEW WE WOULD HAVE USED HAD THEY REACHED US IN TIME. THANK YOU RALPH FOR THE TELEGRAMS, PHONE CALLS (I'll not count all the letters) THANK YOU FOR THE LOVELY FLOWERS SENT TO MY MOTHER'S FUNERAL. IT WOULD TAKE A PAGE TO LIST ALL THE THINGS THAT NORMA SHOULD BE THANKED FOR. THANKS TO EACH MEMBER FOR JOINING US, WE HOPE YOU WILL STAY WITH US ANOTHER YEAR.







## STANLEY BROTHERS OLD TIME TAPE CLUB

Oct. 1967 starts our second year with the Stanley Brothers Tape Club. How we have grown! We issued a Sept. Tape Club Report to all Tape members, detailing our growth, standings both finicially and time (man hours involved), our near future plans, and previews of material to be used. When this club was put into mation by the Fan Club Staff, we had no idea how time and money consuming this would be. We are of course pleased, it it most gratifing to have members all over the world, all who are devoted to the same cause. To rectify the situation we have added two new names to the staff, both qualified, both students at Ann Arbor, Mich., and we are happy to welcome John Morris and Doug Green. John is a part time D.J. on W Y N Z, Ypsilanti, Mich. and has the Old Time Gospel programs on

Sunday. John often carries 78 records from his own collection (which numbers in excess of 8000) to the radio station to play. John handles MC duties on most Bluegrass shows locally, and was one of the Bluegrass judges for Mich. Country Music Convention this Sept. Doug Green among other things is a music teacher part time in the Herb David Guitar Studio in Ann Arbor. Doug is a member of a local bluegrass band, appearing on numerous shows in the area. Perhaps the most important event in Doug's life (so he claims) the number of weeks he skipped school and traveled with Bill Monroe as his lead singer. WELCOME FELLOWS. John will handle most of the duplicating of tapes, get them ready for circuit, then pass them on to Doug who is our new administrator. He will keep the circuits in motion, figure the bills etc. Norman will continue to prepare all masters, for this country also for the overseas representatives, who by the way are ready to take charge of some of the countries over there.

With the additional help we hope to ease Norman's load as well as function more effiaently. We have also set our membership dues up to \$2.00 per year to help defray costs. Along this line, we want to thank those who have sent donations to help support the club. These were not expected and I beleive in the past they have been sent on to the John Edwards Memorial Foundation

We appreciate our Exchange Tape members, we appreciate the material published by some clubs and sent our way. We appreciate the time given us by some of our top old time and bluegrass artists in the way of interviews. In the near future we will have interviews with Don Reno, Bill Harrell, George Shuffler, Ronnie Reno, Doc Watson, the first exclusive interview with James William Monroe, live radio shows of Curley Parker and PeeWee Lambert, made in the 50s, a good bit of Wade Mainer material (all live made recently) and many other features and people. We will of course continue our Stanley Brother's music promotion as well as Ralph's now. We will continue to go by the Stanley Brothers Tape Club, unless it proves too confusing. To continue this club and promote the Old Time music is a fine and living tribute to Carter.

You are all welcome to join us, many have ask, "what do we do in such a club"? Nothing! Just recieve the tapes, enjoy them a few days and mail them on to the next listed member. This is another way to promote Old Time Music. PLEASE MAKE CHECKS PAYABLE TO ME BY NAME ALONE, FAY McGINNIS. I HAVE A ROUGH TIME CASHING SOME OF THE CHECKS THAT HAVE COME HERE MADE OUT TO CARTER, OR RALPH, OR BOTH, ETC.

TOP PICTURE  
LEFT MRS. LUCY STANLEY  
RIGHT SEATED: RUBY RAKES

LOWER PICTURE  
LEFT: RUBY RAKES  
RIGHT MRS. LUCY STANLEY

BOTH PICTURES WERE MADE IN THE WINTER OF 1965  
AT TAYLOR, MICH.



APPARENTLY THERE WAS A MISTAKE MADE BY THE  
PRINTERS AND A NUMBER OF PICTURES WERE OMITTED.

WE WILL USE THIS SPACE TO INDICATE YOUR  
MEMBERSHIP STANDINGS. PLEASE CHECK YOUR  
MEMBERSHIP CARD, LET US KNOW IF WE HAVE MADE  
A MISTAKE.



ALL MEMBERSHIPS EXPIRING BETWEEN MAY AND OCT.  
WILL EXTEND THROUGH THIS PUBLISHING. THERE ARE A FEW THAT EXPIRED BEFORE  
MAY, AND SOME WILL EXPIRE SHORTLY. PLEASE RENEW PROMPTLY IF YOU PLAN TO STAY  
WITH US ANOTHER YEAR, SO WE WILL KNOW APPROXIMATELY HOW MANY PICTURE SHEETS  
AND OTHER MATERIALS TO ORDER FOR OUR NEXT PUBLICATION.  
YOUR DUES EXPIRED BEFORE MAY \_\_\_\_\_  
YOUR DUES EXPIRED BETWEEN MAY AND OCT. \_\_\_\_\_  
YOUR DUES WILL EXPIRE THIS MONTH \_\_\_\_\_  
YOUR DUES WILL EXPIRE BEFORE WE PUBLISH NEXT \_\_\_\_\_