RALPIS STANCEY international

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CCUB

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Cover by
Idlies Ohlsson

Sweden

RALPH STANLEY INTERNATIONAL FAN CLUB JOURNAL "THE STANLEY STANDARD"

Norma Fannin
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Columbus, Chic 43202

CLUB OPENED 1965 (under present staff)

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HONORARY PRESIDENT Ralph Stanley

This publication, known as the Stanley Standard. and the efforts of this club are dedicated to the memory of,

CARTER GLEN STANLEY

8/25/1925 12/1/1966

Hi Fay, Norma and Members,

Since its about time for the first journal to come out as the Ralph Stanley Fan Club, I wanted to write a few words to express my feeling and appreciation toward the club.

As I have said before, I am very proud to have folks like Fay McGinnis and Norma Fannin heading the Reaph Stanley Fan Club. I am not interested in trying, but but I Wouldn't know where to start to try to find anyone that could do the job they're doing. I believe the reason for this this is, they believe in what they are doing. They are interested in the Old Time and Bluegrass music and put their whole hearts into it, and if it wasn't for all you members that believe in it too, we couldn't have the club.

Maybe you did not get as much material as you would have liked to have recieved in 1967, but Fay had lots of bad luck, sorrow and etc. First her Mother passed away her Father was very sick and had surgery, her baby was born that she and Rey and wanted so much and died a day or so later. Fay was in the hospital for several weeks and I

think considering all of this, she did extra well.

The Memorial Journal for Cater was wonderful and in my opinion, worth waiting

for . This was a fine journal.

I hope to meet every one of you members somewhere in my traveling, when I do appear in your area, come up and shake hands with me, let me know who you are. I always enjoy meeting you. I hope you are enjoying the two Ralph Stanley King albums that was released semetime ago, and thank you for buying and requesting tham.

Untill next time, I'll sign off now, wishing everyone of you, the very best.

Ralph Stanley Mrs. Carter (Mary) Stanley Live Oak, Fla.

Dear Fay, Norma and all,

Well I'm finally finding time to drop you a few lines. I have been so busy that that I haven't been able to write before now.

First off, I hope that this finds you all healthy and happy. Everyone here is

well at this time.

My Children and I would like to take this opportunity to say "thank you" to everyone who had a part in putting togather Carter's memorial issue of the fan club journal. We can never find a way to repay both of you, Fay and Norma, and the many others, for the tireless efforts which you extended to promote Carter' and Ralph in country music. You know as well as I do, how much Cartor appreciated it and how much the Fan Club meant to him as well as Ralph.

Also, the children and I would like for you to know it we are that Ralph has gone on with his and Carter's music, and that he is doing such a wonderful job. We feel that this is the best memorial that Ralph could possibly bestow upon Carter. In this way, Ralph is koopinh Carter's music alive as well as his memory. Carter would not want Ralph to quit now, after they have given so much of their lives to

their music.

We were very serry to hear of the death of Fay's infant son. We feel highly honored that she chose to name him after Carter. He would have been quite happy about

It seems a little late for this but we mplication o extend our deepest apprecation to the many people who were so kind and generous with their floral tributes and their prescense at my husband's funeral. You cannot possibly know kow much these things meant to us. Page 2

(Mary Stanley's letter continued)

In closing I would again like to say "tahnks very much to both of you, along with the many others who did so much to make Carter's short stay on earth richer and happier". I hope to hear from you soon.

Always a friend,

Mrs Cirter Stanley

P.S.

If there is any way that I can ever be of service to the Ralph Stabley Fan Club, please do not hesitate to let me know.

Mrs. Lucy Stanley McClure, Va.

Dear Fay, Norma and Members.

This is Carter's and Relph's Mother, wanting to thank everyone that has enjoyed the Stanley Brothers music in the past years. Relph has worked hard since Carter passed away, to try to keep his and Carter's kind of music alive. I think he has done a wonderful job, the way Carter would have wanted it.

I hope you will continue to support Ralph and his music the way you did the

Stanley Brothers.

Fay McGinnis Wyandotee, Mich.

Dear Mombers.

I am sure you'll agree with me that the first three letters are very touching. Sincere letters from sincere people. They want to thank us for whatever we have done to help them. I know we all want to thank them for the happiness they have given us through their music. Thank their family's for shareing them with us, thank Carter and Ralph for the many hard years they put in to bring their music to us. I think that we can read alot that is not written in these letters, what fine people they all are. This fact helped Cater and Ralph to be accepted as people as well as entertainers. They never forget that they were human and that we, the fans were also human, all on the same level.

Roy and I have hundreds of record albums, we enjoy most all of them, the known and the unknown bands. The most worn have the Stanley Brothers on the cover. Now we albums with Ralph alone on the cover, we enjoy these too and we are so very proud of Ralph, both as a person and entertainer. I join the others with the thought that Carter

would smile his approval if he could hear Ralph's efforts today.

I want to thank you all too, for joining and supporting the club, I realize too, that if you didnot approve of Ralph and his music, there would be no fan club. I thank each of you for the letters, cards, pictures, postage and donations that you have sent. Thank you for attending Ralph's shows, for buying his records and for those of you who continue to write your radio stations requisting the Stanley records.

This maynot get into the mail before we get off to Nashville and the conventio,

This maynot get into the mail before we get off to Nashville and the conventio, in any event, we will give you an account of events there in a newsletter very soon. Let us know when you move, let us know your thoughts or opinions regarding this

journal.

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Sincerely,

Fay

PROGRESS REPORT, DISCOGRAPHIES

Stonley Brothers

The Stenley Brothers were the most extensively recorded Bluegrass group while Corter lived. Their repertoire is enormous. They started as a regional band recording for a small label whose management has not been excessively organized or cooperative with discographers. They ended their career recording for the most defiantly contrary record company in country music and being "bootlogged" by about five labels, with and without agreement and knowledge of the contractile companies and of the Stanley Brothers. They have been denied credit falsely and falsely credited for recordings they did not make.

Discographies are notoriously incomplete and inaccurate. Companies and artists both attempt to disguise their unethical acts toward each other, toward other facets of the industry, and toward the public. Artists and companies are often only interested in presenting the music and receiving the profit. Some can never be made to understand the obligation they have toward history and the Armerican culture. For example, I have recently received rumors that one of the most conscientiously and completely done bluegrass discographies of last year is inaccurate due to the unwillingness of some of the artists to credit other artists with whom they now disagree.

The John Edwards Memorial Foundation Newsletter (Volume III, Part 2, Number 7, December 1967) lists five Stanley Brothers discographies. Two are in Country and Western Express (1959 and 1967) and list little more than titles. One in Country News and Views (196h) is apparently similar to the next two mentioned. Discographies were printed in Disc Collector about 1961 and in 1964-1965. These were almost entirely the work of Pete Kuykendall Roberts. He used what hard data he could obtain plus interviews with such people as Jim Stanton of Rich-R-Tone, and Carter Stanley. In other words, many crucial facts rest only on memory. I possess only the later Disc Collector discography. Contacting relevant people for past discographies is a job still to be done.

Other Stanley Brothers discographical data has been printed that the JEMF did not list. One of the earliest and most important items is "Story of the Rich-R-Tone and Folkster Record Companies" by Pete Kuykendall Roberts in numbers 13 and 14 of the original series Disc Collector of undetermined date. These contain a numerical listing of Rich-R-Tone 400 series records and as such they contain all the released Stanley Brothers Rich-R-Tone records.

Another discography, actually only a record list, was published by the original Stanley Brothers' Fan Club under the direction of Wilma Gonyea. I can not locate this any longer but will try to obtain another copy. This was apparently modified from the 1964 Country News and Views discography.

In Morch 1966, the Stonley Brothers' Fan Club published Meet the Stonley Brothers': Introductory Book. This contained a discography which was rearly a reproduction of the second Disc Collector version. Essentially this same discography, but updated, was printed by the Fan Club's German representative Reinhard Pietsch in February 1967 in Die Stanley Brothers'-Und Die Clinch Mountain Boys, a translation of the Introductory Book. I would appreciate copies of the early discographies and other assistance in this bibliographic aspect of the work. I lack the original 1961 Disc Collector discography and Mrs Gonyea's work.

Rich-R-Tone:

Present Stonley Brothers discographies contain the record serial numbers and matrix numbers and release dates for the Rich-R-Tone records, however, the matrix number for record number 166 is missing. The personnel are listed but the recording dates are approximate, only release dates are listed. The fiddler on the early Stanley Brothers Rich-R-Tone records was Leslie Keith. Pete Kuykondall has found listed an unreleased Rich-R-Tone record credited to Leslie Keith. The numbers on it are "Black Mountain Blues" and "Two Finger Rag". Keith wrote "Black Mountain Blues," the original version of "Black Mountain Rag" and early Stanley Brothers' recordings feature Ralph doing a two finger style of banjo. Hence, it is assumed that this recording is backed up by the Stanley Brothers and in fact Ralph has vague memories tending to verify this.

Leslie Keith's death was recently announced in the Ralph Stanley's Fan Club Newsletter. His address never was available to me.

Rich-R-Tone records were founded and operated by James Stanton. My impression of Mr. Stanton has been one of an inaccessable character that dropped out of the record business and has been uninterested in Bluegrass and unavailable for many years. However, recently Rich-R-Tone records have gone back into business with Mr. Stanton involved in the company again, and in fact, the Relph Stanley Fan Club has received a latter from Mr. Stanton. We may be in contact with him to obtain further information. However, Pete Kuykendall believes that Stanton does not have complete files and may not be able to contribute any additional facts.

Columbia:

Columbia data seems complete and is apparently hased on company files.

Mercury:

Mercury data in present Stanley Brothers! discographies is based on Carter Stanley's memory of about 1960 when he was interviewed by Pete Kuykendall.

Walter Saunders has pretty well established that the given dates for the fir t two Heroury sessions are about a year too late and that "The Flood" was recorded about January of 1957. Release dates are printed on some copies of Marcury Records. I have three such. "The Flood/I'm Lost, I'll Never Find My May" 7106h, June h, 1957; "The Cry From the Cross/Lot Me Walk Lord By Your Side" 71135, June h, 1957; I'll Never Grow Tired Of You/No School Bus In Heaven" 71302, April 30, 1958.

Walter also established that, Mercury 70137, "Dickson County Breakdown" should properly be "Dickenson County Breakdown" which Ralph named after his native county. I have shown that Mercury 71258, "A Life of Serrow", was issued (prosumably later) with the correct title as well as the incorrect, "If That's the Wey You Feel", listed in the discography. Several Mercury titles are "floating" without session or master assignment and the whole Mercury Stanley catalogue needs confirmation.

A certified latter to me from Marcury's Nashville Office resulted in only my returned receipt signed by one Ellen(?) (not too legible) Wood. Tabulation of Mercury master releases on Storday, foreign labels and bargain labels has not yet been attempted.

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As indicated in the discographical material in one of our recent journals, many of us became quite excited about the possiblity of alternate takes as indicated by the small numbers following the matrix numbers on Mercury releases.

It now appears that the only actual alternate take involved "Our Last Good-Pye" which was identified by Walter Saunders. The other numbers apparently indicate only alternate stampers. However, we have gathered considerable data about these numbers. One of these lists will be appended to this discussion. The old Stanley Brothers' discography also carried the information that there were a few Mercury-Starday records of Bill Cliften for which Ralph Stanley played banjo. These songs are listed as "Living the Right Life Now", "Another Broken Heart" and "Dlue Ridge Mountain Blues". Apparently this information is completely erroneous. There have been several discographies of Bill Clifton printed. I am going according to the one by R. J. Ronald in the September 1967 issue of Country and Western Spotlight, issued by Oarth Gibson of New Zealand. Mr. Ronald indicates one session in which Ralph Stanley did play the banjo behind Bill Clifton. This was a Mercury-Starday session and he listed it as Nevember 1956. The three songs which he includes in this are "Gathering Flowers From the Hillside", "Take Back The Heart" and "Little Whitewashed Chimney". He also gives master numbers and release data, as well as full personnel and full location.

In an interview with Richard Spotswood in the 1968 issue of Bluegrass Unlimited Bill Clifton verifies these titles as having been backed by Ralph Stanley and adds another title "Railroading On the Great Divide" which was released but without Ralph Stanley on banjo.

Starday:

The Starday record company is apparently run in a free-wheeling, high-handed opportunistic 19th century entrepreneur fashion. However, I must credit Don Pierce, president of the company, with rapid replies and willing copies of his minimally informative files. This is more than most companies sent. The material he provided probably contains a full list of all the recordings by the Stanley Records released on Starday, although this is hard to determine because of their practice of renaming instrumentals on every new issue. I have no personnel or location information. Release date is very incomplete. There is no mention even of Starday EP's much less bargain brands. Material which was obtained from Mercury, King and Rimrock is in no way so indicated. Every item has a meaningless assigned master number. Requests for further information find Pierce intractable. Pete Kuykendall suggests many of the items were recorded in Florida and no data may exist. I questioned Ralph briefly once about Starday and got no useful information. I have a few more ideas and have received some suggestions but hope is not areat.

One item provides an interesting comment on the quality of Starday files.

Penned in at the end of the typed listing of songs are four which Starday recently acquired from King, although no mention of this fact is made on the sheet. The last of these is "Wings of Angels" which the Starday files incorrectly list as "Wings of a Stranger."

Another interesting item of the type that may easily clude the discographer concerns the recording of "Jacob's Vision" which was originally done for King but was obtained by Starday and used as the title tune of an album. On the King release, the recording starts with a strum of a chord on the guitar. This has been

snipped out of the Starday release, or less likely Starday has used an alternate take. Release data for Starday will be a tremendous problem, especially considering the multitude of EP's, "bootleg" brands, and foreign releases to which Starday master rights has been assigned.

Decca:

Old Stanley Brothers! discographies lists six titles as having been recorded by Carter Stanley with Bill Monroe in 1951 and 1952. I will attempt to contact Ralph Rinzler for full discographical information concerning these.

Blue Ridge:

The old Stanley Drothers' discography tells us that two songs "Meet Me Tonight" and "Nobody's Business" were recorded and released on Blue Ridge 514 around 1958. It also tells us six more titles on this label were unissued. Runers came to us that the number of unissued titles ranged anywhere from zero to twelve on this label. Walter Saunders got information to the effect that the Stanley Brothers' were at one time planning an album on Blue Ridge. The 1958 date does seem to be correct.

Pete Kuykendall has obtained some information concerning Blue Ridge and he assures us that there were no other recordings by the Stanley Brothers cut on this label.

Folkways:

Three songs from a Stanley Brothers' performance at the Friends of Old-Time Music concert of 1961 were released on Folkways FA 2390. I will attempt to contact Folkways about personnel and other information concerning these takes.

King:

Most of the Stanley Brothers recorded repertoire is on King records for whom they recorded from 1958 until Certer's death. The absence of cooperation from this company in our research has been frustratingly absolute. Neither myself nor any other discographer has ever succeeded in getting time, place, personnel or other information from King records. Perhaps Halph Stanley can take the time to dredge his memory on same of these sessions for at least the personnel of significant records or important breaks and bluegrass experts can provide educated guesses about others. We may also be able to approach some King employees or pest King employees for what information they may be willing to provide. Forming conclusions from King records can be dangerous however. For example, what few album sleeve notes they do have are often filled with inaccurancy. I suspect one or both of the live Stanley Brothers! albums may be fakes concocked from studio recordings.

Wango, Rimrock and Cabin Creek

I am in the unfortunate position of knowing and being ethically bound to too many people to operate freely in the field of these odd labels. If some way can be found to blend truthfulness and completeness with loyalty to these people, this discography will be issued, otherwise it cannot. At present we lack only the exact date and the name of the fiddle player for the Wango material. There is confusion Fago 7

about the date of the Rimrock recordings, perhaps because of legal vulnerabilities. Wayne Raney, the owner of the Rimrock company, is uncommunitive about personnel. Starday now has rights on all Rimrock's Stanley Brothers' material. Interestly, there release of "I'll Meet You in Church Sunday Morning" on the "Jacob's Vision" album contains an introductory guitar strum which the same release on Rimrock does not contain. Because of the tense legal situation surrounding the Cabin Creek release, it is unlikely that we can obtain any information. All I can authoritatively say about that album is that the picture on the back was taken February 17, 1966 at Indiana University in Moomington, Indiana. I provided it.

The old discographies contained information about foreign releases of Columbia and Starday material. A Canadian label has released some of the King albums. The first King album has been released on the Polydor label in West Germany. We are asking help from our foreign representatives in compiling additional information on foreign releases.

Errors and Omissions

I must question the listing of Pee Wee Lamburt as the mandolinist on one of the Mercury sessions listed as 1957. The German version of the discography ommited "Who Will Call You Sweetheart" and the New American EP 101 release of King master, "He Said If I Be Lifted Up." The discographies also list a Mercury recording "Daybreak in Dixie" being released as "Ralph's Banjo Special" on Starday EP 229, Starday LP 106, Nashville 2014, Melodisc LP 118 and Starday LP 183. The same song is listed as being released under the title "Pickin the Five String" on Palace 720. At least on 229, 106, 2014, and 720 this is not what was originally entitled "Daybreak in Dixie" but rather was originally released on Starday as "Holiday Picking".

Now for some odds and ends. Pete Kuykendall suggests WSEN Pensi-Cola, Florida as the place for most of the Starday material being recorded.

Diplomat records, a dime-store brand has released several albums containing Stanley Brothers' material. The backs of their albums always contain a pleasant invitation to write the company. I did send them a letter containing discographical questions. I received no reply. I wrote another letter, registered mail. I received only my return receipt card back signed not to legibly by one K.Salaski.

Rimrock 200, an album that contains only one side by the Stanley Brothers was released under two names. It was first called "The Famous Stanley Brothers' Gospel Singing Pure As the Mountain Stream". It was later called "The Stanley Brothers Goes to Europe".

The Melodeon reissue of Rich-R-Tone material cannot be discussed in detail now because of a tense legal situation.

Lonesome Pine Fiddlers

Two present members of the Clinch Mountain Boys, Curley Ray Cline and Melvin Goins were long associated with the Lonesome Pine Fiddlers. I have obtained some background information about this group from these two but must obtain more and will also attempt to contact Ezra Cline another founder of the group. I will also write Billy Edwards and other people whom I have been told were associated with this group in the past. As far as actual discographical information itself is

concerned, the group first recorded for Cozy records. Two of these four recordings were later issued by Coral. Pertinent data is contained in Neil Rosenburg's Osborno Prothers' discorraphy in Dluggrass Unlimited. However, Neil missed the Japanese issues of these Coral items.

The material the Lonesome Pine Fiddlers recorded for RCA Victor in the 1950's has been the cause of considerable controversy. Memories seemed to have been muddled concerning the personnel and many false claims were made about these sessions. Luckily RCA Victor keeps very good files and Brad McCuen was good enough to provide me with copies of the relevant files. All of the RCA material, with one exception, was released in the last few years on albums in Japan.

The Lonesome Fine Fiddlers recorded two instrumentals for RCA: "Lonesome Pine Breakdown" and "Five String Rag". The Japanese reissues listed both those titles. Actually, both as reissued, were the same song. However, one instrumental break was clipped out of one of them, "Five String Rag". The songs appearing on the Japanese Victor records are not the same as "Lonesome Pine Breakdown" that appeared on Starday, as if that means anything.

The RCA files give 2 minutes 29 seconds for "Lonesome Pine Breakdown". The Japanese version of "Lonesome Pine Breakdown" is listed at 3 minutes. "Five String Rog" is listed as 2 minutes 25 seconds according to the Victor files and it is the same on the Japanese issue. I want to obtain topos of the 78 RPM releases to resolve this.

The Lonesome Pine Fiddlers backed the Davis Sisters on their original Fortune recording of "I Forgot More Than You'll Ever Knew (About Him)." They may have been recorded on additional released or unreleased Fortune discs of this period. I intend to write the company for information.

Again we have Starday to contend with, and again I have the same crude file copies from Don Pierce. This time he neglected to enclose any information about the sames the Lonesame Fiddlers recorded with Hylo Brown. Evidently, these were catalogued under Brown.

Melvin Goins thinks he can remember exact dates for the recording sessions. The assigned master numbers on the Starday files indicate which session various songs are attributable to. There seems to be no serious question about the personnel. That leaves the release data as the major nightmare for the Starday Lonesome line Fiddlers material.

Others

Both Fay and myself have spent considerable time and effort compiling discograph ical information about small local artists. I have a great deal of information on Bryant Wilson and have heard and taped most of his recorded material. He wrote down no information concerning recording dates and his memory is poor in this regard. He contacted Kite records who have pressed most of his discs and found that they had not kept files covering release lates. I do have a nearly complete tabulation of song titles, record numbers, matrix numbers and personnel. They are arranged in a relative and approximate time order.

I have full information about the Bluegrass Blackjacks. Their discography has, is, or will expear in the pages of this publication. I also gather information about all other local bluegrass recording artists whenever I have the opportunity. Page 9

For example I have some information on Elvin Rooks and Delmer Sexton. Any information or help that anyone can provide on these projects will be greatly appreciated.

WAX NUMBER OTHER NO TITLE YW 71:85 1F (Say) Won't You Be Mine YW 71,86 1F -YW 71186 I The Weary Heart You Stole Away YW 7487 1F YW 7487 I I'm Lonesome Without You YW 7488 1F YW 71:88 2 Our Last Good-bye YMU 7520 A(M) YN 7520 2 Toison Lies YW 7521 2 YWU 7521 A(M) YW 7522 1F Dickson County Breakdown YW 7522 2M I Long to See the Old Folks YW 7523 1F YWM 7523-1 A Voice From On High YW 7598 2 YM 7598 2F,YM 7598 2 Memories of Mother YM 7599 1F YM 7599 2 Could You Love Me YM 7601 1F I Just Got Wise YM 7632 1F Blue Moon of Kentucky YMU 7636 A(M) YM 7636 1F, YM 7636 4 Hard Times YM 7659 10 Baby Girl YM 7660 1U Say You'll Take Me Back YMU 7661 B(M) TW 7661 1F YM 7661 3 I Worship You YW 7716 So Llue YM 7717 You'd Better Get Right YW 7719 1 YWF 7719 2 Lonesome and Blue YW 7720 1 YW 7720 1 YWF 7720 2 Orange Blossom Special YW 12726A(M) IWM 12726 MS 2 I'm Lost, I'll Never Find My Way YW 12724 1U YWM 12724 4 The Cry From the Cross YW 12727 1U YW 12727 2U Let Me Walk Lord by Your Side YW 14755 10 Fling Ding YW 11,756 10 YW 14756 2 I'll Never Grow Tired of You YW 14757 10 Loving You Too Well YW 11:801 1U If That's the Way You Feel This wax number associated with correct title "A Life of Sorrow" YM 14802 1 YW 14803 1 YW 14803 1U I'd Rather Be Forgotten YWM 111944 1 YMU 14944 A(M) YMM 14944 MS3 The Flood YM 16342 1U YW 16342 2 No School Dus in Heaven

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We STHLL have a few of Wendy Smith's Frorune record. Carter Stanley Will Lead That Great Band / Savior Guide Me. \$1.00 each.

We have a few of the Brewster Brothers Gospel Acme records left. 50¢ each.

Mark clearly what you want and order from the club address. Please make checks payable to me (Fay McGinnis) rather than to the club or Ralph.

BIOGRAPHY OF WADE MAINER

I was born near Ashville, North Carolina in the year of 1907. I lived in a little log cabin on a small farm. To get to school I had to walk about two miles over Hamburg Mountain. As I grew up I hired cut to my brother-in-law, to work at a saw mill, for about 50¢ a day. At that time he was a good old left handed fiddler. His brother picked the banjo. Most every Saturday night they were asked to play for a dance somewhere. I got the idea for picking the banjo from my brother-in-laws brother, by attending these dances. Back in the mountains at that time they knew no dance other than the "Old Virginia Reel" or "Grapevine Swing". I think there was another called "Winding the Chain". It was a pleasure for me to set and watch them go through the dances. When they took breaks between dances, I took up the old five string banjo and plucked away on it. Some of the tunes were "Sally Ann", "Dence All Night", "Bully of the Town" and others. I learned to play these very well and filled in for the banjo player once in a while.

I do not remember my father playing very much. However he did sing some of the old time numbers. My father and mother were religious. J. E. and myself were the only musiciens in the family.

I left home at an early are, worked at a few public jobs here and there. I went to Concord where J. E. lived, and was employed at a cotton mill, the pay was fair , and the supervisors were nice people. I stayed with J. E. and we bought a banjo and fiddle and got started playing music together. Very soon we added a member to the band. He was a blues singer and yodeler. Then added a tenor singer, the tenor singer and I formed a duet and become very popular. This was the original J. E. Mainer's Mountaineers Band.

Our first full time radio program was two programs a day at WWL New Orleans, La. From their we was called to Charlotte, N. C. the headquarters of our sponsor the "Crazy Water Crystal Co". We was sent to Ashville, N.C. Radio station WWNC playing the "Crazy Barn Dance" on Saturday nights from WBT Charlotte, N.C. We became so popular that we was moved back to Charlotte, with two programs a day. We was there around two or three years. During this time we started recording for R.C.A. Victor on the Blue Bird Label. Our first session was in Atlanta, Ga. in the Wincoff Hotel. We made the famous hit "Maple on the Hill" and "Take me in the Life Dont", and others.

Our Broker during this time booked the band to play for a party given by a Miss Brown, in Mocksville, N.C. for her father's birthday. Here I mot Miss Brown whom I later married. I also found Miss Frown picked a guitar and sung and was broadcasting over Station WSJS, Winston-Salem, N.C. This was in the year of 1934. Our hand moved to Raleigh N.C. and was there a short time, when my brother J. E. and I decided to form our own bands. This we did. In 1937 Miss Brown and I were married. The following years from then I played over WDIG, Greensboro, N.C. -WIS, Columbia, S.C. - WPTF, Releigh, N.C. - WSPA, Spartinburg, S.C. - WNOX, Knoxville, Tenn and others. When I was playing the Western N.C. Farm Hour from WWNC, Ashville in February of 1961 I received an invitation to play and sing at a folk song party for the President of the United States, the late Franklin D. Roosevelt and wife. I took two boys from my band and we performed several numbers for the high officials and the President.

While on WNOX, Knoxville, Tennessee "Mid-Day Merry Go Round" I received a telegram from George Hayes, WSM, Mashville, Tenn asking me to appear on the Grand

Old Opra. Dut I never did make it.

In 1945 I went to New York to participate in a play "The Chisolm Trail". A broadcast from the B R C to the boys in England. During this time I made personal appearances in North Carolina, South Caroline, Virginia, Georgia, West Virginia Kentucky, and Tennessee and recorded for King Record Company.

I came to the State of Michigan in 1953. I am employed by General Motors. I appear now and then as guest over different Radio Programs. I do not have a Band, however, in 1961 I got a Band together and with my wife, recorded for King Record so again.

We have five children: Frank plumks the banjo, and is employed by General Motors. Kelly Sings, and is employed by General Motors. Leon Sings, plays some piano, is in the U. S. Army. Polly (Mrs. Jerry Hofmeister) lives in Saginaw, Michigan. Randell, is learning the drums.

Written by Wado Mainer

RALPH STANLEYS FEATURED GUEST

THE WADE NATURE STORY by Douglas Green, Interview and Research by John Morris and Fay McGinnis

Although few of us are aware of it, one of the great all-time stors of country music lives a quiet life in Flint, Michigan, working for Chevrolet; yet he is the author and singer of one of the best selling records of all time, in any field of music - "Maple on the Hill". He was invited to play permanently on the Grand Ole Opry and played before both President Roosevelt and the Royal Court of England.

He is, of course, Mr Wade Mainer, whose name will bring back fond memories to those of you who loved country music in the late 1930's. All you youngsters who don't remember his music need to be reminded that in his time he was as big a star as Bill Anderson or Merle Haggard are now.

Wade has been kind enough to allow Music City News to interview him at length,

and to tell the story of his life and career.

Wede was born the seventh of eight children to William and Mary Mainer in Weaverville, North Carolina, in 1907. He and his older brother J. E. listoned carefully to Sid Tanner's Skillet Lickers on the old Victrola, and soon J. E. was sawing away on a mail order fiddle he'd gotten for 12 boxes of seeds.

Wade soon followed in his brother's footsteps, and not himself an old banjo, and before long the two youngsters were playing at all the local fiddle conventions

and square dances, "most of them for charity" Wade remebers with a laugh.

The two soon moved to Gastonia, North Corolina, and got themselves day jobs in a cotton mill, while still playing music as much as possible on the side. They teamed up with John Love, a guitar player, and soon were playing on the local radio.

Their musical fortunes picked up as they began playing at the WIT Barn Dance, from Charlotte, North Carolina, and soon they were woodd to New Orleans to play on WWL, for the princely sum of \$12.00 a week, each-the same weekly salary they made for 10 hour days in the cotton mill.

Their sponsor was Crazy Water Crystals, a mineral medicine, and in gratitude to the company who had given them a start, they called their band Nainer's Grazy Mountaineers. Crazy Water Crystals seen sent them back up to WMMC, in Ashville, North Carolina, where they spent close to three years doing a daily radio show, and making personal appearances on the weekends.

Wade, who to this day remains extremely modest about his great success and his great contribution to country music, was rather overwhelmed by the enthusiastic way in which the Mountaineers were received. He says of those days that "anybody that would come out and watch a hillbilly get up there and pick a benjo and sing a song, well we thought as much of them as they did us."

The RCA-Victor representative in Charlotte soon heard of the Mountaincers, and after hearing them in person and on radio, signed them to record on Bluebird Record.

Wade, J. E. and John Love, and Zeke Morris (of the Morris Drothers) were on this first recording session, which included three of Wade's own songs, which went on to become top hits - "Ship Sailing Now" - "Tako Me in the Lifebbat" - and "Maple on the Hill".

After a few years of traveling, the band broke up, despite the fact that they were still very copular and in great demand. Wade took Steve Lodford, a fiddle player, and Zeke Morris along with him and began a program on WPTF, in Raleigh, where they kept the name Mainer's Mountaineers (sometimes "Wade Mainer and Zeke Morris") and continued to record for Bluebird.

Here they met the Monroe Brothers, Bill and Charlie, who were the only other band in the country as popular as the Mainer's Mountaineors. Bill Monroe, of course, went on to develop Eluegrass Music, and is still a successful recording artist today, a 28 year veteran of the Grand Ole Opry, and soller of over

25,000,000 records.

Internal problems again caused the band to break up, and Wade went on by himself to WMC. Here he met up with a handsome young guitar player, Clyde Moody, and soon the Mainer's Mountaineers were back in business. Clyde, of course, went on to become a star in his own right, solling over 3,000,000 records with his recording of "Shenandoah Waltz".

It was at this time that George Hay "The Solemn Old Judge", invited Wade to be a featured regular on the Grand Ole Opry. Although WWNC at first told him he was free to ga, they immediately turned around and insisted he must play out his contract to them. By the time they had finished up their contract, Clyde had left to play with Bill Monroe's Blue Grass Doys, and Wade had no band with which to go to the Opry, a fact which he regrets to this day.

He began to record as a soloist for King Mecords, and continued to work for them by himself until the mid 19h0's, when he quit the music business altogether

and moved to Michigan.

One of Wade's proudest moments was when he played for President Roosevelt in 1945, in the Plue Room of the White House. "I never will forget the President asking me how the cotton crops were coming along Down South", Wade rocalls with a

chuckle, "I told him they were coming along fine."

Ha also remembers how Mrs. Rocsevelt opened a door a little hard, the result being Wade's ice cream being spilled on her dress. "Being a country boy"smiles Wade, "I thought I'd be polite and wipe it off. So she said 'Ch no that's all right, you needn't mind that! You go right ahead and enjoy yourself and I'll be back in a few minutes!."

Although there were fewer incidents, Wade also played before the King of England

and the Royal Court.

Although Wade lists "Maple on the Hill" and Sparkling Blue Eyes" as his biggest hits, his favorite of all his recordings is "I've always Been a Rembler", which he thinks fits himself in a way. And as is true with the best of country music, the song that means most to a person will usually be the one that is closest to his experience.

A recent incident at Frontier City effectively points out the main ingredients of Wade's personality - his humility, his dignity, his warmth and friendliness: several weeks ago when Bill Monroe appeared there, Wade went backstage while the Pluegrass Doys were tuning up, and said quietly to Bill "I guess you don't remember me. . " Before he could finish the sentence, Bill lit up with the femous Monroe grin, shook Wade's hand, and introduced him to his band, although they had not seen each other for 20 years. From that point on the two were inseparable, and they spent the whole afternoon talking about "the gld days" on WITF.

Wade's plans for the future fit in with the quiet style of his life. He hopes to appear at one or two old-time music festivals, including the Chicago Folk Festival, but mostly he is content to appear at Church sings with his wife Julia,

and to sit in the kitchen and "pick music" with his friends.

He is a man of great dignity, of a great degree of musicianship, of intellegence and warmth of character as well as one of the greatest country music stars of all

Michigan is indeed fortunate to have amoung its musicians one of the founders of country music -- Mr. Wade Mainer.

(SEE PHOTOS ELSEVHERE IN THIS PUBLICATION)

The two features on Wade was not in any way intended to discredit each other. We word. honored to have Wade write for us and desided to use both articles.

Wade Mainer recieved one of the four Honor Trophies given in Sept. by the Second

Annual Country Music Convention, in Mich. Congratulations Wade.

COUNTRY MUSIC ASSOCIATION, INC. 700 16th. Ave. So. Nashville, Tenn. ... CMA.....

The MCA proudly announces that the CMA Awards will be seen nationally on network TV this year. The show will be tapes in Nashville at the Grand Ole Opry house on Fri., Oct. 18. The show will be telecast as a regular "Kraft Music Hall", on NBC-TV Wed. Oct. 30, 1968.

This show will feature among others, Hank Williams Jr., Flatt and Scruggs, Tex Ritter, Charley Pride, Minnie Pearl, Roger Miller, Johnny Cash, Chet Atkins, Jack Green, Jeannie C. Rikey and others.

Won't you drop a card to Mrs. Walker at the abive address if you watch this show?

It is always a thrill to hear from Carl Story. Carl has a record shop, a bluegrass band of his own and is D.J. Carl writes that he now has a new band, dimn't say who. We will be waiting for a new Carl Story record release soon. Anyone wanting to contact Carl for shows, write P.O. Box 811 Greer, South Carolina 29651

Enjoyed a nice letter from Ola Belle Reed, she also sent along a colored picture of "Ola Belle and Alex Campbell -broadcasting for Campbells Corner", over W C O J, Coatesville, Pa. This lovely lady is holding a Stanley Brother's album, their first one for King, I believe.

J.E.Mainer writes 'ever-now-and-then' and it is always a thrill to get one of his letters. I have written before that the Mainers were my first memory in country music and Little did I ever dream that someday I would be getting letters and tapes from them and actually meet one in person. J.E.Las several albums to offer at \$3.00. Write him at 264 Poplar Tent Road Concord, North Carolina 28025

JOHN EDWARDS NEMORIAL FOUNDATION

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In the early years of this century folk scholars began traveling the south looking for old English folk songs and native ballads. At the same time the country people were combining these ballads, their fiddle and banjo music, and some new ideas of their own into the first string bands. Rarely a commercial recording company would record a close copy of this music either as a novelty tune or as an outright ridicule of country music - BEFORE THE IDEA OF SERIOUSLY RECORD-ING COUNTRY MUSIC OR MARKETING IT TO THE COUNTRY PEOPLE EVER CROSSED ANYONE'S MIND.

On June 30, 1922 A. C. Robertson and Henry Gilliland recorded the first real country record in New York for Victor as a side edventure on a trip to a convention. Apparently it never sold one copy on its first release. Early the next year Henry Whitter, a mill hand, persuaded the Okeh company to record his "Wreck of the Southern Old 97/Lonesome Road Blues". The company shelved it apparently with no idea of ever releasing it.

Later that year an Atlanta record dealer, Polk Brockman, with some difficulty persuaded Ralph Peer, then an Okeh executive, to record local radio fiddler, John Carson. The company grudgingly pressed 500 copies, some accounts say without a number on the label. Urgent and large orders reached Okeh headquarters in New York for new shipments. Soon they changed their minds and released Whitter's record. Within two years "Prisoners Song", the first country million seller, was on wax and the country music industry was born: A miracle of acceptance had been accomplished against the preconceived ideas of the industry.

Soon came new waves of folkloreists to the scuthern hills, some with note paper, some with acetate discs to record for the Library of Congress. They recorded dozens of "traditional" songs ultimately derived from Vernon Dalhart, Jimmie Rodgers, and the Carter Family. In blissful ignorance or chagrin contempt they ignored the "commercial hillbilly" sources. Sometimes they recorded the same people doing the some songs that had earlier appeared on such commercial releases. Yet Rodgers was mentioned only once in academic work, Dalhart probably never. Popular magazine articles and even one or two music magazines carried insulting distortions of country music. Old time singers must have been aware of this lower class or rube comic image.

In the late 30's and 40's the Library of Congress recordings and Woody Guthrie, a country singer with political leanings that alienated him from the country music market and endeared him to the urban intelligencia, were the main factors in starting the so called folk music movement. The urban singers derived much of their material from country music but managed to do so extremely indirectly and generally in ignorance.

In late years a dramatic change of climate has taken place. A few folkloreists, the same ones who later founded the John Edwards Memorial Foundation, began to look into hillbilly music. Hillbilly music, never mentioned in the Journal of American Folklore until 1948, became a frequent topic in that magazine and even the subject of a special issue (July-Sept 1965). Folk festivals and colleges began to rediscover old time artists and bring in Bluegrass bands. They proded record companies cover old time artists and bring in Bluegrass bands. They proded record companies and collectors to reissue old recordings. Urban and college people formed folkand collectors to reissue old recordings in authentic style. The old songs song clubs and even began to play the old music in authentic style. The old songs

and singers were known in informed folk circles and hillbilly music was respectof the academic establishment.

Understandably this must have been surprising and confusing to the old time and bluegrass artists who were affected. To the less affected fan it was unimp ortant and less than half realized. Archie Green speculates that John Edwards was so remarkably successful in discovering the old time artists and persuading them to write to him partly because he was Australian. When an artist, uneducated embarrassed by the image of hillbilly music, saw the pretty stamps and read of the interest of someone at the ends of the earth he began to realize the universal message to the human soul carried by his music could be appreciated by people outside his geographic area and social class. He could take proper pride in hillbilly music rather than feel shame foisted on him by arrogant conceited pop culture propagandists.

What John Edwards did to bring folk scholars and hillbilly singers together the John Edwards Memorial Foundation must now do in bringing its members together which country music fans. City bluegrass and old time music is a world of its own and an unclaimed victory for country music. The New Lost City Ramblers, Holy Modal Rounders, Charles River Valley Boys, GreenBrier Boys, Eric Weissberg, Oliver Smith, Doc Matson - the incredible talent and worthy spirit of this micro cosm of old time and bluegrass music is absolutely unknown to the mass of old time and bluegrass fans. Conversely it is a tragic truth that names like Jimmie Martin, Moore and Napier, Charlie Poole, even Ralph Stanley or Hank Williams are largely unknown to city old time and bluegrass buyers. Exceptions exist but rarely.

The JEMF needs the true country music feas to support it if it is going to survive. Real country music needs the efforts and brainpower of the JEMF if it is going to survive. So far the JEMF has achieved what success it has largely by enlisting the loyalties of the city converts. Its publicity, its language, its personnel, its very structure, and most of all its imagination have limited its communication with the group it much reach. This issue of the Stanley Standard was conceived with the hope of breaking through this barrier and initiating a wave of awareness on the part of country fans.

The choice is ours. Will we support and work with the JEMF? It is the best opportunity we have ever had to promote knowledge and preservation of country music. We better wake up to the fact it is the last and only chance we have to preserve this most expressive, satisfying, and beautiful human artistic expression for our later years, our children, and the far future.

Man's ability to appreciate beauty and sentiment makes him the pinnacle of creation. Our technological urbanized society is robbing us of all beauty and sentiment and with it our very humanity. Nothing is more lacking in the world today and nothing is more important to a meaningful life. This is why I feel the promotion of old time music is the most important thing I can do. Help us.

JOHN EDWARDS: HOW A SCHOOLBOY INTEREST IN AMERICAN
FOLK AND HILLBILLY MUSIC BECAME A LIFELONG DEDICATION
by his mother, Ireno Edwards

John's introduction to the old-time country and western or hillbilly music was through hearing a Carter Family number on a country radio station in Newcastle, New South Wales. He was 13 years old at this time and had been told about the session by a school classmate. The deep impact of this Carter Family song greatly changed the pattern of John's life: he determined to know more about the music since he realised then its intrinsic worth and appeal. Incidentally, the boy who told John about the radio programme was forbidden by his mother to listen to hill-billy music because it interfered with school work. Listening to this particular session and others and starting to collect records in a small way made no difference to John's scholastic procress, however.

On his lith birthday John was given an inexpensive guitar by my mother (she and John were very good friends) and she also paid for one term's lessons. Later, by assiduous practice he became quite proficient with his playing. (If I remember correctly, Mr. Jim Evans of Lubbock, Texas, explained by tape some difficult guitar runds to John and this was a great help to him). He soon learned to play and sing the songs he loved so well. He taught me to appreciate and enjoy these songs too and nothing pleased him more than when I was able to listen to a "record session" with him. Often I still find it necessary to refer to John's record catalogue and each time I become more deeply sware of the tremendous wealth of, it seems to me, almost untapped material - - songs about all aspects of human life and emotions.

Gradully John began brilding up his record collection in earnest, starting while still at school in about 19h6 and as funds would allow. About this time, out of his pocket money, he was able to buy a secondhand portable gramophone. This was just after World War II ended and all goods of the luxury type were impossible to obtain here, so he was jubilent at his purchase. At the end of 19h8 he took a temporary job with Woolworth's during the Christmas school vacation and out of his earnings bought a new radiogram and we still have this. He began to catalogue his records and the first catalogue was hand-printed but in 1953 when I bought a type-writer for him he soon became expert with it and decided to type everything from the beginning. I still have his catalogue —one of my most valued possessions—and eventually I want it to go to the JEMF.

Although John was so deeply involved with his record collecting, tope recording, correspondence and writing, he still had time, as well as working hard in his position in the New South Wales Public Service, for other interests. He was a member of the Electric Traction Society, Melbourne, and was greatly disappointed with the State government's decision to replace our trammay system with buses. He attended meetings and wrote letters to the Press, but the changeover took place, and no one was sadder than John when the last of our levely trams (we thought they were levely) went off the streets.

From when John was quite young and right up till the time of his death he loved the bush and did a tremendous amount of bushwalking and bike riding and later, long trips into the country by car. He compiled and drew many maps, locating places that were not charted on official maps, and for this work, through the thoughtful recommendation of a friend, Wilf Hilder of Sydney, who is now with the Department of Lands, a mountain was named after John -- Mount Edwards on the South coast of New South Wales.

John was especially fend of eats and we had lots of fun naming the frequent batches of kittens; he would draw up a list of whimsical names (I still have his last list on the kitchen door) and these were the names the kits were given. Quite a bit of work was involved in finding homes for the kittens--advertising, enquiring of people, and putting notices in pet shops. John made some very attractive notices (he was gifted at drawing and while at school won many prizes for this) and was always a willing helper with his car in taking the kittens to now homes. Incidentally his pet cat who would have been ten vers old in September, died last week and we are greatly saddened by her loss.

Port III THE BEGINNINGS OF THE JOHN EDWARDS MEMORIAL FOUNDATION by Archie Green, 1st. Vice Pres JEMF

An archive that is less than a decade old, and that is under constant pressure just to keep its door epen, almost seems not to have a history. The JEMF is still more concerned with future fund-raising than with past achievement, yet a few personal memories about the JEMF's "early days" may be tools in solving current problems.

The beginning of the JTMF, in a curious way, preceded John Edwards' death near Parramatta, Australia (December 24, 1960). During the 1950's a number of American record collectors corresponded with John. In most cases these letters covered normal discographical minutiae and the necessary details arising out of transceanic swaps. In my case, I frequently diverted John from recordings to problems in literature, philosophy, and popular culture studies. Was he aware, in Australia that "hillbilly" was a pejorative term in the United States? Was his intensity as a collector in direct ratio to his distance from the very society which produced his "Golden Age" discs? In one letter John confided that he read Chaucer while playing Jimmie Rodgers' songs on his phonograph. I know that Rodgers' appeal was universal, but could not help feeling that John was the only Chaucer reader in the world who used the Mississippi brakemen for background music.

From our correspondence an idea slowly emerged. Could John come to California and enroll at Berkeley or UCIA toward an eventual folklore career? I promised to help him locate near my home at that period in San Francisco. John was interested in the proposal but concerned over the expenses involved. My response was to ask a group of personal friends— - beginning with Peter Tamony in San Francisco— - to establish an informal "Friends of John Edwards Committee" in order to finance his trip and to help him win an American fellowship.

The "Committee" was never formally launched since John was not quite ready for the big jump. But a seed was hidden in my mind that came to the surface upon learning of John's tragic death. By 1960 I had moved to Urbana, Illinois, and at year's end I visited New York to be with Gene Earle for New Year's Eve. At this time Gene received the death-notice cablegram from John's mother. That holiday was not festive for Gene and myself, but we talked much about an appropriate way to

memorialize our distant friend. Not only did we seek a symbolic expression of loss for a friend we had never met, but we also were faced by the problem of John's collection inasmuch as he had prepared a will (October, 1958) leaving his discs and related material to Gene to be used for the serious study of folk-country-hillbilly music.

We thought at first of printing some of John's letters to American collectors and next of re-issuing some of his bio-discographies: for example--"Buell Kazoe" in Caravan, June, 1959, or Alfred G. Karnes" in Disc Collector, Issue 16, 1960. (Fortunately, Garth Gibson subsequently brought together many of John's articles in a New Zealand publication, Country and Western Spotlight, September 1962.) Finally, we considered a full-length book of bio-discographies which would perpetuate and extend John's research design.

Beyond our interest in publication, Gene faced the problem of how to give John's collection to a scholarly center or, more properly, how to establish one. The problem was immense and we turned to mutual friends. On January 2h, 1961, Ed Kahn a graduate student at UCLA, wrote to me expressing his sorrow at John's death and suggested that the group (which had hoped to bring John to the United States) should establish a memorial in his name. Further, Ed felt that a "hillbilly archive" was appropriate.

On April 4, 1961, Gene circulated John's will to a wide group of disc collectors and publicly raised the possibility of establishing a suitable library for the John Edwards collection. That summer the actual material reached Gene (who was living in Paramus, New Jersey) from Australia. It was now time to move from gestures of princip e to pragmatic steps guaranteeing the security and integrity of the Edwards collection. At this juncture, Fred Hoeptner, a Los Angeles engineer, and D. K. Wilgus, a folklorist at Bowling Green, Kentucky, joined Gene, Ed, and myself in the talk of forming a non-profit corporation, The John Edwards Memorial Foundation. We five (Earle, Green, Kahn, Hoeptner, Wilgus) contributed the initial organizational fee; Ed Kahn carried on the day-to-day work with lawyers and accountants.

We faced many troublesome problems in this venture but none more difficult than location of the planned archive. Some of us felt that an ideal place to study recorded folk music would be venderbilt University, the University of North Carolina, or the University of Texas. It seemed logical that a major school in the South would want to study a music which had deep roots in that region. However, we also felt that a "hillbilly" archive ought to be part of a sophisticated, graduate-level folklore program. Unfortunately, in 1961, these three schools did not have such a curriculum. This left us a realistic choice of the University of Pennsylvania, Indiana University, or UCIA, each of which had advanced folklore programs. Inasmuch as Ed Kahn lived in Santa Monica and Professor Wilgus would join UCIA's staff in September, 1961, it seemed logical to locate the JEMF at Los Angeles. In negotiation with University of California Officers, Wayland Hand, the Director of UCIA's Folklore Center was of great help to the JEMF.

By the time UCIA was fully ready to receive the JEMF, Gene Earle had moved to the Los Angeles area; this provided a nucleus of four resident directors either on the UCIA Campus or close to it.

Page 20 Part III - Continued

On July 19, 1962, the JEMF was formally incorporated in the State of California on June 1, 1961, 41 and on June 1, 1964 it was officially housed at UCLA's Folklore Center. slow and unspectacular, in part because there were few models for recorded sound archives, and in well in part because there were few models for recorded sound archives, and in part because there were few models for record was diverted from Scholarships to fund-raising. During these "loss years" one major gift by Peter Temony of neweral During these "loss years" the demonstration or gift by Peter Temony of several thousand "race records helped broaden the JEMF's original goals.

Needless to say, the JEHF formative years were touch and go because of inadequote finance and because of the commercial music industry a arbivolent response to a new research center. In blunt terms: slacet none of the fentestic profits made by country or follows to stars in the boom 1950's and 1950's reached JEMF projects. (I do not mean to fault the many generous individuals who contributed to the JEMF in its first years; I wish rather to publicly and "historically" underscore weaknesses and limitations which stormed from financial malmutrition.)

Fortunately, the enthusiasm of John's friends who wanted to bring him to America a decade ago kept the JEMF alive when it seemed most isolated. In October, 1965, the JEMF Newsletter made its bow and, to date, ten issues have described formal growth in relatively objective terms. We have neither felt it necessary to inflate our work nor John's name. The very existence of a scholarly center fully committed to exploring recorded and published folk music as an aspect of American Culture is an achievement which brings pride to John Edwards' oldest ... friends as well as to new students and collectors who are finding fresh pleasure and excitement in "his" music.

Part IV

THE JOHN EDWARDS MEMORIAL FOUNDATION AND THE FRIENDS OF THE JOHN EDWARDS MEMORIAL FOUNDATION

A DESCRIPTION:

The John Edwards Memorial Foundation is an archive and research center devoted to the study and preservation of commercially recorded and published American Folk music. Although this music has fans all over the world, and is one of the major cultural products of the United States, it has received little serious attention by academic and cultural institutions. By "commercially recorded American folk music" is meant the various types of music that fall outside the more sharply dofined jazz, classical, and popular forms. Some of the terms that are applied to the types of music in question are: "hillbilly," "country," "western," "Cowboy," "Country-western," "blues," "gospel," "race," "cajun," "rhythm and blues," and "folk-rock".

Although the Foundation is housed at the University of California and affiliated with the Center for Folklore and Mythology, it receives no money or aid from the University beyond the use of a small office. The JENF is dependent entirely on grants from other foundations, and on contributions from individuals and corporations. In the five years since the JEMF was chartered as a non-profit corporation

it has, largely through private contributions of funds and materials, built up an extensive archive. This includes nearly ten thousand rare 78 rpm records, approximately seven thousand 15 rpm records, and a thousand lp's, over 500 song folios, a large number of collectors' publications, for magazines, catalogs, posters, photographs, sheet music, advertisements and taped interviews and extensive discographical and biographical data. These materials are catalogued and filed for ready access to students and scholars.

The JEMF publishes a quarterly Newsletter which carries nows about the Foundation and reprints of unavailable articles as well as discographical and biographical data, reproductions of old advertisements and posters, bibliographic notices, and other features of interest to collectors, fans, scholars, and people in the industry.

The JEMF mainteins a series of reprints of current erticles from scholarly journals concerned with commercially recorded folk music.

The JEMF has recently started a record series of LP albums reissuing out-ofprint 78 rpm recordings, each accompanied by a brochure containing extensive notes, protographs, bibliographies and discographies.

Future plans of the Foundation to be put into operation as soon as funds permit, include a series of monographs, and the sponsorship of field work and other research through scholarships to those interested and qualified.

The JEMF can carry on its important work only with the financial and moral support of others who believe in this work --- collectors, fans, scholars, artists, and the commercial music industry itself. In order to enlist such support an organization was formed in the fell of 1967 called the Friends of the John Edwards Momorial Foundation, a voluntary non-profit association dedicated to aid research in all aspects and forms of commercially recorded and published American folk music.

Membership in the Friends is \$5.00 per year, with dues received from now until October 1, 1968 applied to membership in 1968. All memberships will run for the calendar year, and dues received after October 1, of any year will be applied to membership the following year. Checks should be made payable to the John Edwards Memorial Foundation, and sent to the Foundation at the Folklore and Mythology Center, University of California, Los Angeles, Colifornia 9002h. Memberships can be taken out either by individuals or by organizations and educational institutions. Members will receive the JEMF Newsletter and will be entitled to discounts on JEMF publications and on JEMF record reissues. Additionally, FRIENDS will be involved in the challenging task of educating the public to the value of commercially recorded folk music as a part of America's cultural horitage. The Foundation's work is a race against time. Every day more records or documents are unwittingly discarded by people who do not know their value. Every month the obituary of another pioneer ortist reminds us how important it is to find the funds for locating and interviewing such artists before it is too late. The Friends can play a crucial part in det rmining what kind of study and respect is granted this field of music. Page 22

THE JEMF NEWSLETTER

The JEMF Newsletter began publication in October, 1965. Under the guidence of its editors, Ed Kahn and Norm Cohen, it was originally conceived as an occasional publication, issued whenever material was available, to inform the friends and supporters of the JEMF of the progress of the foundation and of any related matters. Since then its scope has broadened considerably: today it is one of the few publications in the field of commercially recorded and published American folk music which spans the gap between collector, fan, artist, and scholar.

The Newsletter publishes biographical, bibliographical, historical, and discographic data. Many articles from various newspapers and magazines have been reprinted, particularly if they illustrate the impact of commercial folk music (e.g. hillbilly music) on the other segments of our society.

Recent issues of the Newsletter have contained complete discographics of Ernest Stoneman and of the Stripling Brothers. Coming issues will contain discographies of other artists in the field of early hillbilly music.

Another regular feature consists of tapescripts--abbreviated transcriptions of taped interviews--with different artists. Tapescripts of Charlie Poole, Jr., Rose Lee Carson (Fiddlin' John Carson's daughter), Johnny Crockett, and Rev Robert Wilkins have appeared in the past. Planned for the future are tapescripts of the Coon Creek Girls, Dwight "Slim" Butcher, Knocky Parker, and others.

Each recent issue of the Newslotter also has featured one of a series of pieces titled "Commercial Music Graphics". Each article in the series, conducted by Archie Green, includes a handsome, full-page reproduction of some advertisement, handbill, or other piece of aphemeral graphic artwork, along with a brief discussion of the importance and background of the item.

With the next issue (June 1968) we will begin a new series of articles (including discography/bibliography) on particular songs and ballads. The first in the series will be a piece on "Whitehouse Blues." It will be followed by articles on "Blue Velvet Bond," "The Prisoner's Song," and others.

In addition to the abovementioned features, the Newsletter also has news items about the JEMF, bibliographic notes of special interest, reports on works in progress, book raviews, and abstracts of academic dissertations in the field of commercial folk music.

The JEMF Newsletter is published quarterly. Members of the Friends of the JEMF receive the Newsletter as part of their \$5.00 annual membership dues; otherwise, subscriptions cost \$2.50 per year.

Other JESF Publications

The JEMF maintains a series of reprints of current articles from scholarly journals concerned with commercially recorded folk music. Those which have appeared to date are as follows:

3. "An Introduction to the Study of Hillbilly Music," by D. K. Wilgus. From Journal of American Folklore, Vol. 78 (1965). (Temporarily out of print, to be available later this year).

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Part V - Continued

- 4. "Hillbilly Music: Source and Symbol, "by Archie Green. From Journal of American Polklore, Vol 78 (1965). (Temporarily out of print, to be available later this year).
- 5. "The Skillet Lickers" A Study of a Hillbilly String Bend and ita Repertoire," by Norman Cohen. From Journal of American Folkloro Vol 78 (1965).
- 6. "An Introduction to Bluegross," by L. Mayne Smith. From Journal of American Folklore, Vol 78 (1965).
- 7. "Hillbilly Music: Source and Resource," by Ed Kahn. From Journal of Assoriean Folklore, Vol 78 (1965).
- 8. "Current Millbilly Recordings: A Review Article, " By D. K. Wilgus. From Journal of American Falklers, Vol 78 (1965)
- 9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From Western Folkdore, Vol 26 (1967).
- 10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From Folklore and Society: Essays in Honor of Benj. A. Botkin, Hatboro, Pc. Folklore Associates, 1956
- 11. "From Sound to Style: The Emergence of Mlucgress," by Moil V. Rosenberg. From Journal of American Folklore. Vol 80 (1967).

Items 5 through 11 ore currently available from the JEMF at 50 cents apiece.

The following publication is available from the JEMF in single or multiple copies at \$1.00 each:

Program Guide to 3rd Annual UCLA Folk Festival Contains biographies, photographs and complete IP discographies of festival performers, including the Blue Sky Boys, Jimmie Driftwood, Son House, Dec Hopkins, and others:

A PERSONAL MEMORY

by Eugene Eorle, President JIDSF Board of Directors

John Edwards had the knack of profoundly influencing the lives of those who happened to establish contact with him prior to his tragic fatal accident in 1960. Those that corresponded with him or met him in person rever failed to be impressed with his dedication and love for the early traditional American folk music as well as the amazing fund of knowledge of the music which he developed, despite the handicap of distance. He has stimulated many to greater efforts in research and has influenced others to change their musical tastes from the bland commercial music to the authentic traditional form. This writer certainly was no exception to his influence. As an explanation, I will give a brief sketch of my life.

I was city bred in Cleveland, Ohio, born in 1926, so naturally I lacked the cultural roots for understanding or appreciation of the traditional forms of music. During my youthful days during the late 1930's, hillbilly music was much scorned and despised by the city folk of my environment. It was not at all like it is today where most people will respect one's taste for the traditional or bluegrass form even if they themselves did not like music. In those days I even felt compelled to conceal my love for the music most of the time when I didn't want to be considered some kind of a nut.

The event that turned me on to the music, so to speak, was during my pre-teen age while watching a Gene Autry movie during a Sunday Matinee. Autry stirred my soul when he sang and yodelled "Sing No a Song of the Saddle." This led to my search to hear more of this music. I searched the radio dials and discovered the WIS bern dance show, the Grand Old Opry (despite static, foding and all) and one peculiarly formatted program from CKIN, Windsor, Ontario. This program would alternate with one-minute harangues for "Colorbook," and "Peruna," and other products with the playing of Carter Family records for helf of the program, and Gene Autry records for the remaining helf. Strongely, the theme for the Carter Family show was Wilf Carter singing "There's a Love Knot in my Lariat."

I saved my pennies during the late depression era, acquired a phonograph, and started buying Conqueror records from Sears Rosbuck for about 22 cents each. I haunted the record stores wherever I could, Later I bought a cheap "Gene Autry" guitar from Sears Rosbuck, and was even occasionally brave enough to attempt to play and sing for a few friends. I soon discovered other worthy artists such as Monros Brothers, Roy Acuff, Cliff and Bill Carlisle, Jimmie Rodgers, and others. I still recall the thrill I received when I first heard the virile earthy voice and yodel of Jimmie Rodgers in a pile of borrowed records.

So much for the nostaligia. Through the years, during my two years in the U. S. Navy during World Mar II, followed by four years at Fenn College (now Cleveland State University) where I carnod a degree in Electrical Engineering, followed by my initial career in Engineering, I retained my desire to collect the old records. but had no real know-how or instinct for locating those precious black discs which now deleted from the catelogs. I haunted the record stores, usually in vain. My introduction to serious record collecting and the collecting fraternity gradually developed when I saw an answer to an inquiry about Jimmie Rodgers in an early issue

of "Country Song Roundup." It was there that I heard of the existence of a Jismie Rodgers Fan Club. I quickly wrote an inquiry but heard no word for several months, until one day I received the first issue of "Blue Yodel." Again I received quite a thrill to discover a planned memorial day for Jimmie Rodgers in Meridian. Miss. on May 26, 1953. I had assumed that Rodgers was long forgotten by the public, and remembered only by nuts like me. I attended the festivities and made the acquaintance of Jim Evans, the mentor of the Jimmie Rodgers Fan Club. I am grateful to Jim Evans for his considerable help in building up my collection, putting me in contact with many collectors and dealers in the old records. In my collecting efforts, I noticed that many of the choice "hillbilly" records were issued on English and Australian labels, and some of the record jackets listed other choice records I dearly wanted. I wrote to Jim Evans asking how I could obtain some of these, and he replied with a few addresses, including John Edwards' address. I soon wrote my first letter to John Edwards in 1955. In retrospect, if I could have foreseen my future involvement in my "hobby," which now seems more like a second occupation, I wonder if I would have ever written to John. I guess I would have, but I certainly did not know what I was letting myself in for.

My initial correspondence with John Edwards was primarily in negoting trades for the records I wanted. The fact that I had to search for trades for John was in itself quite a stimulus to broadening my tastes and discovering previously unknown (to me) artists and classics of the traditional form of the music. John was effectively educating me in the beauty and values of our music.

The next phase of my education by John was in the area of discographical research In one letter to John, I naively asked him to please list the records recorded by one of my favorites, Cliff Carlile. He wrote back, and in so many words said "do it yourself," describing how to go about it. Later he sent a skeleton discography and sumgestions on how to complete it. Thus I learned the technique of discographical research. Apparently John was impressed by the results of my effort, as he aterted discussing the possibility of collaborating with me on a book of discography and biography of the early "hillbilly" artists. This stimulated me to build up numerical and discographical files, searching out sources, corresponding with other discographers and researchers, steking the old artists, pictures, early magazines, songbooks, etc. Later, when John Edwards' files were shipped over, I was fascinated by the extent and depth of knowledge he had accumulated from "down under." It was sad to reflect that he did not survive to continue his valuable work. We believe the John Edwards Nemorial Foundation is the ideal vehicle to stimulate those inclined, to continue the research he started.

As for my activities, unfortunately I have a bit of a distaste for writing, otherwise I might have written more. I more or less cast myself in the role of assisting these who are willing to put forth serious effort into research and analysis of the music. I have published discographies of Cliff Carlide, Bill Cox and Gliff Hobbs, and Carolina Tar Heels (see an earlier issue of the JEMF Newsletter for these references) as well as assisted in the number of other discographies. My initial "field work," so to speak, was visiting Cliff Carlisle who had been located by John Edwards. I taped an interview, and later published a short biography on him, along with the discography. I tried, unsuccessfully, to locate Bill Cox several years ago. He was, of course, recently located, and recorded for an album.

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Part VI - Continued

Shortly after I moved to Pennsylvania in 1957, I heard the New Lost City Ramblers' first album, and made their acquaintance at a concert they gave in Philadelphia. I was beginning to have a respectable record collection then, and invited them over to hear my records. I enjoyed introducing them to new songs on obscure records, and in turn developed from them a deeper appreciation of the traditional styles. Later, when I moved to New Jersey, I made the acquaintance of Ralph Rinzler. I guess I also contributed a bit to the repertoire of the Greenbriar Boys, of which Ralph was a member. One day Ralph mentioned the discovery of Clarence Ashley at a Union Grove Fiddlers contest, as well as the discovery that Clarence and Ton Ashley were really the same person. I was rather excited about this discovery as I was very eager to locate these old timers. When I had a bit of vacation time (July, 1961), Ralph and I went down to the Tennessee-North Ceroline-Virginia area to record Tom Ashley. Rolph and I and my trusty Ampex recorded a host of fabulous telent, including Clerence Ashley, Fred Price, Clint Howard, Doc Watson, Gaither Carlton, Eva and Toruny Moore, etc. From these topes were edited the first album Old Time Music at Clarence Ashley's (Folkways FA 2355) which seems to have become a classic. I still find this album. I've also had the pleasure of recording the Ashley and Watson folk in subsequent trips.

In 1962 I decided to move to Los Angeles. Not to mention the ideal climate and other advantages of California, it seemed like a logical move for me when we formed the JEMF. This move brought the collection together with the founders of the Foundation, and would facilitate my continuing access to the collection and files. During the move, I decided to take an extended vacation with Archie Green to locate other old timers. On this trip we recorded Dorsey Dixon and brought together Dock Welsh, Garley Foster and Drake Walsh for The Carolina Tar Heels album (Folk Legacy FSA 24). Dorsey Dixon's recordings were issued on Bebies in the Mill (Testament T3301). We also recorded a number of interviews, including Charlie Poole; Jr., Bill Hopkins (Al Hopkins' brother), Dic Burnett (of Burnett and Rutherford), plus more recordings of the Watson Family. We visited writer Jim Walsh, Henry Whitter's sister and widow, visited G. B. Grayson's old home (new boarded up) talked to a neighbor who knew him, and visited Grayson's grave. The grave is in disreputable condition. I would suggest a movement to place a decent gravestone on the grave of this legendary pioneer fiddler.

In 1965, with the help of Bob Nobly and Emory Ward, I visited and recorded another old timer, Jimmie Tarlton, who was the co-artist on early Columbia Darby and Tarlton records. This resulted in an initial Jimmie Tarlton album on Testament. Since then, Jimmie has made a number of personal appearances at Newport, The Ash Grove, the Berkley Folk Festival, and some university compuses. Eventually I hope to get another album out by Jimmie. We have some good tracks by him on tape, including some accompanied by ald-time banjo.

Port VII

The Foundation is governed by a board of Directors, who set policies and vote on major matters. The day-to-day decisions of the Foundation are handled by an Executive Secretary, and the office itself is manned by a half-time secretary. Only the office secretary gats paid.

Gene Borle, Prosident of the Directors of the JEMF, described himself in the orticle proceeding this. Sketches of other JEMF people are as follows:

ARCHIE GREEN, 1ST VICE PRESIDENT

Archie Green has for many years studied and collected laborlore—the traditional material of the American labor movement—with special attention to songs, stories, language, and customs. Nuch of his published research relates to lore which he has gathered from coal miners and textile workers during field trips in Kentucky, North Carolina, Tennessee, Virginia, and West Virginia.

Archie received his bachelor's degree from the University of California in 1939 and his M. S. in library science from the University of Illinois in 1960. He is currently working on his dissertation for a Ph.D. in folklore from the University of Pennsylvania. He was formerly librarian at the Institute of Labor and Industrial Relations, University of Illinois, and is now Associate Professor of Labor and Industrial Relations.

Articles in his cross of study have appeared in a number of scholarly journals and other periodicals. He has also written brechure or liner notes for a number of excellent folk/hillbilly music albums, including The Railroad in Folksong (Victor LPV 532), Dorsey Dixon-Babies in the Mill (Testament T 3301), The Carter Family-Mid the Green Fields of Virginia (Victor LPM 2772), and Tipple, Loom and Rail: Songs of the Industrialization of the South (Folkways FH 5273).

FRED HOEPTMER, SECOND VICE PRESIDENT

Fred works for the City of Los Angeles as a civil engineer in charge of the storm drain design group on the Hollywood District office. He has a B. S. degree in engineering from the University of Southern California. Country music has appealed to him for as long as he can remember. Although born in Los Angeles, an area not noted for its country music haritage, into a family none of whom especially cared for it, he can recall listening to Stuart Hamblen's Lucky Stars on KFWB and to verious Mexican border stations broadcasting music at an early age. He started collecting records about 1952 and now has about 2,000. Western swing and both real and imitation cowboy songs have always been his main interest, with bluegress following closely behind.

Two trips to the South were especially memorable to Fred. All the states from California to Georgia were covered while searching out early recording artists and stocks of records. One such stock was located in a little Texas town. The owner had closed his store in the mid-1930's, leaving overything on the shelves just as it was that day. Bugay-whips were still in the display rack, covered with a thick layer of dust. Nearby was a cardboard carton full of about 400 mint condition country records. Needless to say, it was an exciting find.

Part VII - Continued

During this time he continued to build his large collection of recordings and began to write for the growing number of small journals devoted to country music. He was perhaps best known for the record reviews as "The Perfesser" in Disc Collector.

By 1960 Wilgus was established as the chief link between the world of academic folklore study and the unsung private scholars of country music. Because of his relationship with John Edwards and other collectors, it was natural that he take a prominent part in the establishment of the John Edwards Hemorial Foundation. And it was also natural that he be asked to join the UCLA Faculty and to head the folk music program of the Center for the Study of Comparative Folklore and Mythology.

Since 1962, Wilgus has become increasingly active in all phases of American folk music. From his cluttered office on the 11th floor of the UCLA Social Science Building he directs the operations of the Folklore and Mythology Group, looks in on the recording and dubbing operations in the folk music laboratory next door, strides down the hall to confer with the staff of the John Edwards Memorial Foundation. He teaches courses in folklore, English, and music, and directs student studies of balleds and folksongs. He has directed three UCLA Folk Festivals and is the advisor of the student folksong club. He provides notes for selected record albums and is constantly consulted by recording companies. But he prefers to work among his records and books in his Santa Monica home. Some of the albums for which Wilgus has provided notes are: Herry and Jeenie West, Country Music Bluegrass Style (Prestige/International 130h9), The Doc Watson Family (Folkways FA 2366), Bradley Kincaid, "The Kentucky Mountain Boy," Mountain Ballads and Old Time Songs, Album No. 2 (Bluebonnet BL105), and Native American Ballads (RCA Victor LPV 548).

Perhaps the high point thus for in his struggle for the recognition of country music was his editing of the hillbilly issue of the Journal of American Folklore, July-September. This issue, to which he contributed two articles himself, has established for all time the importance of the study of hillbilly music. And the Journal of American Folklore has carried since 1959 Wilgus's reviews of current folk music recordings.

Knowing that many American folksongs have come to us from or through Ireland, where little evidence of their existence has been documented, he has set out to fill in the blank spots in the record. He and his wife spont part of last summer working in archives and private collections in Dublin, and will spend most of next year in field work in the Irish counties.

ED KAHN, EXECUTIVE SECRETARY

Ed Kahn was born in Indianapolis, Indiana, in 1938, and lived there till he finished high school. As an undergraduate he attended Oberlin College and UCLA, where he got his degree in anthropology in 1959. Since that time he has pursued graduate work in anthropology and folklore, and taught both subjects at UCLA, San Fernando Valley State College, and California State College at Los Angeles. In addition, he has served as Executive Secretary for the JEMF since its office opened in June of 1966.

Part VII - Continued

Fred has played piano with various local groups in country, ragtime, and dirieland jazz styles. (These last two styles are really not too far removed from country in that takeoff solos are also used.) He also likes guitar and banjo and wishes he had time to practice them more.

Country and Western Jamboree, Caravan, and Disc Collector magazines, now all defunct, have published articles by Fred, as has the New Zealand magazine Country and Western Spotlight. The 1966 Country and Western Who's Who reprinted the Caravan article, which dealt with the relation between hillfully and folk music. This article was an important early statement, and clarified for many people just how the two fit together. In addition, Fred wrote liner notes for an RCA Victor record, Authentic Cowboys and Their Western Folksongs (LFV 522). His Bill Boyd discography appeared in the Bill Boyd Fan Club Journal.

For recreation, Fred and his wife Judy like hiking, climbing, and skiing. On any given weekend they're likely to be off to the mountains or the desert to climb a peak or just to explore. They are active in the Sierra Club, an organization which attempts to conserve areas of scenic beauty as nearly as possible in their natural state, free from the encroachments of man, for the enjoyment of future generations.

Some of Fred's most memorable hours have been spent talking with country music people whose talents he has long admired. Bob Wills, the late Tommy Duncan, Jesse Ashlock, Leon McAuliffe, and Sleepy Johnson, all with Bob's band at one time; Jim Boyd, Knocky Parker, and Marvin Montgomery, all formerly with the Light Crust Doughboys of Ft Worth; the late Shirley (Pete) Ash, of Wynn Stewart's band, from whom Fred learned much about country style piano; Clayton McMichen of Louis-ville, one of country music's all-time great fillders; Homer Callahan of the Callahan Brothers; Rex Allen, Patsy Montana, and Louise Massey of the old National Barn Dence out of Chicago are some of the artists Fred has interviewed.

D. K. WILGUS, SECRETARY, BOARD OF DIRECTORS

D. K. Wilgus grew up in central and southern Chio, exposed to the performances of professional folk musicians, especially those of Bradley Kincaid, which stimulated a life-long interest in folk and country music. By the time he entered the Chio State University in 1936 he was an avid collector of phonograph recordings and himself a performer.

After service in World War II, Wilgus returned to The Chio State University as an instructor and as a graduate student. One of his aims was to demonstrate the vital importance of American countrymmsic to American folklore and as a valid study in itself. His M.A. thesis in 1947 was the first academic study of hill-billy music, and his doctoral dissertation in 1954 was a history of folksong scholarship which later became Anglo-American Folksong Scholarship Since 1898 (Rutgers University Press, 1959.)

In 1950 he moved with his wife and two daughters to Bowling Green, Kentucky, where he joined the faculty of Western Kentucky State College. There for twelve years he taught folklore and folksong, instilling in generations of students the value and significance of their own culture.

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Ed has published on folklore and commercially recorded music in such journals as Western Folklore, Journal of American Folklore, Nidwest Folklore, Sing Outl, Kentucky Folklore Record, Ethnomusicology, and Headown. With Norm Cohen, he edits the JEMF Newsletter. Also, he has done liner notes for albums appearing on Folkway, Capitol, Liberty, and RCA Victor. Among the phonograph albums he has recorded or edited are the following important productions: Pete Steele: Benjo Tunes and Songs (Folkways FS 3828), which he recorded and edited in 1958. Smoky Mountain Ballads (Victor LPV 507), the first album in Victor's Vintage Series which was devoted to hillbilly artists: Presenting the Blue Sky Roya (Capitol T 2h83), one of the few LP's by a major record company—and the only LP of original recordings by the Bolick brothers—to feature the older, traditional songs and ballads.

In 1967 Ed went to Nepal, India, to do anthropological fieldwork. On his way home he traveled about the Grient for a few months. A highlight of his Asian travels was meeting in Laos a person who was an old-time record collector and knew all about the JEMF. In Tokyo he found many fans of country music, some of whom knew about the Foundation.

Currently, Ed is working on his Ph. D. disscritation, which is on the Carter Family. While he is busy finishing up, Norm Cohen is remaining on as Acting Executive Secretary.

NORMAN COHEN, ACTING EXECUTIVE SECRETARY

Norman Cohen began his interest in old-timey music as a collector of bluegrass records. As his familiarity with bluegrass grow, he became interested in its origins and he emassed a considerable collection of old string-band music on 76's. The steps from record-collector to discographer, and then to serious student of Anglo American folk music, were natural ones.

Norm is a chemist by profession, but his spare time is devoted to the JEMF and to scholarly work on the relations between commercial music and folk music. He and his brother Dave, who is a professional muitarist, are currently at work on a book of railroad songs. Norm teaches an Extension course in Anglo-American folk mus c at the University of California at Los Angales, and has also written notes for three records: The Skillet Lickers (Country 506), Jimmie Tarlton: Steel Guitar Rag (Testament T 3302), and Early String Bands (Victor LPV 552).

Norm and his wife Anne live with their eats, dog, and turtle near the ocean in Playa del Rey, a community of Los Angeles. Anne's hobby is gardening, with vegetables and reses taking most of the time and space. Just recently Anne took on the job as half-time secretary for the JEMF, and so spends her afternoons in the crowded little JEMF office at the University.

Like most hillbilly record collectors, Norm likes to try his hand at making his own music. He plays back-up guitar and is learning the banjo. Anne sometimes joins in on their home-made harpsicherd.

Pago 31

- 1. From Homer Leverett, Lemar, Mo. "John Edwards was a very rare boy. He was intorested in others. He was a gentleman. He seemed to be a special friend to everyone interested in records. We have written many letters to him, and received many kind, interesting, and wonderful letters from him. He really knew records, and such like, and was an outstanding collector. I know one reason why John was such a wonderful boy. His parents are 'tops.'"
- 2. From Clifford Spurlock, Herper, Eansas. In the early 1950's I was the principal stockholder in Acme Records, Inc. and one day while traveling to Norfolk, Virginia on business for the company, I was traversing the state of Virginia via Highway #58 when I saw a small sign pointing northward bearing these words: "Rye Cove." I remembered that I had beard an old recording, composed and sung by the Carter Family, entitled "Cyclone of Rye Cove," and I determined that upon my return trip I would see if I could find any of the original Carter Family. The rest of the story is well known to all Carter Family fans. Soon the old guitars and auto harp were ringing again and we were able to obtain for the Carters a guest appearance on a national radio network; plus regular appearances on many of the leading radio stations in the United States.

Then, as the new Carter Family records began to roll from our presses and to make their way into the homes of lovers of folk music around the world, I started to receive letters from an outstanding young man in Australia-John Edwards. Not only was he an evid Carter Family fan himself, but he was compiling a discography on the Carter Family, and over a period of a few years we had exchanged so many letters and so much information that I came to think of John as an intimate friend, and when my last letter to him was answered by his mother, Mrs. John Edwards, apprising me of his untimely and tragic death in a traffic accident, it seemed to me that the sun had gone down at noon.

But I remember that the light of intellect cannot be quenched in oblivion's waters. He had powers capable of endless progression: faculties which find no appropriate sphere on earth. His kinship was with the skies. There is no annihilation of the spirit. The body may wax and wane, but the thought, emotion and will are not acids and phosphates. The spirit of John Edwards lives on. A limited sphere here, a boundless amphithestre there. Dead hopes here, living reslizations there. Disappointments here: unimpeded progress there. If John could speak to us who loved him, I think he would say: "They have always told me that death was a river, but it was only a little stream."

3. From Gordon Rse, Queensland, Australia: "The Late and Great John Edwards"
My first contact with the late John Edwards was about 1954 through two very
good friends of mine, disc jockeys Geoff Ryan and Tom Crozier, both at that
time of Radio Station 2L.M. Lismore, New South Wales. This station conducted
probably the best C & W session in Australia.

I had left a 'wonts! list with Geoff and Tom and it so happened that John Edwards and a friend were on holidays touring Queensland and New South Wales and they called in at 2L. M.—the intural thing to do with all followers of C & W music when visiting Lismore. John was shown my 'wants' list and it was not long before I received a very well compiled typed letter from John; he could see the kind of material I was interested in—old time, cowboy, hillbilly, folk, yodelling, mountain, prairie, hobo, railroad songs, etc.

Part VIII - Continued

In 195h we were both very young and tremendously enthusiastic collectors with a great interest in all the old-time songs and artists which at that period we were fortunate enough to be able to hear from many of the country radio stations throughout Australia; most stations still possessed their old 78's which they had received out Australia; most stations still possessed their old 78's which they had received since they commenced broadcasting—there was none of the modern styles in C & W since they commenced broadcasting—there was none of the modern styles in C & W since in Australia with their own guitar accompaniment and one really did hear C & W music in Australia with their own guitar accompaniment and one really did hear C & W music in Australia then—not pop version type of 'citybilly' as John used to call it. or Z grade pop that predominates C & W sessions nowadays; the sessions were all very good in those days and most enthusiastically received by all followers.

Anyways, I was soon to find out from John that he had unbelievable knowledge of the old-timers and possessed a colessal collection of their discs, many imported from the USA and other countries which were unknown in Australia; also many albums of their songs and music. John's knowledge truly amazed me; to any of my queries he had an answer.

One thing that puzzled me was how John, a highly educated, sophisticated city boy from 'well-to-do' parents who were most friendly people to all and, I might mention, untiring battlers for workers and pensioners, etc., how he could with such a background come to be associated with C & W music, unlike myself who always corned my living working with my hands and muscles in the outdoors like most lovers of this style of music. Well, I've discussed this with John's mother (a most charming lady) in later years and she informs me it was this way: in the fortics and fifties, radio station 2H.D. Newcastle, MSW, used to put on a hillbilly, cowboy session every morning from 6:15 to 6:45 a.m. I never missed it myself--it was a beauty for hearing old, rere items, and apparently John tuned into this one morning and heard THE CARTER FAMILY singing "CHURCH IN THE WILDWOOD." He was foscinated with it and immediately made it his business to find out why this style of music was not receiving the recognition and aublicity it so richly deserved. This was the beginning of John Edwards' research into C & W music and collecting the same. John's discs of old, rare items, I feel safe in saying, were unknown in Australia and no one was owere of the information he had of artists like Charlie Poole, Tom Dorby and Jimmy Tarlton, Dixon Brothers, The Stoneman Family, The Blue Sky Boys, Mainer's Mountaineers, Morwood Tow, Marc Williams, The Lonesome Singer -Goebel Reeves, Ed McFarland and Bob Gordiner ('Mac and Bob'), Fiddlin' John Carson (one of the first ortists to ever record a song of our style of music.) These ortists are all-time 'greats' and very well known in the U.S.A. but ask on Aussie C & W fan about them and he'd tell you he'd never heard of them. Some of our more knowledgable ones may have known of Bradley Kincaid, Cliff and Bill Carlisle, Riley Puckett, Gid Tenner, Jesse Rodgers, The Tobacco Togs, The Stripling Brothers, W. Lee O'Daniel and his Light Crust Doughboys, Menneth Houchins, the large groups consisting of the Beverley Hillbillies, Alabama Barnstormers, Frankic and Johnny Marvin, Carson Robson, Vernon Dalhart, Frank Luther, Zora Lehman, Pearl Mitchell, Patsy Montana, Jimmy Davis, The Blue Ridge Hillbillies, Elton Britt, the better known film star cowboys Gene Autry, Roy Rogers, Tex Ritter, Songs of the Pioneers, and from the British Isles, Harry Torrani, Eddic Cooke, Goorge Van Duson, The Hillbillies, Australians Tex Morton, Buddy Williams, Gill Harris, Shirley Thoms; Canadians Wilf Carter, Hank Snow, Smilin' Billy Blinkhorn. And, of course, those immortal 'greats' The Carter Family and the never-to-be-forgotten Jimmie Rodgers. I was almost overlooking amoungst the American artists Mildred and Dorothy Good (The Girls of the Golden West); The Sons of the Ozarks, The Redio Rulees, and the Aussies who pieneered country music-Art Leonard and Norm & Arthur Scott (The Singing Srockmen).

Pert VIII - Continued

What I am pointing out about these artists who pioneered CMJ music, is that John had information on all of them and many others - their songs, recording dates etc. Johnny Barfield has always been a tricky one to trace and at the time of his death J hn had not been able to gather any information on him. John's accumulating of this knowledge was truly a great achievement for a young man who was but 28 years of age at the time of his death.

John also was no mean artist himself. I was soon to learn this when he stayed at my parent's home here in Southport, Queensland; picking up my guitar he sang the old-time songs, picking out melodies in between his singing and yodelling; he seemed to be the master of all, perhaps favouring the Carter Family Style, but then again he could sing and strum like most of them, be it Jimmio Rodgers, Gobel Reeves, or any artist one cared to ask him to imitate. He was also just as adept at the banjo, 'taking off' Buell Kazee, when he regarded as probably the greatest banjo picker, along with Uncle Dave Mason. I am fortunate in having a complete tape of John singing and playing --truly a treasured possession-- and many contacts have had copies made of this tape.

Though the late and great John Edwards came from an educated and well-to-do family and he, himself, having a high elerical position, having been a university student, yet he was and his family are plain people, hating anything savouring of swank or snobbery. All people were always welcome at the Edwards' home, rich and poor alike; any class or creed; where John's charming and kindly mother welcomed all the cared to come to hear John's wonderful music from his very extensive library or to hear him sing and play himself.

Yes, there's no doubt that John Edwards was a collector extraordinary and he has been a source of inspiration to many other collectors. Anyone following in his footsteps will distinguish themselves in the world of country music collectors.

Thenks to the Memorial Foundation set up in his memory, the name of John Edwards will not soon be forgotten.

4. From Buell Kazes, Lexington, Kentucky.

Several years ago I received a cordial letter from John Edwards in Australia. To a man who had never sought world recognition, this was a great surprise. He asked me to tell him more about myself, but as we continued corresponding I found that he knew almost more about me than I had been able to tell him. He furnished me with a complete discography of my work-52 selections recorded on Brunswick records-gave me the titles and dates of the recordings, foreign labels under which many of them had been revived and the name of a store in Iraland where I could obtain some of them. He even furnished the numbers of the recordings and noted where they had been revived under the names of some other artists. From a few notes which I furnished him, he wrote a splendid biography of me which was published in some of the magazines.

I say all this to show how therough he was in his work and how devoted to his interest in folk music he was. I later was surprised to learn that he was so young. He had given me the impression of much muturity. I came to feel that when John Edwards gave out a statement about folk music, I could rely on exhaustive research to back up its authenticity.

Part VIII - Continued

More than this, however, I found in him a worm and unselfish friendship. At no time in my correspondence with him did I ever feel that he thought of promoting himself. His humble admiration of my work and the almost lavish proise of my efforts, his worm expressions of appreciation and encouragement and his friendly spirit in general made me feel his totally unselfish nature. Many a time I wished I could take my banjo and go over to his back yard or den and have a good session with him.

Since his passing, which many have grieved, I have come to know through correspondence his mother, and I think I know where much of his warm-hearted, friendly spirit came from. I gave a program at UCIA last summer, and had the privilege of seeing the JEMF. It is so fitting to his memory.

(This announcement is reprinted from the JEMF Newsletter, Vol III, Part 1, Sept 1967, Number 7)

PART IX

JEMF INITIATES RECORD REISSUE STRIES

The JEMF is pleased to announce an LP record reissue series in the area of commercially recorded folk and folk-derived sound recordings. We intend this series to be fully authorized and shall seek leasing arrangements with firms holding the original rights. It is our further intent to commensate artists for the use of their material.

We shall focus on English language material recorded 1923-41, but shall draw, when necessary, upon items from earlier or later periods as well as some non-English language discs. We hope that the JEMF series whill stimulate parallel reissues by other sound archives, university presses, and research centers. The JEMF would be glad to cooperate with other institutions in starting reissue programs in the field for which they are best equipped. We trust that our series will complement current reissue programs by major firms as well as by private collectors. We solicit advice and support from all persons who have pioneered in reissue programs.

The program is ambitious. We feel that sound recording deserves the same attention from the scholarly community as manuscripts or facsimile printings a rare books. Each JEMF album will be produced by a specialist editor who will be responsible for choice of material as well as preparation of a brochure insert. These brochures will include extensive and securate notes supplemented by discographical and biblic graphic information and appropriate illustrations and photographs. Each LP will contain sixteen tracts, mastered with careful fidelity to the original recording process. (That is, monsural recordings will be re-mastered monaurally, and 80 RPM recordings will be properly reproduced.)

A number of thematic albums are now being planned, and arrangements are being made to put them into production. The entative list of subjects for the initial albums is as follows:

PART IX - Continued

- 1. A Survey of Country Music 1920-41 (A Country Panorama, Vol I)
- 2. A Survey of County Music 1941-67
- 3. A Survey of Plues Music
- 4. Native American Ballads
- 5. American Bollads from Britain
- 6. Religious Music from Hymns to Gospel
- 7. The Secred Harp
- 8, Hillbilly Broadside Ballads and Topical Songs
- 9. Farming Songs
- 10. Industrial Songs
- 11. Folksongs from Folktoles
- 12. Rural Humor
- 13. Cowboy Songs
- 14. Cajun Music
- 15. The Interaction of Negro and White Music
- 16. The Interaction of Folk and Pop Music
- 17. The Megro Scngster Tradition
- 18. Stongs of Hobos, Tramps, and Prisoners
- 19. Sentimental Songs of Mother and Home
- 20. War Songs from the American Revolution to Vietnam

This is not necessarily the order in which the records will be produced. In addition to this thematic series, several parallel series are being organized. These include:

- a. Early recording careers of important artists. This series will begin with albums devoted to Ernest V. Stonemen, Clarence Ashley, Bradley Kincaid, Peg Leg Howell, and Lonnie Johnson.
- b. Instrumental and musical styles. Fiddle, benjo, guitar, steel guitar, mandelin, home-made instruments, and vocal styles will be treated in separate albums.

- c. A history of Country Music. A series of albums to illustrate chronologically the development of country music from its beginnings in the early 1920's to modern Country-Western, Western Swing, and Bluegrass.
- devoted to the various versions of a particular song of ballad or molody. Initial subjects considered in this series include Casey Jones, Waiting for a Train/ Wild and Reckless Hobo, Coon Can Game, Wreck of the Old 97, and the San Holl tune family.

Editors have already been chosen for some of the LP's. These include such enthorities as Jos D. Boyd, Harlan Daniel, Trohis Green, Barry Hansen, Fred Hoeptner, Ed Kahn, Judy McCulloh, Bob Pinson, Pete Welding, and D. K. Wilgus. We welcome comments and suggestions from readers on this program.

The project price is \$5.50 per album, postage included. Initially, albums will be available only through the JEMF directly. We shall offer a discount price (\$4.50 to members of the FRIENDS OF THE JEMF, see announcement on page 13 of this Newsletter.) This discount will also be offered as a pre-publication price for advance orders on our first LP: A Country Panorama, Vol 1 (1920-41). Details on the selections to be included and the publication dates will be announced in the next issue of the Newsletter. (Please do not send any orders until that time.) We wish to point out at this time that these price schedules and other details are tentative, and may be modified as we gain experience with this program.

* * * * * * * * *

This record reissue project was authorized at the recent meeting of the JEMF Board of Directors (See page 34 of this Newsletter.) The JEMF president, Eugene Earle, has appointed a committee to supervise the reissue program. The Committee consists of Jos D. Boyd, Bob Pinson and, ex officio, the Executive Secretary (temporarily Norm Cohen).

NOTICE..IDENTIFICATION OF THE WADE MAINER PICTURES

At the time of our picture printing, we were unable to identify some of the Mainer pictures. Under or near some of the pictures you will notice a number used, here we will identify those possible according to number. (These numbers represent pictures not pages.)

Picture # 1 Wade Mainer

#22 Mainer Family.Left to right, standing.Gertrude, Eva, Essie, Finley, J.B. and James. Front: Willis, (Father) W.J. Mainer, Wade and Polly (Mother)

3 Wade Mainer

4 W B T Sat. night broadcast 1936.

5 Standing; Daddy John Love, Zeke Morris, Wade and J.E.

6 and 7, no data

2 Left to right; Zeke Morris, J.E., Uncle Tom(Herbert Fincher), Wade and Boyd Carpenter (The Hillbilly Kid)

9 (Unsure of all names) Left to right; Wade, Red Rector, J.E. Fred Smith -- Koon Creek Girl, Woody Gurthery, not sure of next two, Koon Creek Girl, Byrl Ives and Koon Creek Girl.

THE LIBRARY OF CONGRESS WASHINGTON

DIVISION OF MUSIC

March 20, 1941



Mr. Wade Mainer Radio Station LANC Asheville, N.C.

Dear Made Mainer:

Thanks for your kind letter, and more than ever for your delightful performance in Machington. I enjoyed meeting you and Tiny and Jack more than I can say.

I suggest that you saw the story in Time Magazina two weeks ago. Enclosed is a clipping from the Washington Post which will interest you.

I am going to come and meet your Grandad the first time I am within hailing distance of Asheville. If he's as interesting as his grandson with more age on him he ought to be swell.

Cordielly,

Alan Loman, Assistant in Charge Archive of American Folk Song



1.

2.



CHARLETTE, IL. C.

April 87, 1927

TO ALL DADIO RECAPONEDING STATIONS

During the nest three years the group known as Tree & Eaks have been the most outstanding Bluebird recording artists of the hillbilly type that the section of the country has ever had.

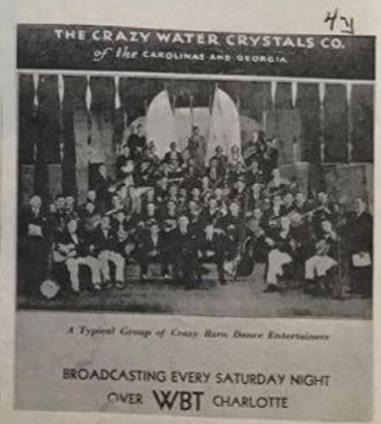
Their sensetional record "Marto On The Hill" sold 38,000 copies for us. Each additional release of their recordings have rold remarkably well.

It is to my personal knowledge that they drew than mail over Radio Station VET, Charlotte, N.C. than any other artists.

Very trily yours,

V. H. Sills, Mrg. BECORD DEPT. SOUTHERN RADIO COFP





COS NS
St. Notice
St.

49 1 EXTRA=WUX MEWYORK NY MAR 24 1127A

TOURS YOU GET TOGETHER THREE PIECE MOUNTAIN BAND FIDDLE TO AND MANDOLIN FOR RADIO BROADCASTS TO ENGAND FROM TELYORK ON TIRD OF APRIL.

COLLECT: CIRCLE 7 00656 NEW YORK CITY:

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1220P.

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MADE MANIER=

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TODAY=

SEORGE HAY DIS..



LIBRARY OF CONGRESS

OFFICE OF THE LIBEARIAN

Washington February 14, 1941

Dear Mr. Mainer:

I have been asked by Mrs. Roosevelt to arrange an evening of folk music at the Unite House on Londay evening, February 17 at 9 P. M. I take great pleasure in inviting you and the two other numbers of your group to take part. We all look forward with the heenest anticipation to the hearing of the folk songs which you present so movingly.

In accordance with Thite House usage, no advance publicity may be given out in regard to the concert. The White House will coubtless issue an account of the evening afterwards.

Looking forward to seeing you and your fellow performers on Monday evening, I am,

Cordially yours,

Archibold MacLeish The Librarian of Congress

Mr. Wade Mainer & Mis Mountaineers In Care of Radio Station MINC Acheville Morth Carolina

Left: Wade Mainer. All other pictures \$4/10 related to Wade Mainer are numbered and will be identified elsewhere. This information is not available to us at this time, but will be obtained before \$4 this journal is finished.

The Ralph Stanley International Fan Club staff joins Ralph and our members in saluting WADE MAINER, We are proud to have both Wade and J.E. Mainer as Honorary members.





57 64



Wade Mainer and Zeke Morris Vocalists With

J. E. Mainer's Mountaineers

14

680 KC



5000 WATTS Member NAB





The Mountaineers Open Their Daily Mail

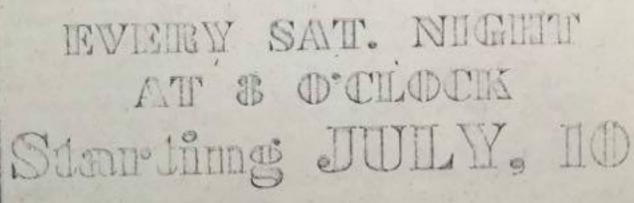
SUNDOWN FOLK

__AT THE ___

Rutherford County Fair

Grounds

Between Spindale and Forest City, N. C.



♦ FEATURING ♦

WADE MAINER

And His Recording— Sons Of The Mountaineers

Heard Over V/BBO Daily From 6:30 to 7:30 a. m. and 11:45 to 12:00 a. m.

All Musicians and Dance Teams Are Invited

Prizes For Best Band and Dance Team

Special Guest Artists - Professional Dance Teams

Plenty of Free Parking Space

-Sponsored by Leading Rutherford County Citizens-For Benefit of Underprivileged Children



LIBRARY OF CONGRESS

COMMUNICATION LATER STREET

Washington February 10, 1941

Dear Mr. Mainer:

On the evening of February 17, was. Roosevelt is going to give a folk song party at the White House and she has asked as to help her arrange the program. I should like for you, Tiny Deduon and Jack Shelton to appear as Wade Mainer and His Mount iners on the program. I would like to have the entire band but that is impractical for this particular evening. Your travel, to and from Washington by bus will be said, plus \$5.00 a day for living expenses. If you can come, I should like to have you meet me at the Library of Congress, west becament door, in the early afternoon on Sunday the 16th. To will rehearse on Sunday and again on Monday for the program on Monday night. I should like your singing and playing to be as "old timey" as possible and possibly you'll do "the Willow Garden", " the Arkensas Traveller" with fidele, " the Old Hen Cackley "John Mardy", "Ground Hog" and numbers of this kind.

Halte House, but in the meantime, let me know as soon as possible whether you and the other two can come. I certainly look forward to meeting you and working with you.

DAND IS BEARD BY ROOSEVELT

A company to the second second

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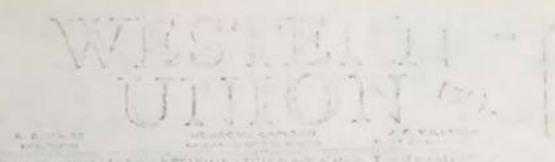
ON FARM' HOUR



Wade Mainer and his beas of the Mountainers are heard on Station Towns daile. Mountay through Friday, at 12:20 a cheft, at the Western North Cyrolina Farms floor. The programs is inter-the direction of Sincerely yours,

Alan Lomes in Change

Assistant in Charge Archive of American Folk Seng Library of Congress Charles and Tolk of the Control of t



NAME TAINERS

1 1015

VOT AN THE REPORT OF FOLK LESTS TOLLD LIFE TO THE ARTICLE OF FACILY HOUSE IN THE TAIL TO DESCRIBE TO US BY ALAH LOWAR ALSO ATTERS SHALL LESTED WERE YOU MAY BE GIVEN IN MENT THE TEST.

TOLD WEAR AS MENTLUE, PLEASE TIME DEST DATES TO THE AMO ATTERS POSSESSANCES.

ROGER CUTTERFIELD LIFE CAGAZINE.







Wade Mainer photos at left, Wade and Julia Mainer 41/166/ above at home in Flint, Mich. as they are today.

E CONTRO AND OPERATED BY THE JANA AND CHEVILLE CHIZENTIMES COMPANY &

August 20th, 1941

Mr. Wade Mainer, Wade Mainer's "Jons Of The Mountaineers", Station WMNC, ASHEVILLE; NORTH CAROLINA

Dear Wade:

's you know, between July 15th and July 30th
WARD offered to send its listeners a picture
of your organization if those listeners would
write the station requesting it. - And, brother,
they really wrote:

In 12 days you received 8,619 pieces of mail requesting your picture. And that doesn't include your regular fan-mail which has averaged over 3,000 pieces a month. I think that this response is really sensational. As a matter of fact, the response to the picture offer has definitely proved that your program is heard by hundreds of thousands of people in 33 counties located in North Carolina, South Carolina, and Tennessee.

'll in all, Wade, is just bears out the fact that the "Zons Of The Mountaineers" is probably the most popular hill-billy outfit we've had on MMMC. It IS a swell outfit, - and you're entitled to 'go places' with it!

My best wishes and a sincere 'thank you' are nertainly very much a part of this note to you.

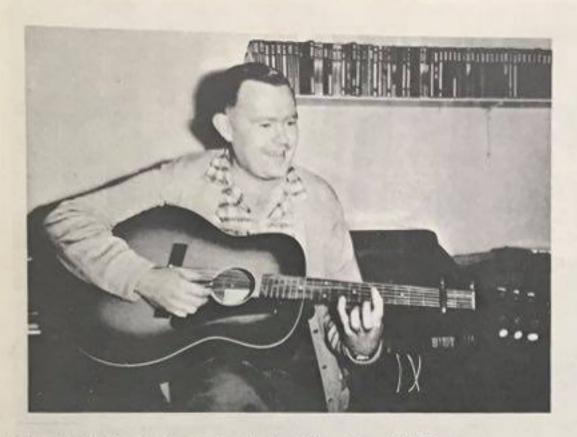
Sincerely,

Promotion Director STATION WANG

ď.

Herman L. Moseley



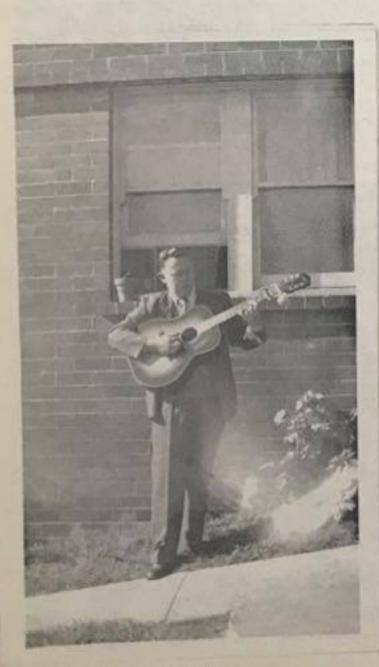


John Edwards at home in Australia. June 1966

In Memory of John Edwards.

The Ralph Stanley International Fan Club salutes the John Edwards Memorial Foundation. Located at U.C.L.A.

Our sincere appreciation to everyone who contributed to information pictures, time and effort to make this feature possible.



John Edwards about 1958



John in his last year at school, 1948

ROBERT WHITE AND HIS CANDY MOUNTAIN BOYS

The Candy Mountain Boys were organised in the late part of nineteen hundred and fifty five (1955). They started personal appearances over the states playing for Radio, TV, Fairs, Homecomings, and Festivals. The Boys had a radio program over KTIG Bowling Green, Ohio from 1956 to 1957.

They moved on to Detroit, Michigan to record for Fortune Records. In 1957 they released "Hillbilly Christmas every Saturday/Golden Moon Light Waltz". Hillbilly Christmas went real well for the boys. It was a hit over WCKY Radio

in Cincinnati, Ohio, Thanks to Wayne Rainey.

Next came the invitation to appear on the Ernest Tubb's Record Shop, which gave the boys a big send off. They did the show with Lester Flatt and Earl Scruggs, String Bean, Roy Drusky and the Wilburn Brothers. The show was being broadcast live right from the Ernest Tubb's Record shop over WSM Radio.

Then later the boys were guests on the Renfro Valley Barn Dance, which was

being broadcast over WCKY Radio, Cincinnati, Chio with John Lair MC.

These boys were regulars on the Ohio Jamboree for almost a year. This was being played at Madison Lake and broadcast over WCKY, Cincinnati and Clay Eager was MC. They appeared with the Bailes Brothers, Wayne Rainey and the Kentucky Cut Up's and many more stars.

The boys were on the WOHP Jamboree in Dellefontaine, Ohio which was being broadcast over WOHP Radio, Bellefontaine, OHio. They were regulars for a year

playing with Gene Carrol, Johnny Green, and Mac Wiseman.

The Candy Mountain Boys played shows at the Drive-Ins for Armstrong Circuit Theatres over Ohio and Indiana. They also traveled with Town and Country Shows playing in theaters and Drive-Ins.

Robert White and his Candy Mountain Boys were regulars on the Jamboree in Monroe Michigan for almost two years. The Jamboree was in the Random Auditorium

en East Second Street.

The Candy Mountain Boys have appeared with many famous stars such as Red Foley. Jimmie Skinner, George Morgan, Jimmy Martin, Justin Tubb, Marvin Rainwater, Willis Brothers, Jommy Cash, Faron Young, Hylo Brown, Mel Tillis, Bill Monroe, Jim and Jesse, Stanley Brothers, Joe and Rose Maphis, Roy and Sonny and the Sunny Siders, plus many more at the COUNTRY AND WESTERN Music Comvention in Michigan, in Sept of 1967 at Frontier City.

Members of the Band at present are: Robert White, Leader of the Band, plays guiter and does a lot of the singing. He is married and has four children. Johnny Morgan, plays fiddle and sings a let of good High singing and he is also married and has a daughter. Tedd Smith, plays banjo, and does a mighty fine job, and is married and has three children. Donnie White, plays Bass Fiddle and has his own style picking on the guitar. He is the son of Robert White and is not

married girls! ! Donnie does a lot of lead singing.

The Candy Mountain Boys have been thinking of a tour to the far East and Vietnam, Japan and so forth. For Personal Appearances, contact Forrest Green, 5445 Hillier Dr, Clio, Michigan 48420 - Phone AC 313-686-0189 or you may contact Robert White 51:01 Belpre Dr, Toledo, Chio 43611 - phone AC 119-726-5089.

Robert White and His Candy Mountain Boys will be doing a show at Buck Lake

Ranch, Angela, Indiana on July 21, 1968 at 2:00 and 6:00 PM.

(See picture of Bob and the boys elsewhere in this journal. We want to thank Bob and Mae White for their help with this article.) Page 38

RECORDINGS BY THE CANDY MOUNTAIN BOYS

	A TIP OWNER LICOMIN	IIN BOIS		
HI-O tabel				
16H39A	IT's Hillbilly Christmas every Satur	nday 76/11 121	(loo tro	
161(39n		coal To(H fil)	6/20/57	
	Golden Moonlight Waltz	16(H Lo)	6/20/57	
Toute Date Of	PPT White Guitan. Cone Porce M			
	dle; Conley Varble, Ranjo - Recorded	in Detroit, Mic	h. Fortune Studio	
Glass City Labe			my	
964A				
96LB	Divorce Granted (The Judge said)	96LA	5/15/59	
_	I Wish My Dream Had Been True	964B	5/15/59	
Recorded in Tol	odo Obio at Cadulli Cu. W			
Violet Frodge.	edo, Ohio at Cadwell Studios. Pined,	by Robert (Robb	y) White and	
Showcase Label				
84-414	Blazing Sun	Latt. a	20/20/2	
84-4145	Wileys Rido	h1lih-1	10/1960	
	edo. Ohio by the Candy Mt Boys Writte	411:5-2	10/1960	
Recorded in Toledo, Ohio by the Candy Mt Boys Writters, Robby, Wiley & Spud				
The Candy M	ountain Boys, backed Mack Wilburn on B	rite Star Label		
Prite Star 45-770-A				
	Give me the Key to your Hea t	770-A	1960	
45-110-5	I Can't love enough for Two	770-B	1960	
Arranged by Rob		~~~~~~		
which was Robert	ort (Robby) White was a Rock and Roll	. Band on the Gl	ass City Label	
Olass City Label	1 Haret			
45-971-A	"Yea, Pretty Raby"	077	110-11-	
b5-971-R	1170 70 1 10 100 10	971-A	6/20/61	
Pecorded in Co	aldwell Studios, Toledo, Ohio. By Jo	971-B	0/20/01	
arranged by Pobe	ert Robby White	e one Shaker an	d the prayboys	
Marchard The Tales T				
W 5143(Tronic)	"All Day Singing" "Huggin My Pillow"	61:61:-0	2/02/60	
IIV 511/3	"Huggin My Pillow"	6463-B	5/05/63	
ap rand obsiday -	· necorded at Starday Studios in Madi	son, Tenn, by t	he Candy Mt. Boys	
EGOUATTE PROGT			10 01110	
Tronic Music Sta	rday It's Hillbilly Christmas	6466-A	10/15/63	
NV5151	Picture in the Wallet	61.67-R	10/75/62	
Recorded at Starday Studies in Madison, Tenn, by the Candy Mt. Powe				
MESHATTTE TELET			THE RESERVE OF THE PARTY OF THE	
45 FM Extended	Play Old Fashion Christian	5188-A	4/20/64	
Tronic Int x P	lay If you Don't know his Love	5188-A	11/20/64	
		THE RESERVE OF THE PARTY OF THE		
Prof Di	Blazing Sun Our Lords Space Ship	5188-B	4/20/64	
This riny	Our Lords Space Ship	5188-B	4/20/64	
The state of the s				
Boys (Fand members on all the Nashville Label were: Robert White, Johnny Morgan,				
o mie varrie, d	im Honsycutt, and Donnie White)			

Continued on next page - See picture of Bob White and the Candy Mountain Boys elsewhere in this journal.

Page 39

Panger Label VERACO Music VERACO Music

"Walk With Me

810R-01/3B

402-A

10/10/67

2/15/68

"Thousand Tons of Coal" 810R-0439A 10/10/67 15 PPM Recorded in Forrest Green S'udios at Clio, Mich. At present band members are, Robert White, Johnny Morgan, Donnie White and Ted Smith

THE CANDY MOUNTAIN ROYS LAST RELEASE IS AN ALBUM ON RANGER LABEL

Ranger Label 402-4

Thousand Tons of Coal Walk With Me Lets Live and Love I'm Searching for Missing Link Golden Moonlight Waltz He's Calling for Me I'm Returning Your Heartaches Girl In The Blue Velvet Band Deen Elm Blues Without My Lord I'm Nothing Lost Indian

402-B

Be on the look out for another album in the near future, which again will be on the Ranger Label. Hope you enjoy this Discography of the Candy Mt. Hoys.

WHERE DID OUR COUNTRY MUSIC GO?? by Bernice Rice

Where did our country music go? Why did iy fade away? Why do they call junk they play now Modern Country" music of today?

The Tennessee Plowboy, who used to sing fine Is now all wrapped up in "modern" daytime. He used to need a guitar to sing, Now it's an orchestra with all the strings. And the "Cherokee Cowboy", he used to be great, A friend of Hank William's, I've heard them say. Well, he's no different than the rest He now needs an erchestra to do his best.

And the radio satations, Oh my, how they have changed! Good country music they can't seem to play. They ro playing the garbage thats latest today Forgetting the folks who are true country fans, And pleasing the "converts" from rock and roll.

Oh, where did our country music go? Why did it stray away? I only know it's here no more, Old records we'll just have to play. Carl was born in Galecity, Virginia, January 18, 1925. He is married and has three children. He has been a D. J. for about sixteen years. I have listened to his All-Request Program about this long and it has always been strictly Country and Dluegrass. He started on Radio Station WGNS here in Murfreesboro Tennessec and is still on this same station. He worked for another station here for about two years, but when they went all Country and said only the Top 40 and no more Bluegrass records, he went back to WGNS.

He takes phone requests and gets lots of calls for Bill Monroe, Stanley Brothers Jim and Jesse, Jimmy Martin, Lester and Earl, The Osborne Brothers, and other Bluegrass music. So if you have a record out and want it played on the air just send

it to Carl Tipton, Box 1074, Murfreesboro, Tennessee 37130.

Carl also has a band of his own known as the Mid State Playboys and Girls. His wife, Sophio, sings and is manager of the group. He plays fiddle, guitar, and mandolin, but sticks to the mandolin. They has a Television Show on WLAC in Nashville, Tennessee.

He has written several songs, one that Bill Monroe recorded "I'M Going Home". He and his group have one 45 record and One LP Album. "Pray, Pray, Rray" and "Years Have Gone By" are just a sample of what you hear when you attend one of their shows.

I would like to say Thanks to Carl for being the kind of D.J. that he is. It was through Carl that I got to meet Bill Monroe and a lot of other artists. Then another Thank you to Bill, because at the Bluegrass Festival in Bean Blossom, Ind. in June 1967 I got to meet Relph Stanley and his band. A great group of musicians.

By Bettie Leonard
Vice-Pres of Bill Monroe
Fan Club
Tenn Rep of Balph Stanley
Fan Club

Glen Mowery was recently appointed president of the Fan Club after the resignation of Mrs. Marvine Johnson. Glen is a lifetime resident of Oklahoma and is married and has two sons and a grandson. Glen's wife "Gloria" is very interested in Bluegrass music and helps Glen with correspondence, telephone calls and etc. Their oldest son, Justin is married and has a son, Stephon is 9 years old - has a banjo and is learning to play, and also sings. Of course like most Grandparents Glen and Gloria have great plans for the Grandson, "Shawn".

Glen plays rhythm guitar and sings lead. He can be counted on to help with any community get-to-gether or program, singing and playing old time and bluegrass music. One of his greatest ambitions is to get Bill Monroe in the Country Music

Hall of fame.

Glen has worked hard the past two years promoting Bluegrass music and the Bill Monroe fan club. He sold more memberships the first year than any other person in the club. Also he has helped promote Bluegrass record sales and contacted many DJs to get more Bluegrass on the radio. Musicians in this field can count on Glen to assist them in arranging shows.

Future plans for the club are to promote more and more Bluegrass shows, news, records, and hopeful harmony for all Bluegrass musicians and fans. Bill Monroe was the first to present the Bluegrass sound, and it is intended he and the Club will be first in lending that helping hand to any Bluegrasser which might be in need of

help up the ladder of success.

(Ed Note: It was my pleasure to meet Mr. and Mrs. Mowery last month. Enjoyed the club talk with Glen and the beans with Gloria. Thank you both)

Page 41

THE STONE MOUNTAIN BOYS

The Stone Mountain Boys Bluegrass band was formed about two years ago in Ashland, Ohio. The band then consisted of Kermit Barnthouse on banjo and singing tenor or baritone and Larry Fowler on Guitar and singing lead. Larry also does the MC work. The group has since grown to a five piece band which now includes Bill Highman, tenor singer and mandolin player, Troy Bailey on bass, and Sonny Collins on fiddle.

These boys have a sound all their own--sort of a cross between the Osborne Brothers and the Browns--and have really come on strong in the world of bluegrass. They not only have top-notch music with one of the country's fastest banjo pickers and one of the best fiddle players around, but also are noted for their fabulous harmony.

This group has appeared in theaters and on stages throughout West Virginia, Kentucky, Illinois and Ohip. They've also done work on WHIO-TV in Dayton, Ohio and WEWS-TV in Cleveland, Ohio. They carried their own radio show on WNCO in Ashland for nearly a year and worked on WMNI in Columbus, Ohio and WSPZ in Spencer, West Virginia.

These boys have recently appeared in Renfro Valley, Kentucky, and have worked Eddie Freeman's Outpost in Columbus as well as the Mid-West Jamboree in Lima, Ohio. They've worked with Hylo Brown, Ralph Stanley and the Clinch Mountain Boys, the Osborne Brothers and are doing a benefit show for the family of the late Carter Stanley.

The group has cut two records on the Starlite label. The First, which was released nearly a year ago was White Lightening/I'll Never Take No for an Answer. The second which is to be released soon, is an original demonstrating sensational three-part harmony, "I Just Called You Up to Say Goodbye"/"Orange Blossom Special" an instrumental arranged by and featuring fiddle player, Sonny Collins.

The Stone Mountain Boys are a friendly, outgoing group who put their whole heart into the promotion of Bluegrass music.

The group is represented by Cliff Howard Productions of Fort Wayne, Indiana, and may be engaged through this firm.

(See Photo elsewhere in this Issue)

Kountry Korral Lillies Ohlsson Editer P.O.Box 8014 Vasteras 8, Sweden

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INDIANA DJ NEWSLETTER

We have been out of contact for some months but now that we have some new secretarial help and the promise of a co-representative of the Ralph Stanley Fan Club for Indians we hope to issue news more regularly and provide better service.

This letter is sent primarily as a communication from the Ralph Stanley Fan Club but I will also mention Bill Monroe whose club I represent and five other facts to help you in intelligentl service to listeners who like more genuine and vital forms

A new single record by the Stanley Brothers on the Jolyn label is available from the company of 1806 Brown St., Dayton, Ohio 45409. "Long Journey Home"features hard driving bluegrass. "Going Down Town" is an instrumental of ald time "frailing banjo" work. This is getting much play and many requests in Indianapolis.

The first album of Relph and his new band, King 1028 "Relph Stanley and the Clinch Mountain Boys" has been released. The material is all new, skillfully done,

testeful, and the best Stanley album in some years.

Two albums of the Stanley Brothers have been released from sessions of some year ago. These are weaker mat riol. Rimrock 153 "1 Pribute to Certer Stenley" is available from Rimmock Records, Wayne Rancy, Cancord, Arkenses. Cabin Creek 203 "Bluegrass Gospel Pavoritos" is a "bootlegged" album. Ethically we can provide no further information.

One of the classic bluegrass items and a rare collector's disc is again available. This is Blueridge 514 "Nobedy's Business/Meet Me Tonight" by the Stanley Brothers. It is obtainable for \$2.00 from Tymwood Music Company, Box 505, Falls Church, Va 22046 while it lasts.

Bill Monroe's new single "Train 45/Is the Blue Moon Still Shining" (Decca 32245) has been receiving good reviews and a surprising amount of play. It apparently

combines commercial appeal and solid bluegrass.

Decca distributes records to stations over 5,000 watts automatically. Smaller stations can receive individual records by writing on station letterhead.

setisfied with Decca distribution and I handle none of this.

King's distribution of Stonley Brothers and other artists! records has been completely unsetisfactory. Their excuse is they don't want to oversaturate the public but apparently thay do not went to take the bother to distribute well to radio stations or even record dealers. An Indianapolis record dealer told us that one Coleman Lowery of Covington, Kentucky, is King representative in this area. We will attempt to contact him with this letter. Sidney Nathan, president of King Records, has recently died. We do not yet know how this will affect the company.

I can efficiently help you only if I know the full listing of Indiana country music DJs. Places keep me informed as to changes in station format and personnel. I will send a copy of this letter to CMA in the hopes they might provide a listing of country music stations to our club. CMA is supposed to be premoting country music, yet I receive constant reports that they are trying only to substitute popular music for it but under the name "country music". We shall see if they help in this effort to promote the ruel thing.

I am in close contact with nearly every small bluegrass band in the state. If you are sincarely interested in playing bluegrass records, let me know and I will urge those bands to send you their bluegrass records. I will also list you on a handbook I distribute free to bluegrass pickers and promoters throughout the world.

The Brown County Jemboree in Bean Blossom, Ind. opened April 21, with Bill Monroe Mush of the season will feature commercial psuedo-country, however, there will be a Bluegrass Festival June 21,22,23 with Ralph Stanley, Jim and Jesse, Osbornes, Mac Wiseman and countless other bands and personalities.

Norman Corlson, W. Lafayette, Ind (Editors note: This is a copy of a newsletter sent out each month to all Indiana radio stations, by our Indiana Representative, Norman Carlson) Page 43

FRON JIM STANTON, OWNER AND FOUNDER OF

CHAMP RECORDING COMPANY of JOHNSON CITY and MASHVILLE, TENNESSEE

In 1916, Rich-R-Tone Record Company was organized in Johnson City, Tennessee
by Jim Stanton. This company, with one label, concentrated its efforts in the
country and sacred fields. The label, Rich-R-Tone, recorded country and western,
and country style sacred releases exclusively. In its early years this company
probably contributed more toward new country and sacred talents than any other
company in the industry. Jim Stanton dev ted his every effort toward the development and recognition of new artists. During the first three years of this operation Stanton recorded and released more than six hundred new artists on his RichR-Tone label. With the fact accepted that all new talent cannot make stardom,
Stanton did however, maintain a very high batting average. Many of the new stars
launched on his label in those early days are today's buggest stars in the country
and sacred fields. Many are featrued stars on major snews throughout the country,
and including the Grand 'Ol Opry. They are unjoying fame and financial success.

After an absence of ten years from the recording business, Stanton has reorganized and re-activated his recording company. Bigger and better than ever, Champ Recording Company is geared to meet the demands of a modern industry. Champ Recording Company heads up four labels. This move was made in order to operate in all phases of the business and record in all styles and catagories. The Rich-R-Tone label features country and western music while Champ label releases Rock & Roll, and pop music. Skyland label records sacred and gespel groups. Folk-Star label handles the american folk series. This now arrangement has several advantages. It helps the record fans choose their particular kinds of music easier since the plan catagorizes the types of music recorded under each individual label. The radio station's program directors can program the selections more efficiently also.

One of the greatest featured items in the new program is the Long Play album department. This department is devoted mainly to sacred and gospel groups recorded on the Skyland label. Twelve selections are included on a long play album. They are superbly recorded with the modern big sound. Each album is beautifully encased in a multi-colored hard back jacket. Many various designs are used in breath-taking life like color. Each cover depicts a different religious scene or symbol. All scenes are inspirational panaramas. Each album is individually printed, and includes pictures and autobiographys of the entertainers on the back cover. Skyland label is swiftly becoming the most popular sacred label in America.

All four labels are geared to handle releases in all speeds and sizes. 45RPM singles, 45 RPM E. P., 33 1/3 RPM L.P. albums are available on all four labels.

Years of diligent planning have gone into the organizing of this new company. People in every phase of the recording business, representing many years of professional experience, have been consulted and included in this great program.

In the promotion of each new record released, "no stone is left unturned". A modern mailing department is utilized daily in sending out disc jockyy copies of new releases. Research into the background of each artist is important in proparing information for the trade publications. Artists information, material and recordings are placed within reach of the entire industry for their reviewing and evaluation. Music critics have an opportunity to review each record in order to determine their individual merits. Any opportunities to lease masters and/or materials to the major labels is welcomed.

America is buldging at the seams with great recording talent that has never been heard on records. There is actually more good talent to be recorded than ever before Some of this great talent will be discovered, while too many of them must go unheard without receiving the recognition they so richly deserve unless some means is taken to bolster their progress. Champ Recording Company has done just that. A plan has been tested many times over, and is highly successful in every catagory of recorded entertainment. Champ Recording Company is truly the fastest growing company in the entertainment industry.

Page 44

Dear Fay;

Just a short note before we go to town. We received the Stanley Standard Memorial Issue and the Music City news and have been reading ever since. A lot of work want into this one but you really did a good job. The pictures are great, rere and unusual, and we probably never would have been able to see them except

through the fan elub.

The research section of the book helps to show just how much time and effort goes into locating bits of information in order to complete a music story of the Stanley Brothers. Lots of people never think of this. We don't know if we have eny information that will help you or not, but will put it down and you can send it on to Morenn. We only have three his of the Stenleys on Mercury and the names and numbers are:

No on label	Title	No on record
70663x45 YN7719	LONESOME AND RIJE	MF 7719-2
70663XL5 YN7720	CRANGE BLOSSON SPECIAL	YMF 7720-2
71258XL5 YVILL801 71258XL5	IF THAT'S THE WAY YOU FIRE (Wrong) LIVE OF SCRROW (Correct Title)	
YM11:803	I'D RATHER BE FORGOTTEN	YW 14803 1 U
71302XL5 YVD14756 71302XL5	I'LL MEVER GROW TIRED OF YOU	YW 14756 - 1 U
YW16342	NO SCHOOL BUS IN HEAVEN	YN 16342 - 1 U

We have several numbers on 78s and a lot on albums but we never did buy many 45s. Carter sent us the three that we have and he even wrote Life of Sorrow in pencil to correct the title on the one that was wrong.

As for the Blue Sky Boys and Curley Parker: We not these Guys when they were playing at WMAO Raliegh, NC and played as guests on their radio programs

and stage shows. We have been in touch with Bill since July of 19h7.

Samuel M. (Curley) Farker storted with the Blue Sky Boys after the war but left them samptime around Sept. of 1947 and played on a radio station in Arlington Va for a while. On their Dec. 1947 recording session they used a fiddler by the name of Ben Lambert. Don't know just when Curley joined them again but he was with them in 1948 when we visited them in Releigh in Sept of that year. The last recording session was in Mashville on March 26, 1950 and they used L. C. Keith, on the fiddle. As far as we know these are the only three fiddlers that the Blue Sky Boys used on their recording sessions until they recorded their alubas for Starday and they used Towny Vaden.

We checked back through some of the old letters that we had received from Bill since 1947, so most of the dates should be close to right. Bill didn't say in his letter the exact date that Curley left them in 19h7 so had to use the date on the letter. We had heard that Samuel (Curley) Parker had passed away but have 't had

a chance to cake Bill yet.

Foy, We would like to know who wrote "THE FAN, THE CIVIB, AND THE FOLK SCHOLAR" on page 51 of the MEMORIAL ISSUE. We enjoyed it very much and agree with it 100%. We are glad that this fact has been brought out because we know of several cases where huge collections are some as buried and never used for enjoyment, as it was intended:

(Editors note: Norman Corlson wrate"The Fin, The Club, and the Folk Scholar) Pago 45

Dear Fay:

I have been a member of the Stanley Brothers Fan Club for almost a year now and have not taken time to write to you before now to tell you how much we appreciate the club and news we receive from you at different times during the year. I also an a member of the Tape Club and received my first tape this week.

We are also members of the Bill Monroe Fan Club, and were members of the Jimmy Martin Fen Club. I especially enjoy "Bluegrass Unlimited" also. We receive Music

City news most of the time.

We have had the privilege of meeting Ralph Stanley and his band. We first met them at Bean Blossom, Indiana at Bill Monroes Festival in May 1967. We again saw them at Berryville, Virginia at the Third Annual Bluegrass Festival. We never did get to see Carter and Ralph work together. By the way, My husband's name is Ralph and he also plays Banjo and thinks Ralph Stanleys Banjo picking is just the best yet. I taped all of the Bean Blossom Festival and all of the Berryville Festival. We also met Norman Carlson at Bean Blossom.

My husband is a member of the "Down Home Folks" from Ft Smith, Arkansas. Buck and Pat White, Arhold and Peggy Johnston, and my husband, Ralph Thomas make up this Bluegrass Band. They play on TV here and at stage shows here close, and were on stage at the Second Bluegrass Festival in 1966 at Roanoke, Va, and at Berryville Va, in 1967. We missed the first Bluegrass Festival held at Roanoke, this is

where we missed getting to see Ralph and Carter.

There are several reasons for writing you at this time. First I want to send you coverage of the First All Bluegrass show ever to be held in Northeastern Okla. (Find Attached) We were very pleased with the way it was accepted. Next is, I don't think you have a representative of the Stanley Brothers Fan Club in Oklahoma. If I may, I would like to represent them here. We are from a predominately "Western Swing Band" country and every band is either Rock and Roll Teenagers or western swing dance bands. We think that now that we have succeeded in having a good blue grass band here for a successful stage show, we can put it over again soon. We would like to have Ralph Stanley and the Clinch Mountain Boys sometime. Then too we have a few all country and western radio stations which I think we can get to play some records for us and I would be more than happy to write and request them.

Another reason for writing too is, this tape I received this week from the Tape Club, Norman said you had such a time getting the Carter Stanley Mamorial typed and out, I would like to help next time if you can use help this far away. I am a typist(even though some of this letter doesn't show it) and Fay, I would like to donate any time necessary in typing stancils or such. My comments to Marvine on Bills Fan Club was that members want to hear often, at least every other menth, even if it is not a lengthy newsletter. You cannot imagine how hungry for news and information concerning Bluegrass music people get who are as far away from it as we are.

I have several good pictures taken at Bean Blossem, Berryville, and Reanoke, which I will send, some now, some later. Please let me know if I can help in some say, and Thanks again for all your efforts in promoting Bluegrass and especially Ralph Stanley and the Band.

Sincerely, Borbara Thomas, Tahlequah,Ok

(Editors Note: We met these lovely people at Bean Blossom. So happy to have both

W W V A CONVENTION

The NECHI, held it's annula convention in Wheeling, W.Va. earlier this summer, with much actavities at W W V A. We want to thank Jean Irland for the nice clear snap shot of our Ralph Stanley Fan Club display material, made right on the spot.

Dear Foy, Norma, and Members:

Just thought I would drop a few lines to let you know how pleased I am to be a member of the Stanley Brothers Fan Club. I also would like to compliment you on your good work in providing us such a good program of literature for people

who are interested in the Stanley's to read and enjoy.

I thought your work on the memorial issue was suparb. It supplied myself as well as others with a lot of facts and information that really wanted to be known. I hope you keep up work of this nature as well as you do in others, because I think Carters name should be carried on. I'm very glad that Ralph is going on in music, he has got fans that really needs him, and they do admire him more for being strong enough to carry on such a task. It really takes a man of strong nature and mind to carry out such matters.

If you would ever need to have a Northern Indiana Representative, I would like to give it a try. As I have some influence at a lot of the radio stations in the South Bend area. I do get to most of the Bean Blossem shows and Buck Lake Ranch shows and go to Columbus, Ohio at the Astro often and back to my home town in Salyersville, Kentucky where Ralph and the boys appear quite often. My in-laws

ere from Pike County where they appear also.

Out of all the shows I've attended of Ralph's my biggest thrill came March 31, 1967 at the Millard-Hensley Highschool in Bloomington, Ky. A good friend and musician who is the principal of the school had Ralph and the Clinch Mt Boys put on the show. Not only did I get to see the Old time music show by Ralph, but was called up by him to do a few numbers. My uncle and I did a few Bill Monroe numbers We also do the Stanleys songs but we left that up to Ralph that night.

On June 17, 1967 I saw the boys at Buck Lake Ranch in Angola, Ind. I had a long talk with Ralph then. Larry Sparks and I played a little together and sang some for our own amusement. This was the day that I was informed on the Stanley Brothers Fan Club and If I'm not Mistaken I think it was your husband that told me about the

memorial issue.

Then I saw them again at the Bluegrass Jamborce in Bean Blossom, June 24, 25, 1967. I enjoyed the show very much Ralph and the boys did a tramendous job. Some friends and I got Larry Sparks and Wilbur Hall reunited to do some of their songs tegether, in the Stanley Style, which Larry puts to good use with Ralph at present. Larry used my new Martin D-35 that night. Larry is a fine young man and I know hes quite an asset to the band.

I just read the article that I received in the mail, and I would like to help Norman out as part of a team as Indiana Representatives. I would do my best to provide the fans with as much devotion to the club as I could. I would also like to compliment you on your work and study for both clubs. You do a fine job.

I'll close for now, I con't wait for the next issue.

Sincerely, Scotty Jackson

PS- Anyone knowing any information on the F series Gibson Curley top mandolins please notify me.

(Editors Note) You're on Kidl Glad to have you,

THANK YOU

We want to thank everyone who has written, sent greeting cards, snaps, photos, news clippings, stamps, denations and offers of help. We welcome all of you who have rejoined us in either club, and welcome all the new members. We are sincerely happy to have you with us and encourage you to join and support other Old Time and Bluegrass movements.

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Dear Sirs,

I am a member of the group colled "THE GREENHORNS" which, being one in Czechoslovekia, plays or tries to play the Bluegrass music. During our last stay in the West Germany, where we held several music exhibitions at the university in Erlanger, I succeded to get your record with the mark International Polydor Produktion 62 3024, I must really confess that, listening to the music I experienced the most wonderful feelings. The same goes for the record STARDAY SLP 201.

In Czechoslovakia C/W music is not generally known. There is Country club here, but is has only 50 numbers and daals mainly with modern C/B (B. Owens, M. Thompson, J. Cosh, J. Roeves). No records with C/H music are to be get in our country. Despite of this fact about ten groups play this kind of music. At this year's festival we reached the second place. The first was a group the Rangers, which is perfect in parts (8 parts) and the structure of its cast 5 sting banjo, 2 guitar and I contrabass, facilitates the excellent performance. The listeners are especially influenced by their music is too "dry" and "chamber". The other groups

"The Greenhorns" are reffered to as a music. We play and sing the third year in the following cast: 5 string banjo, fiddle, mandoline, quitar and contrabass. The average age of the group is 25 years. Mostly we are creatine artists. As there was not any scene only for this music we ourselves opened the Comp Club, where we play once a week for two hours before the audience of 400-500 people. It seems to us that the audience has underst od the music during our 1 year's performing so that the setting is very proper and suitable. Occasionally we play in TV or in rodio. Being the first group of this kind the first record will be made this month. It will contain a songs, the speed 45. We are lightly afraid of the result.

I would be very happy if you could send me a photo of you and your boys and,

if it would be possible to send me a poster of some of your shows.

Please, forgive me my request, I know that you are very busy all the time and are engaged in more important matters.

Once more I thank you for your heavenly music.

Your admirer Josef Simek

Praha3, Fibichova7, Czechoslovakia EDITORS NOTE: Soveral Stanley Brothers and the new Ralph Stanley albums have been sent to this fellow. I sent pictures, back club material and other material as well. We can only

hopo he will recieve it now with the "war-like" conditions in his country.

THIS N THAT

We will salute Wm. Phillips, Baltimore, Md. for his outstanding efforts in promoting Ralph Stanley and his band. We want to thank Mr. Phhillips for his donation to the club.

A letter from Pete Drake, saying that Shot Jackson has had a heart attack and must be confined to the hospital for at least five more weeks. Cards should be sent to: Shot Jackson Memorial Hospital Room 222 St. Marys, Pa.

Our appreciation to Mable Samland for featuring Ralph Stanley in the National

Johnny Cash Socity newsletter. Thanks Mable.

DETAILS ON THE ANNUAL CARTER STANLEY MEMORIAL AWARD IN A NEWSLETTER AFTER WE GET BACK FROM NASHVILLE AND THE CONVENTION. Page 48

Dear Fay McGinnis:

I am a Japanese Bluegrass and old time music fan. Of course Ralph and Carter Stonley are one of my favorite musicians. I have been listening to their traditional music. A joined the Ralph Stanley Tape Cirb last year when Miss Pokagi formed its Japan Division. Since that time, I've been enjoying music topos edited by Mr. Mormon Corlison. Today, I sent money-cedar for \$1.50. I hope you receive it as well as this letter. It is for my membership due of Ralph Stanley Fan Club. So please let me be one of Ralph Stanley Fan Club members.

Introducing myself to you, I am 24 years old, and an a graduate student of Tolyo University studying acrodynamics. Of course acrogramics has no relation to Bluegrass Music. I, however, on listening to Bluerrace and Old time music of United States who never time is available. I like all bluegross musicions.

I guess you have not good feeling for recent acts of Flatt and Scruggs. But I, and my friends too, enjoyed their concerts recently held hore in Japan. Flatt and Scruggs came here as the first Bluegross Band over visited Japan. I am very sorry for we could not have Ralph and Carter as the first group. How I hoped to

see the Brothers before we lost Carter.

To inform you about Platt and Seruggs concert, I write as follows. Their appearances were March 5th in Toyko, 6th in Osaka, 7th in Kyoto, and 14th again in Tokyo. All of the corcerts were Standing Room only. They played such tunes as Foggy Mountain Breakdown, Jimmy Brown the newsboy, You are my Flower, Roll in my sweetboby's arms, Flint Hill special, Orange Blossom Special, We'll meet again sweetheart, Billy in the low ground, and other their hit tunes. Although they sang hit tunes such as Down in the Flood, we felt loud applauses when they played their old tunes such as Cabin in Caroline. I myself like such old tunes rather thon new tunes.

I am one of editoric1 stoff of Bluegross Music Fon Club (BLFC) which has about forty members. Miss Tokogi kindly jo ned our club. I om eoger for getting news from states-side. The Stonley Brothers Man Club and Tope Club will be greatly helpful to me. I hope you kindly send Hembership card and other naterials to me as soon as possible.

Yours Truly

Naoki Hirose Horamschida 5-13-28 Machida-shi, Tokyo

FROM: Bernice Rice Auburn, New York

Door Foy:

I am writing this lett r with bed news. After listening to redio station WSEN Boldwinsville for the past 7 years now, promoting lucgress to the best of my ability, I now find that I can no longer promote it there. They have gone strictly modern country as of yest rday, and worst of all, they don't even play any blue grass requests. I guess my days of requests ore over, as there isn't any other radio station to write in to. All the rest in the listening area are "modern" country and none accept requests. I had 2 requests sert in for Sat and Sun for the Stanley Brothers and none were played. They always accepted, but I noticed that a big change had taken place and not even any older country music was being played. Oh, Fay, I am just so sick at heart I have spent the whole weekend crying. This station magnt so much to me. Please, if there is anything I can do, will you let me know? I am just sick over the whole thing. Please reply if you get a chance Page 49

Dear Mrs. McCinnia

Received the December 1967 newsletter, the application for membership in the Stanley Brothers Fan Club and I must say I enjoyed the newsletter. I would like to make the Indianapolis show but I don't believe I will be able to. I broke my ankle in three places December 18, and haven't been going too much. Later on

though I will take in some of Ralph's shows.

I am enclosing a check for \$2.50. I would like to pay a years dues for myself and also if possible a years dues for a very good friend of mine - a wonderful Christian man and a man who enjoys all of the Stanley Brothers but especially their gospel songs. His name and address is: Walter Lambert, Scaboard Star, Richlands, Virginia, 24641. He is a coumin of Mr. Duty of Council, Virginia who helped write "That Beautiful Woman" and also a cousin to the Lamberts over at Big Stone Gap, Va of which family I believe Pee Wee Lambert was a number. His first cousin is High Sheriff of Wise County.

After I get this cast off my leg and get a cast with a rubber heel on it so as I can walk, I'm going down to Virginia for two weeks. I figure that should be around the first of February I go home at least once a month but I went make it

this month. The last time was December 9.

I was reading in the newsletter about the memorial journal and was wondering

if possible that I could obtain one.

I would very much like to obtain some information on the Lilly Brothers. I have heard nothing of them since 1962 or 1963. At that time they were still in New England. I remember in the late '50s around 1957 my brother and I drove up to Boston and attended their show. Then in the summer of 1959 I mat Bea Lilly and his mother at their home in Clear Creek, West Virginia. At that time I had some friends by the name of Farley and one weekend I took them to their home at

Dorothy, West Virginia which is h mile from the Lilly homestend.

I'll give you what little information I have on the Lilly Brothers. They were both born at Clear Creek, West Virginia which is in Raleigh County near Beakley. Everett was born July 1, 1923 and Bea on December 15, 1921. They started at MJIS at Beakley, W. Va in 1940 and then went to WNOX in Knoxville, Tennessee and MCHS in Charleston, W. Va. In 1948 they joined Red Belcher and Tax Logan at MMVA in Wheeling. From 1950 to 1952 Everatt was mandalin player and Tenor singer with Lester Flatt and Barl Scruggs. He can be heard on Lester and Earl's "Tis Sweet to be Remembered, Over the Hill to the Poorhouse, Samohow Tonight, Earl's Breakdown, and others" In 1952 Everett and Bea started working the Boston, Mass. area and have been there ever since (that is till 1962 that I know of) except 1958-59 when Everett joined Flatt and Scruggs again.

Their banjo picker is Don Stover born in 1929 at White Oak, N. Vo. He started with the Lillys in 1952. From 1954 through 1956 he was Buzz Buzby's banjo picker. In 1957 he joined Bill Monroe's group and can be heard on the second Melly and Tenbrooks, Goodbys Old Pal, Come Back to me, Out in the Cold World and others.

He rejoined the Lillys in 1958.

I am very sorry to hear about your baby and my sympathies go cut to you and your

family. God knows best.

When the new release of "That Beautiful Woman" comes out, let me know and I will buy 10 or 20 of them. I can distribute them to my friends here in the Gleveland and Medina cross. Also I'd like to take some into Virginia as some of my people don't get to go places where records are sold very often and they all enjoy mountain music.

Well that's about it for now. Happy New Year to you and yours and may 1968 be

very fruitful to you.

- years and that I obtained their first 78 to be released here, and I think it was their only 78; "The Weary Heart You Stole Away c/w I'm Lonesome Without You" on a Mercury 78. Since then I've obtained most of their records and now have SIF 106 on Starday; MG 203h9 on Mercury; MIP 7322 on Melodeon and 15 of their King IP's; can see I'm fairly conversant with their material.
- the HAYES EROTHERS and the HAWKING EROTHERS. It suffers from the world wide complaint - Disc Jockey's either won't or are not allowed to play it as it's not commercial" enough. Have you heard either of the group's I've mentioned? We also have many other artists here who record in the more authentic manner; the major U. S. trend to "up date" Can hasn't been too well accepted by the artists here with a result that most are very listenable. Anyway, if you, or any of your friends would like to send me a tape I'd be pleased to hear from you. Better leave it at that for now, so till I get your repl; All the very best from -

Hodley Charles 49 Spencer Street, Procklyn, Durnie, Tasmania 7320 Australia

-- - Many thanks for your letter, which I received at the weekend and will do my best to answer. I certainly would like to hear from you about the activities of a representative for the Relph Stanley Fan Club. Upon reading your letter, I feel as if I would like to be the representative, but owing to personal family worries and committments I may not be able to handle it, but I would approciate knowing what would be expected of me, before making a decision. I shall await your further instructions and guidance.

As we shall be corresponding very regularly in the future (I hope) I'll let you know a few items of interest about myself. I'm 30 years old, and at present I am married, and I work in the Post Office here in Port Lincoln as a mail sorter and

telephone exchange attendant at night. - - -

Without a doubt my number one favorite singer, followed by Hank Snow, Jimmy Rogers, Buck Owens and George Jones. I have only a couple of LPs of the Stanleys on tape, but I like them very much, and would like to know more about them, although I realize that Carter Stanley passed away a month or two ago. I am regarded by my friends as "a nut" (well, not really) but I am a very fanatical country music fan and I don't buy anything else. As a matter of fact, its about the only personal interest I have. If I can I would like to be your Australian Representative as there are only a couple of others that I personally know who care about country music as I do, and one is alweady the Australian representative for "Country Music News and Views" and its associated tape circuit.

I would liked to have got this years issues of your tape, but with your permission I'll make arrangements with my pen pal to get it from him when he has finished with it. The Hank Williams tracks would have pleased me immensely, and it's a pity

that opinions are against such bovergreens" (if I may state them as such).

Hox 368F, Port Lincoln 5606 STH Australia Page 51

EXERPTS FROM LETTERS OF FANS IN AUSTRALIA

Adelaide, South Australia. Both were started by the same person, Roger Cardwell, who likes C/M but mainly sings folk, he doesn't sing for a living but is a News reader now with channel 7 and with that station recently started a show called Country Style, shown sunday afternoons at 5:30. Several years ago whilst he was with Channel 9 he started a show then known as Roger Cardwells C/W Hour, when he left well known Aust C/W singer took over as compercand it is now called Rog Lindsay's C/W hour. This show is seen in most states from about 1h stations, and is very popular. Although the C/M content is sometimes pretty low at other times their are some very authentic acts, anyway it brings C/W to peoples attention and may one day lead to us seeing some USA TV C/W shows. There are at least three groups who play bluegrass in Aust, two are on records, the Hayes Brothers, and the Hawking Brothers. Now regulars on Country Style are a Adelaide SA group known as Rick, Trevor, and Dennis. These are very good.

Despite the popularity of these TV shows the radio stations practically ignore the fact that there is such a thing as C/M unless it is in the hit parades, which

isn't very often out here.

I was pleased to read of the popularity of the tape and that the Aust members didn't abuse the privilege of receiving the tape, it would appear that this type of tape magazine is goin to replace printed ones eventually. Folk Voice now has a circuits here in Aust, and is no doubt growing.

Bert Hayward Moonta Road, Kadina 5554 Sth Australia

quite up to date now, as there have been some new releases, C/W Spotlight from New Zeland covers all or most C/W releases (LP) in Aust if you don't already subscribe I can recommend it, editor is Garth Gibson, No 1 RD, Kelso, Otago, S I New Zeland. Dues \$2.00 for one year, four magazines. The latest (June 1967) featured Hawking Brothers. I'll try to send some information culled from these on a 3" (two track) I don't have a stero tape recorder.

There are also several other labels of interest to C/M fans, W&G, Hadley, Sunset, mainly Buddy Williams is now on REC and Festival on which Reg Lindsay now records. Although he is the most modern of Aust C/W singers, Tex Morton also has some LPs on Festival but are not much interest to C/W fans. Slim Dusty is the most popular of all Aust C/W singers, he uses all original meterial dealing with Australia and often self written. He has had two singles (1,000,000 sellers) The Kettle Brothers on Hadley are very good and are new artists, The Hayes Brothers on W&G have a E.P. which is a beauty, real bluegrass and equal to any USA. There are some very good bluegrass bands in England, did you know? - - - - Real C/W fans in USA who haven't heard much in the way of Aust C/W will get a surprise when they get around to hearing some. There is some really good stuff available. Eng-land has some very good G/W bands too. When the Washville sound finally drowns C/M right out in USA, England and Austraila will be two places with some real C/M. LPs in Aust are very dear in comparison to USA. We pay \$5-25 (Aust) for most to nearly 6 dollars USA. In fact I can import them from USA and after paying import duty still get them champer and there is a lot that will never be released in Aust especially bluegress.

Radio Stations in this state don't play any Aust C/M as they say its not liked by city audiences, they play only top 40 and some of that has a tinge of country flavour, no authentic US C/M is played either. At least we have two C/W TV shows although these only feature about 25% good C/M.

There is a lot of C/M.

There is a lot of C/W singers who haven't been recorded since the days of the 76s, anyway with our small population the percentage of record buyers for real C/M is probably protty small and none except Reg Limbsay do much in the way of promotion nor do the record companys promote, but steady sales must be there as they keep putting out LPs especially Slim Dusty. He has a respectable list all current and he out sells practically all other artists who have records released in Aust. This includes US artists from all catagories of music. Of course, the top boys regularly tour by read, but there isn't any thing like the Opry to promote or inspire them, and I believe there is a lot of petty jealousy between them too.

Bort Hayward, Moonta Road Kadina, South Australia 5554

pleasure of taking it on. I've thought the tasks over and I think I'll be able to make a fair po at it. Although we don't have any CWW radio programs or DJs in South Australia, I occasionally listen to interstate programs and have often felt like writing to the DJ concerned (I did occasionally a few years ago) but this time with a promotional subject I feel that I'll have a starting point to keep in constant touch with the respective programs and DJs. I also have a brother living in another state who is keeping me informed of their CWW radio programs in his town. I will be asking him to tape their programs and send to me from now on as we correspond weekly by letter and from this week will be very regularly by "Tape Letters". I would be very honored to fill the position as I feel I could recruit quite well, as I'm always on the lookout for new members to the Modern Country Music Association here in Australia.

Unfortunately, the only recording I have of the Stanleys at present is on a tape one of my pals did for me, but I intend to enlarge that as soon as I'm able through purchase from Ernest Tubbs Record Shop. I must write to that Dave Freeman you wrote of in your first letter, for details of his record supplies, and get

the "Country Music Story" also.

Although we don't have any radio CWW Programs our State South Aust has 2 country styles TV programs on different TV channels, which are both shown on a

National basis. - - - -

I play a 6 string guitar for my own pleasure, but after a lot of arm twisting will sing if anyone is keen enough to listen. I used to have a small band of my own, but disbanded because the other members wanted to play Rock and Roll, I refused - so Kaput! I gave it up and sold my guitar. Maybe I would have kept improving in my music had I kept on playing, but I had an overwhelming objection to R & R at the time, and flatly refused. However, I've only just in the last 12 menths or so bought another acc ustic "Gittar" and started fooling around with music again.

esting article on Bill Monroe. I wish you all the best in your life in a trailer and the best for the "Certer Stanley Momorial Award", Cheers till next time

Lloyd Starr Box 368F Fort Lincoln, South Australia

LETTER TO NORM CARLSON FROM AUSTRAILIA'S DERT HAYWARD

Dear Norm:

Thanks for your enswer it was great to hear from you, glad you liked the tape I sent, it didn't take long to get to you. I'm enclosing a list of available records on Columbia by Slim Dusty and Reg Lindsay on Festival. Reg has some more

I don't know a lot on Aust C/M and its origins, but on record it first started in 1935 with Tex Morton, a New Zealander by birth, the first Aust C/M singer on record was Juddy Williams who made his first in 1936. I should say that American singers C/W influenced Aust singers, as many were released here such as Jimmy Rogers, Carter Femily, etc., prior to 1935. I don't think Dritish fiddle tunes or ballads appeared on the scene altho versions were sung but the instruments would have been the accordian and sung by shearers and sailors. On record most of the material was original songs of Australian outback life. The singers usually travelled with circuses, rodens, and their own road shows. Many of the songs are

about buck jumping horses, Mandrake, Aristocrat, etc.

It wasn't till after the 2nd world war that most came on the seems and for a while no U.S versions were released here and many singers appeared. They disappeared when 45 LPs came and U S singers were once again released. So I suprose you could say the best have lasted but many who were very popular were dropped but their 78s are sought after by collectors. Mostly the backing was solo guitar played with varying degrees of proficiency, it is only a few years since Buddy Williams started using a band. Even with their bands most had a different sound to US C/M bands and few have ever yet got to using vocal chorus in the background. Dands sow the end of yodeling with their songs. Two singers who I think especially influenced and appealed to Australians were Hank Snow, the Singing Ranger, who had a lot of 78s released here on Regal Zonaphone, and Wilf Carter (Montana Slim) both of those were very popular and a lot of people tuned in to the early morning hillbilly programs.

Somewhere around 1955 when 78s went out here the C/M early morning and other programs started to wane, this too coincided somewhat with the start of Rock & Roll. C/M still hasn't really gained back its old popularity here or at least the radio stations don't program it a lot. But quite a lot has been recorded. There isn't any area in Aust that has kept old british songs going or any special instrument like in USA, but of course, our population is only just over 12 million now

and this is probably a major factor.

Thanks to C/W spotlight and various contributions a lot of important information has been compiled and there are some very important collectors and compilors of Aust C/M the best known is the late John Edwards , probably in the future these chaps will eventually be appreciated for their contributions. I have followed with interest the various mags, I subscribe to quite a few and the three that have done the most or all of the recording of Aust data are C/W Spotlight, News and Views, and C/W Roundabout, of which I am now Aust news/review contributor. Well I hope I have enlightened you a little on Aust C/M, there is alot to go into and I haven't scratched the surface. If you have any specific points you would like to go into more I shall do my utmost. I do feel many people in your country would be interested in fact a couple of chaps I had some dealings with were very keen on Slim Dusty and Reg Lindsay respectively.

Bluegrass you will probably have noticed has had no place in Aust C/M until the last few years and even now is not well known and didn't take off here with the folk craze. The New Lost City Romblers came here on tour and I saw them in Adelnide, they being unknown didn't do too well financially or at least their promoters didn't do well, However, I enjoyed seeing them.

The easing of import laws some years ago, allowed fans to buy records from overseas and of course the tape recorder widened the field a lot more. I feel the magazines such as Snotlight in New Zealand, C/N Express in England both of which started back in 1955 really played an important part, by supplying information and record release reviews and their value is tremendous. In those 12 years much has changed for the better altho C/M has suffered many indignities and changes One of my main reasons for seeking bluegrass after reading about it was the fact that it was unadulterated and I enjoy it very much altho my tastes also cover other types of C/M. I feel I pick out the best of each type.

Thanks for the posters and confederate flag you said you'd look out for me, I

appreciate your consideration very much.

Here TV has a show called "Country Style" regulars on this show is a trio known as Rick, Trev, and Dennis who mainly do bluegrass and I feel they are very good. Retween them they play at least 16 instruments, 5 string, guitar, fiddle, debro, mandolin and so on. Trev has a genuine Dobro an old Martin guitar. I met them a few times and once took my Stanley Brothers LPs to play for them. They really loved them as I had a few they didn't. They aren't on record altho I feel they are good enough. We have two C/W TV shows, but the C/W content isn't very high, still they are good entertainment. On these shows they often have older singers who used to be on record. Its certainly nice to see and hear them. One night while seeing Reg Lindsays show was being taped I not one. He goes by the name of Smiling Billy Blinkhorn and originally came from Canada. He had quite a few 78s.

After a couple of days I thought I'd better finish this, In regards to Aust C/W songs coming from old British songs, yesterday I was listening to Tex Mortons radio show and he mentioned that he knew of quite a few songs made up from old sones. He named one or two "Wrap me up in my stockwhip and Blanket" and "Pub with no Deer" a big song for Slim Dusty as being derived from old songs but I'd still say 95% of songs recorded on 78s by Aust were either self wrote or came from USA. But no doubt a folk lorist could get really to the bottom of it all. Heard from Hedley Charles that he will be doing the tapes, he is about the best for the job he also is quite an authority on 78s.

Hope this letter isn't too long for you, I seem to have been carried away.

Regards and best wishes

Bert Hayward

TOP 18, OLD TIMY PAVORITES!

We salute D.J. Josan D. Pate and radio station W A S A Havre de Grace, Maryland! This station features the TOP 22 country songs, the TOP five albums AND the TOP 18 OLD TIMY RECORDS of the week. A top listing is issued and revised each week. The last week in Sept and the first week of Oct. saw the number 9 spot held by the Stanley Brothers "A Few More Years", on King. Shall we all write this station and voice our approval of their operations? I suspect this top listing is made up of, or by, request as it should be. Page 55

The evening of January 11, the Ball State University Folksong Club in Muncie, Indiana sponsored a concert with the New Lost City Ramblers, Doc Watson, and

Blind Gary Davis.

The New Lost City Ramblers (Mike Seeger, John Cohen, and Tracy Schwartz) started the program. This group performs best the old time string band music which they emphasize but their range stretches from ancient unaccompanied ballads to bluegrass. Members of the tape club are familiar with the group and especially "ike Seeger. All three members of the band are city born, college educated students of folkmusic and old time music. They have been propagating old time music to city audiences and recording for Folkways and Verve Folkways records since 1958. The Pamblers were a little tired for this show but still put forth a skilled and spirited performance. Their close adherence to their musical sources and their universal competence on all stringed instruments, which they keep exchanging, result in an enjoyable and impressive experience.

Doc Watson, like Seeger familiar through his songs and interview to the tope Club, appeared with his son Morle. Watson is deservedly the most respected flat picking folk guiterist. He renders a variety of mostly traditional tunes with a deep and powerful voice and his dazzling guitar work. Occasionally he augments the accompaniment with a harmonica on a yoke or switches to five string banjo.

Gary Davis arrived late and his portion of the show was unfortunately shortened. This blind Negro Blues singer and preacher picked a huge Gibson guitar with phenomenal vigor and presented blues and gospel songs in an enthusiastic and raspy voice.

After the show I had a chance to talk to the Romblers and especially Mike Seeger. He expressed his respect for Ralph Stanley and for the work Fay is doing. I was also able to put him in contact with our Czechoslovakian representative who is working toward a performance by the Ramblers in Prague.

On January 13, Ralph Stanley and the Clinch Mountain Boys were the special guests at the Indianapolis Jamboree. Despite an official snow emergency our local bluegrass clique was there to listen.

When we arrived the Jewel Brothers and Sandy Mountain Boys, former regulars on the Jamboree, were on stage. This band has a well deserved reputation around Indianapolis and Bobby Jewel has played banjo with many area bands at one time or another. The group has drive, technical expertise, and integration that make it one of the best bands in Indiana.

Next on the show were the Bluegrass Blackjacks led by Frank Overstreet. This is the house band and Frank is one of the administrators of the show. The Black jacks are unusually serious about their music and pay special attention to perfecting their harmony. Consequently their sound is precise and appealing.

Ralph and the band had arrived early in the day before the snow. All were in good form and put on the outstanding show we have come to expect of them. Continued improvement is evident as Ralph and Larry Sparks work out arrangements suitable to their combined vocal abilities. I came burdened with numerous blue grass and old time music publications to display and promote and I had the honor of helping sell the new Stanley Brothers Single record on Jalyn. Mr. Tharp of the Jalyn company was there with a supply of the record. Both Frank and Ralph dedicated songs to me on stage and I hope my help justified the recognition.

After the show we went to Frank's home and had a great time talking and pickin. I took my newly acquired dobro-mandolin as a curiosity and Frank tuned it for me and played several songs on it. Page 56

ARKANSAS FOLK FESTIVAL, MOUNTAIN VIEW, ARKANSAS April 19,20, and 21
By Barbara Thomas, Oklahoma

This was the 6th Annual Folk Music Festival hold in Mountain View, Arkanses by the "Rackenseck Folklore Society". Crowds get larger each year. In this small Ozark hill town the natives are smazed to see people drive many, many miles to come and lock and listen. The Festival includes the "Old-timey Arts and Crafts" having work on display and for sale, also demonstrating the arts which were necessary for surviwal in the early days of our country. Women were making home made lye scap, making hominy, piecing and quilting quilts. Spinning thread, weaving cloth and preserving food in various ways. The men were demonstrating the skills necessary to provide shelter and food for their families. Hueing logs for cabins, making furniture, sheeing horses, splitting rails for fences and so forth. The towns people dress in the old fashion style and decorate their store windows with antiques and keepsakes belonging to their grandparents. Many can trace their parentage back through many generations.

Two parades are held each year: Fridays parade presented by the school kids, Saturdays' by the towns' clubs and groups, all depicting old timey scenes. The Roundup club is also seen in the parade and a rodeo held for those interested.

The stage shows are sponsored and performed by the "Rackensack Folklore Society" and are held in the Highwachool Auditorium Friday and Saturday nights at 7:30. Jimmie Driftwood is MC for these shows. Jimmie is a native of Stone County, Ark and his home is in Timbo a small town in that county. He has done much to help preserve the Arts and Crafts and the authentic Ozark Hill music and song. Without his guidance and assistance it might never have been brought out of the hills for the public to come and see and hear. The Society has tried to bring the sorgs and music out of the Ozark Hills and Valleys into the small town as a gathering place so that interested people might come and listen and enjoy and maybe understand their American heritage. Jimmie would be the first to say that a show of this sort could not be possible without the cooperative affort of many people, Here in this Arkanses town they have the best leadership and cooperation you will find anywhere. Housing and food for such a crowd is always a problem, but the towns people manage very efficiently. In our days of riots and demonstrations it is wonderful to see so many people together without discord or trouble enjoying music and friendship.

My husband and I have ettended this festival each year since its origination and have met many friends there and have been welcomed by the people of the area

and treated like "Home Folks". It gives you a good feeling of belonging.

Music may be heard around the old native stone courthouse building from Friday morning through Sunday. This being provided by homefolks, and visitors. A stage and sound system being provided for those who wish to sing and play, and out under nearly every shade tree you will find musicians playing to their hearts content. Sunday provides a gospel singing, using the old Sacred Meart Song books and just

I would urge enjone who likes entiques, hand crafts and arts, old time hill music and just the natural beauty of our country to go to at least one of these festivals in Mountain View. This festival is held each year on the Third Weekend in April and it is a beautiful drive to Mountain View from any direction. The Dogwood, Redbud, Mountain Honeysuckle, and wild flowers grow in this area along with pines and clear rippling streams. There is always so much to do and hear that you want have a dull moment. If you have never seen anyone "Jig Dance" to a fiddle tune, you have a treat in store. Stone County has the best. Hope you can go dometime, its a weekend well spent.

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MINI-ROAMOKE AT INDIANAPOLIS JAMBOREE

Saturday evening, February 3 the Indianapolis Jambores held a bluegrass spectaculer featuring five local bands. The quality and following of Indiana bands was accurately indicated by the presence of a record crowd.

Frank Overstreet and the Bluegrass Blackjacks led off the show. This group helped found the Jamboree and have continued as the house band. Their unusually diligent attention to harmony bears obvious results. One of the highpoints of the show was their rendition of their latest record "Long, Long Way to the Top of the World".

Second act was the LBK Trio, a bluegross group with modern country leanings in their vocal style. They achieved a bluegrass sound despite the exclusive use of double thumbing by their benjo picker. They were joined by a female vocalist on several of their numbers, one of the best being "Wait a Little Longer, Please Jesus"

Elvin Rocks and his Bluegrass Ramblers, like most of the bands, has been a frequent guest on the Jamboree. This band has a good tight group sound with strong

points in harmony, fiddle, and song selection.

Bryant Wilson and his Kentucky Ramblers did an outstanding and surprising job especially considering this was only the second time they have been together since December. Bryant's mountain vocal inflections make the band without equal. There were two obvious improvements from former shows by the group. Bryant, with new Martin D-35 picks a more aggressive guitar with more runs. Frank Neat, doing the straight Scruggs roll with impocable timing, has increased his speed.

The Jewel Brothers and Sandy Mountain Boys, former regulars on the Jamberce, were the final act. Bobby Jewel was the best banjo player on the program. This plus the general skill and enthusiasm of the band make it one of the most sought after

in the Indianapolis area.

MC Bob Todd of WGEE then called each band back in rotation for a few more songs. The Indianapolis Jamboree is a weekly family entertainment country and bluegrass show with the accent on bluegrass. It brings young and old in to be exposed to bluegrass, works with local DJs and radio stations to increase air play of bluegrass, and encourages and promotes the local bands. This is an almost ideal pattern of grassroots bluegrass promotion.

MATERIAL RECIEVED FROM THE FOLLOWING

FAN CLUBS

Bill Monroe Glen Mowery Pres. Rt. 3 Box 219 Claremore, Olka. 74017

Highland Ramblers Laura Lewis Pres. Rt. 1 Box 42 New Bavaria, Ohbo 43548

NEW CLUBS Don Reno & Bill Harroll Carmia Sue Dabe Pres. 2423 Indiana Ave. Columbus, Ohio 43202

National George Jones Fran Maloney Pres. P.O.Box 1595 San Antonio, Texas 78206

Marty Robbins Peggy Ann Munson Pres. 3811 Wylly Ave. Brunswick, Ga. 31,520

Little Vern Davis Kathy B Pres. P.O. Box 8 Evansville, Wyoming

Pete Drake Tom & Linda Windsor 123 Michigan Ave. Montgomery, Ala. 36110

For information about a now club for Jimmy Martin, Write Mary Ann Garrison e/O Jimmy Martin

224 Jacksonian Dr. Hermitago, Tenn. 37076

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Several of my f iends who are students here and most of whom pick bluegrass became acquainted with Hank Hankins, a banjo picker and working man who lives down town in Lafayette, Indiana. One of these friends, a non-picker incidentally, decided it would be nice if a small show could be arranged so other people could come and hear Hank play. Our original idea was to also bring one of the Brown .County Jambores regulars up as part of the show. But failing this we made arrangements with Pat Dunford of Indianapolis. Pat started field collecting folk music in southern Indiana when he was in highschool. He has traveled through several states and help produce four albums for such labels as Folkways. He is a superb old time player on banjo, guitar and autoharp.

Hank needed a man to back him on guitar and wanted us to hear Jay Snylor, the man he had in mind. Jay picked a country rather than bluegrass rhythm style but was very good. Furthermore he worked exceptionally well with Hank and sang well. A little later we were introduced to Tom and Ann Kyees who own a big house and love music and parties. Ann likes to sing and dance better than anyone else I have ever met. She idolizes every girl singer from Molly O'Day to Tarmy Wyanette and has a good loud voice. Hank and Jay decided she should be on the show too.

The Purdue Folksong Club agreed to let my friends and I do all the work (2 of us did almost everything with moderate help from a third) but they would financially back the project. We bought about \$6.00 worth of commercial posters. I dropped a story to all local and student papers. We provided zero cost mimeographed flyers for Hank and Jay to hand out to people they knew and worked with. I dropped a card to the community announcements program of every local station. We arranged to use the basement of a church off campus to save red tape.

We first expected about 15 people. Later we looked for about 50. We drew about 75 and a most diverse audience it was: faculty and "Straight" students, the working class from town, the campus hippie and radical elements. Their response was gratifyingly favorable. We lost a few bucks after paying the performers

and the church and counting in parsonal costs to us.

The performers expected a party and we secured a sort of hippie appartment sight unseen - somewhat of an unfortunate choice, but at least we did have some good bluegress and old time music there. We did not achieve our goal of interchange between the college ethnicists and the working class Bluegrass and Country and Western people. In any event we gained a show we all considered worth what we put into it. We gained a lot of exposure and good will for Bluegrass and old time music. And for our small clique of friends we started a delightful friendship with warm, sincere, and refreshingly different group of people outside the university walls.

Song and Picture Book J.E. Mainer 264 Ppolar Tent Rd. Concord, N.C.28025 Books \$1.50 each

FOR SALE The Red Smiley Picture Album WDBJ_TV Roanoke, Va. 24002 (Contains band members pictures) \$1.00 oach.

Tooled Leather Goods Guitar Straps, etc. Don Currie 1689 Victoria Park Apt. 411 Scarborough, Ont. Cana.

History and Encyclopedia of Country, Western and Gospel Music. Pre-publish priced. \$6.45 cac. P.O.Box 462 Nashville, Tennessee 37202.\$1.50 savings, if ordered now.

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In writing to Norm Corlson, I mention we live in the land of Western Swing Bands, and not enough Bluegrass. Norm suggested I write an article about Wester Swing Bands and send it to the Ralph Stanley Fan Club. I guess I took it for granted Western Swing music was played elsewhere as profusely as it is here. I couldn't see the formest for the trees, but I am going to give it a try and write some of my impressions concerning the Swing Bands as they exist here in Northeast O'clahome.

First, let me say, any statement I may make is my thought and not actual fact.
I really do not care for this type music and I don't mean to sound too critical in

my description of it.

A Western Swing Dance Band consists of two or more electric emplified fieldes, at least two electric guitars (one lead and one mythm) horns (such as sax and trumpet) a piano, a steel guitar, and most important of all a set of drums. How of necessity the band must have fields, guitar, and drums, the other instruments merely add to the total sound. My thought has always been the reason for all the amplification of the instruments was the fact the music was usually played in a large hall, room enough for square dances and round dancing. With the noise, and the large room which usually has little or no accoustics it was necessary to have some sort of amplification in order for the Band members to hear each other and the dancers to hear the music. The drums of course kept the beat, which in my opinion, is a solid one, two, three, four, with no particular emphasis on a downbeat.

At this time here, in our locality the bands play the old standards such as San Antonio Rose, Faded Love, Maidens Prayer, Twinkle-Twinkle little star and etc. They also play the old time fiddle tunes to square dence to such as "Bile the Cabbage" *Ole Joe Clark" Rag-Time Annie and others. Also in the past few years they have incorporated a sort of Folk-Rock to the delight of the younger set.

I believe that "Bob Vills" brought western swing music to our part of the country. Tulse was Bob's home town. His father "Uncle John Wills" was a great old time breekdown fiddler and he raised several sons in the music business. Bob, of course, being the most famous. Johnnie Lee Wills has a band of his own, still playing cances, fairs, festivals and fiddle centests. He still sings the song which made him famous "Milk Cow Blues". Johnnie also owns and operates a Western Clothing store in Tulsa and each year the "Johnnie Lee Wills Stampede Rodeo" is held in Tulsa. Uncle John has still more sons to carry on the music. Luther and Billy Jock having played with their brothers and bands of their own. I used to hear the radio programs over the Tulsa radio stations and every once in a while Uncle John would be on the show and play his favorite fiddle tune "Spotted Pony" this reminded me of the Oklahama Indian heritage of this family. The Tune as Uncle John played it made me think of the wild indian spotted ponies which once ran free in this country.

Bob Wills had many of the best musicians playing for him and with him at various times. Fiddlers such as Tommy Jackson, Gerdon Terry, Tommy Vaden, Shorty Lavender, also Leon McAuliffe of Steel guitar fame, Tag Lambert and Tommy Duncan and Jimmie Hall sang many, many of Bob's famous songs. Cains Ballroom in Tulsa still features

Bob Wills and the Texas Playboys as often as possible.

I have often thought of this particular type of fiddle playing or music as being "Texas Style Fiddling" which is the term used in this part of the country to describe a fiddler that plays his tunes a little slower than most and with a kind of a dreamy

sound (soft and smooth). Not like a fest breakdown fiddle tune.

Most of the Roundup Clubs have a local Western Swing band playing each Sat nite for the entertainment of Rodeo Fans. I feel that old time fiddle tunes were the basis for Western Swing, it evolved from them. It is still very popular here in Okla and I think any Sat nite you might hear "San Antonio Rose" still being played for people to dance to.

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The father and son promotional team of Red and Steve Lake surpassed themselves with their second big all-bluegrass show. Their first, of course, was the highly successful First Annual Chatauqua Park Bluegrass Festival held at Franklin, Ohio last Summer.

The show began with MC-Fiddler, Paul Mullins warning the audience that if they didn't ". . culture (their) young'ns to this kinda music it's all gonna die out." Hopefully that message went home to the 2000 (more or less) fans at the first show.

If not then we're all in trouble.

JIM MCCALL AND THE COUNTRY ROYALS

Jim McCall and the Country Royals were the first group to appear on stage: The only reason they did not come across as well as they might have is that they are currently pursuing a style which is in imitation of the Osborne Brothers, and although they do it fairly well it seems to me to have been a mistake to try it on a show which also had the real Hob and Sonny.

They have a great deal of potential, however, in that they have fine voices and enough musical ability to stand with the best. Their original composition entitled "Crying" is an example of their creativity. It is a very good modern style blue grass tune with well thought out lyrics and melody. We hope to hear more about the

group in the future.

HYLO BHOWN

In recent months Hylo Brown has appeared in Central Ohio with several kinds of back-up musicians - mostly local - ranging from bad electric to mediocre bluegrass. This time, however, he had a group called the Cornhuskers who play regularly in Springfield. They provided Hylo with more than adequate bluegrass backing and as a result his smooth old-timey style came across quite well. He did many of the tunes which are currently available in his Rural Rythm albums as well as some of the older Cepitol and Starday numbers. It was a pleasure to have the opportunity to hear him under such favorable circumstances.

RED SMILEY AND THE BLUEGRASS CUT-UPS

Red Smiley has demonstrated to Central Ohio once again that his style of blue grass is as good as it comes. His band with Gene Eurroughs, mandolin; Tater Tate fiddle; Billy Edwards, banjo and John Falmer, bass combines expert musicianship and vocal shilities with flawless showmanship to put on one of the better performances on any bluegrass show, and at Springfield they were in top form. This band delivers what every good country music show (not just Bluegrass) should have a fast paced presentation with quick spontaneous comedy, a couple of longer jokes and lots of picking and singing. I especially enjoyed Red's version of "Dark Hollow" and Tater Tate's fiddling of the "London Hornpipe."

It is hard to effectively praise a band without sounding over-enthusiastic or

hackneyed but enough cannot be said about the Bluegrass Cut-Ups.

THE OSDORNE EROTHERS

Bob and Sonny Osborne probably drew the largest audience responce of any group on the show. This seems to have been due to the fact that they were the only ones there who have been reaching the general country music market with their releases - at least with any degree of regularity. As usual their show consisted primarily of their more recent releases (Rocky Top, Up this Hill and Down, etc.,) with a smattering of older favorites throuwn in occasionally. Their emphasis on new material was, in my opinion, the only drawback to their performances. I personally get a bigger thrill out of the older songs, but that's just my own preference. The most fascinating thing about the Osbornes is that they always seem to be having a great time on stage. At one point in the show they were being backled from both sides of the back stage area - Bill Monroe on the right and Mac Wiseman on the left N edless to say, they broke up.

The boys were in good form both vocally and instrumentally and of particular interest was the back-up work on many of the tunes. Since they do not carry a full set of Mashville side men on the road they must produce on the mandelin and banjo something to take their places. The results are quite surprising if not down right exciting and always a pleasure to see and hear.

RALPH STANLEY AND THE CLINCH MOUNTAIN BOYS

For the devotees of the old time mountain style of picking and singing the Ralph Stanley portion of the show was the high point. Ralph's mastery of his style is apparent from the first lick on the five-string to the last curtain call at the end of the show. Ralph sang and played many of the old tunes plus a few from the new King Album just released. Of course there were duets with Larry Sparks, whose fine lead voice toold be a credit to any bluegross band, and there were several instrumentals to show off each member of the group at his best.

In the middle of Relphis show M.C. Paul Mullins interrupted the proceedings and introduced president Fay McGinnis and Vice Fresident, Horma Fannin of the Fan Club. The occasion was Relphis birthday (Feb 23rd) and the club presented him with a cake - which was eaten back stage later. The show then continued with the Clinch Mountain Boys playing more of the best in old time style bluegrass.

Although in the past Mac Wiseman has appeared on some classic bluegrass recordings and has done much to help build and develop bluegrass music, his current contribution to the art form does not measure up to his earlier standards. On this occasion he was backed up by the Co ntry Eoyals, a band with which he was not familiar (unlike Hylo Brown with the Cornhuskers) and although everyone did his best, the lack of rehersals and/or previous acquaintance was very much in evidence.

Mac's performance was pleasant and consisted mostly of the slower sentimental songs for which he is so well known. These he did well but the drive and liveliness of his older recordings were gone.

BILL MONROE AND THE BLUEGRASS BOYS

The only bad thing that can be said about Bill Monros and the Bluegrass Boys is that they were on stage for far too short a time. The time seemed to pass so quickly that the opening notes had barely subsided when it was time for the boys to leave the stage.

While out there, though, Bill Monroe reaffirmed (for me at least) that Bluegrass IS Bill Monroe. I have never seen Bill on a show when he did not sing "Wayfaring Stranger" and the remarkable thing about it is that he sings it as though he were doing it straight out of his heart for the first time ever. The same can be said for all the tunes the Bluegrass Boys did but this one in particular stands out in my mind and serves wery well to illustrate what I mean.

Roland White's voice is blending well with Bill's and the whole band is functioning extremely well as a unit. The instrumental support provided by Vic Jordan on banjo, Benny Williams on fiddle (in spite of an injured hand) and of course Bill on mandalin along with the solid rythm backing of Reland White on guitar and Jim Monroe on bass, was superlative.

All in all the show at Springfield can be looked upon as an exciting prelude to the Summer season which promises many more great all bluegrass programs at the parks and festivals.

(We want to thank Frank Godbey, 219h Arlington Ave, Columbus, Ohio 13221 for the above coverage of the Springfield Chio show. Frank wrote this for K T and Ralph Stanley Fan Club at the request of this reporter. Frank also taped the show that day, anyone interested in trading tapes might write Frank at the above address)

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The Brown County Jamboree in Bean Blossom, Indiana opened its sesson with the parks's owner Bill Monroe and his Bluegrass boys. The Band was in fine form and well practiced. There had been only one change in personnel since last sesson and the new man is an experienced former member of the Gluegrass Boys. The show was fest paced and well presented. Bill stuck to his usual format of requests, mainly older numbers with newer numbers, instrumentals find gospel quartet songs thrown in. The legendary Monroe voice is aging but not disappointing. The hands on the mandelin are unjurt by time. Roland White did competent and pleasing lead singing and guitar work little changed from last year. Victor Jordan's banjo style is evolving and his skill improving noticeably. He seemed much more a part of the band this year than he did last season. Jim Monroe's bass style is more complexed than that usually found in Bluegrass. I find it equally more pleasing. Jim still appears to be searching for songs and style for his lead singing numbers. Menny Baker played fiddle. He has the same superlative smoothness and precision that he displayed on several of the classic Bluegrass Boys recordings of earlier years.

The local performers portion of the show, uncharacteristically for Bean Blossom was a sorry mess. Neither Roger Smith nor Bryant Wilson had their full band present. The fragments combined into an ad hoc band which did well for no practice but peorly by any other standard. A bright spot was a segment by 19 year old Sam Bush and Lonnie Peerce, both fiddle champions, backed by guitarist Wayne Stowart. Their music was smooth and pure old-time. Bill Monroe announced a nearly complete season schedule. Except for the Hune 21-23 Blue Grass Festival and two or three other dates the shows will be all Nashville commercial sound. This represents a sharp policy change for the Brown County Jamboree. All whom I talked to seemed dazed and angry. Although the Wheeling Jamboree which has supplied many acts in previous years has modernized and several noted bluegrass artists have left the field, it

WORDS TO CUMBERLAND GAP.....

(Mrs.Mary Williamson)
Há old woman, if you don't care,
Leave my liquor jug setting right here.
If I come back and it ain't here,
Gonna raise cain at the Cumberland Gap.

Me and my wife, and my wife's pap, Walked all the way to Cumberland Gap. The Cumberland is a dry old place, Ain't no water to wash your face.

The Cumberland Gap ain't my home
I'm gonna leave old Cumberland Gap alone.
The Cumberland Gap's not very far...
It's about --miles to Middlesborough.

We want to wish Mary Williamson a speedy recovery. Best wishes go to Ina Baldwin, and anyone else on our sick list.

RANK STRANGERS, BLUEGRASS BAND

We welcome members of the Rank Strangers band in our Ralph Stanley fan Club. This group took it s name from the Stanley Brothers record of Rank Stranger. These young fellows live in Sweden. This is not such a strange fact, since the Stanley Brothers were known and loved all over the world. See pictures of this band elsewhere in this journal.

Please check your membership card for your renewal date. I am menths behind on renewal notices. We would be happy to have you back with us another year. We'll tuck in a few application blanks, won't you give your friends one?

Pago 63

There was a full evening of the best of Blue ress music played to one of the largest crowds ever assembled for a stage show in this part of Oklahama. The event was sponsored by the "Bill Monroe Fen Club" and to stimulate membership in this fine club, the whole right front section was reserved for members and their families (it was full). Advance tickets were sold for three weeks prior to the show with a saving to the adult participant. Bluegrass fans donated their time working the ticket windows, ushering, and all of the many other jobs necessary to put on a show. The public address system was assembled and checked out so that everyone in the building could hear, and equipment for those who wanted to tape the show was set up; The advertizing stated the show would begin at 7:00 PM and it did. This was of the greatest importance. The MC for the evening was Mr. Leroy Knipe, an avid Bluegrass Fon and mandalin artist. He welcomed the crowd and then introduced the "Black Mountain Boys" from Tulsa, Okiahoma. To a great round of applause they came on stage opening with "Love, Please come Home". The boys in this bend are Bill Kay, mendolin, Ronnie Farrar, banjo (an ardent Don Reno Fan) Glon Mowery, guitar, Mobie And rson, Bass and Ellis Simpson, guitar and their MC. This band plays on Tulsa TV and can be counted on to help with picnics, stage shows, and fiddle contests. (Tope enthusiasts put in a complaint on the applause from the audience during the music) One of the highlights of this bands portion of the show was "Dueling Banjo".

Next on the program, which was progressing on schedule, was the "Stone Mountain Boys" from Dallas, Texas. Appearing with them was Pvt Byron Berline on leave from the Army for the weekend. This in addition to an excellent Bluegrass Bend was something to hear. Mitchell Land heads this band as MC, mandelinist and lead singer. Lonnie Croft, tener and guitar, H. E. Williams, bass, and playing the 5-string was Alan Munde. Alan is one of the most inventive Banjo pickers we have heard, and you will hear a little Reno sound, Osborne inspirations and some Keith runs sprinkled through his hard driving banjo work. They led off their part of the program with "Ole Joe Clark" mandelin first, Byrens fiddle break, and Alans banjo break. (Our complaint to the audience on appleuse was to no small) Two of the songs they did during the evening were presented in flowless form. "Two Little Boys" and "Air Meil Special". In order to deliver a number in this fashion you know many hours of work were behind it. Byren presented "Fire on the Mountain" and if you have never heard him play, you've really missed a great artist. His inventiveness in playing the old time fiddle tunes the way they were written, or intended, and then giving them his own interpretation without loosing the true melody makes a great tune.

The honor of introducing "Bill and the Band" was given to the Oklahoma Representative (and Now President) of the Fan Club, Blen Mowery. His efforts in furthering the Fan Club and Bluegrass music have been endless and with a simple, but heartfelt introduction he brought cut "The King of Bluegrass" Bill Monroe and the Bluegrass Boys. Dressed in their usual good taste they opened with their themesong. Bill introduced the band and got right into good music. They presented many of the standard bluegrass numbers. Muleskinner, Blue Moon of Kentucky and others. The crowd was enchanted but responsive and before we knew it, it was intermission time.

On the second set Bill asked Byron Berline to come cut and fiddle some of the old time fiddle tunes and play twin fiddle with Benny Williams. Bill Grant, an old friend of Bills from Huge, Oklahoma was there and Bill called him up from the audience to sing a song with him, also acknowledged Mr. and Mrs. Lew Berline, Byrons parents who were in the audience.

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Before we could hardly realize it Bill was saying "Its been enjoyable playing for you, you've been a good audience, but its time for us to say "You-all Come" and with that song a perfect evening of Bluegrass Music came to an end. Bill and the boys stayed on stage to pase for pictures and sign autographs. Then we just had time to offer Bill and the boys a sandwich and a cup of coffee end a minuto to say hello and goodbye to many, many, friends both old and new. Then they were on the highway, headed east, back to Nashville where work awaited.

It was work, and worry, and endless detail to make this first All Bluegrass show a success but it was great, and wonderful, and gratifying to see hundreds of people really enjoy this type of music, and many of them hearing it for the first time.

Believe me, it was well worth every e fort set forth.

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By Norman Carlson, Indiana

Pill Monroe's Blue Grass Festival, June 21-23, Brown County Jamborse, Bean Blossom, Ind. presented a large proportion of America's top bluegrass talent at

their performing best.

The Restival betar with an amateur band contest Friday afternoon. Like a lot of other people, I missed this due to the failure of any advertising to mention the opening time. Friday evening featured a jam sension which at one point contained over 70 musicians. The sension was open to all, from the rankest amateur to Bill Monroe. Leter in the evening events shifted from the parking lot location of the jam session into the Jamborse barn. Chairs were cleared from several rows to make room for the square dencing. Bill Monroe and his band, and later other musicians, provided the music but most people were content to sit and watch rather than dence. The lack of sudience cooperation soon killed the dencing. People remained as if expecting music, so some was provided. I missed this through conversation and setting up camp.

Workshops in fiddle, mandelin, and banjo were held Saturday morning. These were the same farcical workshops that plague all bluegrass feathvals. Bill Monroe MC'd the fiddle workshop which featured Kenny Baker and Jin Fuchanan. Bill made a sin-

cere but pedagogically inadequate attempt to make this a real workshop.

Although throughout the Festival it was obvious Bill was ancious to please "the great Kenny Baker" and keep him in the Blue Grass Boys, he did reprimend Kenny for playing western swing tune in the workshop. Following this Bill reminded the participants preparing backstage for the mandolin workshop, "Let's not get above bluegrass now boys."

The mandelin workshop included Bill, Jesse McReynolds, and Roland White. Jesse's playing did not seem as precise as I had expected early in the workshop although he more than compensated later in the day. Roland, although he played mandelin and not guitar until a year ago when he joined Bill's band, was out of his league. Nevertheless, He performed dutifully and well as was his pattern in nearly every event of the festival.

The banjo workshop included Ralph Stanley, Bobby Thompson, Victor Jordan, and Neil Roseberg. Ralph and Bobby displayed the expected high degree of skill and teste. Victor Jordan was a surprise to those who had not beard him in some months. He is definitely joining the ranks of the giants of the five string.

Throughout the workshops communication between the performers and large audience was nonexistent. The workshops became small concerts and the performers displayed

intricacies rather than taught elements.

Saturday and Sundan concerts were held on an outdoor stage hidden in a woods.

Construction of the stage had been completed literally accords before the first show. Consequently the sound system, imperfect at best, was distorting the sound of the early acts badly until corrections were made. Acts on the Saturday show were (not in this order): Bill Monroe and his Blue Gress Boys (Roland Unite-guiter, Victor Jordan-banjo, Kenny Baker-fiddle, Jim Monroe-bass), Ralph Stanley and the Clinch Mountain Boys (Larry Sparks-guiter, Curly Ray Cline-fiddle, Melvin Goins-rhythm guiter), Jim and Jesse and the Virginia Boys (Jim Buchsnan-fiddle, Bobby Thompson banjo, Jim Brock-bass), Mac Viseman (with the Blue Grass Boys including Roland White on mandolin), Red Allen (also with the Blue Grass Boys), George Wynn and the Blue-Grass Partners, and manteur band contest winners, The Stone Mountain Boys, from Dallas, Texas.

Bill Monroe was ten years younger at the Festival than I had ever seen him. This applied to his stance and movement and his vocal range but not, of course, his inherantly ageless mandolin playing. His present band is the equal of any found in the classic 50's.

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Roland Thite's vocals have strengthened and his contribution to the harmony has distinctly improved. I found it hard to believe Victor Jordan was the same banjo player I had seen only two months ago. He has picked up many of the progressive licks and integrated them into a personal style. Renny Baker is incredibly smooth and precise. Ustching him I get the feeling his bow strokes are too long and fast for the sound that comes out. Jim Monroe's base playing especially appeals to me. His accent patterns are the antithesis of monotony. They give expression to a rhythmic statement otherwise only implied, though strongly, in bill's music.

Jim and Jesse, like every other name act, were at their peak. The tendency to be responsive to audience requests and concentrate on older numbers was more important for Jim and Jesse than for the other groups. They equaled their recorded sound on Capitol reporteire, exceeded it on Epic material. On each of their segments they presented 14 year old Carl Jackson, a banjo player now touring with them. It would be futile to describe his skill. Mobody who hasn't heard him would believe

it anyhow.

Ralph Stanley, as expected, had the most archaic and mountain sound on the program. His band sounds much the same as it has since they adjusted to the loss of Carter. Larry Sparks does more and more seem the incarnation of Carter but his guitar work is more comparable to that of George Suffler. Melvin Goins' simple but regular and well integrated rhythm produced the full range of opinion. I heard it termed unpraiseworthy framming and from an equally informed source I heard it called a tasteful and unique keystone of the band's sound.

Mac Wiseman was a pleasant surprise: With the right backing and the right audience, both presented at this Festival, he delivers medium tempo, high powered

songs with a voice and style that has no equal.

Risking monotony for truth, I'll describe Red Allen's performance as superb and thrilling. His greater activity in bluegrass recently, the excellent backing, or both - whatever the reason, he was at his considerable best. The inclusion of his two sons on a few numbers was interesting but not spectacular.

The inclusion of the Bluegrass Partners and Stone Mountain Boys mixed among the established bands was unfortunate. Both these bands are capable and enjoyable but the inevitable comparison forced by the juxtaposition made their efforts less

appreciated.

Saturday evening saw most of the experimentation and recombinations. Bill Monroe and Mac Wiseman sang their duets of the late 40's. Ralph Stanley fitted into Monroe's band so perfectly that they should consider some joint recordings. Jim and Jesse did not sound as good with Monroe. The affects they achieve are too dissimilar. The Osborne Brothers with Dale Sledd on guitar and Ronnie Reno on electric bass (the only electric instrument at the Festival) had arrived by Saturday evening. Bill Monroe and the Osborne Brothers singing "I Hear a Sweet Voice Calling" was one of the most impressive sounds ever heard in bluegrass. The Osbornes were the only ones who could match Bill as full equals vocally in these combinations.

The Sunday morning gospel sing was for the most part another concert, indoor this time, with the verious bands doing their regular gospel numbers. It was predictable

but great nevertheless.

The Osborne Brothers were in top form for the Sunday shows. Sonny (playing a new model Vega banjo he helped design, I was told), was especially keen. Another treat Sunday was Melvin Goin's rendition of "Dirty Dishes Blues" from his days with the Lonesome Pine Fiddlers. More such LPF numbers by Melvin would give Ralph's band a boost of vocal and repertoirial diversity.

Only two local groups appeared on the weekend shows. The Hedrick Brothers, four teenagers, performed several numbers including a four and five string banjo duet. The Stoney Lonesome Brys, though held to a very few numbers, were as capable as any

Continued -

of the lesser known bands to sustain placement between name acts. Fiddler Roger Smith and guitarist Vernon McQueen in particular could stand with pride among the stors. They did in fact participate in the giant combination band. This finals band at one point included five fiddlors: Kenny Baker, Jim Buchanan, Curly Ray Cline, Joe Stewert, and Roger Smith; three mandelin players: Bill Mouros, Josse McReynolds, and Ronnie Rono; four banjo players: Ralph Stanley, Victor Jordan, Sonny Osborne, and Bobby Thompson; and paradoxically only two guitarists: Roland White and Vernon McQueen; and one bass player; wim Monroc.

Paul Mullins, formerly fiddler with Moore and Napier and new a DJ, did an excellent job as NC Saturday. He was also persuaded to play the fiddle a few times.

Sunday Grant Turner shared the MC responsibility.

The visual espect of the Festival was noteworthy. Hill Monroc's postures and facial expressions showed the almost painful intensity with which he feels his music. Ralph Stanley and Curly Ray Cline darting back and forth at the microphone at the end of breaks emphasised the snap and sparkle in their music. Jim and Josse es always, appeared as quintessential gentlemen and their band moved with choroographic precision. Jim Buchanan looks and acts the irresistable imp. Mac Wisaman, though opposing disturbingly old, is an endoaring and genial showmen. Red Allen, although he sticks to business, radiates a slightly mischievious good nature. The Osborne Brothers have a gaudy concieted appearance and Sonny looks like a cruel Oriental Potentate.

It was unfortunate, though inevitable, that the lesser known bands could not have been alloted some time as a unit each day. Many parsonnel of outstanding Indiana bands were in the audience but absent from the stage. Thus was lost much

of the unique Bean Blossom atmosphere.

Parking lot picking included everybody from Tut Taylor (neither he nor any dobro appeared on stage) to the Purdue University hopefuls which whom I pretend to play bess. Some of the old timey-est fiddling came from city hippic-ish looking bands, most of them from Chicago.

Also in the parking lot one could buy expensive band made Bozo guitars (one of which Roland White played on the show Sunday night), phonograph records rare and common, "Bill Monroe for the Country Music Hall of Fame" stickers, fan club member-

ships, and waternulons.

The total experience was complex. One could see some of his favorite bluegrass idols farmed over by various strumets or drinking beer before the gospel sing. One could listen to other forms complain that people don't support bluegrass while they assiduously ducked around to avoid paying for a ticket. One could make a half mile treck from some camps to the one water spiget or the one deep Dark Age restroom. Everyone received an extra rebrance a few days after the Festival when their chigger bites began to itch, but after all, the demands, complaints, and failings of the flesh were of small concern compared to the quantity and quality of the commodity

The audience contained 1ts share of interesting and important people. Among others I encountered Pay McGinnis, president of the Ralph Stanley Fon Club; Glen Mowery, president of the Bill Monroe Club; Dianne Sims, editor of Bluegrass Unlimited; Bill malone, author of a soon to be published book on the history of country music; Jack Lynch and Caborno Thorp of Jalyn Records; Tut Taylor, Frank Overstreet, Delmer Sexton, Bobby Jowel, Bryant Wilson, and Elvin Rooks, all bluegrass pickers of note; Art Stamper, fiddler with the Stanley Brothers in the early 50's; Doug Green, former guitar picker with the Blue Grass Boys and staff member of the Stanley Brothers Tape Club; John and Valeda Wentz of the Mac-o-Chee Bolley Folks; Neil Rosenberg, Rean Blossom regular and staff member of the Indiana University Folklore Institution; Pat Dunford, field collector of folk music; Bettie Leonard, vice-pres Page 68

Continued -

of the Pill Monroe Fan Club; Berbara Thomas, Oklahoma representative of the Ralph Stanley Fen Club; Scotty Jeckson, co-Indiana representative of the Ralph Stanley Fan Club and a picker; and Dave Samuelson of the University of Illinois Folksong Club and Blue Yodeler magazine.

BRHHHHUUBARABBARABBARABBARABBARABA .

VARIOUS FIDDLE CONTESTS HELD IN OKLANDIA

Dy Darbara Thomas, Tablequah, Okla

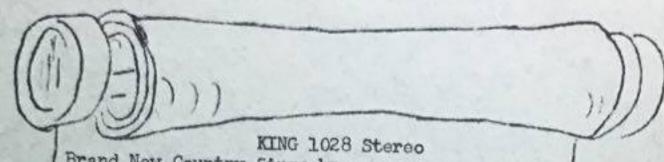
Fiddle Contests hold in Oklahoma. It seems that a the more mention of a colsbration be held in any small town or community, everyous begins asking, "What Time is the Fiddle Contest?" Contestants range in aga from 30 to 90 years of ere. I senetimes wonder if younger boys and first play the fiddle or if it just takes that long for them to get up count nerve to play in public and at contests. Some towns have an annual affair like "The Strawberry F stival, Stilwell, Okla" Acclaimed to be the Strawberry capital. Or the Porter, Chlahoma Peach Festival," Hillbilly Day, here in Tahlequeb, Ckla. Sometimes its just a Grand Opening at a store, or some femily reunion that has grown into a community affair and just keeps spreading. Entry fees run from nothing at all to \$5,00. Prises usually First \$50.00 Second \$25.00, and Third \$15.00. They seem to attract anywhere from some 6 or 8 contestants to as high as 30, Judges are usually hard to find. Some places get leading Citizens, such as Banker, Jusiness men or Mayors who normally don't really know anything about music or fiddles either. These are usually influenced by audience reaction. Other contests will have a music teacher or professor of Music from a college, or a musician from a bend (usually that doesn't even have a fiddle in it). But the ideal judge is a former fiddle champion or people who second on guitar or piano or banjo for contestants. This person who accompanies a fiddler is more of a critic and will judge a contest with more accuracy than anyether person we have found.

Anyway its lots of fun and most people enjoy listening to the fiddlers and once in a while you will find someone who enjoys the good old time sound enough that they will get up and jig dance while the fiddler is playing. Of course, like all contests you someone to hurt someones feelings, or someone thinks it was righted, and etc., but most of your contestants know who plays the best during the contest, even though maybe the best fiddling doesn't always win. Also some fiddlers can play a wide variety of fiddle tunes very well, but when they are in a contest, they tense-up and naturally do not play as well as they normally con. Then sometimes the old boy who just knows four tunes has played those four so many times he actually bests a butter musician, just because he is able to

cet his special tune across to the judges.

All in all its lots of fun. We go to all of them we can. I must take a little time and tell you of the oldest fiddler still competing here in the local contests. He is 'r. Ray Charles (approximately 94 years old) He is a small man bent with are, but a twinkle still in his eyes. His hands are stiff and gnarled but he can still beat a lot of fiddlers. He competes against old and young alike, usually the announcer will ask him his age and he will tell them, "Well, over 90." and he is usually busy tuning the fiddle for the last time. Then they will ask him what he is roing to play and usually he plays Sally Goodin first, then for a second tune he will play Sally Ann Johnson. S motimes he has a little trouble getting started but after three or four draws of the bow the tune begins. I like to hear him play "Red Apple Rag" In just playing out under the trees he can play many, many tunes, alot of which you never hear anymore.

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From Czechoslovakia leading Bluegrass band the Greenhorns, on stage. Below: The Greenhorns on location filming "Blue Moon Of Kentucky" a T V show.





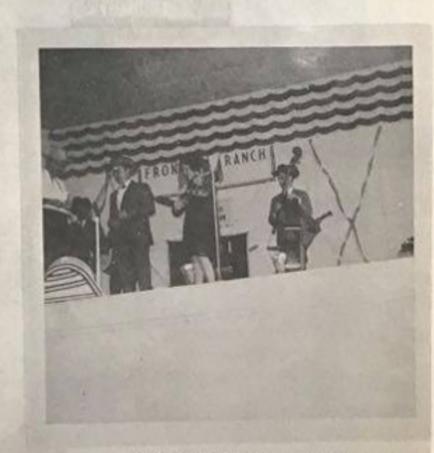
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Sonny Nelson, Jimmy Martin Cleveland, Ohio 1964



Cleveland, Ohio 1965

Buck Graves, Earl Scruggs, Jake Turllock and Lester Flatt. Ann Arbor, Mich. 1964



Birch Monroe (with fiddle at mike) on stage at Bill Monroe's Barn, Brown County Jamboree Beanblossem, Ind. 1967



Bill Harrell and Don Reno. 1967 Frontier City, Onstead, Mich.



Ronnie Reno, Fay (Mother) McGinnis and George Shuffler, Location as above.



Orville Moore, Melvin Goings, Larry Sparks Seated-Ralph Stanley and Curley Cline



New York Rep. Bernice Rice and daughter Nancy



Bluegrass Blackjacks Indianapolis, Ind. Member Frank Overstreet far right.



ember Troy Bailey standing with bass. Columbus, Ohio... Stone Mt. Boys.



Representative Bob Fuller Montreal, Canada



Sonny Miller, Pa.D.J.



Bob White and the Candy Mountain Boys Toledo, Ohio



Kitty Tullis, K.C.Z.T Tape Club



German Rep. Reinhard Pietsch



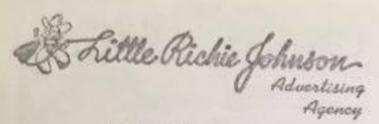
Carl Tippton. D.J.Bluegrass Band leader Leamon Flatt, Minister of the Gospel James Leonard, Husbans of our Tenn. Representative Betty.



The Paynes, Testaview and Leonard. Ralph Stanley center.Sandusky, Ohio



Ind. Rep. Norman Carlson (far right) with band un-named at this time.



Little Richie Johnson

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Talking Machine, perfect condition, owned by a McGinnis neighbor in Wyandotte, Mich.



aude Boone, Bud Brewster, Willie Brewster d Carl Story. Monroe, Mich. 1966



Ralph and Carter Stanley, late summer or fall of 1966.

Telefax

WESTERN UNION





612P EDT OCT 18 67 CTB364 AA470 A JNA568 PD LIVEOAK FLO 18 545P EDT TRINA

CARE NOEL NOTEL NASH

REGRET THAT I WILL BE UNABLE TO ATTEND THE BANGET THIS YEAR CARTER AND MYSELF ENJOYED IT SO MUCH LAST YEAR HOPE EVERYTHING TURNS OUT FINE THIS YEAR.

RALPH STANLEY. 570

Telegram that Ralph sent to K-Bar-T Country Roundup Awards banquet in 1967.

Right....
Trina, Fay Norma and Carter seated, Awards banquet 1966. Thanks to our eager-beaver Music City Editor, Paul Wade, this is the best picture I have ever had made. Those are the lovely red roses that Carter and Ralph had presented Norma and I.





Above.

Noel Hotel Oct. 1966, K-Bar-T awards banquet.Fay. Norma and Trina at speakers mike. Carter seated at right, he and Ralph were guests of honor. Below:

Seated at banquet table were, Sonny Nelson, Roy McGinnis, Fay McGinnis, Norma Fannin and George Shuffler.



WESTERN UNION





126P EDT OCT 18 67 CTA295 OT C20144 CON PD COLUMNUS ONTO 18 110P EDT MISS TAIMA

NOEL NOTEL MASK

PLEASE CONVEY OUR HEARTFELT THANKS TO ALL WHO WAS THERE LAST YEAR AND MADE OUR VISIT SUCH A MEMORABLE ONE. THIS TIME OF THE YEAR BRINGS BACK SO MANY WONDERFUL MEMORIES, AND IT IS MAD TO REALIZE CARTER IS NOT WITH US VET. WE SMALL TREASURE MOSE MEMORIES AS LONG AS WE LIVE AN EXPECTED VISIT FROM THE STORK PREVENTS US FROM JOINING YOU THIS CONVENTION TIME. LOOKING FORWARD TO NEXT YEARS VISIT. OUR CONGRATULATIONS TO ONE AND ALL FOR THE GREAT JOB YOU ARE DOING FOR THE FAN CLUBS AND COUNTRY MUSIC. SINCERELY

FAY MCGINNIS PRES., MORNA FAMMIN VICE PRES RALPH STANLEY INTL FAN CLUB

(20) .

1270 (1-51)

Telegram sent to by the Fan Club to Trina who is in charge of the K-Bar-T Country Roundup Fan Club Awards banquet in Nashwille each year. Snap at right Carter and Ralph seated at banquet as guest of honor, 1966. Here they were presented with twenty year awards brom the club.

Guitar floral tribute.



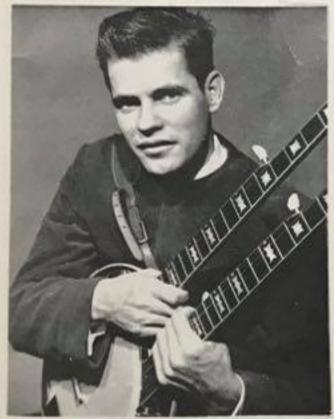
Flowers sent to the K-Bar-T Awards banquet in Nashville last year (1967) by the Fan Club in honor of Carter. Red and Gray club colors were w used.

Right: Editor Blanch Trinajstick and Assoc. Editor. Ruth Slack in the Noel Hotel lobby with our guitar tribute. Thanks to Trina for sending us these pictures to use.





Jeffery McGinnis



Ford Nix with double neck banjo



Ralph Stanley, Sonny Nelson(goofing as usual with double feature sign) and Carter Stanley. Monroe Mich. April 66.



Harry and Jeanie West. Artie Rose, Dobro, John Edwards, Bass, Rob Edwards Banjo, Harry, Mandolin and Jeanie Guitar, New York.



Jack Bishop, Ralph Stanley, Norman Fannin and Larry Sparks. Ralph's birthday 2/25/68 Springfield, Ohio



Wendy Smith, Hylo Brown and Pete Goble Monroe, Mich. 1966



CURLEY

MELVIN

LARRY

RALPH



MEDVIN

CURLEY

RALPH

LARRY



Rep. Hedley Charles, wife Marie and children Australia



Carter Stanley, Fay McGinnis, Ralph Stanley and Norma Fannin. Columbus, Ohio 1964.



BACK STAGE! Pat Nelson and Roy McGinnis Toledo, Ohio



Oklahoma Rep. Barbara Thomas

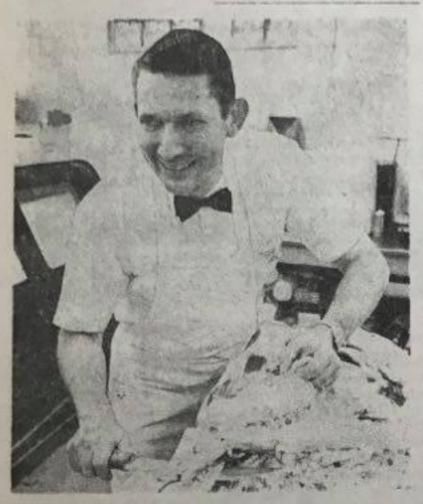


Curley Ray, Ralph on stage.Bill Harrell seated, Andrew ? a boy from Englans who traveled last summer with Ralph and the boys. Labor Day Berrysville, Va. 1967



Ralph Stanley and Ralph Thomas Beanblessem, Ind. 1967

Citizen-Journal Thurs., Nov. 30, 1967, Cols., O.



Mitch the Butcher, Columbus' Country Music Impresario. (Photos by Dick Garrett)

once ... like country and how long, and you can figure western songs that hit big, it will be on the program then die . . . but in bluegrass, when Ralph and the Clinch the same tune might sell for Mountain Boys show up at 10 years."

thing that might have started a century ago still gets improvised on, like "Copper Ket-

"My daddy he made whiskey My Grand Daddy did too We ain't paid no whiskey Tax since 1792 . . ."

They'll still be distilling Dixie . . .

might not sell a whole lot at that illegally for God knows Mitch the Butcher's next bluegrass "spectacular" Dec. THE SONGS evolve. Some 30 at Cooper's Arena. That one will have dancing too.

"I'll tell you how I feel about this," Mitch grinned, already passing out handbills. "We don't expect to draw any Frank Sinatra fans, but after all, there ARE other people in the world."

He ain't just whistlin'

Butcher Sells Meat,

Scripps-Howard Staff Writer (Last of a Series)

You couldn't ask for a more affable butcher than Mitch Meacham, owner of Mitch's Market at Main-st and Jamesrd. Mitch says his customers "can buy turkey or tickets, it don't make any difference to me."

You see, in addition to being an expert at dissecting a side of beef, Mitch is the burgeoning country music impresario of Columbus.

HE'S BEEN "cutting meat" since he was 13, but he's been a hill music fan even longer since his toddler days of listening to Grand Ole Opry on the radio in his Jackson, O. home.

He's owned this market seven years, and swears he could "never leave the meat business, I love it too much."

ALL THE SAME, when a local bluegrass group called The Dixie Gentlemen asked Mitch to manage them a couple of years ago, he accepted.

Two of the Dixie Gentlemen - who play often at the Astro Inn, the Marion-rd thing often too lively even to down south now, you won't music in Columbus - were killed recently. But Mitch and the remaining two went string banjo work in true ahead with an event they'd bluegrass is intricate and planned for months, and takes tremendous skill. dedicated it to their friends' memories.

THE COUP: the first bluegrass "spectacular" to hit Co-lumbus, starring Flatt & Scruggs.

but sold tickets out of a cigar tours - even when they box on the radio by his meat played in concert at Carnegie block.

LESTER FLATT and Earl Scruggs - who've "beat the White's All-Purpose bushes" in the bluegrass field which they sang on Grand nearly 40 years - are the Ole Opry. Folks eat it up. commercially accepted counterparts of bluegrass traditionalists Bill Monroe and Ralph Stanley.

They've made conservatively a million dollars from their themes for TV's "Beverly the dirt floor and peanut lality rate from car and plane Hillbillies" and "Petticoat shells, keeping time to such crashes amongst their ranks. Junction," but their music is dazzlers as "Orange Blossom "SURE, THIS is a hard still so dear to them they hit Special," "Salty Dog Blues" life." Stanley said quietly, the road to propagate it and "I'm A-Goin Ape," were "but I love it. You have to to

BLUEGRASS IS the unidentical twin sister of country and western music - a true, unamplified music performed on banjo, violin, man-lings from the silk-suit set, much of this music has never doghouse (upright) bass.

It developed in the south



Ralph Stanley and the Clinch Mountain Boys, from left: Curly Ray Cline, Stanley, Larry Sparks and Melvin Gowins.

dance to,

THE FIDDLING and five-

Flatt, who fiddles and sings, and Scruggs, who has a face like granite but fingers like quicksilver on that banjo, are masters of the form.

FOR INSTANCE, the most Mitch not only promoted it requested number on their Hall - is a little ditty called "Martha White." It's a commercial title for Martha

> It was a peculiar amalgam, that audience that gathered volved in country and west-

dents and girls with long the hills." ironed hair.

escorting ladies in fur coats been written down. and pink shoes

up old folk tunes into some for this by analyzing. "You go can read a note of music.

find bluegrass the way it used have no idea how many songs to be. It's rock 'n roll they they know, but the old man got. Real bluegrass has moved north, and there's more high-class people going for it now."

Orville Moore, owner of the Astro Inn, confirms that by body else adds one, then we commenting that "we get a lot from the university. You might be surprised. Deans and perfessers drop in here."

RALPH STANLEY hit the Inn recently with his Clinch banjo. "See, a bluegrass song Mountain Boys, and all were bone-weary from traveling "an average of 1500 to 2000 miles every week, playing everything from country spots to college campuses in 42 states."

in Cooper Arena at the Fair- ern or bluegrass travels constantly across the country. As STOMPING their feet on a result, there's a high mor-

whenever and wherever pos-cowboy-booted migrants from stay in this. I've been at it Kentucky and West Virginia; since I was a boy in Virginia. pregnant women and little Bluegrass is a movin' kind of kids; bearded college stu-music. It really came out of

In keeping with mountain-There were even sprink- eers' love of independence,

"WHY WOULD anybody among hill people, where bon RENO, a favored bother?" bass player Curly self-taught musicians pepped bluegrass musician, accounts Cline queried. "None of us

The Clinch Mountain Boys - Stanley - figures he's recorded "at least 500." Over half of those were "made up when we're ridin' along. One of us'll think of a line, someall play around with it."

NOR DO THEY know how many records they've sold.

"I couldn't tell you."

"UNCLE TOM" and THE GRAZY MOUNTAINEERS

Right Norma Fannin







The Bluegrass Blackjacks
Pine Tree Records

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Right Moore Bres. 1966 Menroe, Mich.



Left: The Rank Strangers Bluegrass
Band in Sweden, Second from
left, Andrew Raderg(our club
member) who plays autoharp, his
brother Mats, guitar.



The Ralph Stanley International Fan Club

FAY McGINNIS, President 1156 21st Street Wyandotte, Michigan 48192

NORMA FANNIN, Vice President Box #4753 Station B Columbus, Ohio 43202

Dues are \$1.50 per year. You receive 18 x 10 photo of Ralph Stanley, Membership Card, Introduction Book, News Letters and our Year Book. Dues should be made payable to Fay McGinnis and mailed to her at the above address.



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(MARY) MRS. CARTER STANLEY

SON BOBBY (BUCKSHOT) NORMA JEAN DORIS JANE

PICTURES OF OLDER SONS BILLY AND CARTER LEE WERE NOT AVIVABLE AT HIS TIME AND WILL BE PRINTED LATER IN ANOTHER JOURNAL.