

RALPH STANLEY

INTERNATIONAL FAN CLUB JOURNAL

VOL. IV, NO. I

INCOMPLETE
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COVER BY
WALTER V. SAUNDERS
VA. REP.

THE RALPH STANLEY INTERNATIONAL FAN CLUB

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Ralph Stanley
Box 317
McClure, Va. 24269
Dec. 2 1969

Dear Fay and Members,

Since it's journal time again, I want to write a few words to say "hello" to all of you. I want to thank you all for the wonderful support you have given to the fan club and for the support given to the Clinch Mountain Boys and I. This past year has been good to me and next year already looks promising. I have met and talked to more of you members this season than ever before and enjoyed meeting everyone of you.

Fay did you get the records I sent to you? Hope you like them. They seem to be doing fine everywhere I have heard from, both the Stanley Brother on Rebel and the new Ralph Stanley King album. We hope to cut a Gospel album early in Jan. Guess everybody knows that I am still with King and we cut in Nashville now at the Star-day studio. The records are selling well on our show dates. We can carry a good supply now that I have the new bus.

I want to thank everyone who appeared on the Second Annual Carter Stanley Memorial Award benefit jamboree. Thanks to all the members who donated toward this award, it is an honor to Carter. There was quite a lot of our members at Franklin (bluegrass festival Sept. 6) to see Bill Monroe receive this year's award.

Happy New Year to you all and come on out to see us if we are ever appearing near you.

As ever,

PROMOTERS ATTENTION
PUTTING ON A SHOW? WANT TO MAKE MONEY? WANT TO DRAW A CROWD? FAMILY ENTERTAINMENT?

WHY NOT THE BEST?
THE WORLD'S NUMBER ONE OLD TIME
BAND

RALPH STANLEY AND THE CLINCH MOUNTAIN BOYS
(contact Ralph at the above address for dates and rates)



8/27/1925
12/1/1966

IN
MEMORY
OF

CARTER G. STANLEY



page 2

THE SECOND ANNUAL CARTER STANLEY AWARD WAS GIVEN

In our fall newsletter the Annual Carter Stanley Award program was outlined, and we told about receiving the First Award in Nashville at the 68 DJ Convention. Mack Casper was Board Chairman that year and that Mike Seeger had agreed to be 69 chair-man. We also ask for membership donations to buy the trophy or award for 69 to be given at the Bluegrass Festival in Franklin, Ohio Sept. -67. Response to this request was shockingly small. Those who donated, gave well. Perhaps I failed to fully explain that this award is not only to honor someone we feel worthy in the field, but always to honor Carter. This is another means of keeping his memory alive. The Stanley family not only approve of this function each year, but are quite proud.

Wendy Smith, a local bluegrass musician and one of our dues paying members, planned a benefit jamboree to raise funds to buy the award. Through Wendy's efforts, a building was donated, several bands were contacted, a date set and the jamboree was held. (See picture page for events of the day) Ralph was appearing in Jackson, Mich. that day (we had not known this when our date was set) and he suggested that he would bring the band after his show to do a set for us, but was unable to appear due to bus trouble. Anyhow, I want to thank Wendy, and every person who played, attended, and donated to this event.

COUNTRY MUSIC ASSOCIATION, INC.

700 16th. Ave. So.
Nashville, Tenn.

Dear Mrs. McGinnis,

I want to add my voice of congratulations to you and the members of the Ralph Stanley Fan Club for establishment of the Annual Carter Stanley Memorial Award which is given to some deserving person in the field of Country Music.

It is a beautiful idea and I want to commend you and the members of Ralph's club for establishing the award and continuing to give it each year. I know the recipient of the Carter Stanley Second Annual Memorial Award will be most honored and pleased. The giving of this award is another way of keeping the name of the famous Carter Stanley before the public.

Sincerely,

Country Music Association, Inc.

(Signed)

Mrs. Jo Walker.

Bill Monroe

1206 Bell Grimes Lane
Nashville, Tenn. 37207

Dear Fay,

I'm sorry to be so late with this letter, but there was so much going on in Nashville this month with the Convention and the Opry Birthday Celebration.

The Carter Stanley Second Annual Award means so much to me, and I sincerely appreciate it, and do thank the members of Ralph's club and the board members for me. It is one of the most beautiful awards I have ever seen and I can't tell you how much I appreciate being selected to receive it. I am very proud.

Sincerely,

(signed) Bill Monroe

The award was presented to Bill on his part of the Sunday show at Franklin, Sept. 7. Paul Mullins, MC, interrupted Bill, introduced me, I brought Ralph out to make the presentation on stage, to a much surprised Bill and about 3000 standing fans.

INTRODUCTION TO:

COUNTRY MUSIC ASSOCIATION

By: Dr Bill C. Malone

Throughout most of its history it has often seemed that no one likes country music except the people. the "good music" coterie tries to ignore it; the commercial fraternity gives it a condescending tolerance even while they exploit it; and the middle class public profess not to like it and insist on calling it something else, such as "folk" or "western". Yet, through it all, country music has survived and today, it not only thrives, it predominates. Until World War II country music survived in the face of every conceivable obstacle that the larger music could throw up against it. Ignored by the trade magazines, shunned by ASCAP, relegated by Hollywood to Grade B movies, laughed at by Broadway and Tin Pan Alley, written off by radio as of exclusively regional appeal, and placed on subsidiary labels by the phonograph industry, country music was generally left to develop in its own independent fashion, building and holding its audience in--as far as the mass of Americans were concerned---an almost subterranean manner. Until the migrations of World War II disseminated the music throughout the United States, it remained, with some exceptions, a Southern regional music with an audience both intensely loyal and deeply imbued with the folk spirit. The devoted country fan needed no highpowered promotional campaign to keep him loyal to the music he had grown up with. And wherever he went, he displayed his country music affinity almost as a nationalistic badge of the life he had left behind.

Still, the country partisan always longed to see his music gain the national recognition he thought it deserved, and both he and the country musician yearned for that elusive quality for which most Americans seek, respectability. Neither seemed to realize (or perhaps they did subconsciously) that the road to middle-class acceptance was a one-way street on which there was no turning back. Once the music lost its rural Southern identity, it would never again have quite the charm and affecting qualities that it had once had for its followers.

When the national expansion came, it came with a rush, and by 1950, with Hank Williams riding at the top of the boom, country music had insinuated itself into every facet of American entertainment and was hammering away at the walls of pop music itself. The following decade saw the appearance of country-pop music and the rise of Nashville as a pre-eminent music center. The nationalization of country music had been achieved, by and large, without organization planning or direction. Many in the industry, and "in-dustry" was the word one now heard with increasing frequency, were determined that the postwar gains should not be allowed to evaporate. The desire for some kind of central planning agency was given greater urgency by the coming of the rock-and-roll revolution which, at least in its inception, seemed to be a threat to country music's future existence. The result of this multi-motivated drive was the creation in 1954 of the Country Music Disk Jockey's Association and, in 1958, its outgrowth the Country Music Association.

The CMA was conceived primarily as a trade association, or chamber-of-commerce of country music, and it still describes itself as the most active trade association in the world. There can be no doubt that the CMA has played an indispensable role in the commercialization and dissemination of country music, especially

picture page 2

through the encouragement of all-country radio stations. Fortunately, its directors also have a sense of history, even if that historical consciousness often seems to be negated by the emphasis of commercialization over art, and by a continuing failure to recognize the pioneer performers who created the music in the first place. The Hall of Fame and Museum, located in Nashville, was designed to honor the influential performers of the past and also to provide research facilities for students who held an interest in country music's history. The Hall of Fame Library Media Center now has a full-time director and a steadily expanding depository of manuscripts, tapes, and memorabilia. The CMA, as a whole, has demonstrated to a certain degree that it is moving away from an over-absorption with the commercial and the contemporaneous and, hopefully, it is abandoning some of its over-identification with Nashville.

Country music has "arrived" nationally and financially. One can only hope that in arriving it does not divest itself of everything that made it country and that it does not lose the qualities that made it attractive to those fans who loyally stuck by it before it became big business. If the CMA labors as hard to preserve and demonstrate the historical traditions of the music as it has done to make it lucrative and "respectable", then the organization will have earned the dedicated support of every country music partisan.

COUNTRY MUSIC FOUNDATION BRIEF

By: Dr. Thomas D. Warren, PhD
Music Librarian

"The biggest news out of Nashville, Tennessee, recently was the opening of the Country Music Hall of Fame and Museum that attracted nearly 300 country music stars and officials, business and government leaders.

Six Long years of planning and hard work went into the construction of the beautiful building and the crowd of celebrities cheered enthusiastically as Roy Horton, chairman of the board of the Country Music Association, and Paul Cohen, president, cut the ribbons that officially opened the building at 6:30 PM on Friday March 31."¹

The above quotation tells of the sparkling ceremony that officially opened the Country Music Hall of Fame Museum in 1967. The general public was admitted to the museum on April 1, 1967. From the outset the planners hoped that the building would be an artistic blending of sign and sound and their hopes were brilliantly realized. The central section of the Hall of Fame and Museum is designed to have a barn like shape as a symbol of rural America and is made of colonial brick, covered with a slate roof and fronted with glass panels. This section is flanked by two wings of the same brick and landscaped with twin fountains and pools.

The "Walkway of Stars" leads visitors to the entrance and is inlaid with the names of Artists. Included in the walkway are names such as Roy Acuff, Maybelle Carter, Flatt and Scruggs, Homer and Jethro, Grandpa Jones, Skeets McDonald, Joe and Rose Lee Maphis and Mac Wiseman. Inside, visitors can see and hear every facet of the wonderful world of country music from the gallery picturing those greats who have been elected to the Hall of Fame to the theater which features a film called "The Country Music Story," narrated by Tex Ritter.

One wing of the building holds a comprehensive group of displays on the origin, economic growth, and evolution of the music and colorful exhibits pointing up themes which writers use to compose a country melody.

A series of western store fronts have been built in this wing and through the windows country fans can see an old film of the classic of country music programs, The Grand Ole Opry. Here, too, the visitor can take a look at four cases of artifacts - fiddles, guitars, costumes, mementos - which belonged to many artists and often played a significant or sentimental role in their careers.

The theater is located in the south wing of the building along with unique displays which demonstrate how a song is recorded and how the record is manufactured. This area also holds an unusual exhibit which offers flashing pictures of country stars while the songs they made famous play.

Topping the whole spectacular array of sight and sound is the Hall of Fame loft where the library is temporarily located. As I write this, the sound of bulldozers excavating the new basement library, permeates the area.

The library has as its statement of purpose:

- "1) To enhance the cultural and educational values of country and western music as a genuine and dynamic folk expression
- 2) To collect, organize, and make available the materials of various media for learning and research
- 3) To further the aims of the Country Music Association in its effort to explore the ocean of opportunity rather than flounder in the tiny pool of apathy, and thus serve as a research center for all people concerned with country and western music (its history, performers, promoters, etc.) in particular, recording artists, their agents, musicians, composers, disc jockies, radio and television personnel, music publishers, trade publications and the recording industry."²

Among those items which have become valuable assets are a series of tapes made available through the Stanley Brothers Fan Club. These tapes, giving an aural picture of the vital formative years of the Bluegrass movement have been utilized by numerous researchers working on advanced degrees at various colleges and universities. We also have a number of pictures of Ralph and Carter Stanley as well as written material on both. The Carter Stanley guitar is on display in the library.

The Hall of Fame was built and is operated by the Country Music Association, a non-profit organization. Hall Cook of Billboard Magazine in New York is president and Frank Jones of Columbia Records in Nashville is chairman of the board.

¹ _____, Tennessee Law Enforcement Journal, (Vol II, No. 3, May-June, 1967)p 19

²Thomas D. Warren, Building Proposal and Manual of Procedure, (Nashville, Tenn: C.M.F., 1968), P 35

THE STORY OF THE COUNTRY MUSIC ASSOCIATION

By: Dr. Thomas D. Warren, PhD
Music Librarian

Just what is CMA? That's a familiar question from fans, performers and music industry people all over.

The Country Music Association, known as "America's Most Active Trade Association," was organized in November 1958 by a group of hard-core Country and Western Music Executives. There are so many people responsible for the formation of CMA that it would be impossible to say that any one person originated the idea.

It has been a team effort since the first organizational meeting. All of the 33 Lifetime members and the 200 Annual members of that initial year pitched in to nourish CMA to its current giant-like strength of more than 2,000 Annual members, 135 lifetime members, plus a formidable list of 152 Organizational members which represents the best of the C&W industry.

In dictionary terms, it is a Country Music industry trade association organized to promote Country Music in its entirety. The CMA's aggressive promotion of Country Music as early as April 1959 has resulted in a growing number of radio stations programming Country Music records, increased interest in Country Music for television and live shows, and greater acceptance of Country Music for people around the world. The Country Music Association has always worked for greater exposure of Country Music to people everywhere.

The Country Music Association is also intent on encouraging the highest ethics in every phase throughout the industry, and it points with pride to its hundreds of outstanding members. The Country Music Association also serves as a sounding board for its members, encouraging and guiding the industry to continued healthy growth. Working with Johnny Bond a Code of Ethics was established by a committee chaired by Hank Thompson in March 1967. The Code is a voluntary agreement to support and maintain the excellent relationships within the Country Music industry while exercising the consideration for others which is so typical of those who have built and grown with the trade. Large numbers of artists and performers have evidenced their earnest desire to support and improve the industry of Country Music by signing the Code.

The CMA seeks to insure that Country Music retains its individuality. It has spearheaded a gigantic movement not only to preserve, but to clarify the history of Country Music and to house valuable documents, recordings, and discographic material concerning the growth of America's most beloved music. Through special arrangements with the John Edwards Memorial Foundation at UCLA, the CMA has arranged for a special scholarship each year for the preservation of the many documents and memorabilia for study by both fans and serious students of Country Music.

Originally there were nine Directors and five Officers. Connie B. Gay, broadcasting executive, served as CMA's president during the first two years. Wesley Rose, President of Acuff-Rose Publications, Inc., served as Chairman of the Board of Directors during that period. At the first annual meeting in November, 1959, the Board was extended to 18 Directors, and the slate of Officers was extended to nine. There were nine categories of membership, including Artist-Musician:

Artist-Manager, Booker, Promoter, Agent, and Ballroom Operator; Composer, Disc-Jockey; Music Publisher; Radio-TV Personnel; Record Company Personnel; Trade Publication Representatives; and Non-Affiliated persons actively engaged in Country Music. Rights Societies, attorneys, record shop owners, etc. belong to this category. In 1969 two additional categories were added to give more scope to the membership: International and Record (or tape) Merchandiser. The CMA membership elects two Directors for each category. The Board of Directors elects the Officers. Directors, except the Directors-At-Large, serve for a period of two years and Officers serve for a period of one year. All Officers and Directors serve without pay and they pay their own expenses.

Following the next two-year period, Ken Nelson of Capitol Records served as CMA's President for two years and Steve Sholes of RCA Victor Records served the same period as Chairman of the Board. In November, 1962, Gene Autry was elected President and Wesley Rose was elected Chairman of the Board. Board Chairmen were: Frances Preston - 1964-65; Hal B. Cook - 1966; Roy Horton - 1967; Jack Loetz - 1968; and William P. Gallagher - 1969. The Presidents who followed were: Tex Ritter - 1964-65; Bill Denny - 1966; Paul Cohen - 1967; Hubert Long - 1968; and Bill Williams - 1969. The current Chairman of the Board is Ben Rosner who is head of his own firm, Golden Bough Enterprises. Harold Hitt, manager of Nashville's Columbia Records complex is currently President. There are many other great people, too numerous to mention, who have served CMA. Without them the organization would be sorely lacking. One example is the Executive Director, Mrs. Jo Walker. She has served CMA since its inception.

CMA's membership dues for annual members are \$15.00 per year; for Lifetime memberships \$150.00 and for Organizational members the dues range from \$100.00 to \$1,000.00 per year, breaking down as follows:

Benefactor	\$1,000.00
Patron	750.00
Sponsor	500.00
Donor	250.00
Contributor	100.00

Although the CMA headquarters is in Nashville, Tennessee, its membership is worldwide. The Association is promoting C&W music on an international basis.

In 1961, CMA established the Country Music Hall of Fame. Those people who have already been elected are Jimmie Rodgers, Fred Rose, Hank Williams, Roy Acuff, Tex Ritter, Ernest Tubb, Eddy Arnold, James R. Denny, Uncle Dave Macon, George D. Hay, Steve Sholes, Jim Reeves, Red Foley, J. L. Frank, Bob Wills, and Gene Autry. This is the highest honor accorded those who work in and contribute to the Country Music industry.

CMA proved to the industry that Country Music is here to stay through its double-barreled study of the broadcasting industry. Most recent radio survey revealed over 2200 stations programming C&W Music from two to twenty-four hours per day. More than 600 radio stations program Country and Western Music exclusively. CMA's latest survey of television revealed that more than one-half of the stations carry Country Music and/or Gospel Music shows.

As a by-product of the survey a listing is compiled of Country Music Disc Jockeys working in the Country Music stations. This is made available to CMA members in single copies free of charge. As a current listing it is invaluable to every category of membership in personal contact for promotional purposes.

The CMA has produced a 15-minute color film with sound tracing the history of Country Music and its phenomenal growth through the years. In addition the film features the demographics of Country Music and cites examples of its acceptance by national advertisers in moving products. The film is made available to CMA members through both a lease and a purchase plan.

To draw public attention to its efforts, each year the CMA co-ordinates an international "Country Music Month." Radio and television stations as well as Governors in many states participate in the month-long promotion, drawing attention to the Country Music Industry and its growing popularity.

An International Seminar is held annually by CMA at which a distinguished panel of men and women from the Country Music field with an interest in the International aspects of the trade make presentations dealing with a wide range of trade practices. The session is taped and made available to members for a small fee.

The CMA annually sponsors a C&W broadcasters meeting presenting top broadcast and advertising personalities speaking on current topics of interest to the broadcasters. In addition the CMA arranges speakers for both the annual NAB meeting and the special NAB programming seminars held in various US cities. The session is taped and made available to members for a small fee.

The CMA in 1965 organized and held the first annual Music City U S A Pro-Celebrity Golf Invitational in an effort to gain national attention to both Country Music and the Country Music artists. Top name golf pros are invited to participate with Country Music artists in this festive event which has received nationwide publicity by sports writers. In 1969 the fifth meet was held with great success. CMA is one of the three sponsors of the tournament.

The CMA, through the co-operation of various artists, record companies, publishers, and writers, in 1965 produced the first of several of the Hall of Fame albums to raise money for the Country Music Association. Hundreds of hours of work went into the album and the result was one of the finest Country Music albums in history.

CMA has presented Country Music to top-decision makers in seven key areas: 1. New York Sales Executives Club, 2. Canadian Radio and Television Executives Society, 3. Nashville Area Chamber of Commerce, 4. Detroit Adcraft Club, 5. Sales/Marketing Executives of Chicago, 6. Los Angeles Advertising Market, 7. International Radio and TV Society, New York City.

Annually, at the time of the membership meeting in October during the Grand Ole Opry Birthday Celebration and the DeeJay Convention, the Country Music Association holds its Awards Show Program. This special occasion, televised for presentation to the general public over television network, honors stars in ten categories of achievement throughout the past year after they have been elected by a series of balloting by the entire membership of the Association. The voting and tabulation is done by an independent accounting firm which assures the secrecy of the election until the moment of the presentation of the trophy to the individual. The resultant national publicity again draws the attention of the world to Country Music and its popularity.

CMA established its first Country Music Awards in 1967, and they were presented to the winners at the Ninth Anniversary Banquet and Show on October 20, 1967. For the first year, there were ten categories, namely (1) Entertainer of the Year - Eddy Arnold (2) Single of the Year - THERE GOES MY EVERYTHING (3) Album of the Year - THERE GOES MY EVERYTHING (4) Song of the Year - THERE GOES MY EVERYTHING (5) Male Vocalist of the Year - Jack Greene (6) Female Vocalist of the Year - Loretta Lynn (7) Vocal Group of the Year - The Stonemans (8) Instrumentalist of the Year - Chet Atkins (9) Instrumental Group of the Year - The Buckaroos (10) Comedian of the Year - Don Bowman. The nominating and balloting are all done by the CMA membership. The tabulations and entire awards procedure was handled by the national firm of Price-Waterhouse, Certified Public Accountants. The first awards show was produced by Mike Garguilo of Goodson-Todman Productions.

In 1968 the CMA Awards Show was televised on Kraft Music Hall on NBC television (taped in Nashville at the Grand Ole Opry House on October 18 and shown on November 20). The winners in the ten categories for 1968 as follows: Entertainer of the Year - Glen Campbell; Single of the Year - HARPER VALLEY P.T.A. Album of the Year - JOHNNY CASH AT FOLSOM PRISON; Song of the Year - HONEY; Male Vocalist of the Year - Glen Campbell, Female Vocalist of the Year - Tammy Wynette; Vocal Group of the Year - Porter Wagoner and Dolly Parton; Instrumentalist of the Year - Chet Atkins; Instrument Group of the Year - The Buckaroos; and Comedian of the Year - Ben Colder. Yorkshire Productions produced the show in 1968 and again in 1969.

In 1969 the winners were: Entertainer of the Year - Johnny Cash; Single of the Year - A BOY FAINED SUE; Album of the Year - JOHNNY CASH AT SAN QUENTIN PRISON Song of the Year - CARROLL COUNTY ACCIDENT; Male Vocalist of the Year - Johnny Cash; Female Vocalist of the Year - Tammy Wynette; Vocal Group of the Year - Johnny Cash and June Carter; Instrumentalist of the Year - Chet Atkins; Instrumental Group of the Year - Danny Davis and the Nashville Brass; and Comedian of the Year - Archie Campbell. In 1969 the tabulations and entire awards procedure was handled by the national firm of Ernst and Ernst, certified public accountants. This year the show was live on Kraft Music Hall.

At the helm of the permanent staff conducting day to day business is the Executive Director. Joe Walker joined the organization in 1958 as office manager. Hired in December, she was an "unknown" to Country Music but convinced the membership that she not only was an accomplished manager but a devotee of Country Music. She was elevated to the position of Executive Director in 1960. Through her hands have run the many plans for the future, the creative ideas for the growth of the CMA, the programs and plans for the major assist the CMA gives to the membership. Without her able and constant guidance, there might have been a few jolts along the way. Today, the future is in good hands as she steadily moves the office force and the driving gears of the CMA along the path to an even greater growth. With Country Music accounting for approximately one half of the record sales around the world, it is obvious that the CMA has, in some measure, helped in the growth, preservation and implementation of the heritage of America.

CMA ambassadors working both in official capacities and as interested individuals, have helped sell Country Music to radio stations, TV networks, bookers, magazines, record labels, and even beat the drums overseas.

availability to members. In January 1961 approval was given to the first radio survey and a membership brochure. A Country Music spectacular was planned for Miami on May 17th. In March 1961, Mr. Allen Berzofsky of CASHBOX Magazine proposed a Country Music Hall of Fame. The CMA also attended the MOA convention in May in Miami. The Board Meeting there established the Country Music Hall of Fame patterned after the Baseball Hall of Fame. A selection committee of 100 was fixed with a requirement for a 75 percent vote for election to the Hall and the first year a deceased person was to be elected with provisions for both living and deceased to be elected later.

In September 1961 the first 45 rpm promotion discs were produced and mailed for the first National Country Music Week set for October 29 thru November 4. Congress was asked to make it official. This week was the same as the Opry Birthday and the CMA Convention. October 1961 saw the membership in three years up from 107 to 650. 1959 there were 37 lifetime members and 160 annual members. They had increased by October 1961 to 50 lifetime members and over 600 annual. In November 1961, the Board approved a radio station sales kit both for old Country Music broadcasters and a new prospective one to help in promotion.

In January 1962 the Board approved expanding the survey to include television, participation in the International Sound Fair in Detroit on July 28, a Country Music spectacular in the Hollywood Bowl for July or September and named Grant Turner as historian. CMA cooperated in February 1962 with a Country Music promotion show at the Radio-TV Executives Society luncheon in New York. In April 1962 Senator Ross Bass of Tennessee at the request of CMA asked the President of the United States to designate Nov 4 - 10 National Country Music Week. It did not come about but the publicity was effective. In June 1962 the Association supported Radio Free Europe and Bill Anderson completed a songwriter fact book for CMA to use as a guide for young songwriters.

In July CMA provided a group insurance policy for its members and in October it mailed Country Music Week records across the nation. In October a Senate Resolution was proposed naming Nov 4 - 10 Country Music Week. The idea was born nearly three years earlier in the Board Meeting in a committee report rendered by the Chairman, Roy Horton.

The Board in April 1963 approved a show for the Sales Executives Organization in New York for May 11th. The show called the "Sound of Country Music" was to feature a special LP record of the events for CMA's distribution and saw a Tennessee Walking Horse named "Country Music" given away. A new group accident insurance plan was approved for CMA members. In May 1963 the radio survey results showed 155 full time Country Music stations and 1408 part time. The 1961 survey had shown only 81 full time stations and 1377 part time. The new survey showed 438,600 full time Country Music watts. June 1963 saw the new CMA radio sales kit entitled "Wonderful World of Country and Western Music" mailed to all CMA members in the Radio-TV and Disc Jockey categories. September 1963 saw CMA support a tax relief bill on income averaging which would assist CMA members. In October the organization supported Eddy Arnold's appearance at the MOA convention.

November 1963 saw a cooperative sponsorship of the showing of the premiere "Country Music on Broadway." The same month a land grant to CMA of the property on which the present Hall of Fame stands was given by Nashville and Davidson County. The new membership figures showed 1049 and the latest radio survey showed 134 full time Country Music stations and 1600 part time. The new year,

1964, opened with a January showing to the Nashville Chamber of Commerce of a package promotion "The Nashville Sound." In March 1964, the lifetime membership list was increased to a limit of 200 members. "Sound of Country Music" show went to Detroit in April for its Second Annual showing to 400 people at the Detroit Advertising Club on the 17th. This month saw the first check for the Hall of Fame for \$10,000 from Founding President, Connie B. Gay and his wife. The next month May 1964, saw the kick-off of the fund drive for the Hall of Fame building in the Versailles Room of the Park Lane Hotel in New York City on the 21st. The membership was now almost 1200. By June, fund pledges were half way to the goal with \$170,000. August 1964 was marked by a CMA show and Board Meeting in Toronto for the Canadian Radio and TV Executives Club. This month CMA also sponsored the world premiere of Hank Williams' movie "Your Cheatin' Heart" and mailing of 1100 special discs entitled "A Visit with Tex and Roy."

The first Annual National Country Music Month was held in November 1964. The January 1965 Board Meeting was marked by a preview of the new CMA album and plans for a Chicago Show.

A live talent list to be maintained by CMA was initiated in February 1965. A policy was adopted to re-mail press releases pertaining to Country Music for any member desiring to send in sufficient copies. With the appointment of Bill Hudson as editor of the CLOSE-UP newsletter and Public Relations Director for the CMA, a new service to radio and TV stations was begun; round robin air check service. Announcement of a Walkway of the Stars was made in March 1965 and in April CMA again cooperated on a Pulse Survey.

In June 1965 a third annual "Sound of Country Music" was presented to the Chicago SFE Club and a broadcasters meeting on the 7th. This month a new membership figure of 1406 was reached. Leroy Van Dyke in July, with CMA cooperating, presented the 8th Annual Advertisizing Age Creative Workshop in Chicago with a Country Music promotion show. Plans were laid for the first Music City USA Pro-Celebrity Golf Invitational Tournament with Hal Neely and Don Pierce as initiators. A broadcasters seminar was planned for October 20th.

In September CMA was again at the MOA convention and a Pulse Survey was published for 26 U S markets. Plans were announced for a world Country Music Festival. The following month plans were announced for a \$2500 scholarship grant to the John Edward's Foundation in support of an assistantship for study of Country Music.

Also in October, working with Martin Gilbert Advertising Agency, a special album was published "Famous Original Hits by 25 Great Country Music Artists." A new radio sales kit was first made available during the annual membership convention and the first broadcasters seminar had great success. (It was taped and made available to the members for a small fee.) The latest radio station survey showed 250 full time Country Music broadcasters and 1700 part time.

On December 21st, CMA signed the contract with W. B. Cambron Company for construction of the Hall of Fame building. In March 1966 Leroy Van Dyke cooperated with CMA making a CM presentation to the NAB convention. In Hollywood production was started for CMA on a special movie "What's This Country Coming To?" for showing in the Hall of Fame as well as for use in the Radio-TV sales kit.

On the 14th of March ground was broken for the Hall of Fame and the local fund raising campaign opened with a show and banquet at the Nashville Municipal Airport. The State of Tennessee gave \$25,000 for the fund drive.

In May of 1966, Connie B. Gay gave CMA use of the registered name "Town and Country" in its promotion of Country Music. This month the membership was up to 1545 from 1517 in January 1966. There were now 103 organizational members. A four page brochure on the purpose and projects of CMA was published in June of 1966 and on September 13 a promotion show was presented at the Coconut Grove in Los Angeles. By this time membership was up to 1550 with 125 organizational members as of the end of August.

A new sales aid package was available, a CMA patch for blazer jackets had been approved and the Country Club formed. September 20, was the date for the Hall of Fame network spectacular, a live radiothon lasting 2-1/2 hours from the Opry Stage. In October 1966 Volume II of the Hall of Fame LP was made available by Mr. Gilbert.

By November membership was up to 1700 and the first CMA jingle for member stations was mailed. The first day of November found CMA moving into offices on the lower level of the Hall of Fame. That December the first awards were made to radio stations in the Country Music Month contest and arrangements were completed to have the CLOSE-UP newsletter filed with the Library of Congress. By February 1967 membership was up to 1778 and we accepted an invitation to have a booth at the NARM convention as the first trade association ever invited to make a presentation from the stage. CMA produced a terrific show on March 18 for NARM. Also in February Steve Sholes as chairman of the committee disclosed plans to make CMA an international organization and Hank Thompson, committee chairman, with developmental help from Johnny Bond, announced the establishment of the Code of Ethics.

By March 1967 a new radio survey was in process. CMA's movie "What's This Country Coming To?" produced by Bill Hudson won the Diamond Award from the Nashville Advertisers Federation. Friday, March 31st, at 6:30 p.m. saw the official opening of the Country Music Hall of Fame. The first visitors were admitted on Saturday, April 1, 1967. They were Mr. and Mrs. Marvin Post and their three children from St. Paul, Minnesota.

In June of 1967 Johnny Bond was the first person to sign the Code of Ethics, followed by Webb Pierce, Jean Shepard, Roy Acuff, Hugh X. Lewis, Johnny Darrell, Merle Travis and Leroy Van Dyke.

In July 1967 CMA began to work with Chet Hagen on an NBC special "This Booming Country - Music From The Land" narrated by Eddy Arnold.

In one week in July 2455 visitors went through the Hall of Fame. Plans were announced for the first CMA Country Music Awards in August 1967 and promotion kits were mailed in September to full time Country Music stations. September also saw Goodson-Todman Productions named to produce the first Country Music Awards Show. On October 9, 1967, a promotion show was put on for the International Radio and TV Executives in the Waldorf-Astoria in New York. This month a new hospital indemnity plan was made to members.

During the annual convention a special award was made to AFTRS for 25 years of Country Music programming. Another award was given to the Defense Department. The Country Music award given to the winners on the award show was designed by

Frank Wagoner, Art Director of Bill Hudson and Associates. Price-Waterhouse CPA, handled all balloting for the first awards show.

In December CMA was deep in cooperation with AFRTS on production to Country Music for TV showing. Christmas spots were mailed to radio station members.

January 1968 saw plans for a special military album of Country Music and an International Category for membership. The Hall of Fame showed an average of 4,000 weekly visitors in the summer and over 70,000 since opening day. On Feb 9, Hagen's "Music From The Land" got rave notices on NBC-TV 10:00 - 11:00 p.m. EST.

A new executive committee was established and appointed by Jack Loetz, Board Chairman in March 1968. It was composed of: Herbert Long, Irving Waugh, Bill Denny, Wesley Rose, Jack Stapp, Frances Preston and Bill Williams.

Membership was up to 2,064 and a new radio survey was in the works, the previous one showed over 400 full time CM stations and 1200 part time. New Hall of Fame promotion discs were distributed in April 1968 and in June 1968 the Hall of Fame was presented the first gold record ever given to a Country Music Artist. It was Elton Britt's "There's A Star Spangled Banner Waving Somewhere," awarded in 1944.

By August 1968 membership showed 1977 annual members, 127 lifetime members and 162 organizational members for a total of 2286. In September 1968 announcement was made that Kraft Music Hall would sponsor a telecast of the second annual Country Music Awards on NBC-TV with Yorkshire Productions producing. Plans were announced for an international seminar during the convention and the Hall of Fame obtained a Librarian, Dr. Thomas D. Warren, a reputed authority with a doctorate in Music and masters in Library Science. During the convention in October, Bill Boyd of AFRTS was awarded a special CMA plaque for his support of Country Music. Membership had increased to 2350. Winners were announced for the Third Annual Country Music Month Contest. They were: First - KBBQ; Second-WHPL Third - WHSO.

In January 1969 figures showed the Hall of Fame visitors up 40 percent with a total of 180,000 since opening. The figure for 1968 was 110,000. In February 1969 CMA went to the MIDEM in Paris and sponsored a booth. Kraft Music Hall picked up its option in March 1969 to televise their second CM awards show, the Third Annual. And this month CMA named State Membership Chairmen for the first time.

In April 1969, Cecil H. Whaley was added to the Staff as full time Public Relations Director. The radio survey announced in July revealed over 600 full time Country Music Stations and 1400 part time. By August 1969 membership figures were 2152 and 157 organizational members. At the MOA convention in Chicago in September, CMA sponsored a booth. During September the new International and Record Merchandiser Categories were approved as additions to the membership.

By October the Walkway of the Stars had increased to 100. The awards show was telecast live and in color by NBC-TV over Kraft Music Hall. In November 1969 the first broadcast of Country Crossroads radio program of international scope in the public service field produced by the Southern Baptists Radio and TV Commission in cooperation with CMA was distributed world-wide. Total visitors to the Hall of Fame since opening date was 335,000 by Mid November.

FEATURED D. J.

RON SCOTT: RALPH STANLEY FAN CLUB GUEST D. J.

Ron was born in Canada's "Guitar belt", the Maritime Provinces, home of Wilf Carter, Hank Snow, and Don Messer. In the little town of Amherst, Nova Scotia. Earliest memories are of listening to WSM, WWVA, WRVA and XEPM (Eagle Pass, Tex) all of which stations boom into this area. This is partly due to propagation conditions and partly due to the Atlantic time zone; when Atlantic stations are off the air, stations in other zones are still going strong.

Ron's older brothers picked "depression guitar" and he picked it up from them. Then he went to fiddle and finally settled on mandolin. As a kid, he played at dances and house parties throughout Nova Scotia, then joined Hank Snow in 1946. He left the Snow group to go to Queen's University in Kingston, Ontario and graduated with a B A degree in modern languages. During the University years, he played with the "Riders of the Southern Trails", of Kingston.

In 1954 Ron went to the CBC International Service in Montreal as news translator and then producer. During 13 years in Montreal he worked with Bobby Hill and his Canadian Country Boys, handling the Bluegrass and mandolin pickin chores. They played on Montreal's Hometown Jamboree and the CBC national network. They recorded "When the Bees are in their Hive" and "White Rose", along with other singles on the SPARTON label.

Ron then came to Windsor, Ontario in 1966 as CBE documentary producer and has been nipping to Toronto and Montreal for bluegrass concerts with the "York County Boys" and the "Southern Ramblers". His hobby is mandolin making, and of course music. He has two long plays to be released soon. One entirely of Nova Scotia songs in bluegrass style, the other, old bluegrass goodies that people have have forgotten.

Ron Scott is now a D J on Country Style, now aired on CBE Windsor-Detroit at 10:40 AM Saturdays EST, five times Saturday in English on the International Service and in German translation, once on CBC I.S. and once on BBC London, and on FM Berlin.

Mr. Scotts greatest desire is to keep bluegrass alive in Canada; he says his love for it will never die. His ambition is to bring his own mandolin work up to the highest standards.

We would like to say, Lots and Lots of Luck, Ron, keep spinning Bluegrass.

A letter from Ron states:

I'm finally getting around to writing, and sending a picture. I would appreciate any help you might give me, I'll sure appreciate it. Heres why: It's been three years since I stopped playing on the National Network up here and people forget easily. A little speck of publicity might keep me in a few minds until I can get my LP's done.

Ron Scott



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Carter G. Stanley
Aug. 27, 1925-Dec. 1, 1966



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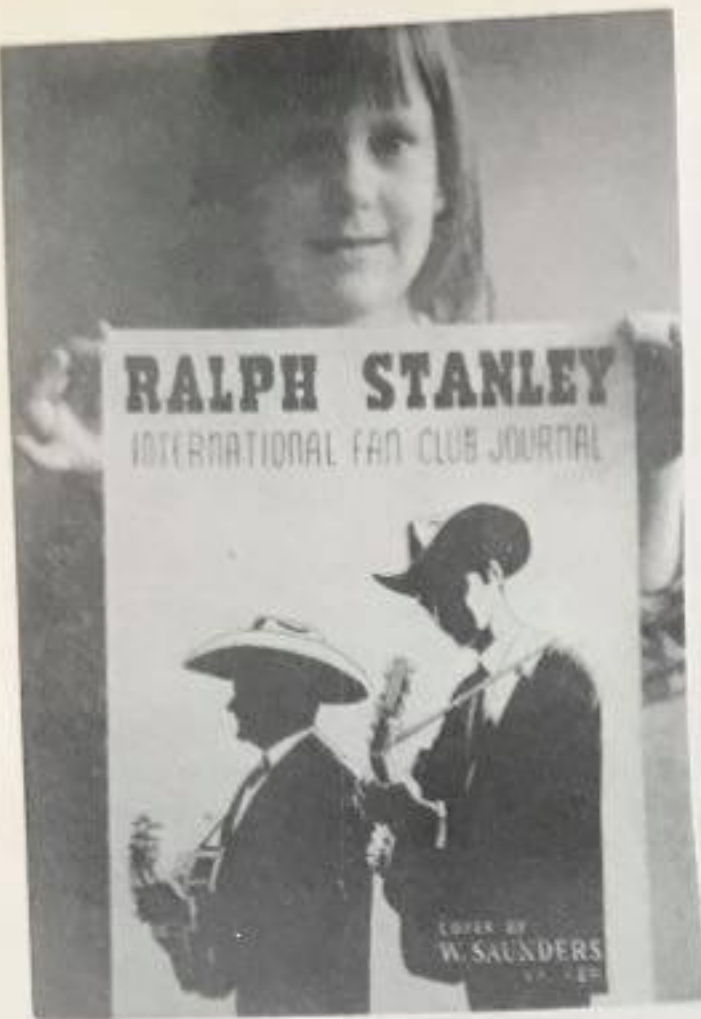
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IDENTIFICATION OF THOSE ON OUR PICTURE SHEETS

- PICTURE PAGE #1 PICTURES #1,2,&3....Curly Ray Cline, Ralph and Larry Sparks. Made at Shade Gap, Pa. Aug. 1969
- PICTURE #4 Bill Monroe and Ralph...Bean Blossom, Ind. 1968 festival
- PICTURE #5, Curly, Ralph, Art Stamper and Larry (bass man unknown)...Red Dog Salon Louisville, Ky. summer 1969
- PICTURE #6 Ralph and Larry at Shade Gap, Pa. The above pictures were made by Harry Bickel of Louisville, Ky.
- PICTURE #7 Norman Carlson, our Rep. from Japan Kayko Takagi and Dr. Bill Malone... Bean Blossom, Ind. festival June 1969
- PICTURE PAGE #2, PICTURE #1, Osborne (Ossie) Thorp and Carl Story, Franklin, Ohio Bluegrass festival 1968. You can see that Ossie was at work!
- PICTURE #2 Steve and Colleen Waller, Ralph right in the middle. Seattle, Washington, May 27, 1969. Steve is our Wash. Rep.
- PICTURE #3 Ron Scott, (our featured DJ,) and Roy McGinnis. Windsor, Ont. Canada Aug. 69
- PICTURE #4, J.E. Mainer, Jannette Carter (daughter of Sarah of the original Carter family) and E.P. Williams. We will be circuiting a tape made with the Carter's at their home by J.E. and E.P. very soon. Thanks fellows.
- PICTURE #5, Bradley Kinkade, Springfield, Ohio summer 1968. Picture made by Nick VanGroff of Dearborn, Mich.
- PICTURE #6, That's Mr. & Mrs. Roger Sprung, picking their hearts out at the Bean Blossom, festival, June 1969.
- PICTURE PAGE #3, Margaret Patterson (Old Dominion NL Editor) and Larry Sparks (Oh boy, I have forgotten where) Summer 1969
- PICTURE #2, That is that good looking (and single girls) lefthanded janjo pickin' Don Lineberger.
- PICTURE #3 Fay and Ralph
- PICTURE #4 Don Anthony our N.J. Rep. 1969. Thanks Don.
- PICTURE #5 Ralph's new bus...pretty inside too.
- PICTURE #6 and 7, Bill Harrell and Don Reno at Bean Blossom, June 1969
- PICTURE #8, Our mystery picture. The first paid member to correctly identify this well know couple will be sent an album free.
- PICTURE PAGE #4, This was Sept. 24, Detroit, Mich. A jamboree was held to raise funds to buy the Second Annual Carter Stanley Memorial Award. These local people donated their efforts.
- PICTURE #1 Ann Kenny, this lady donated her building, put publicity and gave money.
- PICTURE #2, Dewey Dillon, Lacy Newberry (our member), Charlie Palmer and Gene Duty (who wrote That Beautiful Woman). These fellows performed with other bands.
- PICTURE #3 Carter Germany May 1966
- PICTURE #4 The Kentuckians, Bassman, Hank Martin, Background fiddling, George Williamson Frank Buchanan mandolin, John Huntly guitar and Sonny Nelson, banjo.
- PICTURE #5 Paul Boyd, he got cut off the picture below.
- PICTURE #6 The Brush Arbor Boys, Bob Hill, bass his sons, Bobby, banjo, Benny guitar David Welch mandolin and his father far right guitar
- PICTURE #7 The Sunnysiders (this band causes me to forever be late with mail and even publications, because they are forever here practicing. I can say that because it's true.) Bassman (they are always left out) Tommy Edmonds, That's Roy McGinni's head behind the fiddle player, who is Garmon Mullins, Tim Wilson guitar and Paul Boyd banjo.
- PICTURE #8 The Wendy Mountain Boys, Herman Lewis fiddle, George Williamson bass, Wandell (Wendy) Smith mandolin, Billy Gill guitar and Joe McKenny banjo

PICTURE IDENTIFICATION CONTINUED

- PICTURE PAGE #5 Walter Saunder's 6½ year old daughter proudly displaying her father's poster that became our cover, her name is Carol Jeanette.
- PICTURE #2 George Shuffler and Ralph. You can just look at George and tell that he is a new father and Ralph right behind him. When they compare notes these days, it may not be musical note.
- PICTURE #3 Mr. & Mrs. Ralph Stanley (Jimmi)
- PICTURE #4, This cake was brought to a show (as usual I have forgotten who sent the picture or gave the cake) for Larry Spark's birthday last year. Sunset Park Sept. 1968
- PICTURE #5, Clark Kessenger. Picture sent by Ken Davidson who has several fine fiddle albums but bu Kessenger.
- PICTURE #6 Ola Belle and Alex Campbell broadcasting from Campbell's corner, Oxford Pa. Note Stanley Bros. LP she is holding.
- PICTURE #7 This is a hungry fiddle player taking time out for a coke and hamburger between shows at Bean Blossom, June 69..The one and only Buck Ryan.

We always welcome snaps for our picture pages. Black and white please. Our thanks to those who sent those used in this journal.

THE GOSPEL WAY (by a member)

There is but one way, we are plainly told,
Search the Scriptures daily, the Truth to unfold,
Pray without ceasing behind closet door,
Live in fear and trembling, for time may soon be no more.

Repent and be baptised for the remission of sin,
Labor in the vineyard, helping fellow men,
To Him life is but a vapor, appear and soon vanish away,
Not even the Angels in Heaven know the coming of that Day.

Seek ye first the kingdom of Heaven, rather than silver or gold,
The strong should help the weak, we are told,
Assemble yourselves together in His name, is a command,
Be ready on the Day of Judgment to stand at God's right hand.



OFF THE TAPE REEL..TAPE CLUBS

- KCZT The Big Wheel Of Country Music (Devoted mostly to the little known)
Kitty Tullis 2815 S. Sheridan Ave. Philadelphia, Pa. 19148 (some bluegrass)
- Midwestern Jamboree Tape Club (Country and bluegrass both featured here)
Roger Engroff 4216 Winnequah Rd. Monona, Wisc. 53716 (Co. Editor, Margie Kootz)
- Folk Voice Tape Club (Devoted mostly to Folk music)
Mr. & Mrs H. Wolf (US Reps.) 2427 Seymour Ave. Bronx, New York 10469
- Horro Valley Tape Club- (Devoted althogather to the Valley past and present)
Ruben Powell 1734 Thomas Dr. Springfield, Ohio 45503

Write any of the above addresses for information regarding their clubs. Don't forget the STANLEY BROTHERS INTERNATIONAL TAPE CLUB.

FEATURED

GUESTS....by Norman Carlson

VERNON DERRICK

The expert and creative mandolin and fiddle player of the Sunny Mountain Boys who also performs the even more difficult job of gracefully tollerating Jimmy Martin's jokes, is Vernon Derrick.

Vernon got his start in country music as fiddle player for the Powell Brothers in his home state of Alabama. That was in 1952. In 1953 Vernon played with Mac Wiseman, but the following year he was back in his home state involved in that characteristically southern mixture of politics and country music that has existed longer than anyone can remember. Vernon was playing mandolin along the campaign trail for Big Jim Folsom's successful bid for governorship.

In 1955 Vernon worked out of Rome, Georgia in a four piece band called the Dixieland Drifters. The leader of this band was Norm Blake, who is now a noted Nashville side man and according to Vernon, he is the dobro player on the Johnny Cash television series.

In December of 1955 Vernon entered the Army. While serving Uncle Sam he encountered an electric guitar player and an electric bass player. The three of them met just in time to enter a talent contest but not in time to practice. Nevertheless, they won first place in the 1st Army contest for Massachussets. They then made a tape which was sent to Washington where it again made first place, this time for the whole country and western division of the 1st Army. After this Vernon was called to Austeria, Long Island, the Army's television center, where he appeared on two episodes of the Richard Hayes series, "Get Set, Go". In one episode Vernon performed as a musician and in the other he portrayed a squad leader. Later in the 50's Vernon returned to Alabama where he had a band of his own. He also entered a barber college.

In the early 60's one time, he visited a cousin in Dundee, Florida. At that time the Stanley Brothers were working on television in the area. Vernon and his cousin decided to put a few numbers together and see if they could land a guest spot on the Orlando television station. They were hoping the Stanley Brothers might hear them. They did, in fact, got their spot on the Orlando station. They were warming up back stage and Ralph Mayo, who was playing fiddle with the Stanleys at that time, heard Vernon's rendition of "Orange Blossom Special" and was impressed. He called Ralph Stanley around and he took Vernon's address and later called him in Alabama to come and join the Clinch Mountain Boys.

The Stanley Brothers were on television for Jim Walter Homes in Orlando and Fort Myers at the time, plus by tape, Tampa and Jacksonville. Vernon took two or three tours with the band. Most notable was the early 1963 tour of south-western and western colleges. They played the University of Texas, the University of Arizona, New Mexico State, UCLA, Southern California, Stanford, and others totalling 21. While in California, they played 19 nights at the Ash Grove. Vernon also cut three albums with the Stanley Brothers: "In Person" King 719, "Good Old Camp Meeting Songs" King 805, and "Folk Concert" King 834. With his usual versatility, he played fiddle, mandolin, guitar, and bass at various times on the recordings.

Vernon found working with the Stanley Brothers an unusually interesting experience. Unlike so many entertainers, they found time to sight-see and visit interesting spots and events. On their western tour they saw roundups in Texas and New Mexico and at one point they stopped while 840 cattle crossed the road. They also visited a famous appaloosa horse ranch in Colorado plus several historic forts.

Carter was well known for his enthusiasm for 'coon hunting. One time he ordered a Redbone hound and Vernon ordered a Bluetick, both from Smokey Mountain Kennels of Cleveland, Tennessee. Then they went hunting in the Florida swamps. Vernon found it hard to see the raccoons in the thick growth and Spanish Moss. In the winter, sometimes, the band would stay in Virginia where Vernon met the Stanley Brothers' mother and suffered from the cold mountain climate.

In November, 1963, after 14 months with the Stanley Brothers Vernon joined Jimmy Martin. He has been with Jimmy, on and off, since. He had his own band for two years-in November 1966 on days off from work with Jimmy, he played with Mrs. Lurleen Wallace's campaign. Vernon has cut about five albums with Jimmy and has written such instrumentals as "Big Country" and "Arab Bounce" named after his home town of Arab, Alabama (Arab pronounced in the Southern way with the first "A" long and the accent on the first Syllable).

Vernon had only good words, and plenty of them for both Ralph Stanley and Jimmy Martin. He said he never found anyone easier to get along with than Ralph. He emphasized how much he likes Jimmy's showmanship.

Vernon, himself, seemed like a pretty easy fellow to get along with and he scores highly with showmanship also. These features added to his multiple talents mean he can go just about where he wants in entertainment. The next time you see him at a show or festival, stop and speak with one of the friendliest guys in bluegrass and tell him you saw his story in the Ralph Stanley Fan Club material.

MEET THE MOUNTAIN MUSIC BOYS

There's a refreshing sound being heard in the Country Music World today. It's being provided by a group who call themselves "THE MOUNTAIN MUSIC BOYS".

The Mountain Music Boys are: Eddie Rogers, Bill Lackey, Ray Harclerode, and Orville (Doug) Douglas. Bill and Ed and the Mountain Music Boys were formed back in 1956 when Bill Lackey came up to Millville, New Jersey, from West Virginia, to work in a glass plant. There he met Ed Rogers from Bridgeton, N. J., learned that each could play an instrument and decided to form a group. They worked as a duet until they found Orville Douglas, the bass player, and later on discovered Bill Green, a banjo player. They played many shows together and also did some recording for small recording companies. Uncle Sam called Bill Green in the service in 1960 so this left the group without a banjo player. In the meantime working conditions made it impossible for Doug, the bass player to continue making appearances. Bill and Ed met and teamed up with Sunny Pop, a great comedian and bass player. They worked as a trio, after Bill went into the service, for about a year, then they met Joe Gaskill, a banjo player from Somers Point, N. J. He joined the band and was a regular member from 1962 - 1967. A great tragedy came to the group in 1967 when Joe, a bachelor and only 31 years old died of lung cancer. The boys then met Ray Harclerode, another banjo player who hails from Pennsylvania, but now lives in Baltimore, and as they say, the show must go on, so Ray now plays banjo with the group. Doug has also been able to rejoin the band.

Throughout the years they have played various places on the East Coast. They had their own stage show at the Grand Theater in Woodstown, N. J., for 4 years, a radio show on WVBZ, Vineland, N. J., for 3 years, appeared on the Old Dominion Barn Dance in Richmond, Va., also appeared with Don Reno and Red Smiley on their television show over Channel 7, WDBJ, Roanoke, Va. and also appeared at many County Fairs, High Schools, Country Music Parks, VFW Halls, Rotary Clubs, Service Clubs: like Fort Dix where they were well received, in fact they say it was one of the best audiences they have performed for. Also they had their own one hour television show every Saturday for a year on Channel 40, WCMC, Wildwood.

Bill and Ed have written such songs as: "When the Sun Sets in West Virginia" "I've Heard That Story Before", "Let's Harmonize" and "Never Mind". They have recorded for Cozy Records, Davis, W. Va., their most recent being "12 Long Years and 13 Steps away", which can be ordered from their Fan Club. The boys have written over 200 songs, played many benefit shows and promoted country music in the Delaware Valley area for over eleven years.

On the personal side: Ed Rogers was born in Stoe Creek, N. J., and now lives in Bridgeton, he is 5'6", blond hair, blue eyes, married has a daughter. His hobbies include music, fishing, and boating. Ed plays the guitar and sings tenor with the group.

Bill Lackey hails from Marfrance, W. Va., and now lives in Leesburg, N. J., and is 5'9", brown hair, hazel eyes. He is married and has three children. He lists music, art and carpentry as his hobbies. He once built a mandolin from scraps of wood and metal. Bill plays the mandolin and sings lead.

Orville Douglas is 5'9½", brown hair and blue eyes. He's married and has six children. Doug is originally from Clay, W. Va., his favorite hobbies include hunting, fishing and music. Doug can always be counted on to add some comedy to the Mountain Music Boys shows. Doug plays the bass.

Ray Harelerode is originally from Hollidaysburg, Pa. and now lives in Baltimore, Maryland. Ray is a bachelor and is 6'1". brown hair, brown eyes, he enjoys music and photography. He prefers the traditional Bluegrass, Hillbilly, and Mountain music style and is a big fan of the Stanley Brothers.

Anyone wishing more information about the boys, their records, and pictures can contact the Fan Club, by writing Donna V. Mattison, Rt 1, Saratoga Springs, New York 12866.

THE BLUEGRASS HOPPERS

Perhaps the world is indebted to Bill Monroe, Perhaps to the Thirties, Perhaps to the peaceful beauty of the Blue Ridge Mountains and the people who chose to make their home there. Certainly Bluegrass, a curious and often haunting mixture of the sorrows and subtle joys of living, is indebted to all three. A form of music that glows with southern warmth and the honesty of simple people, Bluegrass relies on the versatile blending of the human voice and the full tonal range of the banjo, fiddle, mandolin, and guitar, to achieve a sound that turns in upon itself, allowing the musicians to create from the unique characteristics of their instruments, the subtle wealth of variation that is characteristic of Bluegrass music at its best. The Bluegrass Hoppers, following the finest traditions of Bill Monroe, Lester Flatt, Earl Scruggs, Chubby Wise, and many others are the result of a happy and fortuitous meeting of experienced musicians on the campus of a large midwestern university. Formally organized in the fall of 1966 they quickly developed their fine harmony and a sound that is uniquely their own, to become one of the most versatile bluegrass groups in the midwest today. Despite heavy and often suffocating academic commitments, they have a regular playing job in Madison, Wisconsin.

JERRY WICENTOWSKI performed in the New York area as lead singer and rhythm guitarist, continues in the same role with the HOPPERS. An avid admirer of Bill Monroe (The Man's a Genius), Jerry is responsible for the introducing of much vocal material (including several of Monroe's numbers) into the groups massive and growing repertoire. Jerry is obviously in his element as he stands before a microphone singing his heart out, with a voice that comes straight from the soul.

RON MOAG perhaps the most versatile member of the BLUEGRASS HOPPERS is the mandolinist and tenor singer. Rod is the author of two songs on the present Album (THE COUNTRY'S COME TO TOWN) and (THE BLUEGRASS HOP) and is responsible for the arrangement of numerous others. Rod was born and raised in the rolling hills of Wrooming County, New York and started his musical career at the age of 7. He is proficient on the guitar, mandolin, banjo, steel guitar, fiddle and trumpet.

EARL SPIELMAN The fiddlin scholar, he is called, fills an important position in the group. Facile of finger and fleet of bow, Earl played classical violin until he acquired an interest in Bluegrass while at Oberlin College and became fiddler for Ohio's Plum Creek Boys. In addition to his very fine fiddling, he contributes his bass voice to the HOPPERS quartets and serves as business manager for the group.

DON GALE Long and Lanky, as most Banjo pickers are, is responsible not only for the banjo pickin, but the baritone voice also in the group's trio and quartet numbers. Don is a wonderful musician and his standing before a microphone with his left leg crossed behind his right as though he were waiting for a bus, seemingly a passive observer rather than the creator of the sounds that roll from his Mastertone, interjects a subtle comedy to the HOPPERS performance that must be seen to be appreciated.

CHARLIE TAYLOR bass player, sports car enthusiast and comedian is the last, but far from the least. Without Charlies melodic, as well as rhythical bass playing the band would lack its wonderful sound. He has backed many groups both in Boston, his home town, but also in Madison where he worked with Rod as members of the Front Porch Back Steppers. Charlie is a serious musician, but above all is an eccentric.

By: Roger Engoff, Fan Club Member

THE TOE RIVER VALLEY BOYS

Little Switzerland, North Carolina - Saturday, May 31, was D-Day at Geneva Hall, the community center in the mountain resort straddling Mitchell and McDowell counties in the western North Carolina mountains. "Dance Day" that is for the traditional mountain music of the Toe River Valley Boys will herald the arrival of another weekend of square dancing season. For 41 years--since 1928 folks have been enjoying the Saturday night square dances here during the late spring, summer and early fall of each year -- for square dancing is a tradition at Geneva Hall. More than four decades ago, when the sponsoring Little Switzerland Community Association staged the initial "Open House" celebration in the original structure, the traditional Appalachian square dance was a featured event. Accompanied by live string band music, it has been on the agenda each year since that time, with the exception of a couple of seasons in the early 1960's during a transitional period following the necessary demolition of the old Geneva Hall and the subsequent completion of the present modern building.

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The square dances held annually at Geneva Hall under the auspices of the Little Switzerland Community Association, Inc. are a cooperative venture of the Association and the performing band, The Toe River Valley Boys. The events have always enjoyed generous support, especially during the past few years, by both local residents and vacationing tourists.

While the annual square dances provide the lion's share of revenue for the Little Switzerland Community realized from events at the hall, the building is also used for a number of other purposes. Some of these include the annual community picnic; art exhibits; suppers, lectures on varied subjects; Scout and community meetings; Red Cross benefits; various club gatherings; and the center is sometimes utilized as a voting headquarters for the convenience of residents of the community.

Between dances at Geneva Hall, some of the Best Bluegrass and Old time string music in the entire area may be heard via The Toe River Valley Boys, a very popular 5-man string band from the Spruce Pine area. The group, which is heard weekly on Radio Station W-TOE in Spruce Pine, has been featured at numerous Bluegrass and Country music festivals throughout the Southeastern U. S. A few of these include the Union Grove, N. C. Old Time Fiddlers Convention; the ETSU Folk Festival, Johnson City, Tenn; the Asheville, NC Folk Festival; "Country Music Days" in Elizabethton, Tenn; and many others. The band also has recorded a long-play record album, TOE RIVER COUNTRY, for GHP Records of West Germany. The members of the TOE RIVER VALLEY BOYS are as follows:

C. A. (Gus) Washburn of Little Switzerland, One of the original Toe River Valley Boys of early Geneva Hall fame, who plays guitar and harmonica. His vocal repertoire is a virtual storehouse of mountain balladry.

Clarence H. Greene of Penland, the groups' manager, who serves as banjo picker guitar player or mandolinist as the occasion demands, is probably the only active Bluegrass banjo player employing a plectrum (flat pick) in favor of finger picks to simulate the well-known "Scruggs style" playing method.

Oscar O. (Fiddlin Red) Wilson of Ledger, near Route 3 Bakersville, who fiddles in the band, also does his share of lead singing and occasionally switches to flat-top guitar or old-time banjo for some tunes.

Charles Benfro, Jr. of the Brushy Creek area (Route 2 Spruce Pine) plays guitar and sings lead or tenor with the Toe River Valley Boys, also calls the majority of the square dance sets at Geneva Hall.

Cecil (Curly) Burleson of Spear, N. C., in Avery County, has been playing bass fiddle with the Toe River Valley Boys for the past two years. Curly is also a competent singer and rhythm guitar player, and has been known to cut a mean buckdance step around his "Doghouse" when the urge hits him.

In short, it's the biggest season yet at Geneva Hall. If you'd like to help support a progressive community, boost Bluegrass and Ole time string music and traditional mountain square dancing -- AND HAVE THE TIME OF YOUR LIFE -- Come to Geneva Hall in Little Switzerland any Saturday night. You won't be disappointed.

By: Clarence H. Greene, P O Box 35
Penland, North Carolina 28765

We WELCOME all the new members who have joined us, either in the Fan Club or tape club. In cases both. We are happy to every fan of the Old Time music with us.

We are used to see all the Stanley Brothers fans stick with Ralph and the club. The great acceptance of the fans has been a source of comfort to Ralph and encouraged him to go on.

RECORD LISTING

KING-The Stanley Bros.-"Highway Ambush"/"I'll Just Go Away (Never before released)

KING-Reno & Harrell- "Where Is Jones"/ "Mister Bottle" (King on sale everywhere)

KING-KLP-1046-How Far To Little Rock- THE STANLEY BROTHERS

How Far To Little Rock/Stone Walls And Steel Bars/Sweeter Than The Flowers/Let Me Love
You One More Time/I Don't Want Your Ramblin Letters/Wild Side Of Life/Next Sunday
Darling Is My Birthday/How Mountain Girls Can Love/Prayer Of A Truck Drivers Son/The
Drunken Driver/Old Love Letters.

REBEL SLP 1487 THE LEGENDARY STANLEY BROTHERS Recorded Live

Dream Of A Miner's Child/Let Us Be Lovers Again/Cluck Old Hen/He Will Set Your Fields
On Fire/Roll In My Sweet Baby's Arms/Drifting Too Far From The Shore/Roving Gambler/
Banks Of The Ohio/Bile Them Cabbage Down/Knoxville Girl/Shake My Mother's Hand For Me/
Working On A Building.....These songs were captured on tape nearly 15 years ago. This
is one time you can believe the liner, it was cut live. I haven't heard it yet but it
should be great. \$3.98 US,\$4.98foreign from,REBEL P.O.Box246,Mt.Rainer,Id. 20822

ARHOLIE-F5006-Stereo DEL McCURY Sings Bluegrass

I Wonder Where You Are Tonight/Willie Boy/Prisoner's Song/You're A Flower Blooming In
The Wildwood/Hey,Hey Bartender/Fire On The Mountain/Used To Be/Dreams/Whose Shoulder
Will You Cry On/Roll In My Sweet Baby's Arms/Blue Yodel/A Beautiful Life...\$4 p.p.
from DEL McCURY R 3 Glen Rock, Pa. 17327

HILLBILLY RECORDS HRS 001 stereo BILL CLIFTON Wandering

John Henry/Ranger's Command/Burglar Man/The Prisoners Song/Jimmy Brown,The Newsboy/
Happy Days(Instrumental)/The Storms Are On The Ocean/Remember Me/Wildwood Flower/I'm
Thinking Tonight Of My Blue Eyes/My Mother/Little Girl Dressed In Blue/East Virginia
Blues/Wanderin'/.Order from HILLBILLY PRODUCTIONS BASEL 4 SWITCHERLAND \$5....

COUNTY 718 ERNEST EAST & THE PINE RIDGE BOYS Old Time Mountain Music

Sally Ann/Greenback Dollar/Richmond/Fortune/Roll On Buddy/Mississippi Sawyer/Suzanna
Gal/Hand Me Down My Walking Cane/Pig In A Pen/June Apple/Knoxville Girl/Hall Among The
Round Peakars..\$4 from COUNTY SALES 307 E 37th.St. New Y rk,N.Y. 10016

ASCH AH3831 BALLADS AND SONGS OF THE BLUE RIDGE MOUNTAINS

Hanging Of Georgie/Returning Sweetheart/Barbery Allen/Young Men And Maidens/Green
Willow Tree/He Lilly Ho/Walkin In The Parlor/County Jail/The War Is Raging/Pig In A
Pen/Roving Gambler/Pretty Polly/George Allen/Rovin Gambler/Ten Thousand Miles/1809/
Little Maggie/Death Of T e Lawson Family/Lonesome Day/Budded Roses....Order from
ASCH RECORDS 701 7th. Ave. New York, N.Y. 10036(I believe the price is \$5.79)

JALYN JLP124 This Is Bluegrass WALTER ADAMS & ERNEST HENRY

5-String Twist/Johnny Reb/How I Long To Change Your Name/A Woman And A Bottle/Today
You Leave The Old H me/My Wounded Heart/When You And I Were Young Maggie/Longing For
Your Love/Time Has Made A Change In You/Sorry That's All I Can Say/Girl From Tenn....
\$3.50 from JACK LYNCH 1806 Brown St Dayton, Ohio 45409

OZARK MOUNTAIN LP2001 THE SUNNYSIDERS Sunnyside Up

Sunnyside Up(Instrumental, new)/Tennessee/ Weary Heart You Stole Away/ Old Love Letters
Paul & Silas/ Dog Sleddin'(new)/ Tennessee Warbler(Instrumental) We'll Hear Carter
Stanley Sing Again(new)/ I Know You're Married/ Think Of What You've Done/Lonley(new)?
Rosowood Casket(instrumental)..\$4.from the Sunnysiders at the club address.

Norman Carlson our Ind. Rep. should have a fiddle LP out any day, likewise Ralph
should have a new King album released any day, also a single. These may be out by the
time you read this. The Sunnysiders will have a new Fortune album in a few weeks...
Write J.E.Mainer at 264 Poplar Tent Road, Concoard ,N.C. for a record list. J.E. now
has Vol. 6 and 7 out on Rural Rythm....Write Uncle Jim O'Neal Box A Arcadia,Calif.9100
for R.R. catalog and price list.

LET'S KEEP THE OLD SOUND IN OLD TIME MUSIC.....

SHOW REVIEWS

BROWN COUNTY JAMBOREE, Bean Blossom, Ind., July 27, 1969

Jimmy Martin and the Sunny Mountain Boys presented a flawless and hard driving bluegrass show to a small audience this pleasant summer day. The band consisted of Vernon Derrick, a former Clinch Mountain Boy, who alternated frequently between mandolin and fiddle; Chris Warner on banjo; Doug Green on bass; and Gloria Belle on rhythm guitar. Doug (Michigan's favorite son) had only been with the group two weeks. When both Martin and Monroe were Nashville they had decided to trade bass players so Jimmy now has Doug and Bill now has Bill Yates. Doug was sounding far better with Jimmy than he ever has previously. Perhaps this was because it had been too big a step for him to join Bill's band at a time when the whole "rhythm section" was in a period of reorganization. In any event, we can bet on hearing more from Doug.

Gloria Belle is one of those interesting and unfortunately rare creatures - women who have been consistently active in bluegrass throughout their career. She has sung in the Wheeling to Baltimore crescent from the time she was three. She also has worked in the South. She plays every bluegrass instrument. Some years ago she cut two single records on Redwing label and these were reviewed by our Tape Club. Later and after considerable improvement she recorded an album for Rebel with Tater Tate and Billy Edwards. Now, as a regular member of Martin's band, an even greater improvement is evident in that she has almost totally cured a tendency to sing off key.

Vernon Derrick does the seemingly impossible in gracefully withstanding the brunt of Jimmy's clowning, more importantly, he maintains the high Sunny Mountain Boy's standard on fiddle and mandolin. He also sang one solo on the evening show. For this he played guitar while Jimmy played mandolin.

Chris Warner is now well known and highly respected for his banjo playing with Jimmy. Perhaps more than anyone else he is responsible for the unfaltering drive of the band.

Jimmy seemed in perfect voice and I needn't mention his skill on the guitar. Everyone criticises him for his overly egocentric showmanship. Some of the criticism is justified but I think it is overdone. The music to talk time ratio is probably higher in Jimmy's shows than in those of any other bluegrass act except the Osborne Brothers (if they are bluegrass anymore). A few of his jokes are offensively crude. But the main distraction is his incessant solicitation of applause. The most serious of bluegrass fans prefer to listen carefully to each song and applaud usually only at the end. Performers on the other hand, and especially Jimmy, like to be frequently drowned out by applause. It is interesting to note that of all the hard line bluegrass artists, Jimmy competes most frequently and most successfully with the modern country performers. If we suspect country fans use less taste and intelligence than bluegrass fans in their

appreciation of music, perhaps they have different motives. Maybe part of the appeal of country music is that people with debts, hangovers, and "other women" identify with country music and share some of the simple minded glory and flashiness of the stars that sing about such junk. Maybe also at a show if they clap all the time and in response to contrived solicitation, they feel they are a part of the show or the action. Maybe Jimmy Martin has discovered that by bragging and soliciting applause at country shows he can "get away with" giving them good bluegrass which the audience wouldn't accept if he treated them like more serious people. Now he has made it a habit.

About the time Jimmy cut his gospel album, he started experimenting with five part harmony. It consists of the regular four parts plus Gloria singing high baritone. The results are absorbingly beautiful. This is one of the best developments in bluegrass in years. The only problem is one of crowding around the mike. Chris, Gloria, and most noticeably Doug, have to stop playing their instruments and this creates too sharp a difference from the solo segments.

I'll admit I'm intractably prejudiced, but I will never do drums in bluegrass. I can see that Jimmy has used some real taste and artistic sensitivity in planning the way he uses a drum, and his son, Timmy, has the skill to carry those ideas out. But, even at its best, a drum is completely out of place in bluegrass. Consider the skill Doug has on the bass plus the fact Jimmy plays some of the most celebrated rhythm guitar in bluegrass plus the additional rhythm Gloria provides, additional rhythmic accent is totally unnecessary. Thankfully the skill and showmanship of the band kept my mind off the drum.

I liked the song selections and whole format of these two shows better than the other shows I have seen Jimmy put on. Perhaps because of the small audience Jimmy told about his guitar, about his pilgrimage to the Opry to meet Bill Monroe and being hired on the spot. He sang a Charlie Monroe number "Who's Calling You Sweetheart Tonight" after telling of hearing him on the radio in his youth. He also sang "Railroad Blues" complete with yodel as he had done on his first tour with Monroe. These were among the best numbers on the program.

Birch Monroe played a few of his ancient fiddle numbers then sang bass in the five part harmony on some beautiful gospel numbers. Gloria sang only about 3 songs. Her delivery was powerful and much in contrast to her quiet, calm presence.

Lewis Land and the Bluegrass Ramblers were the only other band on the first show and nearly so on the evening show. As a result they had the time to accurately portray their talent and repertoire, both of which are considerable. Lewis is an exceptionally serious bluegrass artist. It is a shame current culture and markets treat such ability and devotion so badly.

Because I stayed for both shows I had the always impressive experience of talking at some length with the performers. Elvin Rooks and Bob Jenkins (of another Bluegrass Ramblers band) provided a pleasant aural backdrop for the conversations with some excellent picking and singing.

Norman Carlson

THE HILLS OF HOME RALPH STANLEY and the Clinch Mountain Boys
 KING (stereo) KSD 1069 "Coosy"/ "The Hills Of Home (Tribute To Carter)"
 My Long Skinny Lanky Sarah Jane"/ "Darling Brown Eyes"/"Dark Hollow"/
 The Kitten & The Cat"/Dug-gunn Shame"/"Midnight Storm"/Let's Go To The Fair"/I Only
 Exist"/California"/Medicine Springs"

SHOW REPORTS

By: Steve Waller, Ellensburg, Washington

On May 27, Ralph Stanley and the Clinch Mountain Boys put on an excellent concert for the few but greatly enthusiastic fans at the University of Washington in Seattle. Phil and Vivian Williams were responsible for bringing Ralph to the great Northwest and the concert sponsored by the Seattle Folklore Center, a very active organization. This concert was reviewed by my friend John Bieker in the recent Newsletter. Naturally my wife and I went and saw Ralph again. And after the show, Ralph and his wife, Curly, Larry, Calleen and I went over to Phil and Vivian's house where the troupe was spending the night and listened to the superb tape of the show on Phil's equipment. After visiting quite a while, we drove back to Ellensburg and got to bed at 4:00 AM. Well worth it!

The next day was to prove even more fun than the first. Ralph with everyone in his station wagon drove from Seattle to Ellensburg and met Calleen and I at noon. The boys wanted to look at some "western wear", so I took them to the local saddle and cowboy duds store. They didn't find anything they wanted. We then left for La Grande in eastern Oregon (the town where my folks live fall and winter, and where I went to high school) where the boys had a concert that night, May 28. Ralph followed our little Chevy II. We crossed some of the prettiest parts of Washington and Oregon--beautiful mountains of 6,000 feet to sage brush covered deserts. Just before we crossed the Columbia River into Umatilla, Oregon a drunk driver (the only other car we'd seen for 40 miles) nearly ran our car and Ralph's off the road. Just ask Larry, he was driving. We got to Pendleton site of the famous Pendleton Round-Up Rodeo and where the famous shirts are made, at about 4:00 PM. Again we stopped and looked for western wear. Jimi wanted a blouse, so Calleen helped her look, while Ralph, Curly and Larry and I went to the best western wear store in town and they still didn't find what they wanted. I guess our western clothes out here are just too practical and for working the ranch in, and not showy enough for bluegrass musicians. Well, after a cup of coffee at a restaurant in town, we all left Pendleton for La Grande just 55 miles east and over a big mountain. This drive had some of the prettiest scenery we'd had all day. Many western movies are filmed in this area of Oregon.

Well we finally got to LaGrande, and went to Ron Emmons' home. He and Duane Boyer were hosts for the La Grande show. Both boys are college students at Eastern Oregon College in La Grande, and play in a bluegrass band called the Blue Mountain Crested Wheatgrass Boys (to be reviewed in BU in the near future). The concert started at 8:00 with Ralph playing the first 45 min., then Ron and Duane's band, then Ralph again to end of the show. I was lucky enough to be asked to play with Ralph on the last set. As Melvin Goins dropped out of the group, Duane Boyer (who usually picks banjo) stood in with the Clinch Mountain Boys on bass during this show. A great time was had by all, despite the fact that bluegrass music is relatively new to this area. Most of the people there had never heard of Bluegrass music or Ralph Stanley, but that night they got a lesson or two from the masters. I'm sure these people will want more bluegrass and old time music and more Ralph Stanley in the near future. (We are hoping to get them again before or just after the Far East Tour in November).

That night, after the La Grande show, a tired Ralph and boys left in their trusty station wagon for Chicago, Illinois, where they had a show on the evening of the 30th. That's a heckuva long drive into two days, but Larry and Ralph were determined to do it. That shows the energy this great group of musicians puts forth. They deserve a great deal of credit, and all the support we can give them.

About a month later, Calleen, Caralee Ann and I met Mike Eisler (played banjo with the Sawtooth Mountain Volunteers) and his wife in Chattanooga, Tenn. We then drove up to Berryville, Va., for the big bluegrass festival there on the 4th of July weekend. We got there Monday night of the festival week and set up our tents. It was a week of sleeping, eating and drinking bluegrass music and a tremendous vacation. Naturally, it was great to see Ralph and the boys again. I was honored when Ralph dedicated "Daybreak in Dixie" to me during the Saturday afternoon show. Ralph was really well received at Berryville. The Clinch Mountain Boys got the most enthusiastic encores of all.

Regretfully we left Berryville and came back to Washington. But there's bound to be more good bluegrass music from Ralph Stanley and the Clinch Mountain Boys in the near future in our area.

Fay, In answer to your question I'd like very much to help you. I just hope that I can spend enough time on it, what with school and all coming up, but I'll sure try. Please write me and let me know what you want me to do.

Steve Waller, Wash Rep

SHOW REPORT

By: Margie White, Virginia Rep

I would like to tell you about a country music show we had here August 13. The place was the Vansant Drive In Theater at Vansant, Virginia. The star was "Hylo Brown and the Timberliners". Hylo had not been here for about 10 years so there was a large crowd who had never heard him before. Hylo has many fans here and I had the pleasure of chatting with him before the show. The show began at 9:00 PM Hylo had had the flu and was very hoarse but despite that he put on a great show. He did most of the show with his earlier recordings but closed with "Girl in the Blue Velvet Band". I would like to say to all of you, if Hylo Brown is ever near you home, go out and see him as he put it, he will sing his heart out for you. I guess that's all for now, please take care and keep up the good work for Ralph and the Clinch Mountain Boys. Margie White.

SHOW REPORT

By: Barbara Thomas, Okla Rep

I would like to tell you about a local show called "The Country Social" held in Checotah, Oklahoma every Saturday night. This show is just one year old. I had the pleasure of attending their anniversary show last Saturday night. This get-to-gether was started by Curtis and Olin Davis who have a bluegrass band called the "Brushy Mountain Boys". We have had the pleasure of knowing these boys and their families for a little over two years now. Curtis plays Mandolin and sings lead, Olin plays rhythm guitar and sings baritone, Curtis's wife Betty sings the tenor. Also playing with them is Richard Harper on the bluegrass fiddle. In addition to their bluegrass music there are various types of bands that come to play on the show, some old timey, some of the more modern varieties, but all good clean entertainment.

Another Bluegrass band that appears fairly regularly on this show is, "The Green Country Band". This band consists of Lucile and Tommy Moore, Denzil and Joy Gyles and their son, Jimmy Pat Gyles. This group has only been interested in Bluegrass for a short time, but their eagerness to play has shown great progress over the past year and they put on a terrific show. I'd like to tell you a little about 'Jimmy Pat' he is about 11 years old and a good mandolin picker. This past June they attended Bill Monroe's Bluegrass Festival and Jimmy Pat got to play "Fawhide" with Bill in the big Jam Session. If you are ever in Eastern Oklahoma on a weekend, try to make it to Checotah and the Country Social.

SHOW REPORT

By Norman Carlson, Indiana Rep

July 20, 1969, the day man set foot on the moon, Ralph Stanley again set foot on the familiar grounds of the Brown County Jamboree in Bean Blossom, Indiana. Understandably, on this day there was a very small audience. Nevertheless, Ralph and the band performed just as enthusiastically and as well as they would have for a large audience.

Ralph has one of the most consistent bands in Bluegrass. They always seem to be at their best. After one has written a few reviews of their shows, its hard to say more than "they never let us down."

Ralph does have access to a continuing supply of new songs as a result of his own song writing talents and his friendship with such capable contributors as Wendy Smith and Osborne Thorp. Ralph selects and performs them in his unique style that is anything but new, but never grows old. Ralph's banjo, lead, and tenor work were at their thrilling best. Larry Sparks' lead singing, another strong point of the band, fits in perfectly with the Stanley version of the old time sound. Larry does some spectacular lead guitar work, a feature the Clinch Mountain Boys helped introduce into bluegrass. With Larry, they are still best at it. Curly Ray Cline commands several techniques that fit superbly with different types of songs the group performs. Curly drew a lot of requests for numbers from his recent album (Melody MLP 17). Melvin Goins has now formed a band with his brother, Ray, and is no longer with the Clinch Mountain Boys. Ralph did not have a permanent replacement as yet but Lee Allen, Larry Sparks' neighbor, did a fine job of filling in.

When I arrived at the Jamboree I had just a little time to talk to Ralph before the old time band I play with (Dob Anderson and the Country Ramblers) came on. We did a few tunes from our album which will be out by the time you read this (on GHP). Ralph hadn't realized before that I play bass.

The Clinch Mountain Boys followed us immediately then had a long intermission while an electric band played. In that time I got to talk to Ralph about some of the problems with the discography, etc. Ralph and the Band then went on again. I did not have enough adaptors to record anything, unfortunately, but I did take some pictures.

It was on their second segment that Birch Monroe, Bill's older brother, came out and played some very old time fiddle numbers with the boys. He then sang some gospel quartet numbers. These were the most beautiful items on the program. Also on the second segment Ralph did some of his incomparable old time clawhammer tunes.

After the show we were all in a hurry to return home and watch history happen on television. I did have time, though, to listen to a fine recitation Ralph had on tape from a recording session a week ago. This was a tribute to Carter that he and Wendy Smith had written, a beautiful and expressive composition. I got a copy of Ralph's new song book to which I soon had autographs added. The friends and pickers I was with got to talk to Curly and to a lesser extent, the others. Naturally, they were favorably impressed. Ralph is friendly and accessible at shows, so when we left he had several people tugging for his time and attention. We left feeling the experience was too brief and too infrequently repeated, but at least we had heard the best and we could feel we were the smallest audience from whom Ralph had ever received an encore.

Norman Carlson, Indiana Rep

SHOW REPORT

By: Donald Anthony, New Jersey Rep

I guess it has been quite a while since I last wrote you, but I have been very busy around the house, and working overtime, and of course, plugging for bluegrass.

The thing that prompted me to write now was that I finally met Ralph Stanley for the first time last Saturday night. Here is the background to the story: WEZ radio station of Chester, Pa. regularly holds 4-hour long country "Shindig" shows every two months in Philadelphia's Convention hall. We have been going to every show for the past year or more. At past shows, only occasionally was a bluegrass group scheduled as part of the package. During the February show they announced names of some talent booked to appear at the April show, and said more were yet to be booked. So, during intermission I spoke to Carlton Haney, who does the show booking and promotion, and asked him to try and book a bluegrass group for each show. He asked me who I would like to see; I answered Ralph Stanley, of course. Mr. Haney then said that he would see if Ralph could make the April show. I really didn't take him seriously, feeling that he just said that for my sake and would then ignore it.

Well, when we went to the April show and heard the name of Ralph Stanley announced, you could have knocked me over with a feather! Ralph was on during the first half of the show; he and the band were just terrific. During intermission, I went backstage and met Ralph personally. I introduced myself as the New Jersey representative in his fan club. We had a nice ten minute chat, and I found Ralph to be very personable, just a friendly, down to earth nice guy. He was very pleased when I explained to him how I had made the request that he be scheduled for that show. I told him I hope to see him again at the Berryville, Va Bluegrass Festival over the July 4th weekend. I am not sure of going yet, but am going to try and make it. I also spoke of you and Roy, mentioning that I hoped to someday meet you at one of the bluegrass festivals.

I took a couple of pictures (color slides) of Ralph and the Band. If they come out all right, I will have some made for you. (Would you prefer duplicate slides rather than prints, then if you wanted you could use the slides as negatives and have prints made from them?) I will also try to get a photo of my wife and I to you, as most of the other state representatives have done.

Also on the show along with Ralph were Tex Ritter, the Glaser Brothers, Jan Howard, Bill Anderson, and Jerry Lee Lewis. It was a great show until Jerry Lee Lewis came out as the final act of the show. He is the former rock and roll singer who claims to have turned country. Well, country he is not. For his first song, he did one of his old rock and roll hits. Someone called out, "This is a country show, not rock and roll." Lewis made a wisecrack that the song he had just finished was 100% better than anything done earlier in the show. He really put his foot in his mouth by saying that, and it was the first time I had ever heard a country music crowd boo anyone. It was well deserved. Even when he did sing some country songs, they were done with a rock flavor. I know one thing for certain; he will never be scheduled again for any of their shows.

That's all for this time.

Don Anthony, New Jersey State Rep

We welcome your comments on this journal, also articles, show reports, and black and white snaps for future publications. Please use club address.

SHOW REPORT

By: Norman Carlson, Indiana Rep

At the Brown County Jamboree in Bean Blossom, Indiana on September 14, the Country Gentlemen performed. They rarely appear in this part of the country so the opportunity to hear them was especially valued.

Charlie Waller and Eddie Adcock remain on guitar and banjo respectively. Jim Gaudreau has replaced John Duffey on mandolin and Ed McGlothlin plays bass. The change in personnel has apparently made little change in the group. In any event, this was one of the most spectacularly impressive shows in terms of skill and delivery that I have ever seen. The Country Gentlemen aim for more sophisticated and urban appeal than standard bluegrass yet I find no fault at all with them and every bluegrass fan I talk to enjoys them immensely.

The next week Bill Monroe and His Bluegrass Boys and Jimmy Skinner appeared on the same bill. Bill's band has been together for quite a few months now and is a smoothly functioning unit. Jim is still improving rapidly on guitar and lead vocal. He is now carrying quite a large part of the vocal work on Bill's shows. Like everyone else, I particularly notice Kenny Baker when Bill appears. His fiddling is breathtaking and his stage presence is "supercool." Bill Yates veteran bluegrass musician, is now playing bass for Monroe.

I had never heard Jimmy Skinner in person before. His easy, warm singing style is one of the most pleasing in straight country music. Although Jimmy uses electric instruments and makes no claims to be bluegrass, he has taste and holds the line against noncountry elements and Nashville sound. I thoroughly enjoyed his show.

The following week, the Goins Brothers were featured. Their band is excellent in every way. Besides Melvin (guitar and lead) and Ray (Banjo and Tenor) the band contained Kentucky Slim on bass and the well known Indiana dobro player Harley Babberd. Harley did both regular picking and a sort of rhythm dobro I had never previously heard. His natural singing voice is almost identical to Johnny Cash's.

Among the local bands playing were Bryant Wilson's, Roger Smith's, Lewis Land's and Leonard Burton's. Bryant and his band have not been playing much due in part to night shift jobs and their enthusiasm has waned some. Roger Smith, despite his great ability, did not show up as well as when his band was a real functioning unit. Lewis Land's band is new and vigorous, now one of the better groups in the state. Leonard Burton and Lucian Johnson did mostly Johnny and Jack material with bluegrass instrumentation and excellent results. Two or three times, some of the bands might have done better if they had not recruited me to play bass.

I nearly forgot to mention a brand new Indiana band, Clyde Bolen and the Southern Bluegrass Boys from north central Indiana. Clyde and his wife and the group are straight and vigorous bluegrass with a large Osborne Brothers repertoire. Saturday evening, Sept 24, Ralph Stanley and the Clinch Mountain Boys appeared at the Indiana Jubilee at Peru, Indiana. Besides Ralph, Larry Sparke, and Curly Ray Cline, George Shuffler was with the band. There never was a better group of bluegrass musicians on stage nor one more true to their tradition. They were at their best doing a varried array of old Stanley Brothers numbers, newer items Ralph has recorded, and other new material they have not yet recorded. Unfortunately, the sound system did not do them justice and my tape from it came out poorly.

In the back room I had a chance to talk to Ralph and George quite a bit. I had my discography work copy with me and through their combined memories, I got a major break on working down the King material. Ralph is still with King which still exists as a label even though it is now merged as a company with Starday and owned by Lynn Music of Nashville. They had a new record (6236) with a

previously unreleased Stanley Brothers recording, "I'll Just Go Away" from the same session as album 772 with Carter and Ralph and George and Curly Lambert on mandolin and Art Stamper on fiddle. The reverse side shows the Starday kinship. It is titled "Highway Ambush" but is the same master as "Midnight Ramble" from Album (615).

I met our Kentucky representative (who lives in nearby North Manchester, Ind) Opal Hale, for the first time. She is an impressively charming and refined young woman. Ralph and band will be at Bean Blossom on the 19th and I'm really looking forward to that.

Norman Carlson, Indiana Rep

Montvale, New Jersey Show Report

By: Don Anthony, New Jersey Rep

As I have reported many times before, live bluegrass shows in the New Jersey and New York area are practically non-existent. The night spot owners and other show promoters will simply not touch any bluegrass. Yet we have an abundance of shows presenting the so-called country music being forced on us today.

A couple of fine bluegrass lovers have taken steps to bring live shows to the bluegrass starved fans of our area. Mr. Loy Beaver, of 38 Madison Ave., Montvale New Jersey, offered his home as a location for a show. He has a nice panelled basement, with a sign at the entrance "The Bluegrass Room." Mr. Beaver discussed the idea with Mr. Dave Freeman of County Record Sales in New York City, and they began to make arrangements for a show. They booked Ralph Stanley and the band for the show on Sunday, October 26, and Dave Freeman mailed announcements to people on his mailing list for his monthly newsletters.

The show was a huge success. I could not obtain an exact count, but am sure that slightly over 100 people attended. The regular band members appearing were Ralph Stanley, Curly Ray Cline, and George Shuffler. Larry Sparks was bedded down with the flu so could not appear. Fred Bartenstein dropped in, and filled in very admirably for Larry. Fred is a young fellow currently attending college in Boston, and has a great bluegrass singing voice. We should hear a lot of him in the future. A bit later in the evening, the incomparable Tex Logan dropped in, with his fiddle, of course, and Tex did a few numbers with the band. The music was just terrific. The intimate, informal atmosphere added greatly to the enjoyment of the show. The people were all seated close to where the band was playing, and everyone had the opportunity to chat with the band before the show and during break time. Ralph and the boys also enjoyed the informal gathering as much as the fans did.

Mr. Beaver owns the most extensive bluegrass record collection that I have ever seen; and Ralph also commented that it is the largest collection he knows of. He must have nearly every bluegrass album issued, plus hundreds of 78 and 45 RPM records.

Due to the overwhelming response to this show, Mr. Freeman and Mr. Beaver are planning to stage additional shows of bluegrass and old timey music in the future, probably every two months or so at Mr. Beaver's home.

By: Don Anthony, New Jersey Rep

page 34

MEMORIES OF A YEAR OF BLUEGRASS

By: Barbara Thomas, O'la Rep

I had promised Fay I would write an article on Bluegrass Festivals that we attended this year, and so I just decided to take it month by month and tell you of some of the interesting things we had run into this year, trying to see and hear as much Bluegrass as we could.

Starting way back in January 1969 we had a good bluegrass beginning, we drove to Nacacogches, Texas to spend the New Years weekend with Peggy and Arnold Johnston and their family. Well, they had invited another family, Milton and Jean Watkins of Shreveport, La., to come help celebrate New Years, so this gave us a chance to meet another Bluegrass Family. At that time we had One Fiddler, Two Banjo Pickers, Two Mandolinists, two guitar pickers, and two bass players. We made some home tape recordings, stayed up late two nights and played and sang every bluegrass tune we would think of. This is really a good way to start the year out.

In February, its cold in Oklahoma and the weather is uncertain, usually gets worse instead of better, but we managed a lot of fun pickin and playin in someones kitchen or livingroom, but also we attended the Claremore Fiddle Contest. Herman Johnson, Oklahoma's Own, was there fiddling that beautiful Texas style fiddling, Along with some 25 fiddlers. It was held on a Sunday afternoon and we really had a wonderful time.

March was kind of a dreary month, too early yet for festivals, and not many fiddle contests like there usually is in the summer, but to a die-hard Bluegrasser there is always someone who wants to play music. We got together with friends like: Buck and Pat White (Down Home Folks) Ft. Smith, Arkansas, also Patsy and Royce Campbell of Disney, Loretta and Leonard Hughes of Colcord, Gloria and Glen Mowery, Claremore, Oklahoma and many, many other bluegrass friends.

Then came April, the long awaited time when festivals start. We have always attended the Rackensack Folklore Society's festival at Mt. View, Arkansas each year and so with the Red Bud Trees, and Dogwood Trees in full bloom we went to Mt. View. This is one of the loveliest drives in the spring. There we met many many old friends, made new friends and enjoyed three days of music, some old time, and lots of bluegrass. I'm sure you have read articles I have written about it in the past. I want to stop right here long enough to tell you that in addition to playing I enjoy tape recording and picture taking. I got that new camera and have been all year learning how to operate it. I have some good pictures and some that aint so good!

Well, May is our town's month of hold its "Hillbilly Day" festival. Its on Saturday and everyone dresses in old timey clothes, we have a parade, then a fiddle contest and the concession stands selling food just try to outdo themselves in serving something old fashion. We even have the old wood cookstoves set up and they cook on them and such good things to eat, you can readily see why I'm so fat. Our Fiddle contest is always an afternoon of good entertainment. We had as our Judges, Byron Berline, Herman Johnson, and Ralph McGraw. Needless to say, when the contest was over, we had some exhibition fiddling, then some good bluegrass music by the Down Home Folks, and the day ended about 6:00 PM in a downpour of rain. We were thankful it waited until then to rain, but it didn't dampen the music, all interested Bluegrass fans gathered at our house and we played bluegrass until the wee, wee hours of Sunday morning. Some hard core bluegrassers were known to start again soon as breakfast was over.

June finally came, it was time for Bill Monroe's big Bluegrass Festival at Bean Blossom, Indiana. With our vacation planned, we left here on Wednesday so that we could get to Bill's and set up camp before the festival started on Thursday. Also several other families from our area went and it was such fun to see old friends drive in and a greeting called from here, and then from there, its just like a family reunion.

We were quite disappointed in not getting to see Ralph Stanley and the boys there, but the festival was a wonderful one as you have probably read about in all of the various publications on Bluegrass. We wouldn't miss it for the world.

We were disappointed in July, we wanted to attend the Berryville Festival but time and finances just wouldn't permit. I guess you can't make them all, but we had promised ourselves that we would make it to North Carolina Labor Day, so that wouldn't be far off. We attended several events around close to home, one in particular was the Checotah "Old Settlers Day" celebration. They have it on Sat. and have a fiddle contest and everyone dresses as old settlers. Their parades are wonderful and so many horses from the different Roundup Clubs. We helped out in the fiddle contest and then played music all afternoon on Main street with Curtis and Olin Davis and the Brushy Mountain Boys.

The First Bluegrass Festival in Oklahoma was held in August, at Hugo, Oklahoma. We went down the day before the festival began, met many, many friends again. Bill Grant and his father Ray Grant had worked all summer making the park beautiful and getting everything done they could to make it more comfortable for the public. The Festival was a great success and we got to see Ralph and the Boys there. We always enjoy visiting with Ralph and find each of the boys in the band to be just as fine to visit with. Bill Monroe did all he could to help make the festival a success by bringing with him on his bus the "Country Gentlemen", the "Goins Brothers" and of course all his Bluegrass Boys, so I'm sure they all had a marvelous time traveling together. I'm sure they didn't get much rest or sleep.

September's Labor Day weekend! Oh how I wanted to go to North Carolina... I'd planned all year on this, but, you can't win them all. We just couldn't take off and go. To compensate, we were invited to a Bluegrass Festival at Dixon, Missouri and I'm glad we went. It helped to forget my disappointment in not getting to go to North Carolina, and we had such a wonderful time and met so many new people. The Festival there was all amateur and so this added to the fun. They rounded out several bands from people who were attending. Some had all of their own band, and others had to shake the bushes for an extra to complete their group. It was great.

October brought Ralph and I a new experience. We were asked to help on a record with Dick Hutchinson. He is a fine elderly gentleman who had one LP Album out already with some old fiddle tunes, and he wanted a little more background with the old 5 string and so Ralph and I joined him and others in a couple of recording sessions. Well, I don't think I was cut out to be a recording artist, but it was enlightening! to say the least. We also got a chance to go to Duncan, Oklahoma to a Fiddle contest where most of the fiddlers were Texas Style Fiddlers. We met Herman Johnson, Bartow Riley, Major Franklin, Lewis Franklin, Jean Sewell and others who are right up on the top in this style fiddling. At this particular contest the three divisions were won by a family, the Junior division going to Larry Franklin the General Division to his father, Lewis Franklin, and the Senior Division going to an uncle, Major Franklin. Hows that for keeping it in the family. The three of these Franklins played it out for the Grand Championship with Larry and his father using the same fiddle. Lewis Franklin won the grand championship but it was really a toss up, I sure am glad I wasn't in the judges shoes.

Its now November, we attended the First Anniversary of the "Country Social" at Checotah, held by the Davis's a good Bluegrass family. There are Pie Suppers being held around the country that ask for music entertainment and there are friends to visit and have in our home, so just because its past the season for festivals doesn't mean its the end to Bluegrass for this year, it just means we will get down to some serious "Woodshedding" on some of those good bluegrass tunes.

We plan to make December's Christmas time a Bluegrass time. Hope you-all will have a Bluegrass Christmas too.

SHOW REPORTS

Season's End at Brown County Jamboree

The last two shows of the season at Bill Monroe's Brown County Jamboree were some of the best of an outstanding year.

On October 19 Ralph Stanley and the Clinch Mountain Boys performed. This may have been the best show I have heard Ralph and his band do. Ralph and Curly Ray Cline were at their dependable best. Larry Sparks was doing a greater variety and more interesting vocal work and guitar leads than in previous shows. The addition of a bass helps the band (maybe I'm prejudiced since I play one) and the fact George Shuffler was playing it meant even more. No one plays in a style even similar to George's. George also participated in the increased number of trios.

Probably on Larry's initiative, the band continues to resurrect some of the superb early Stanley Brothers material, mainly from their Columbia repertoire. Ralph also keeps adding new material such as Oklahoman Bill Grant's superb folk sounding "Medicine Springs". Curly Ray's fiddle numbers add variety to the show but I think many fans would also enjoy more of Ralph's banjo instrumentals, especially his frailing numbers. He only performed one of the latter in the two shows October 19. George only did one vocal number, that in response to a request, and no fancy guitar picking. In sum, Ralph Stanley's shows are excellent in both quality and diversity although they do not make full use of their even greater potential for diversity.

The last show of the season featured Bill Monroe and his Blue Grass Boys. This was the same band as on the last several shows I have seen, Jim Monroe - guitar, and vocal lead, Rual Yerborough - banjo and baritone, Kenny Baker - fiddle, Bill Yates - bass and bass vocal. Time and trials have worked the usual Monroe magic. The band and all its members have improved markedly in the last few months and now deliver an inspiring performance.

The audience had the opportunity to see the impressive plaque WSM had given Bill the night before in honor of his 30 years on the Opry.

Also on the 19th, legendary old time fiddler Arthur Smith carried a part of the show. This was an incredible throughback to what live shows must have seen like in the 30's. Arthur, along with his guitarist son, Roy, and Elmer Rooks on the bass, played fiddle, sang, and even danced. Few serious old time country music fans, even in 1969, can have failed to hear Arthur Smith records. For those who have heard them, no description of his fiddling is necessary, for those who have not, none is possible. Arthur is older now, but not too old. I have heard him in live performance before, but I have never heard him do so well. was a glorious past relived.

The show of October 26, featured an equally legendary fiddler, Clayton McMichen. Clayton's health did not permit him to play a full segment and he even had to shorten the tunes, but nothing can shorten his stature in country music history. Even now, his playing has hypnotic charm. Kenny Baker played guitar backing and Bill Yates played bass. Bill could have read my mind in calling for a standing ovation for the man who was a key figure in the first hillbilly records and radio broadcasts and who is still dispensing his gift to mankind nearly 50 years later.

Local acts, fair to good, but many of them somewhat the worse lately for lack of regular bookings and practice, filled out the shows nicely: Bryant Wilson's Band, Roger Smith's Band, Lewis Land's Band, Leonard Burton and Lucian Johnson, and Harry Ueger, a DJ from Terre Haute.

By: Norman Carlson, Indiana Rep

LETTERS

FROM AFAR:

Dear Fay:

I recently read one of your Ralph Stanley Fan Club letters, and was very impressed with the amount of material printed in the newsletter. Out here in New Zealand, Stanley Brothers or Ralph Stanley records aren't released. So many records we get must be imported on borrowed U S Dollars or slightly illegal means. Thus I haven't managed to hear Ralph's new band yet though after the interpretation we got in your newsletter, it must be fabulous.

I play banjo for what is (as far as we know) the only professional Bluegrass Band outside the U S (You may be able to tell us if there are any others) We do concerts all around the country, generally organizing our own tours, and play at Country Jams (as we are now, a week long country festival) and also tour with others at times (next month we tour into Australian Country and a Western Singer is doing the first half of the show. It seems to be possible to make a living on it over here, our popularity is directly responsible from a weekly TV show called the "Country Touch" on which we back more of the singers and did guest spots ourselves.

The lineup of our sound is Banjo, guitar, bass, fiddle, dobro and mandolin. I would very much like to join your Fan Club, can you tell me how much it costs etc., and associated details?

One day I hope to be over in the US and a long awaited ambition to see the greats of this music may at last be fulfilled. Its a little frustrating to be so far away from it all. Regards,

Yours sincerely

Paul S. Trenwith, 20 logan terrace
Parnell, Auckland 1, New Zealand

Dear Fay:

It was a pleasurable surprise to receive your June NEWSLETTER yesterday and it was nice of you to mention the tea towels; am glad they arrived safely.

How packed full of interest this Newsletter is: I have read it through from cover to cover and I just feel I would love to spend a year or two in your country to be able to visit those wonderful country music 'get-togethers'. (I can just imagine how my son would have loved them and the Fiddlers' Conventions.

What a beautiful little poem to the late "Pop" Stoneman written by Mr. George Hemrick; the sad and haunting words are a lovely tribute to Mr. Stoneman.

Enclosed are \$3. (Australian) and \$2. for your Award mentioned on the first page, and \$1. towards your postage as mentioned on page 10. (If by any chance my name comes out at a drawing, put it back and have another draw) I thought it would be easier to send the notes to save messing around with money orders or bank drafts.

What a wonderful job you are doing, Fay, as International President; it amazes me that anyone person can have so much energy. With lots of good wishes to you and your family and all members of the Ralph Stanley International Fan Club, Cordially,

Irene Edwards, 98 Macpherson Street
Cremorne 2090, Sydney N.S.W. Australia

Dear Fay:

I am one of Bluegrass Music fans here in Japan. I am twenty three years old and have a job in a office, Bureau of Kanagawa, Kan.

It is about five years ago when I got interested in Bluegrass music for the first time. Especially I love next great five - - Moore and Napier, The Stanley Brothers, Jimmy Martin and the Country Gentlemen and Reno and Smiley.

But here in Japan there are not many who know about "Bluegrass" compared with other kind music and it is difficult to get materials, information such things or records of bluegrass music.

Today I sent you, money order for \$1.50 will be perhaps in your hands in about 20 days. Enclosed a copy of Receipt for the amount of a Foreign postal Money Order so please let me be a member of your fan club. Hope you, with all my heart, that you send Membership Card and other materials to me as soon as possible.

The other day, I heard two tunes of your husbands group "On the Rock" and "Sometimes Late at Night" on tape. Both are very good. Now, I show you the discography notes which I know at this time, perhaps you will be glad to get it that I enclose in my this letter. Its the musical history of Moore and Napier the best bluegrass group that I love as my best favorite musicians. Please edit and show the discography of those great bluegrass artists, that we love best, if there is chance, on the "Stanley Standard" magazine it is for all the Bluegrass music fans.

Yours truly, Minora Yamaguchi

44, Yabe-Cho, Totsuka-Ku,
Yokohawa-shi, Kanagawa-Ken
244, Japan.

(Charlie Moore, live in South Carolina (P O Box 254 Piedmont) Charlie Moore and his "New Dixie Partners", Charlie Moore on guitar and vocal lead, Henry Dockery on bass, Larry Jefferson on Mandolin and vocal tenor, Al Osteen (19) on 5-string banjo, and Ebb Collins - long time fiddler of the Dixie Partners)

An air mail letter arrived, from Bluegrass Unlimited, saying they were sponsoring a Bluegrass Hospitality Suit at the Noel Hotel in Nashville through the DJ Convention. They kindly offered to display any club or publicity material for us. Small problem, the letter arrived on the day they opened up in Nashville. We appreciate the offer, hope it will be extended next year. Just in case there is someone who doesn't know...BLUEGRASS UNLIMITED BOX 1111 WHEATON, MARYLAND 20902. \$5 per yr.

Twelve publications per year. Up to date personal appearances, show reports, discographies, photos, news, letters from the readers, record reviews, bluegrass on the air listed.



Wonder if I'll ever get enough to run away and join the Ralph Stanley Band?

THE IDEAL STATE REPORT

By: Norman Carlson, Ind Rep

State representatives are supposed to keep track of events in bluegrass and old time music in their states and report them to the Club. No one can know all that goes on in his state and no one can be in two places at once as would often be required. Since the Journal is now being published about once a year, reports could be made on a yearly basis. Some representatives, like Barbara Thomas, are able to review specific events more frequently. This is better than a yearly report. Others of us do not even contact the Club at all. I have always fallen far short of the ideal and no one will ever achieve it. In this article, however, I am going to try to cover many of the items I should have reported about all along, both this year's events and past years, plus give background from the more distant past, and outline where I have been inadequate in order that I can show the scope of material that exists in a state that should be reported and made known to the membership.

1) SHOWS Mockingbird Hill in Anderson seems to be the most well known and probably most successful hillbilly park in Indiana. I have only been there one time, that to hear Flatt and Scruggs about 1966. They feature mainly big name modern country groups but they do have a fair amount of bluegrass programming, mostly mixed with country acts for the same day. The Moore Brothers, an excellent bluegrass band from North central Indiana, appear there frequently. This park was closed for two years but has reopened this year.

Buck Lake Ranch in Angola is well known although I have never been there. Ralph Stanley appeared there at least once. I believe this is quite an old and well established park.

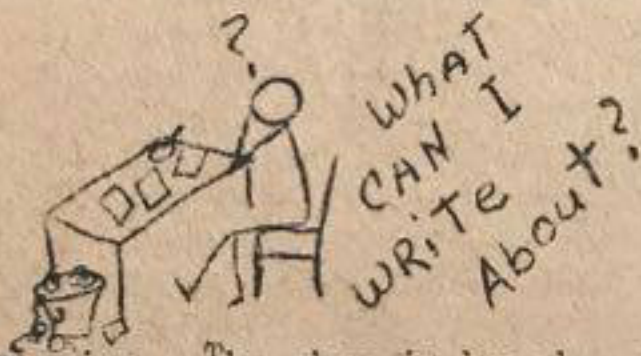
Music Park south of Anderson is a new park, having been opened only about two years ago. I was there one time, to see Jimmy Martin. I don't know how much bluegrass they have. Facilities are fairly nice and nearby are a functioning miniature steam locomotive track and some giant old steam tractors.

Bill Monroe's Brown County Jamboree in Bean Blossom is the park I attend most frequently. It has the greatest amount of bluegrass and old time music. Facilities and management techniques are primitive but the music is good. This year I have attended shows by Bill Monroe, Ralph Stanley, and Jimmy Martin. Bill Monroe has held some outstanding Festivals there for each of the last three years. I have attended them all.

The closest live show is the Indiana Jubilee in Peru, Indiana. They have a moderate amount of bluegrass. Ralph Stanley was there at least once but I did not know about it until too late. I have only been there one time. Our guitar player, our fiddler, and I played a few old fiddle numbers that night on the stage. The Moore Brothers and fiddler, Betty Lindenmeyer are regulars well worth hearing. The show is broadcast on the Wabash, Indiana FM station.

The Indianapolis Jamboree was an excellent family type show featuring a lot of bluegrass including both Indiana and national bands. Unfortunately it could not pay enough to make the personal efforts involved in production worthwhile. I attended two or three times. One time Ralph Stanley performed. Another time there were no less than six Indiana bluegrass bands on the bill.

2) INDIANA BANDS AND MUSICIANS. I have found no way to keep track of all bluegrass bands in Indiana. They constantly form and dissolve. The list, as best I can think now, goes like this: Jewell Brothers (Indianapolis), Moore Brothers (Servia), Elvin Rooks and Bluegrass Ramblers (Edinburg), LEK Trio (Mooreville), Eddie Bell and the Roan County Ramblers (Indianapolis), The Bluegrass Gentlemen (This fine band includes my co-rep, Scott Jackson, Bremen, Ind.



plus some of the former Barrier Brothers of South Bend who recorded three albums on Phillips), Lewis Land and the Bluegrass Ramblers (Bainbridge and Terre Haute) Bryant Wilson and the Kentucky Ramblers (Edinburg), The Hedrick Brothers of (Martinsville). Roger Smith's band the Stony Lonesome Boys, seems to be inactive at present as does Frank Overstreet's Bluegrass Blackjacks.

My good friend John Longwell, is acquainted with or aware of several good to excellent musicians in Indianapolis. Apparently some bars in that city also occasionally feature local or big name bluegrass but even the Indianapolis people seem unable to find out in time in most cases.

Everyone seems to be acquainted with those ridiculous old pictures of my friends and I, made when I played washtub. Much time has passed since then. I learned to get by on a regular bass, we acquired a name (Chestnut Hill Boys) and played a few folksong shows, parties, coffeehouses, etc. plus a number of charity shows (an old soldiers' home and a mental hospital). The band has been inactive for some time and now the banjo player has left town and the guitar player has decided he can no longer tolerate my personality so the band no longer exists.

The guitar player, the banjo player, and myself along with fiddler Bob Anderson and a caller, constituted a square dance band, the Country Ramblers, for some months but it has suffered the same fate. We played for three dances in Lafayette and several clubs.

Hank Hankins, an excellent banjo player who lives in Lafayette, was with our band for awhile. For a longer period he was with a country and bluegrass band that used his band name, Stony Mountain Playboys, and played at a local tavern. Early in their run, some members of our band, including myself, frequently sat in with them. That band is presently between engagements.

There is a fair amount of country music activity in local taverns and clubs. I have acquired a fairly complete picture of this but it is off the subject in this report.

Apparently there are Kentucky Re-Unions and Southern Re-Unions all over Indiana. At least there have been several this year near here. These are gatherings mainly of Kentucky and Southern people now living locally to the event. Sometimes bluegrass and old time music are poorly represented and obnoxious drummers and electric guitar players who came on too strong tend to ruin things, but not always. I understand that at a recent Kentucky re-union in Boswell, Bob White and the Candy Mountain Boys were present and at least two excellent Illinois fiddlers performed.

3) RADIO I have done poorly on maintaining contact with DJ's over the state. It must be over a year since I sent them my last memo letter. Even when I was sending the letters, they often replied to Fay's return address and I did not always receive their letters. In any event, several Indian local stations and to some extent some of the

Indianapolis stations, play bluegrass. Southern Indiana tends to be a strong hold for the older sounds. One time I caught just an instant of a local live performance on the North Vernon station that sounded like something out of the early 40's. It was just one man with a guitar.

Other live broadcasts include the Indiana Jubilee over the Wabash station and for a while the Brown County Jamboree over WCBK in Martinsville.

The first year I was here I negotiated to place five Purdue Folksong Club special programs on the University's educational station, WBAA. The manager told me he didn't want any of that hillbilly music on his station but after listening to a pilot tape of my terribly mis-informed "History of Bluegrass" program, he let us have five half hour programs. I was on three of them which

What have
shows have
I seen?



were, of course, hillbilly. After the last one, the manager asked if I could prepare programs on a regular basis. For the next several terms, I had weekly programs totaling over 30. They have been rebroadcast several times. Supposedly they were accepted by the educational network, but most were so bad that I don't doubt if much came of that. I have recorded two more programs taken from material on our own hillbilly album.

4.) OLD TIME FOLK. In the old days, people in Indiana used to sing the ancient American and British folk ballads. Paul Brewster made a collection and book of these in the 40's. Pat Dunford, an amateur but expert field collector, has been able to find some of these ballads recently. Both Brewster and Dunford worked in the southern part of the State. All I have been able to turn up is hearsay that one local rural man knows part of the one most common ballad, "Barbara Allen," plus one difficult drunk from Tennessee or some place who sang a modal variant of "Little Willie" and claimed to know many more.

A folk custom of early America was the play party. These were much like square dances but not considered sinful because usually the music was chanted rather than played on a fiddle and the people called them games rather than dances. An Indiana woman, Leah Wolford, made a collection of these in southern Indiana in the teens. In more recent years they have died out (although I talked to one woman who remembered them from as late as 1951) but the 4H recreation people and the Rural Youth program have been trying to feed them back. I have talked to the Indiana director of these recreation programs and have obtained copies of some old records State Extension personnel used in teaching these. I have also traced down local members of the band who produced the strange Northern Indiana style of music on these records.

I have learned that square dances held in homes, but not play parties, used to be quite common in northern Indiana. Fiddlers and callers were common, and indeed, I have located nearly a dozen old time fiddlers within this phone district and I could expand my list as much as I wanted, if I were to spread out geographically. One man remembers a band that played at house dances and used a northern or hammered dulcimer, and ancient ancestor of the piano and no relationship to the southern or mountain dulcimer.

Square dances still are common in this area as are partially electrified square dance bands. I'm referring here to "hoedown" rather than the more modern and popular "western" form of square dancing. So far as I can figure out, Indiana hoedown dancing seems to be typical of neither the New England nor the Appalachian styles, although perhaps resembling the New England form more closely.

I attended a fiddlers contest last fall at Bean Blossom and one was advertised this year at Terre Haute. Carl Nicholson of Salem, Indiana organized a Southern Indiana Old Time Fiddlers Association about last fall. They have been meeting every month since. Recently their meeting place burned but they hope to continue the activity.

5.) ACADEMIC FOLKLORE STUDY. Indiana University has one of the five big folklore programs in the nation. Neil Rosenberg was about the only person I knew there, but now he has moved to the Memorial University of Newfoundland. I. U. has done a great deal to record and document folk musicians in this state.

The American Folklore Society met at Indiana University last November. I reported on that in the last Newsletter.

Here at Purdue there is only one introductory folklore course each year. The professor's field of specialization is American Literature, not folklore, but he does a fine job. He asked me to give his class one lecture on bluegrass last semester.



Last year I also gave a talk on Indiana folklore to the entomology department's staff/student banquet. I am now working of a bio-discography of Bryant Wilson which I hope to make good enough for serious consideration.

6). MODERN FOLK MUSIC. This is somewhat off the subject for such a report, but at least it provides an incentive for the existence of college folksong clubs which can sometimes benefit old time music.



The Purdue Folksong Club was founded in the early 60's and has contained at least two bluegrass bands before us. One used to play at a very rural square dance in the nearby town of Americus. Since I have been here we have had the Stanley Brothers in (April 1966) held a show of old time (Pat Dunford - banjo, guitar, auto harp) and bluegrass (Stony Mountain Playboys) music, and managed to get bluegrass or old time music on nearly every hootenany.

Wabash College in Crawfordsville, Ball State in Muncie, and Indiana University in Bloomington do or did have folksong clubs with interest in bluegrass. I. U. had a Stanley Brothers concert, Ball State had a giant show with Doc Watson, the New Lost City Ramblers, and Gary Davis, and Wabash has had several good authentic folk programs. Tusco Heath, advisor at Ball State, has a good country band and appears frequently at the Indiana Jubilee. Folk programs have also been held at Evansville and Franklin.

7). RECORDS. This is another field that is impossible to keep up with especially since so many records are sold only at live appearances by obscure local groups. Most of the bluegrass bands I mentioned earlier have records. Frank Overstreet still has copies of the last and best Bluegrass Blackjacks record for sale. Bryant Wilson has about three new records out and he has reissued his much sought after album. The Moore Brothers have a fine record for sale, and Elvin Pooks latest record has continued to do very well. All these items have been reviewed on our Tape Club. I have an album and know of another by The Earls and Whitehead Gospel Singers from Muncie and locally, the Gaskins, whom I'll mention in the next section, have two 45's and an album (the album having piano but not banjo) available.

Our square dance band has a record soon to be issued. It is a fiddle album and the experience of producing it has been full of work, learning, and surprise for all of us. No other task demonstrates more conclusively the rule that if anything can go wrong, it will. Our record will be on the GMP label. Hopefully we have put in enough work so one of the things gone wrong are left.

8) GOSPEL MUSIC. Lee Gaskin of nearby Battle Ground, Ind., informs me that last June he and his family organized the Wabash Valley Singing Convention. This was an event attended by 24 groups, four of them bluegrass. The Convention now exists as an organization and as an annual event. Previously Indiana had no regular singing convention. Apparently brush arbor meetings ceased to be held around here about 10 or 15 years ago. However, one is advertized now in the local paper for next week. I have not yet been able to contact the man listed as song leader.

One local music store carries numerous gospel song books including those in shape notes. These are in demand among people who have moved up from the South but apparently there is no complete congregation locally that uses shape notes. Also, all shape note adherence locally seems associated with "gospel" music usually with the Pentecostal movement, at least originally. Older manifestations, such as singing schools and the Sacred Harp seem to have always been unknown in northern Indiana so far as I can detect.

ARTICLES OF INTEREST

DEPUTY WRITES LYRICS

TRAGEDY AWAITS IMMORTALITY

"In Farmington, West Virginia, a mining town in the state, On November the twenty first, nineteen sixty eight, This tragedy happened, that was mourned the world around, Seventy eight miners dies, hundreds of feet underground. . . ."

The country and western songwriter, like the novelist and the poet, frequently capitalizes on someone else's tragedy, Why? "People just naturall like songs about sadness and tragedy," explained Osburn Thorpe, a Montgomery county deputy sheriff who moonlights by writing country lyrics.

"Hill people especially like these kind of songs, because, more than likely, the words tell a story about something that has actually happened to them."

The above lyrics are the first verse of Thorpe's latest, entitled "The Miners Tragedy". It tells about the pre-Thanksgiving coal mine explosion which took the lives of 78 West Virginia miners. Thorpe expects Bluegrass singer, Ralph Stanley to record it in Nashville later this month.

"I wanted to write one about the collapse of the Silver Bridge, but I never got around to it," said Thorpe, 34, a friendly, dark haired Kentucky native. Songwriting is a recent hobby of Thorpe's. After listening to and admiring country music all his life, he decided last February to try to write a song. His first attempt, "A Little Soldier for Jesus," was accepted and recorded by Stanley on a album released last summer.

Since last winter, Thorpe has written 95 songs, six of which have been recorded by Ralph Stanley. Other artists recorded several others. Most of them have been rejected and discarded.

"I can't read music. I can't pick a guitar. And I can't sing very well," he admitted. "But I've always loved country music, especially Bluegrass. I remember when I was a boy in Jackson, Ky., I used to sit and listen to the old guys play the five string banjos for hours."

About half of his songs fall under the country music industry's category of "sacred" music. The other half involve various topics, best illustrated by the titles: "She Ran Away with Another Man" "I was Born a Rambler" and "Your Saddle is Empty, Old Pal." I get the ideas for my songs while driving to and from work, said Thorpe. When you're driving is a good time to do a lot of thinking. Then I sit down and write them out by long hand. Sometimes it takes me ten minutes to write a song. Other times it takes four or five days to get it right.

Thorpe said he uses a tape recorder in order to present his songs to Stanley, whom he met through a mutual friend, Jack Lynch, owner of a Dayton recording company.

"I write the words, then I get a tape recorder and sing them to the tune I think they ought to be sung to. I give the tapes to Ralph Stanley and he takes it from there."

Thorpe, who lives with his wife and four children in Farmersville, has been a deputy sheriff here for three years. Before coming to Dayton, he spent two years as chief deputy of Breathitt county, Kentucky; eight years with a grocery company in Indianapolis and eight years in the Army.

So far, Thorpe hasn't made a lot of money off his songwriting. He gets only a small percentage of the proceeds from a record, and if the disc doesn't sell very well, his profit is slim.

"I'm going to keep plugging. Maybe one of these days I'll write one like 'Harper Valley P T A' or 'The Wichita Lineman'." If Osburn Thorpe wrote one like either of those two, he wouldn't have to report to the county jail anymore. He could turn in his badge, hang up his guns, and live happily ever after in Farmersville - or Nashville.

(This was copied from the Dayton Daily News, written by Steve Clark, Daily News staff writer. See the picture of Osburn Thorpe elsewhere in the Journal.)

MUSICAL INSTRUMENTS MADE OF MATCH STICKS

(From the McAlester News-Capital Newspaper, McAlester, Oklahoma)

(Staff writer Bill Ellis, and sent in to the Journal by B. F. Richardson)

A former North McAlester and Krebs resident who, as a child vowed that someday he'd have something no one else owned, has three rare musical instruments to show for his efforts.

Fred L. Nixon, 67, a retired blacksmith, welder, sheetmetal man and jack of all trades, has a violin, a guitar, and a mandolin, all made from discarded match sticks glued together. And musicians will tell you that they all have fine musical quality - not just "dead" instruments. In addition to these rare instruments, Nixon has made and sold more than 50 standard violins, approximately a like number of guitars, and about 4 or 5 mandolins.

"As a boy, I never owned a tricycle, a bicycle, a BB gun or other nice toys which some of the other kids had," Nixon said. "I was always interested in music but couldn't afford to buy an instrument, even a used one. To fill that void, I just made my own instruments," Nixon added. His first violins were made from selected soft and hard woods, and he purchased only the essential parts, such as string and fingerboards. His first violin was made in 1932, using gum wood, cedar and ebony. The part which held the violin front and back together was made from discarded cheese hoop, carefully bent in the proper proportions.

"People heard about my handmade violins and liked the tone quality" he said. "They sold for different prices, including \$400. for one of them which a man took a liking to." His special violin is the one made from more than 2,500 wooden kitchen and safety matches, all glued together to form a standard design. It took about three months of spare time to make the violin and was completed in June 1960. Next, Nixon started glueing more wooden kitchen and matchsticks together and fashioned himself a guitar, containing more than 7,000 separate parts.

After using about three months of spare time to make the guitar, Nixon took another three months and made a mandolin from discarded wooden matches, which was completed just this year. About 3,000 matches were used in making the mandolin.

Nixon has named his special violin "Patience", his guitar "Confidence" and his mandolin "Faith".

"My Bible teaches me that without Patience, Confidence, and Faith, man is nothing," Nixon said. "Making these three instruments from discarded items has given me untel patience, confidence and faith, and are exhibits of what creativity can do." Although the special violin, guitar, and mandolin are rare instruments, both in tone quality and beauty, Nixon is quite a musician himself, yet does not read a note of music.

"One who loves music and musical instruments as I do, doesn't have to know how to read music," Nixon explained. "I play only by how I feel the music and find the right key quickly by recognizing the tone." Nixon also has a one-half size violin which he made to scale of a standard violin. He said he has built them many sizes including a full size bass, which was 6'6" tall.

Born in Palmer, Texas, in 1901, Nixon came with his family to North McAlester in 1905 or 1906. The family later moved to Krebs where young Nixon completed grade school. "About that time, I lost my father and someone had to help my mother provide for the family," Nixon explained. "I elected to go to work, and through my efforts, helped my mother to educate two brothers and three sisters."

He pointed out that at the age of 13 he was working as a miner in the Old Krebs Number 5 mine. When World War I began Nixon lied about his age, and was serving with the U S Navy when the Armistice was signed. At the outbreak of World War II Nixon again answered the call to arms and served as a metalsmith with the Navy in the South Pacific, from 1942 until 1944, when he was injured, and released from active duty.

"There were always musical instruments available aboard the ships I served on" Nixon continued. "We always got a little band together, and played for the crew, as well as for our own enjoyment." During the past several years, Nixon has made his home in Sebastian, Texas, in the Rio Grand Valley, but comes to the McAlester area often, to visit with his two sisters, Mrs. Maude Dana, and Mrs. Jessie Campbell. When he came to McAlester, his rare instruments accompany him, along with several of his standard makes.

"Just because they have trouble getting around any more, it doesn't mean that they have lost the desire to hear the kind of music played during their youth. They also like to admire Patience, Confidence, and Faith, which I fashioned out of discarded kitchen and penny box wooden matchsticks." "It makes my efforts really worth something."



LUCKY I'M A BOY

'Cause with a name like

John Herbert

I'd feel silly being a girl!

I was born on

Nov. 3 1969

which is also my birthday.

My Parents are,

George & Sue Shuffler.

They tell me

that I weighed in at

9lbs. and 9½oz.

CONGRATULATIONS

from us here.

HELP!!!

Mary Collins writes that a radio station in her area is now programing some bluegrass music. They receive mostly modern country records and are in need of some "good" music. Any of you fellows who have records, here is your chance to get them aired. Send to: LITTLE BRAFLEY WVA, FM P.O. BOX 1516 RICHMOND, VA. 23212.

Don't forget Jason Pate WASA-AM-FM Havre de Grace, Maryland 21078, with the bluegrass and old time records. This lovely fellow has a regular Old Time Top list and it has been many a moon since The Stanley Brothers and, or, Ralph Stanley hasn't appeared on this list.Our thanks to Jason for keeping us informed here.

We received promotional material from the following.

C & W Enterprises
Box 4234 Panorama City,
Calif...This deals with Hal Southern
& The Southern Singers. They also offer
a record listing of inexpensive LPs.

OMAC ARTIST CORPORATION

403 Chester Ave,
Bakersfield, Calif. 93303...This is the address to write for prices on, Buck Owens and the Buckaroos, Wynn Stewart, Susab Raye, Tommy Collins, Freddie Heart, The Hagers, Rose Maddox, Shew Woodey or Ben Colder, Kay Adams, Kenny Vernon, Bobby Austin, Eddy Fukano, Bob Morris and Fay Hardin, AND Merle Haggard and Bonnie Owens. Like Wowoooo!

GMP RECORDS, Gene Armond 150 E. 52 St. New York, N.Y. 10022...I get ever so much promo material from this address on people I am unfamiliar with. I'll not list these until I find out what field of music they are in.

LITTLE RICHIE JOHNSON BOX 3 BELEN, NEW MEXICO....It may take the rest of this page just to list the people that Richie promotes and to list the material that arrives in just one of his promo packs, would be another page. Jimmy Snyder, Wayside Records, Cheyenne Records, Jeannie C. Riley, Dee Mullins, Faron Young and the Deputies, Ginger Mede, Jack Blanchard & Misty Morgan, Eddy Arnold, Webb Pierce, Buck Owens (would you believe?) Roy Drusky and so many more. This has to be the busyest man around.

BLUEGRASS BUTTONS FOR SALE 4 STYLES 2 1/2" DIAMETER 50¢ EACH 4 FOR \$2. NO C.O.Ds

#1 "Clean Up Air Pollution. Play More BLUEGRASS"	1	Order by numbers from:
#2 "Bluegrass Music Is Alive And Well In America"	1	Cliff Provo
#3 "Bluegrass Belongs (On banjo head)"	1	22 James St.
#4 "BLUEGRASS"	1	Geneva, Ill. 60134

W.A.S.A. TOP LIST

Jason Pate, sends along his Top Old Time record list on station W A S A, Harve de Grace, Maryland 21078.

#4 Dream Of A Miner's Child....Stanley Bros.Rebel
#13 We'll Hear Carter Stanley Sing Again....The Sunnysiders...Ozark Mountain
#27 Are You Washed In The Blood....The Stanley Brothers....Rimrock
#51 Hemlock And Primroses.....Ralph Stanley....King.

The above artists are all mighty close to my heart and I'm mighty proud to have any of their songs on that list. Thanks Mr. Pate.

COUNTRY MUSIC U S A by Bill Malone, is still available and worthwhile. \$7.50, check or money order to UNIVERSITY OF TEXAS P.O. BOX 7819 AUSTIN, TEXAS 78712

We can use black and white snaps related to Ralph, the music our club or members. Please get them in well in advance and we can not always return them, but will make efforts if requested.

FAN CLUBS

We have received fan club material from the following clubs. Our sincere thanks to all.

JIMMY MARTIN
P.O.Box 46
Hermitage, Tenn. 37076

JUDY LYNN
P.O. Box 14927
Las Vegas, Nevada 89114

JUNE STERNS
Judy Long Pres.
P.O.Box 382
Dodge City, Kansas 67801

CARL & PEARL BUTTLER
Opal Hardyman Pres.
1008 South Oak St.
Champaign, Ill. 61820

CAROL WIGGINS
Joan Donovan Pres.
14 Dodge St.
Malden, Mass. 02148

COUNTRY GENTLEMEN
Box 387
Hagerstown, Md. 21740

JIM & JESSE
Jean S. Osborn Pres.
404 Shoreline Dr.
Tallahassee, Fla. 32301

BOBBY PARRISH
Marian King Mich.Rep.
R.2. Box 99
Edmore, Mich. 48829

MARTY Robbins
Peggy Ann Manson Pres.
3811 Wylly Ave.
Brunswick, Ga. 31520

BUDDY MEREDITH
Dusty Borelson Pres.
R 3 Box 31
Rapid City, N.D. 57701

BILL MONROE
Glen Mowery Pres.
Rt. 3 Box 219
Claremore, Okla. 74017

PETE DRAKE
809 18th. Ave. So.
Nashville, Tenn. 37203

ROY SIMON
Kay Culbert Pres.
410 Mackinaw St.
Saginaw, Mich. 48602

BUCK OWENS
P.O.Box 2387
Bakersfield, Calif. 93303

BILL CLOSSEY
P.O.Box 99
Amboy, Ill. 61310

INTERNATIONAL FAN CLUB ORGANIZATION (for president's who wish to registure their club)
Post Office Box 177 Wild Horse, Colorado 80862 (The Johnson Girls)
A NEW FAN CLUB

Shirley Field Country Casuals Fan Club 190 Langarth St. E. London 16, Ont. Canda

News that Kay Culbert has disband the Roy Simon fan club. No other details.

RECORD TRADE AND AUCTION LIST

Write, Jim Lindsay 1820 Bauer Road Indianapolis. Ind. 46218

OUR THANKS

Thanks to Pauline Lawing for the free passes she left at the gate for my family and I at the N.C. Bluegrass Festival. We'll return the favor with publicity next year.

APPRECIATION

I am so slow with mail and publications, then make so many mistakes, you must be REAL Stanley fans to stick to us through the years. Most of you not only seem to understand, but send in small donations and postage among other things. We are most grateful and it all helps. We are involved in so many projects within the club, such as the Carter Stanley award, the Stanley Discography and always club promotion and information in general. Without your donations, much of this would have to suffer. We have NEVER ask for donations of any kind, but we do appreciate those that have given. We do ASK for show reports on any of Ralph's shows, or any others (in the field) for that matter, also snaps.

PUBLICATIONS

The following publications were received or have come to our attention.

BLUEGRASS UNLIMITED
Box 1611
Wheaton, Maryland 20902

COUNTY SALES NEWSLETTER
309 East 37th. St.
New York, N.Y. 10016

DISC COLLECTOR
Box 169
Cheswold, Md. 19936

KOUNTRY KORRAL
Box 8014
Vasteras 8, Sweden

COUNTRY MUSIC ASSOCIATION
(Newsletter)
700 16th. Ave. So.
Nashville, Tenn. 37203

OPRY MAGAZINE
98 Courtfield Ave.
Walderslade
Nr. Chatham, Kent
England

COUNTRY & WESTERN SPOTLIGHT
Kelso, No.1 R D, Heriot,
Otago, South Island,
New Zealand

CANADIAN COUNTRY MUSIC PUBLICATIONS
382 Water St. Peterborough, Ont. Canada

////// This company has issued a Canadian Country Music Keep-
sake book of lovely color and high quality. We were more
than pleased and proud to have a full page picture of Ralph Stanley with quite a bit
of facts dealing with his and Carter's lives. It seems that Ralph was chosen to re-
present the American bluegrass field. On the last or 'after thought' page there is a
small but very handsome picture of Curly Ray Cline. Ralph was delighted with this
and ask that I express his appreciation to those responsible. " Just did! "

////// The next three listings have been recommended by others, I have not seen them yet.

THE KHRONE KAZOO
3753 India St.
San Diego, Calif. 92103

COUNTY MAGAZINE
11401 Roosevelt Blvd.
Phila. Pa. 19154

THE MULESKINNER NEWS
Box 277
Long Beach, N.Y. 11561

STANLEY BROTHER'S MUSIC IN ENGLAND

OPRY publications (address above) caters to modern country music for mostpart. How-
ever the OPRY Year Book 1969 lists the years BEST album releases, 16 in all and a
rating of 5 stars each. Number 4 on the list below Connie Smith, Tammy Lynette and
Charlie Pride is the STANLEY BROTHERS AND THE CLINCH MOUNTAIN BOYS..POLYDOR 623 024
This is KING 615 here. All songs are listed with these comments added....This is
Bluegrass music at its finest and it serves as a tribute to the late Carter Stanley.
No more need be said-this is what country music is all about. Well done, Polydor!
SAME ISSUE.

Brian Chalker, editor of Opry and Britains leading country music journalist selects
his all time favorite 20 albums.....Among them again, THE STANLEY BROTHERS.
Sacred Songs From The Hills, THE STANLEY BROTHERS Melodisc MLP 12-122. This is on
STARDAY here, same title. All songs are listed with these comments added....I love
Gospel singing done Bluegrass way, and none do it better than the Stanley Brothers-
Ralph and the late Carter. The close harmony singing is faultless and the banjo pick-
ing impeccable. Great stuff for getting my large toes tapping.

Comments from this editor... Such fine reviews are not uncommon in bluegrass
publications in this or any country. Honesty must prevail in England for such ratings
to appear in a modern country publication. It could never happen here.

Our appreciation to our representative in England, who keeps me up to date on
their many country publications. Thanks Dave.

FROM THE MAIL BOX

LETTERS IN PART.....

From WADE MAINER...By now you may have heard that we were in Washington D.C. last July 4th. Really had a nice time and good to be back with the old band. That is J.E., Willey, Zeke and Steve. Seems we didn't lose our touch to play together after 25 years. We did alot of the old songs that we remembered.....ROGER ENGROFF can use bluegrass records on this tape club. Send to 4216 Winnoquah Rd. Monona, Wisc. 53716A number of snaps that arrived too late or were not clear enough to be used and an impressive bumper sticker from the COUNTRY GENTLEMEN'S fan club.....ROGER SPRUNG sends along a price list on many instruments and musical needs. Write him at 255 W. 38th. St. N.Y., N.Y. 10024....DOMO GREEN, the great, writes that he is planning to cut an album soon, details later. (Doug and Mary were here over the holidays and we spent New Year's Eve together.)...Doug told about a new TUT TAYLOR record store about to open there in Nashville. Want to fill us in on the details Doug?.....J.E. MAINER wrote about his and E.P. Williams visit to the Carter Family home in Va. J.E. offered us tapes made at this occasion and we accepted. We will be using this on our Tape Club in the very near future....UNCLE JIM O'NEAL Box A Arcadia, Calif. 91006 has free record listings and offers for the asking. Always a pleasure to hear from Uncle Jim...THE JOHNSON GIRLS wrote that we were invited to present our Second Carter Stanley Award at their banquet in Nashville last fall. We THANK YOU ladies. I hope they will always keep the fan clubs and their functions in mind FIRST at the banquets and affairs....CARL STORY writes that he now has 8 hours a day at station WLCN 103 S. Catawba St. Lancaster, S.C. Don't forget to send Carl your bluegrass records....DON LINERBERGER writes offering sketches and WE ACCEPT. Got my electric scoop ready and waiting to copy them Don....E.P. WILLIAMS wrote about his trip to Nashville with J.E. Mainer to visit the Hall of Fame. See BLUE-JAY record list elsewhere, that E.P. sent....MARVE HOKNER, always nice to hear from you and about your many artists....RUBY McCOOL Star R.1 Box 153 Groveton, Texas 75845 writes that she has a fan club for Billy Holman....PRESS RELEASE from The Walter Reade Organization in New York with details regarding a full length movie on JOHNNY CASH about to be released...COUNTRY MUSIC HALL of FAME and MUSEUM, a not to thank us for the last Ralph Stanley newsletter: "We are grateful to have all the information contained therein for our Hall of Fame Library and Media Center"....Press Release from CHET ATKINS inviting me to attend a Press Conference in Nashville 1/14/70. Plans for a Guitar and Song Writers Festival was announced. More on this in our next newsletter.News Release from the CMA regarding the last meeting (board) held at the Mauna Kea Hotel on the island of Hawaii, Jan. 4/5/6....TONNY CRANK well known bluegrass promoter has added another service to his list. He now has complete recording, publishing, pressing, record covers and studio dadding to offer. Write to P.O. Box 1123 Jackson, Mich. 49202...COUNTRY MUSIC FLORIDA (newspaper type publication) \$2.00 per year P.O. Box 6179 Jacksonville, Fla. 32205...Promo kit from the MIKE DOUGLAS T.V. show with photos of country artists after the shows were taped, and before they were shown. The week of country guests was shown at different times around the country. BLUEGRASS UNLIMITED Box 1611 Wheaton, Md. 20902 has Bluegrass Bumper stickers 60¢ each....A member wrote what she thinks of when she hears certain instruments. BASS, that is the backbone of music. MANDOLIN, Heavenly Harps. BANJO, Honky Tonk. FIDDLE, Doo-do. GUITAR, tha' is the wrapper for a full band, holding it all together...

NOTICE:

We will not review or list Country records, even if they do belong to our members. Ralph's address is on the first page for those who have threatened to report me.

FIDELITY BEGINS IN THE GROOVE

The Modern high-fidelity phonograph system is capable of reproducing virtually everything in the record groove—every nuance, every overtone, every speck and scratch.

Since the beginning of the microgroove revolution, each advance has brought some side effect accentuating the problems of record care. The unbreakable vinyl of the new, long-playing records was more likely to build up a static charge and was more easily scratched by the dust the charge collected; the new, higher-compliance cartridges were, at their lower tracking forces, less likely to grind dust into the record groove, but also less likely to dislodge it. And improved high-frequency and transient response throughout the system have made every click hiss, and pop just that much more audible.

The manufacturers help prevent dust damage by packaging their records with inner sleeves that protect them from dust during storage—provided that the inner sleeves are inserted with their open end facing away from the open end of the outer jacket; some manufacturers incorporate raised rim and label areas, to prevent stacked records from scratching each other; some even incorporate static-reducing agents in the record material itself. But from the moment a record is opened, care becomes the listener's responsibility.

Dust-catching fingerprints can be avoided if discs are handled only by the rim and label areas—never by the grooves. Fingers should also be kept from the stylus, where natural oils can cause a choking wad of dust to collect; styli can be cleaned by the special stylus brushes available for the purpose, or by careful application of a small camel-hair or sable paint brush.

There are many devices available to remove what dirt is in the grooves already. Most depend on a velour pad, whose soft but spiky fibers can reach into record grooves to dig dust gently from the very bottom.

Oldest and best known of these is the Dust Bug, a creation of England's Cecil Watts, an authority on record care. The Dust Bug is a small plastic arm, pivoting on a suction-cup base. At its tip is a stiff nylon brush that tracks the record grooves exactly as a pickup does, loosening dust, which is then picked up by the slightly moistened velour pad behind it. The main purpose of the lightly applied Dust Bug fluid, however, is to create a leakage path between Dust Bug and record, preventing a static build-up.

The Parastatik Preener and the manual Parastat, other inventions of Mr. Watts, operate on similar principles, save that their larger pads are used to sweep the entire record in two or three revolutions on the turntable. The Parastat has a nylon brush between its velour pads for deep cleaning of older, dirtier discs, and serves—when tilted slightly—as a Preener for new ones.

The ADC Hush Brush, which incorporates a reservoir for its anti-static fluid, operates on the same basic principle as the Preener.

Joe Grado is a maverick who prefers to take advantage of static. His Grado Dustat is used dry, and attracts dirt away from the record through the static charge built up as it sweeps the moving record. For those disdaining store-bought gadgetry, Mr. Grado recommends a velour cloth, coated light with a spray-on silicone lubricant.

These devices follow two paramount rules: One should sweep the length of the groove, never across it; and no residue should be left behind, for modern cartridges are unable to displace the lubricating films that were useful in the days of heavier tracking force.

Record care has benefited from the atomic age through the use of radio-active substances to eliminate static electricity, such as the Staticmaster 2U500/BFI, an ionizing unit suspended over the record, or small pellets to be attached to the tone arm. These devices are best used in conjunction with physical cleaning devices as in the Staticmaster 3R500 brush, or a combination of Dust Bug and de-ionizer. But radio active substances should be kept out of reach of children and animals.

Another old standby is an occasional bath for your records, in a lukewarm, mild detergent solution, followed by a good rinse, and drying with a soft, clean, lint-free cloth. This should, ideally, be preceded by groove cleaning with one of the devices mentioned.

But while dust can be removed, the scratches and abrasions caused by dust and careless handling can only be prevented. Cleanliness and periodic stylus checking help, but it is important that the stylus track with proper force; records are damaged not only by styli plowing through groove modulations at too high a pressure, but also by the ricochet of styli tracking too lightly to maintain contact within the groove. Proper stylus pressure for your pickup can best be determined with a test record prepared for the purpose, and through following the pickup manufacturer's recommendations.

Many music listeners have more money invested in their record collections than in their equipment. With a bit of care, this investment can be protected, and treasured records can continue to give musical enjoyment years after they have sunk silently and irreplaceably from the catalogues.

Ivan Berger

Letters in part.....

From Hedley Charles, our Australian representative...I think it an extremely gratifying deed on Jim O'Neal's part to make the club this donation, (100 records were given to us to send to our members as they renew) I have quite a few of the RR LPs myself, and I am including his address with each records as they are sent out to our members.

From Lillies Ohlsson our rep. in Sweden, on the same subject.....
Got the singles to mail out today. The idea is GREAT. Sure hope the members will drop Uncle Jim a thank you note. This Dick Unteed stuff is good, can't understand some of his reviews. I have one of his RR albums, not bad either.

From Clifford Spurlock of Tell City, Ind. a nice note. Thank you Sir.

From Mr. B.F. Richardson, the article on hom made instruments and permission from the newspaper to use. Thank you Mr. R.

From Carol Wade, a note with information about a fellow in England who is interested in and records by a fiddle player, Reese Travis. For anyone who would like his address..W.R.Rattray Dept. of Neuropathology, Institute of Neurology, National Hospital, Queen Square, London W.C. England.

From Nicholas Vangoff 21369 Audette, Dearborn, Mich. 48124, comes quite a list of Country song books and folios for and trade. Thanks to Mr. G. for the snap of Bradley Kincaide.

page 52

THIS N THAT FROM OUR MEMBERS

.....From Bernice Rice, news that Dave Ide (a member of this club) has two hours a week of bluegrass on her local station. This must be near Auburn, N.Y., but we have no call letters.....Margie White, Vansent, Va. writes a note about attending a Ralph Stanley show in her area. Ralph's, "Hills Of Home", is doing well in her area..... School pictures arrived from Dova King, of her lovely children. Thanks Dova.....From members Opal and D. Dollinger, word that they have a printing service to offer. All sorts of things, business cards, order blanks, offset picture pages and many other services. Be sure to write them for a price first! 419 Broad Street Mt. Airy, N.C. 27030.....Clarence Green wrote about the Toe River Country, album on GHP label. I don't have this one yet, but hear it is first rate music. \$3.50 each P.O. Box 35 Penland, N.C. 28765.....Monica Steel, Fairfax, Va. writes about attending the June 15th. bluegrass festival in Culpepper, Va. Even with the rain, rain, rain, about 3000 faithful fans remained. Thanks for the very nice letter..... Seems that our Ingalls, Ind. member, Herman Smith has taken up song writing. Good luck Herman..... Several small (very small) notes from Kendal Smith, however we had the pleasure of meeting Ken last summer at a festival and enjoyed quite a chat. Look for you next summer Ken..... From The Colonel, Harry Chappell all sorts of news and reports on his many country music activities in Canada.... Harry is one of our new representatives and he is most welcome..... Whats this? A postcard from Fla. (here we set in snow up to here) from Wendy Smith, with a monkey band pictured. Can't make me believe that is a bluegrass band, with that drum..... From Nick Barr, Walter Saunders, J. Ronald and Norman come sheet after sheet of Stanley Brothers Discography research. Thank you all for the carbon copies. Hopefully we will be able to make a formal report on their progress soon..... Dave Bassington writes that he has gotten the two Ralph Stanley Jalyne LPs and the King, Over Sunset Hill. Country seems to be getting more and more popular in England, lots of shows, tours etc. For most part however, it is modern country..... From John Bieker a letter offering us a copy of his and Rich Rainy's interview of Mike Seeger and Elizabeth in Seattle last year. We accept... .. Snaps, postcards and other material of interest arrive continually from L.S. Cobb ... thanks also for material donated to our Stanley Brothers Tape Club..... We always enjoy letters from R. Holden, Indianapolis, thank you From something like 300 members came lovely Christmas cards. I couldn't possibly say how much we appreciated them and how pleased we are to be remembered by you. Thanks also for the many small remembrances and gifts. Thank you all..... Word from Melody records that an album will be issued on Larry Sparks very soon..... **SPECIAL THANKS TO** Barbara Thomas for typing of stencils and to Walter for donating this cover

A newsletter came our way that seems really worthwhile and many of the same ideas that we promote in this club. For information write to the OLD TIME FIDDLERS ASS'N. 6141 MORRILL AVE. LINCOLN, NEBRASKA 68507.

Record Research 65 Grand Ave. Brooklyn, N.Y. 11205 send along a lot of material on any kind of music you might like. Record lists, sale and auction.

Mac Wiseman Talent Agency Howley Building, Wheeling, W.Va. 26003 is now booking The Country Gentlemen and Jim Eanes and the Shenandoah Valley Boys also the Stone Mt. Boys.

Hollywood Record Guide 1047 W. 97th. St. Los Angeles, Calif. 90044 offers THE WORLD-WIDE RECORD COLLECTORS' DIRECTORY. Listing of collectors all over the world. \$3.00.

Our good friend and this month's featured DJ, RON SCOTT has had a heart attack and is in the hospital at this time, however he will soon be at home and would appreciate notes and or, cards. RON SCOTT 269 ST. LOUIS ST. WINDSOR, ONT. CANADA.