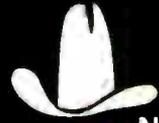


wire



50¢

NOVEMBER/1968

country

**JEANNIE
C. RILEY**

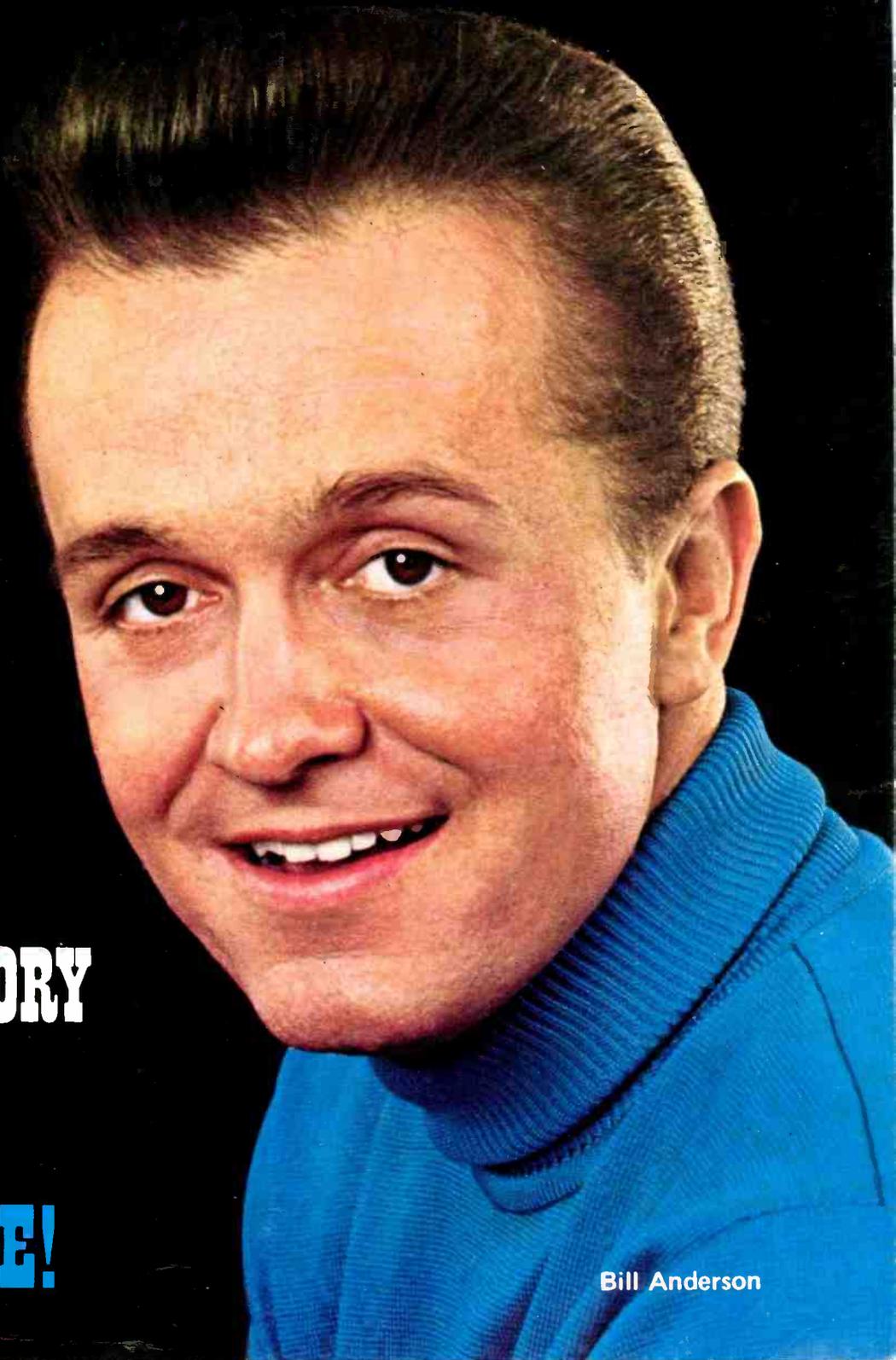
**JOHN
HARTFORD**

CARL SMITH

DIANA TRASK

ACUFF-ROSE STORY

**FREE GIANT
POSTER INSIDE!**



Bill Anderson



Say Merry Christmas the **country** way

Put "THE PICKER" under your tree



**ACTUAL SIZE:
4 INCHES BY 12 INCHES**

ACTUAL SIZE: 4 INCHES BY 12 INCHES



Sensational New Transistor Guitar/Radio

FROM *Music City*

"THE PICKER" Please Send _____ Picker(s) postpaid
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Enclosed is Check or Money Order (No C.O.D.'s) for a Total \$ _____
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() Please send volume price quotation. I am interested in selling "THE PICKER". My business letterhead is enclosed.

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This Soundsational 8 Transistor Radio—Is Also a Fully Amplified "Mini-Guitar"

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"Pick Up" on "The Picker"

In assorted Color Combos of Red and/or White

The Picker Comes Complete with: Stand; Battery and a Pick

\$19.95

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ORDER NOW • SUPPLY LIMITED
Reserve Yours for Christmas

Special COUNTRY BONUS 2 for \$35.00
Get One for yourself & One for a Gift.

WIRE country

WIRE Radio

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307 North Pennsylvania St.
Indianapolis, Indiana 46206

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ABOUT THE COVER

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release "Wild Weekend."

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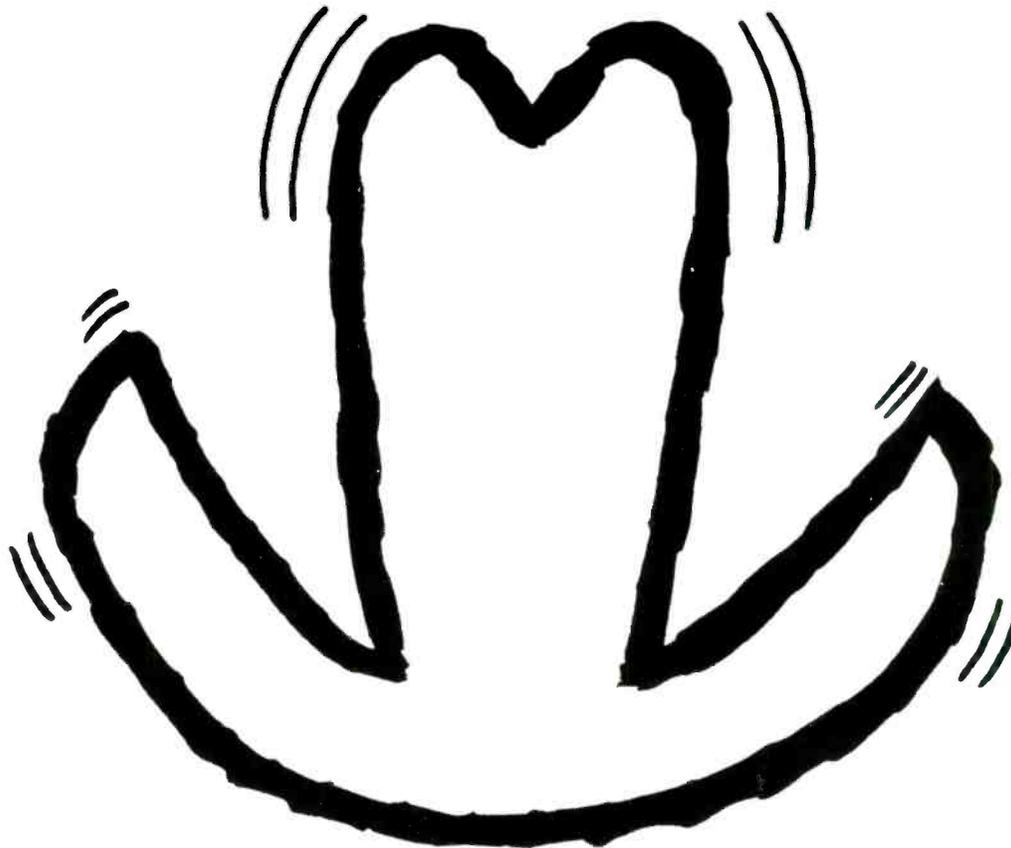
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MEET **WIRE** COUNTRY GENTLEMAN,



BOB WALKER

... the jolliest man of music you will find anywhere ... that's the best one line description for WIRE's midnight to dawn host. One look at Bob might give you the impression that he is heavy. "Not so," says he ... "I am supposed to be 8 feet seven." Bob is one of the busiest broadcasters you'll ever meet. He commutes daily from Kokomo ... and does sports, news and special events during the day in addition to his all-night stint at WIRE. When does he sleep? Bob "regenerates" in just a few minutes ... during a record or "snoozing" between courses when he eats. His infectious smile always comes through when he talks with his vast audience every night. Want to brighten your hours from Midnight to Dawn? Join Bob ... and be happy!



24 HOUR NEWS

**WE CAN'T KEEP IT
UNDER OUR HAT!!!**

When news breaks — we're there to report
all the details — fast and factual — by a
highly trained staff of nosey, knowledgeable,
newsmen. Tune in our news —
NOW 15 MINUTES EARLIER . . . AT :15 and :45!

wire

MID AMERICA RADIO, INC. **RADIO 1430**
307 NORTH PENNSYLVANIA STREET
INDIANAPOLIS, INDIANA 46206

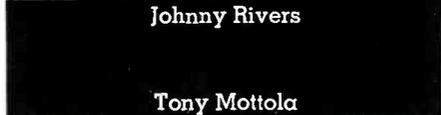
Gibson Strings

the
workingman's
string

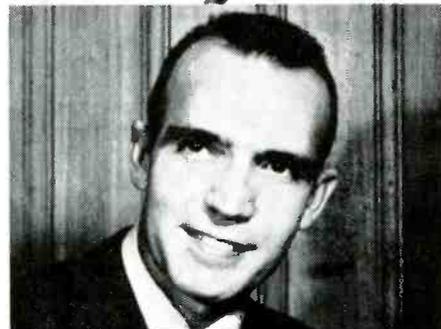
Grady Martin



Johnny Rivers



Tony Mottola



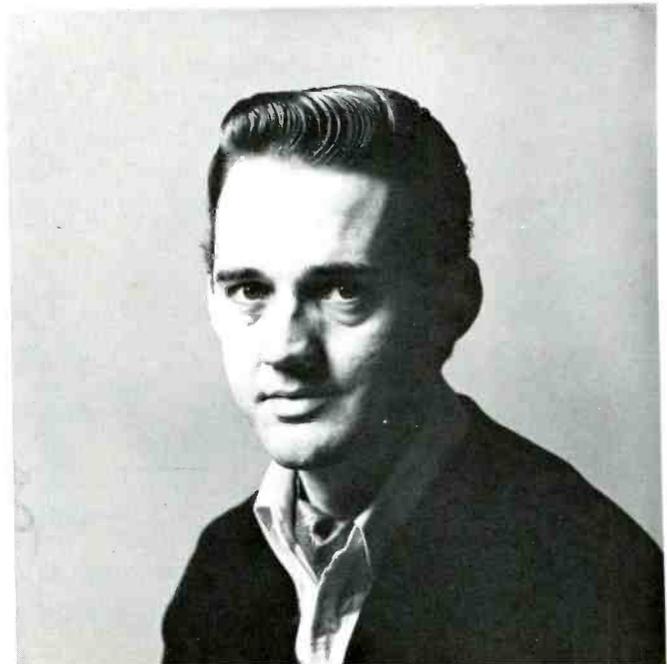
Johnny Smith

PROFILES

STAN HITCHCOCK

Born in Kansas City, Stan Hitchcock has been interested in country music since his first guitar lesson at the age of twelve. He's always been an outdoor type too, since his dad was a rancher and cattle breeder.

While in the Navy, Stan organized a group of musically inclined sailors into a unit that became the official band of the U. S. S. Bryce Canyon. After his discharge, he became interested in the neglected children of the Springfield, Missouri area, and with Dr. Bob Johnson, a pastor in a Springfield church, he opened the Good Samaritan Boys Ranch. Through radio broadcasts on behalf of the Boys Ranch he came to the attention of Don Law, the Dean of Country/Western producers, and consequently has recorded two albums and many singles on the Epic label. He is currently riding high with one of the most entertaining TV shows around the country.



WILL THIS PTA MEETING PLEASE COME TO ORDER

Once upon a time there was a girl from Anson, Texas, with long black hair... and when she sang a song she was very very good.

The girl's name was Jeannie, and upon her arrival in Music City USA, as with others before her, she failed to find the immediate contract she was hoping for. And that was bad.

Jeannie did, however, become acquainted at once with Paul Perry, a local dee jay. That was good.

Paul listened to her sing... and kinda liked what he heard. He liked what he saw, too... the tiny Texan had charm! He learned that her full name was Jeannie C. Riley. And he agreed to help her in search for a record contract. But, even Paul, who carries a pretty big stick on Record Row, didn't have alot of instant luck in the venture. That was bad.

Then, Jeannie signed Paul as her personal manager, and he saw to it that she was scheduled on several road shows. That was good.



Treading in the footsteps of country music's all-time greats, Jeannie C. Riley.

In due time, Paul did procure a contract for Jeannie on one particular label. So now, here's where you're s'poze to come in and say, "That was good". At least, that would be the logical reaction. But no, that was bad. It was not actually bad for Jeannie... or for Paul... but it was bad. A bad scene, more or less. And if you don't know who suf-

fered most, you have, without a doubt, been doing your Rip Van Winkle number!

However, what really counts is that almost before anyone knew what was happening Paul Perry marched up to Shelby Singleton and said, "I imagine you wonder why I called this meeting... of the HARPER VALLEY PTA."

Little did Paul, or anyone

else, know when all the members of that PTA were introduced to the world that it would excite an explosion of success so big the rumble of it all stil roars on at an ear-splitting level. The oh's and ah's are still being heard. And the steady ring of cash register sales still continues to clamour loudly, growing into gargantuan-size figures.

Lee Arnold, visiting in town from WJRZ (right), was one of the first C/W dee jays to ever hear about the famous PTA meeting, when he stopped by Jeannie's recording session. Producer, Shelby Singleton (left), also deserves a big round of applause on the Plantation giant he has given all the world.





Jerry Kennedy (right), was responsible in part for the sound that backed up that famous mini-clad widow from Harper Valley.

Jeannie C. Riley... the pert and petite princess of song from Anson, Texas... has left the world astounded, amazed, and overwhelmed. The commotion she has created with her smashing success leaves blank looks on faces everywhere. I don't doubt that even the Bird of Paradise is startled at the bang-up job of blessings he brought in Jeannie's direction!

Her success will undoubtedly go down in history. Her ability to perform on the platform of today's top stars had already been proven with sell-out shows happening over

...and over... and over again. Jeannie C. Riley has definitely "made it". There's no argument in that.

So, what can one write about the phenomenal Jeannie? You can't say that she could never sing another song as well. She already has an album out to prove that. You can't say that her spotlight will be turned off just as fast as it was turned on. Solid bookings, well in advance, including the Hollywood Palace, prove that. And you can't justify wasting a lot of time searching through Webster for words to describe Jeannie C.

Riley... every adjective in the book has already been used and used again! The Jeannie C. Riley success story told itself... the day Plantation Records released "HARPER VALLEY PTA". That leaves Jeannie C. Riley... the person. This is another situation entirely. No one individual writer could ever feel they'd completely covered the real Jeannie C. Riley. Simply because it's beyond the average person to fully understand the intricate mind that belongs to the little Harper Valley honey. Her manager, Paul Perry, knows her best, and he's been



Paul Perry (left), Jeannie's personal manager, always believed that Miss Riley was gonna be something to behold in country music... and who can argue now!



Tom T. Hall (right), writer of "Harper Valley PTA", was probably unaware of the music monster he was helping to make in this scene.



From Harper Valley to the San Fernando Valley... Jeannie arrives for "Jeannie C. Riley Day" in Los Angeles. KBBQ disc jockey, Bob Jackson gladly assists in welcoming the pretty Miss from Plantation Records.

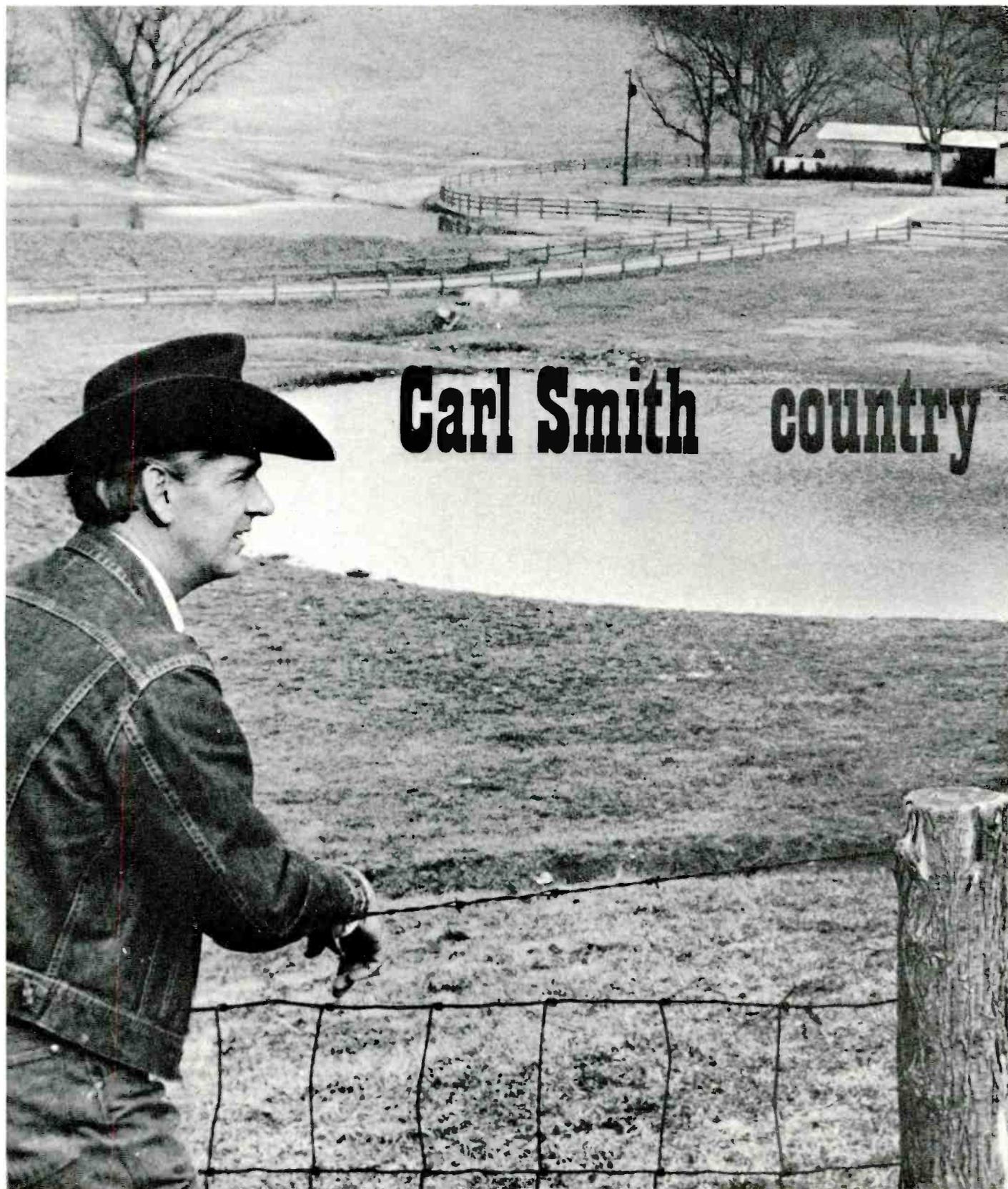
a big compliment to her career, because of that fact.

Paul has stated, "Jeannie spends a lot of her time under the spell of historical housing structures, which is something so special to her that the common mind automatically mis-judges her reactions. And first impressions of Jeannie can often be misleading. She's a friendly Texan, maybe even a little too friendly. But that's just Jeannie."

Jeannie C. Riley... the mythical mini-skirted widow... is actually the Mrs. Mickey Riley, in private life. She has one daughter by the name of Kim. Jeannie herself, bears a great deal of resemblance to her own mom. Other members of her family range all the

way from mechanics to bankers. She plays the guitar. She writes songs. And she likes casual clothes... specifically slacks. An international fan club is being formed in her honor, complete with mini-skirts and bracelets. She laughs easily. And she asks a lot of questions.

Although she isn't as aware of it as a lot of the old pros, she has added something absolutely unique to the entire music industry. The chances of anyone ever topping her success are remote. Even Jeannie will have a hard time to keep ahead of her current history-making progress. But right now, it is her only hope that she'll just be able to go on "livin' the life of Riley" as a top recording star.



A proud man casts a proud eye on his Ranch in Franklin, Tennessee.

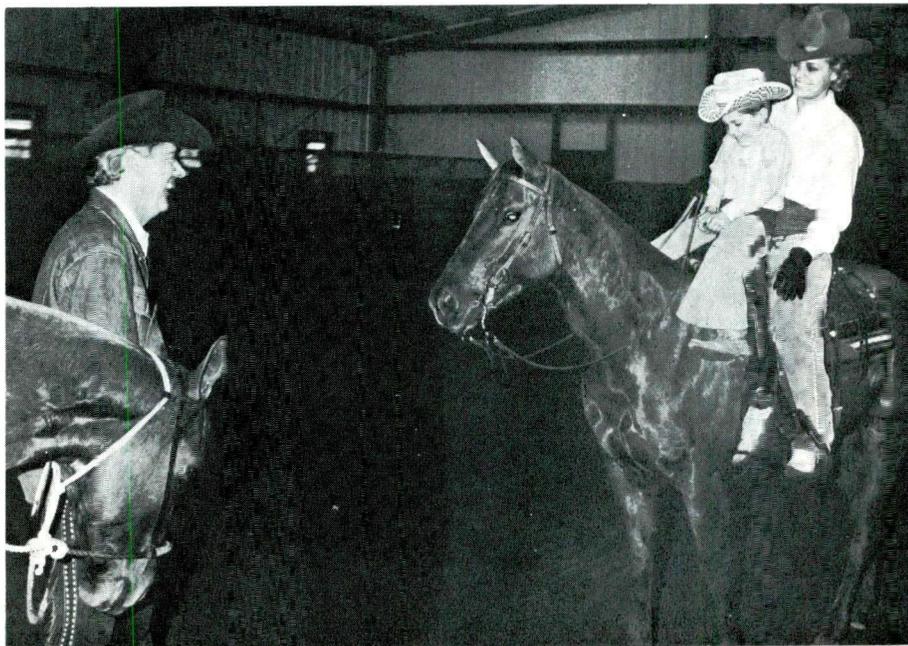
John Bozeman, Jr.

As I rounded the bend in the road overlooking the spacious three hundred and fifty acre CARL SMITH RANCH, I was entranced by the beauty of the sprawling ranch-style home and the wide open fields of green pasture where hundreds of black angus heifers and sleek quarter horses (many with young colts) were grazing in the peaceful valley below. The scene was one of tranquility, and the towering hills surround the ranch-spread seemed to echo in unison, *"This is a special spot on God's Green Earth!"* I parked my car alongside the split-rail fence in front of the mammoth white barn where Carl Smith is likely to be found when off the road tending his high-spirited, thoroughbred quarter horses.

As I entered the office on the front side of the stable there sat the King of Country Music himself, Carl Smith. *"Come on in, John,"* Carl said, *"pull up a chair and rest a spell."* Soaked from head to toe from a morning's work cutting horses with his ranch foreman and his quarter horse trainer, Carl looked like one of those rugged cowpokes you might see on a popular cigarette commercial. Carl's lovely wife, Goldie Hill, and his almost teenage daughter Carlene. *"Hello, John,"* Goldie said, with a smile in her voice that filled the room with hospitality and warmth, *"are you going to try your hand at cutting horses with Carl?"* *"No,"* I replied, *"I'll leave that to old pros like Carl—just thought I'd drop by to see how it's done."* *"This is our oldest daughter, Carlene,"* Goldie said. *"She's about as crazy-over horses as*



Carl has a round-table "read-in" of his own at home, as he catches up on the latest horsemen's news!



Every day's a rodeo when Carl is at home in Franklin!

her daddy. And the little fellow out there riding the pony is Carl, Jr. He's got horse-blood running through his veins too."

After we'd finished our cokes and cooled off a bit, we headed out to the front corral to watch Carl work his favorite cutting horses. When Carl gave the signal, the foreman ran about ten head of cattle into the corral and Carl mounted his favorite stallion (and stud of the SMITH RANCH) to kick-off the second round of the cow-cutting parley for the morning. What followed was a typical Western Rodeo scene—Carl, sitting tall in the saddle, cutting in and out among the steers like an old cowhand back in the days when the West was real "he-man" cattle country.

"Watch when the little calf begins to turn at the other end of the corral," Goldie shouted to me, perched atop the white fence near the lead-in gate. "Watch how the stud turns the calf back this way." And the scene that followed was truly magnificent—a combination of horse and rider working together as a synchronized team like it had been rehearsed for weeks on end. And as I watched Carl working atop his prize stud, "Real Bar," for the next half hour, I saw some of the finest horsemanship I've seen in many a day!

As the blistering sun approached high-noon, Carl called a halt to the day's cutting activities and we wandered back to the stable to unsaddle and wash-down the steaming

mounts. As Carl was brushing down his well-groomed stallion he commented: "We'll have his first colts this next Spring—if they're half as good as he is I'll be happy." Then after hosing him down, Carl turned him over to one of the ranch-hands whose job it was to walk the horse until he had cooled down from the morning's work. "Now let's head to the house for a bite to eat," Carl said. "Man—I'm bushed!"

The prospect of the perfect ranch-house was a needed refresher after a two-hour stint in the hot sun and dust. Carl, Pat Paterson (his trainer) and I sat down at the rustic Western-style breakfast table opposite the kitchen bar while his wife, Goldie, hustled up sandwiches, potato chips, and

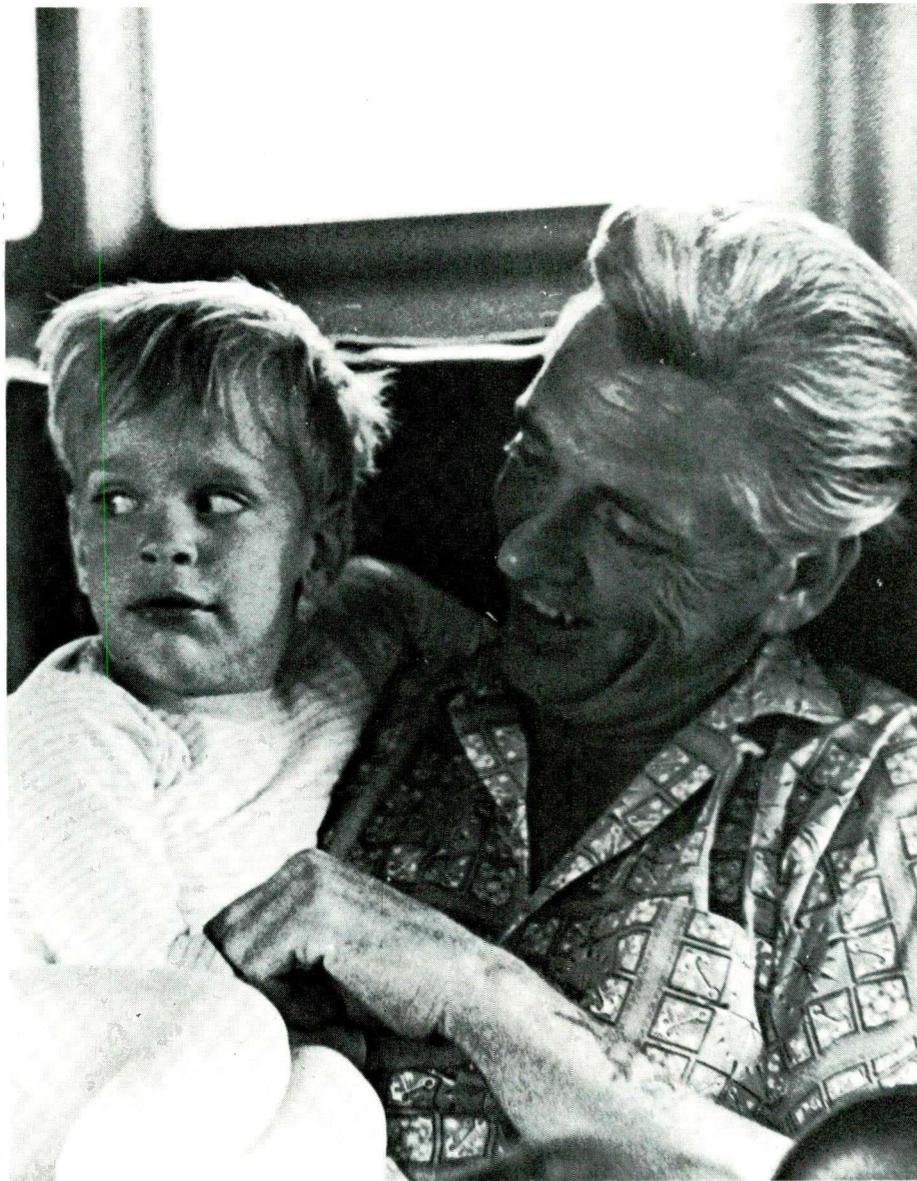
A picture of success . . . CARL SMITH!



tall pitchers of iced tea and cold milk. Everything tasted good and we sat around the table exchanging "horse-talk" for the next hour or so. When Carl talks about horses you know he's in his right groove, for his horses are like members of his family and he speaks of each animal like a father speaks of the unique personality of each of his children.

Before heading back to the office, I wandered into the over-sized den where the story of Carl Smith's successful recording career was told in pictures and plaque-form on the walls. There were gold records, and TRADE MAGAZINE CITATIONS which told of Carl's countless hit recordings for the COLUMBIA folks. There were pictures which told the story of Carl's progressive success as a top-name Country entertainer and covers of all his RECORD ALBUMS which seemed to say in a language stronger than words, "This is the home of one of the Giants in the Recording Industry—the one and only, CARL SMITH!" And there alongside Carl's LP covers were the jackets of GOLDIE HILL'S biggest-selling ALBUMS. A star in her own rights, Goldie is happiest being simply Mrs. Carl Smith, mother of three beautiful children and wife of the man she labels, "the greatest person in the world." "I love to sing," Goldie told me, "but my greatest claim to fame is right here as mistress of THE CARL SMITH RANCH. We all have a great life here together."

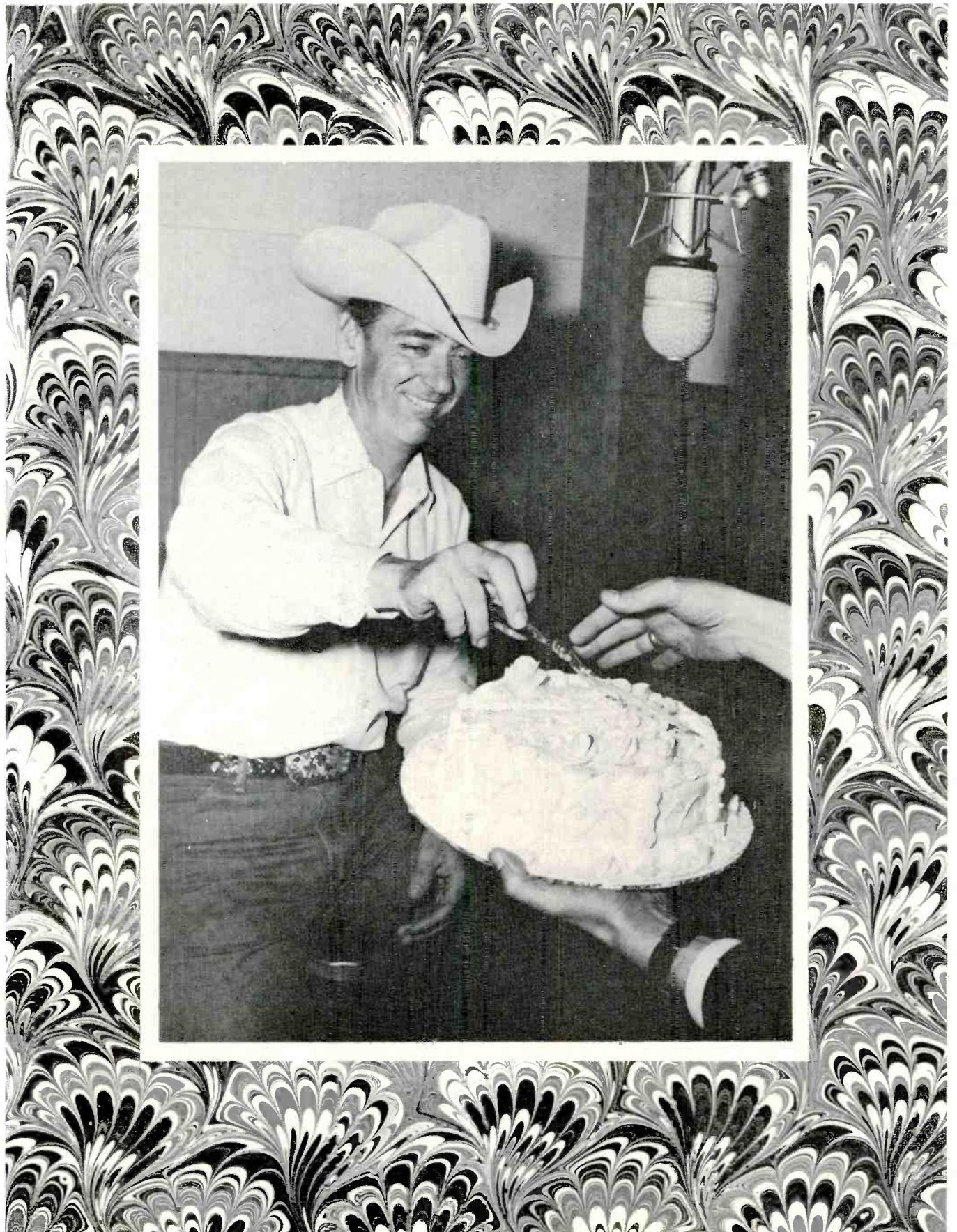
In addition to being one of MUSIC CITY'S most prominent and colorful citizens, Carl Smith is the No. 1 recording artist and C&W entertainer in Canada. His Canadian Network television Show runs away



"My pop's a better singer than your pop!"

with the top ratings, and when he makes his periodic trips north of the border to film these popular shows, fans from all over the Canadian Continent come in to watch "their favorite country singer" at work! And one of the highlights of Carl's visit to Canada this year was the CALVARY STAMPEDE where Carl's fans saw him mounted on his spirited horse headlining the parade climaxing this popular annual event.

As I pulled up the winding road leading from the ranch, I watched Carl slowly walking up the hillside behind his home with his ranch foreman and trainer. And if I were a betting man I'd bet they were once again involved in a deep conversation of Carl Smith's favorite subject: his famous line of bred quarter horses and the future of the three hundred and fifty acre spread which folks in these parts call, CARL SMITH COUNTRY.



At a recent session, Carl Smith, one of Columbia's top recording stars, is about to prove you can have your cake and eat it, too!

country
ALBUM

JEANNIE SEELY



and along came...



DIANA TRASK

Some time ago, Diana Trask gave up her selected section 'neath the spotlight for the purpose of saying "I do"; and to those of us, who followed her career closely, it was like watching the end of an old western movie. You know the kind... where the suggested hero always rode off into the horizon! Well, Diana Trask has certainly played her part in the complete delight of everyone, and as in those rare ole flicks, audiences across the nation were sad to see her leave. But Diana, like the real pro she is, gracefully bowed out. After a period of time, Diana along with her American husband, returned to her native land of Australia.

At that particular point in Diana's life, I wouldn't doubt that even the kangaroos were jumping a little higher than ever... in honor of their country's songster. But there was something else... something even more significant... that was happening in her honor. And that was Diana's record sales, back in the states. The figures just continued to grow by leaps and bounds! Her fans absolutely refused to let her stay out of the picture completely.

However, it wasn't until after the birth of their second son, that Diana officially returned to her career life. She did so, by agreeing to produce a TV show

... providing the contract could read: "Mr. and Mrs.!" The results have left Australia thundering with cheers ever since... as Diana and her partner went on to prepare the only Australian television series to ever be sold around the world.

So, it's simple to see why, today, people are putting their hands together in applause for the gal they wanted back... and ended-up getting their way about it!

Even in childhood days, Diana stood out... always advanced... from the ordinary world about her. She was only seventeen when she won "Swallows Parade" talent guest slot, in Mel-

c continued on next page



This recording business is serious stuff! Diana and hubby listen, with solemn faces, to play-back.



Diana's in good hands with Producer, Buddy Killen, as he says "It's shapin' up . . . but . . ."

continued from preceding page

bourne, Australia. From there she appeared on GTV-9. But, television . . . still a child, itself, in that country . . . left Diana somewhat unfulfilled with an ever-growing curiosity concerning the rest of the world about her.

That's when Diana fell in love with jazz . . . spending most of her spare time working with a jazz group . . . and later, going on a jazz tour. But that, too, began to harden and crumble in importance . . . like sugar-n-spice gone bad . . . and Diana's eager mind grew dissatisfied with jazz. She craved something else.

After a brief return to TV, that particular "something else" turned out to be advanced music lessons from a highly recognized teacher in Sydney. It was the specific era in Diana's life that found her as the "bright one" in

class during the daytime . . . and at nite, she again, was the "bright spot" of every club she worked.

Only a short lapse of time went by before the adjectives overflowed as Diana began appearing with such names as Frank Sinatra, Sammy Davis Jr., and Stan Freberg. The trade papers were definitely not on the trail of Diana Trask!

In 1959 America beckoned . . . and Diana answered the call . . . by returning once more to the United States. Don McNeil's Breakfast Club, heard daily on the ABC Network, featured her for one week. The results came out in the form of a recording contract . . . with Columbia . . . her first big contract . . . a 7-year pact! Diana's initial release was "The Language of Love", followed by "Long Ago Last

Summer". They both blew the lid off charts and went zooming to the top.

Two more marks of success were made on Diana's calendar with the Jack Benny Show and the Mitch Miller Show. Fox Studios added another one, by singing her to a movie contract. Before long, word was out that Diana was a personal favorite guest of Johnny Carson's. And trade papers were kept busy talking it up about the girl from Warburton, Australia who was appearing at the Johnson's Ranch, in Texas . . . as well as in other fabulous niches of the world.

Today, after taking time out to adjust to her new married life, Diana is back at 'um . . . stronger than ever! She sings "country" this time. And hubby, Tom Ewen, as personal manager and

producer, is a very much a part of her entertainment world. Together, they seem to have the musical world on a string! That world, as you may already know, revolves around Tree Music Publishing's exec, Buddy Killen. Killen... a music man in a music man's town... is the guy who gave Diana her first chance to sing country, via a recording contract with Dial Records. In short order, she recorded "Lock, Stock and Teardrops"... her initial effort in country music recording. Now, as everyone knows, the result of this record came across in a mighty smooth-'n-satisfying manner, and it gave the world an opportunity to realize that Australia's First Lady of Lyric had made Roger Miller's old hit happen one more time.

The recording of "Lock, Stock and Teardrops" also gave Diana Trask the chance to do something she really wanted to do. Diana sincerely loves country music. She has feeling for it. And she believes that the day has come for her to become a part of it. For Diana Trask is the kind of a gal who takes things one at a time. Her belief is, that the time has come for her opportunity with country music, via Tree Music Publishing Company and Buddy Killen. She also intends to do the most with it. Because, Diana is one who realizes that none of us ever get a second chance to re-do our lives.

Diana's husband hails from America. Diana is, of course, from Australia. They've both just recently returned from Europe. Furthermore, you can see Diana, with her husband, almost any time in Nashville, Tennessee. So, where's home? We're not sure!

However, the one thing we are positive of is that the addition of Diana Trask to country music brings something so special to the industry... that the charm of it all could very well out-live Mother Goose!



Here she is... about to give it the ole one-two, scubbie-doo, Trask treatment!

**JOHN
HARTFORD:
CONTEMPORARY
COUNTRY CLASSIC**



He's young; he's had a Number 1 hit on both country and pop charts; his songs have been recorded by Eddy Arnold, Floyd Cramer, Waylon Jennings, Don Bowman, Glen Campbell, Ben Colder and Homer and Jethro.

His name is John Hartford and he's the new breed of country singer.

Country music performers have never been afraid to look life in the face, call a spade a spade and write songs about what they see. But those visions have not always kept up with the changes taking place in the way we go about our day-to-day lives. A lot of us want to stay in the good old days while history moves ahead anyway.

John Hartford is one of a number of singer/writers who are writing about what is happening *now*.

And this is not – decidedly not – protest material. It's love songs. Because love songs are a good part – maybe the best part – of country music.

To try and figure out how he got to where he is, we have to go back to his birthplace, St. Louis, where, under the influence of old-time fiddlers and banjo pickers, young John Hartford fiddled for weekend high school square dances. "I didn't know it was folk music until I got to college," he states, "because there wasn't much of it on the radio."

He's been playing banjo – his

favorite, although he's pretty good on the guitar – since age 14. He had a go at a degree in art at Washington University, and has also been a deckhand, a sign painter, a radio announcer, and a commercial artist. But ever since he formed his own group in high school, The Sourwood Mountain Three, singing and writing songs has been his strongest interest.

He writes sitting on a couch, "shoes off, socks on," with paper, pencil, cigarettes and a big ashtray all set on a coffee table before him. He likes to have the TV on, but the sound off.

His musical ideas arise, he claims, from his subconscious.

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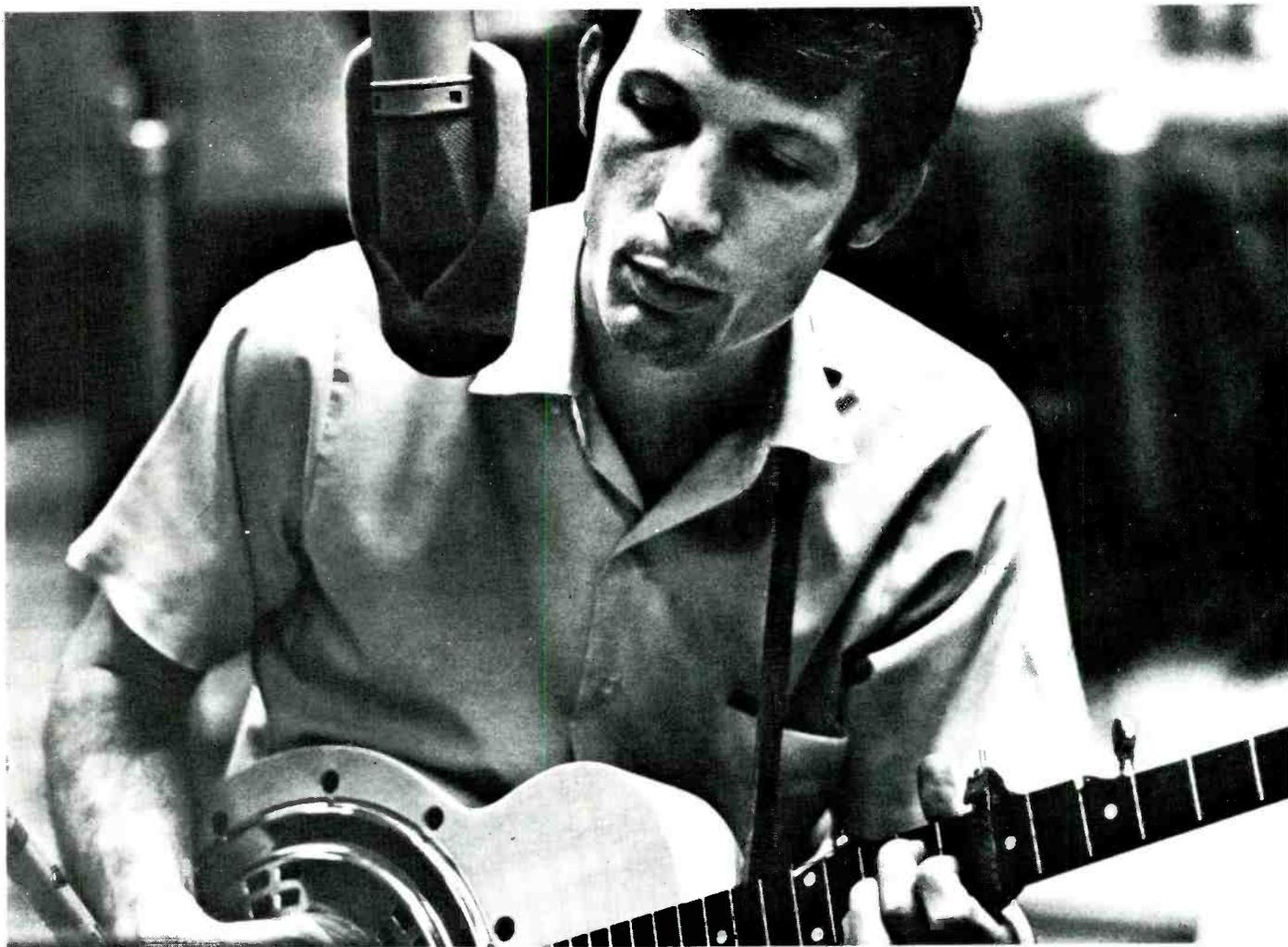


New breed of country singer . . .

Musical ideas arise . . .



Contemporary mixture . . .



Some songs take a few minutes to write, some take hours or even months. He puts them on tape, and, when he plays them the next day, finds out if the ideas are listenable.

Since starring on the Glen Campbell Summer Show, John has become interested in the contemporary mixture of politics and performing. Probably because of his contact with that rising political figure, Pat Paulsen. "More and more people," says John, "are becoming interested in trying to be honest about things." Kidding politics, he thinks, is one of the ways.

In 1966 John was brought by Chuck Glaser to the attention of RCA's Chet Atkins and Felton Jarvis, who signed him to an exclusive recording contract. In 1967 he was awarded a Grammy by the National Association of Recording Arts and Sciences for the Best Country and Western Song of that year. It was, of course, "Gentle On My Mind."

By his own statement – and who better to heed than the writer himself – the song is about love without guilty feelings, one of the strongest themes in the history of country music. It says, in effect,

maybe you'll remember me and maybe I'll think about you, but I'm thinkin' it's better further down the road. The urge to see what's over the hill, in spite of loved ones and a chance to settle down, is a feeling represented in many a country classic. It is part of the tradition in "Remember Me," by T. Texas Tyler; in "I'm Movin' On" by Hank Snow, and in many of Jimmie Rodgers' best blue yodels.

Now, to this illustrious list we can add a contemporary country classic by a young man on the way to the top: John Hartford.

Country Clippings

Smash recording star Roger Miller clowns it up with Sheb Wooley and K-Bar-B-Q Music Director Larry Scott at the Second Annual Sheb Wooley Boy's Club Benefit. The proceeds of the barbeque and the outdoor show went to the Ventura California Boys' Club. It was held at a large State Park in the mountains near Ventura.



Francis Preston, BMI Vice President in Nashville, verifies the completed paperwork for the creation of Twig Music, an affiliate of Tree International, which tree's executive Vice President and part-owner Buddy Killen has signed up with BMI. The divining rod held by Killen is guaranteed to find pay dirt.

Country Clippings



Van Trevor's Private Utopia



The Nashville Italian Street Festival was much fun for two newly-weds Karin and Van enjoyed the food and music.

Music City's brightest and freshest newly-weds, Van and Karin Trevor, have found that enchanted place each of us hopes someday to reach. A private Utopia where Life is Love and Love is wonderful!

A sparkling love that only newly-weds share. A love and life that covers the small unimportant things to others, but to the people in love, it has a message all its own...like a giggle over a morning cup of coffee...having a new toy

poodle with no name...a Siamese kitten named "Zodiac"...a parakeet named "Pepe"...and cutting a piano in two for furniture.

This glorious whirlwind started for the Trevor's August 17th, at their elaborate New England wedding in Plainfield, Conn., where they exchanged their "I Do's" before 500 guests. A dinner for 100 invited guests feted the newly-weds prior to their Grand March and the reception.

The whirlwind of happiness gained momentum



"Mama don't 'llow no guitar playin' in the kitchen, son!" The rolling pin is used in jest by Karin, but Van gets the point.



The other half of the piano makes a beautiful coffee table. Johnny Dollar and Van put the finishing touches on it.

on their honeymoon in New Mexico and is climbing toward a towering pinnacle of bliss at their new home in Nashville.

The popular American recording artist met his lovely bride, the former Karin Sagner, three years ago at a dance where he was performing. It was love from the first moment, but marriage had to wait until Van was more established as an artist.

Those three years of waiting were broken down with happy periods of refinishing old furniture for their new future home.

Van has bought old furniture through the years while on road tours. Each time Van returned, there was a surprise for Karin! She almost fainted when Van returned home one day with a complete piano in his car. The piano had been dismantled *and* was in parts and pieces!

Van made a beautiful coffee table out of half of the piano and used the keyboard and front half of the remainder to make a planter for their new living room.

People attending the Trevor's wedding included disc jockeys, fans, friends, family and music personalities. Dick Heard, Van's personal manager, was best man and songstress Lynda Kay Lance

was a bride's maid. Joe Taylor, president of Joe Taylor Artist Agency and Van's booking agent, flew to Plainfield for the wedding and ended up driving Van's car full of wedding gifts back to Nashville.

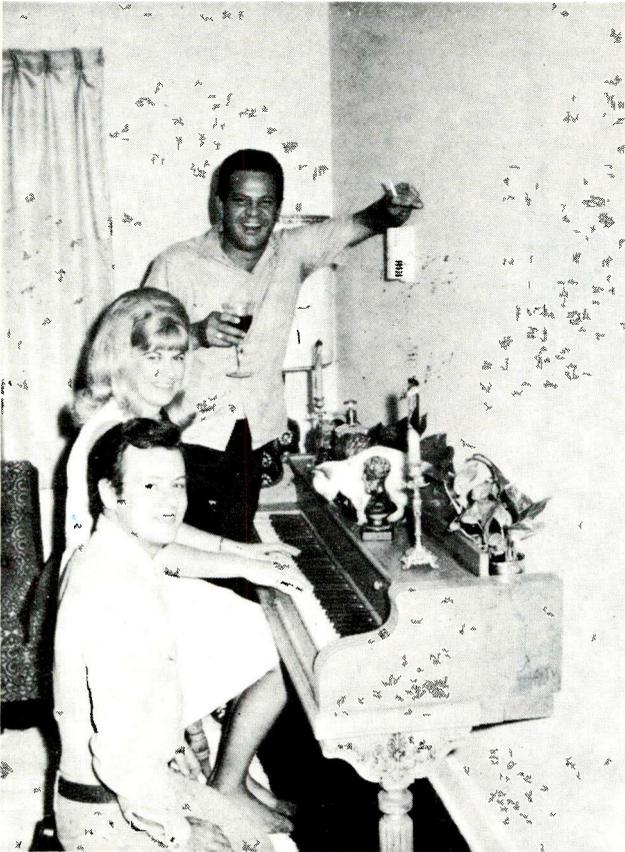
Van and Karin left the ceremony for New Mexico where he was working a week's engagement at a club. Later, they took a real honeymoon.

Van is one of country music's newest singing sensations. He recently signed an exclusive recording contract with American Records. Since he began recording, Van has had an unbroken string of hits that carried him high up the national best-seller charts.

Also a successful songwriter, Van has written many hits.

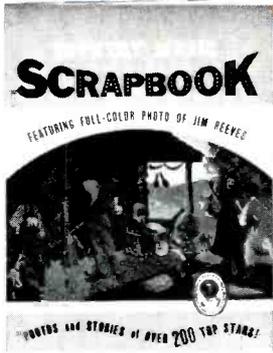
Gentleman Van is riding high with his career zooming up the ladder of success, a beautiful bride, a lovely new home, and friends who graciously warmed their home with an old-fashioned "pounding" (house-warming party, you city slickers!).

For the young Van Trevor's it's certainly Utopia, indeed!



Johnny Dollar likes the idea of half-a-piano. Karin attempts to play while Van grins with the knowledge that not one sound will come out. It's a Trevor-designed planter in their living room!

LOOK AT THESE NEW COUNTRY ITEMS *from* HEATHER!



1969 COUNTRY MUSIC SCRAPBOOK

This is the 17th annual edition of the famous Scrapbook and this one is all new with 68 pages, each 8½ x 11. Full-color cover and insides printed in 5 different colors. Over 200 top stars with photos and biographies. Special section on Jim Reeves with dozens of rare pictures and featuring a beautiful FULL-COLOR full page photo of him on the back cover, suitable for framing. You'll really treasure it. Only \$2.00

SPECIAL JIM REEVES FEATURE!



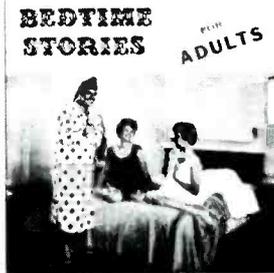
EDDY ARNOLD Town & Country Showcase

Here's a beautiful brand new song folio featuring 14 songs, complete with words and music and guitar chords. If you are an Arnold fan you'll treasure this book. Songs include favorites like "Candy Kisses," "Just Call Me Lonesome," "You Don't Know Me," "Cool Water," and Eddy's big hit of '68: "Here Comes Heaven." Fourteen songs — don't miss it. Only \$2.00

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Here's a book that will make you the life of the party. Full-color cover 8 x 10 photo of Archie plus other pictures. Sample jokes: "Did you hear about the little girl rabbit and the little boy rabbit that got lost in the woods? They had a hare-raising experience!" "Women are like umbrellas, you can handle 'em better if you shut 'em up."

Only \$1.00



by *Archie Campbell*



Just look at the new 1969 Country Music Birthdays Calendar—17 photos of top stars on the cover and more than a 100 on the inside. Full page photos of favorites Eddy Arnold, Buck Owens, Henson Cargill and Bobby Goldsboro! Features birthdays of every top star — over 200 — and dates of memorable deaths and events. Use as a wall calendar — then keep as a book. Only \$1.00

BEAUTIFUL FULL PAGE MEMORIAL PHOTOGRAPH OF RED FOLEY

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Your friends will really be amazed when you bring these out at your next card party — they're lots of fun just to have. These are top quality cards in 2-color box; backs of cards in attractive 2-color design, too. Each card has a photo of a top star — 54 photos in all! They make great gifts, too.

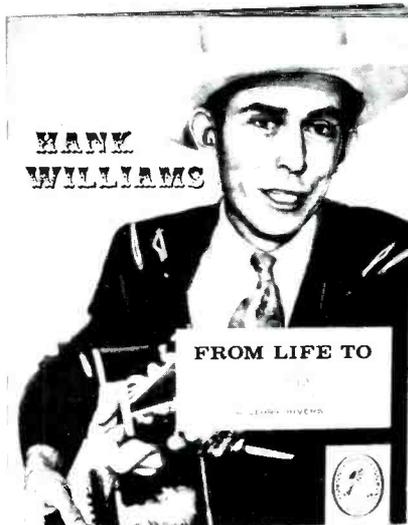
Only \$2.00 per deck



Wow! What a fabulous song folio this is. Nine top songs, words and music, and 10 great photos. Cover picture in full-color plus 5 full page photos — back cover drawing of Johnny, excellent for framing — worth the price of the book! Photos of Johnny's wife, June Carter, too. Features exciting story of Johnny, "The Living Legend of Johnny Cash."

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Written by Jerry Rivers, Hank's former fiddler and close companion for many years, this book tells of the happiness and heartaches that filled Hank's career right up to his death. You'll see 50 photos, many never before published, including the funeral which attracted over 25,000 people. This is a real collector's item so don't miss it. You'll treasure it always.

Still only \$1.00

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I Knew Ole What's-His-Face When



Here's the man who signs those autographs "Jack Reno"!

I knew Jack Reno when others didn't.

I knew him again, when people knew his voice... but not his name.

And I knew him later, when fans flocked to his side... to hear and see what make Jack Reno tick.

I knew him when he was Jack Reno from Iowa.

And I know him as he is today... from Music Row... but still JACK RENO.

The first time I met-up with Jack Reno was in Mobridge, South Dakota. It was in the early 50's, and he was slippin' around from stage to stage with one of the Grand Ole Opry Package Shows. I was only 14 at the time, and certainly no Ted Mack out scouting for talent... but when I heard this young man for the first time, as he socked-it-to a song called "Kansas City", it flat made me stop to scratch my head... and I wasn't lookin' for dandruff, either!

JACK RENO was just what I wanted... but not very much! I mean, what is a high school kid s'poze to do with a singer she's heard for the first time, whom she thinks is good enuff for the

"Big Cheese" league? I wanted to help, naturally... but how? And then, the thought suddenly struck me that if he was already where he was, he didn't actually need any assistance from the local farmer's daughter! So, I did the next best thing... a logical move for any teen-age girl. I went home and listened to him on the radio. Jack had a couple of "live" shows every day on WNAX in Yankton, South Dakota, that I tuned-in as sure as sun-rise that day. I remember him singing a novelty song, "Bessie The Heifer"; and Webb Pierce's old hit of "It's Been So long" was always one of my request favorites. I finally began accepting the fact that there wasn't much I could do about the new voice I had discovered. People are all too quick to ignore the advice of 15-year-old talent judges! I wasn't supposed to know about such stuff. I didn't have any professional experience. Well, phooie! I never laid an egg, either... but that doesn't keep me from recognizing a rotten one!

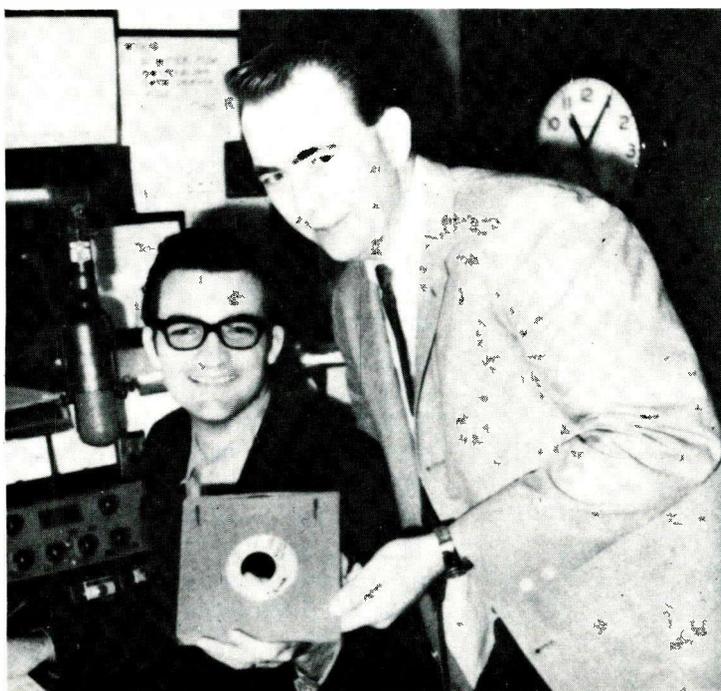
meanwhile, back at the ranch... there was my own life to think about. I studied radio-

television, and entered some exciting years of trying and crying in the field of broadcasting.

Throughout my career, Reno's name was mentioned several times... and I assure you, it wasn't all in the same breath! First, through trade talk, I heard that he had become a network regular on the ABC-TV "Ozark Jubilee", hosted by Red Foley. Later, I came in contact with some of his records, and was delighted to find the WLS charts reporting his first nationwide hit of "Blue" in the #1 position throughout the Chicago area. Since that time, I have learned that same record sold over half a million copies.

Reno's name turned up again in connection with such radio stations as KWNT, Davenport, Iowa; KCKN, Kansas City, Kansas; and KLLL, Lubbock, Texas... where he gained a great deal of recognition through respective DJ posts.

I did not actually meet Jack Reno again until we accidentally went to work for the same radio station... which caught both of us in a storm of surprise that couldn't be compared to anything short of hurricane Edna!



Proof of the popularity polls is evidenced here as Reno accepts a personal plaque from Peoria Mayor, Robert Lehnhausen, awarded to him in honor of being nominated Movie Mirror Magazine's "DJ STAR OF THE YEAR".



A man and his music . . . shown on duty at WXCL, Peoria, Illinois.

the station was WXCL . . . a recent country convert, at that time . . . in Peoria, Illinois.

Jack was doing a great job as DJ and Music Director. But he hadn't been out of the Army very long, and was just taking time to get his feet back on civilian ground. He didn't seem to have a large amount of confidence concerning his career as a singer, and wasn't working shows as often as I knew he should for the talent he had to offer. I tried to convince him that he was the artist I believed he was . . . that he was the talent I believed he had. So, "sing" . . . I said! Get some bookings! Look busy! think big! Hold out for the contract that pays!

I began to know Jack as a personal friend. I began to see he was a rare, honest, hard-working individual. And again, slowly, I began to see him take the reins as he rode deeper and deeper into the world of country music. I began to see him strive for constant contact with the so-called "wheels" of C/W music . . . always hoping for that big break. It never happened. But, what I did see happen was the nervous look of people who worked with him . . . his competition . . . they saw potential in him and altho they never admitted it, they worried about what it meant to them.

When I answered a call of the country to leave WXCL, and come to Nashville, Tennessee as an employee of Music City USA, I promised Jack Reno that I would continue our search for a contract . . . a chance . . . an opportunity. And I don't mind admitting, at first it was like a world of bats . . . everything seemed all UPSIDE-DOWN! It took some waiting . . . some doing . . . some set-backs . . . some big Excedrin headaches. Then, presto! Somebody rubbed the right lamp . . . and Buddy Killen entered the picture.

Killen, at Tree Music Publishing Company, is the man who was directly responsible for recognizing the potential in Reno . . . through a radio jingle, which I had written and Reno had recorded. The commercial caught the attention of various Music city officials, and needless to say, Reno definitely believes "It pays to advertise!"

Reno was immediately awarded with a contract for Jab Records. A national hit followed. It was a beauty of a ballad, titled "Repeat After Me", and it made its mark on Top Ten Country Charts, nationwide. Then, came "How Sweet It is" and an album, entitled "Meet Jack Reno". 1968 was definitely beginning to take on a rosy color for Reno.

The Ryman Auditorium was another scene of still more success for Reno this year, when he made his debut appearance on the Grand Ole Opry . . . rocking rafters with a double encore!

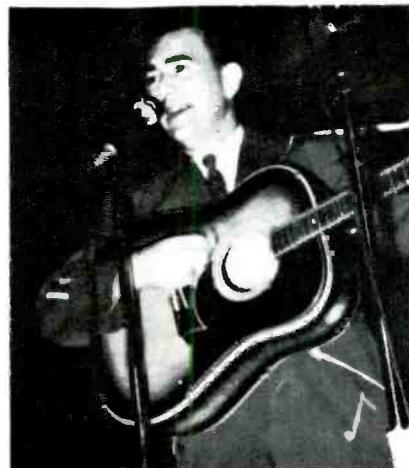
As a disc jockey, Reno was not getting left in the dust, either! Loyal Peoria fans placed him in the # 1 Pulsed-rated position at WXCL and further emphasis was put on his dee jay value, when Movie Mirror Magazine named him "DJ Star of the Year".

So, it's not just the folks back in Jack's hometown of Bloomfield, Iowa who are realizing that Reno's holding his own these days . . . and, of course, this ole girl's always right in there hollering "I TOLD' JA SO!"

Personally, I'm mighty proud to say I have known Jack Reno . . . and about Jack Reno . . . since way back on a summer's night in South Dakota. Furthermore, I can't deny that I was riding my own high horse of pride again recently . . . elated to admit that I knew Jack Reno once more, when he was the talked-about talent on Music Row, recording his first single for Dot Records. It was a session

wherein a big-big-big- baritone voice sold a song to the Nth degree . . . and one where the care and craftiness of A & R Producer, Buddy Killen, was evident in every final note of a sure-fire hit, titled "I WANT ONE".

Yes, I knew Jack Reno, yesterday . . . when others didn't. And I'll know him tomorrow, too . . . I'm confident of that . . . 'cause Jack's the kind of a guy who doesn't ever forget the folks who have faith in him. But, be it personal glory, or professional pomposity, I'm just very glad to say I do remember ole What's- His-Face when. Glad to know that nice guys DON'T ALWAYS finish last.



A big man . . . with a big voice . . . Jack Reno "picks-n-grins" for the people in Pekin, Illinois.



. . . a man called Reno . . . and a song called "I WANT ONE". Put them all together, they spell "HIT" for Dot Records!



ACUFF IS TODAY!

From a fledging two-man organization born in the hard years of World War II, Acuff-Rose has become the biggest music-publishing, booking agency, and recording complex in "Music City, U.S.A.". The firm has maintained its own office in London for more than a decade, and in recent years has steadily expanded its overseas affiliations in publishing as well as recording activities. The London office also incorporates a talent agency representing the overseas interests of Acuff-Rose Artists Corp.

Today Acuff-Rose is strongly based at all levels of the music business, and its influence reaches around the world. Through one or more of its affiliated companies, it represents some of the music world's best talent, and controls some of its most valuable song catalogs. It is one of the very few complete-line publishing companies encompassing all phases of the music business. While many music publishing companies today are simply holding companies for copyrights, Acuff-Rose still prints sheet music and employs a special staff to promote the product of its songwriters and its artists.

Through the years, Acuff-Rose has made musical history. They were the first music publishing company in Nashville, first to record in Nashville, first to record the "Nashville Sound", first Nashville publisher to have its own recording studio, first Nashville country music firm to get "pop" hits, first Nashville publisher to receive a "pop" award, first publisher to receive eight "pop" awards in one year, first Nashville publisher to have its own educational publishing operation, first Nashville publisher to

have a promotion department, first Nashville publisher to have a foreign booking agency, first Nashville publisher to record foreign artists, first Nashville publisher to have a world-wide operation, first Nashville publisher to achieve #1 rank in every country of civilized world, provided three of the first four members of the Country Music Hall of Fame (Tex Ritter became a fourth later), Fred Rose was the first to be elected "Country Music Man of the Year", Fred and Wesley Rose were first father-son combination to be elected "Country Music Man of the Year", they were first founder of the Country Music Association, first Nashville publisher represented on board of National Music Publishers Association, and the first Nashville publisher represented on board of ASCAP.

Acuff-Rose is the result of a business partnership between two of the most unusual talents the entertainment world has ever produced. When Fred Rose, a one-time piano player for Paul Witeman, came to Nashville in the early 40's, he had already achieved major success as a song writer, with such "pop" hits as "Deed I Do", "Honest and Truly", and "Red Hot Mama" (which he wrote for Sophie Tucker), and a string of legendary country-and-western titles including "Tears on My Pillow", "Be Honest With Me", "Yesterday's Roses", and "Tweedle O'Twill" which he wrote for Gene Autry.

Rose got a job singing on Radio Station WSM, where he got to know Roy Acuff, who was already being called the "King of Country Music". A strong bond grew between the two men, and Acuff suggested that they form a music publishing business

together. The firm of Acuff-Rose opened for business in 1943, in a one-room office at 220 Capitol Boulevard, and it immediately came up with a pair of hits written by Rose, "Fire-ball Mail" and "Pins and Needles". Acuff recorded them, and then wrote a hit of his own, "Precious Jewels" for good measure.

Fred Rose's son, Wesley, came to Nashville to visit his father in 1945. An accountant with Standard Oil Company, Wesley asked to see the Acuff-Rose books. He discovered that they didn't balance. They never had. When he pointed this out to his father, Fred invited him to join the company and take over its management, which he did.

Fred Rose died in 1954, two years after the death of Hank Williams, who turned out more than 100 songs for Acuff-Rose during a five-year period. These losses posed two major management problems for Wesley, who assumed the Acuff-Rose presidency. However, Wesley had already shown great promise as an innovative music executive, and his solutions to the problems of filling his father's shoes as a producer and "A & R" man, and of replacing the phenomenal songwriting output of Hank Williams, set the company on a new course which carried it through its major growth and brought it to its present eminence.

The new home of Acuff-Rose was an effort to catch up with corporate housing needs long deferred. It was also an attempt to comment architecturally on the stature and the vitality of the music business in Nashville, and to make an esthetic contribution to the community.

A total of nearly 24,000 square feet of floor area is encompassed in the entire structure. Included in the main two-story building are a large general office area, several individual offices, an executive office area, and two large conference rooms. The ex-



Wesley Rose, President and Bud Brown, Vice President at work in the plush surroundings of the new Acuff-Rose.

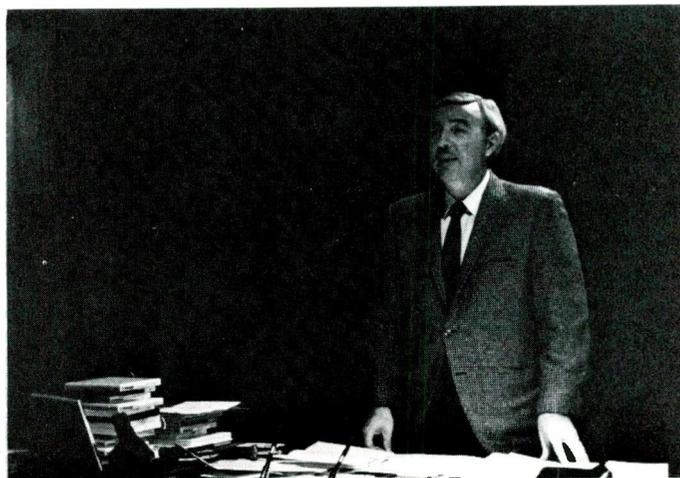
ecutive offices and conference rooms are completely sound-proofed.

The one-story wing to the north houses the shipping, storage, and darkroom operations, in addition to a complete print shop and a modern four-track recording studio with rehearsal rooms and cutting rooms.

The facade of the building incorporates a design concept new to the Nashville area. It features three large areas of backlighted stone tracery, cantilevered off the black granite wall of the building itself. The main entrance-way, screened with gold anodized aluminum, repeats the design of the tracery.

Naturally the growth of the firm has not only been the result of the efforts by the founders and present operators. It also, to a great measure, has been the result of the production of the great songwriters whose capabilities were foreseen by the men who run the business. Those writers include the name of Fred Rose, Roy Acuff, Hank Williams, Mel Foree, Leon Payne, Pee Wee King and Redd Stewart, Ira and Charlie Louvin, Martha Carson, Bill and Cliff Carlisle, Hy Heath, Marty Robbins, Johnnie and Jack, Felice and Boudleaux Bryant, Don Gibson, Don and Phil Everly, Roy Orbison, John D. Loudermilk, Joe Melson, The Blackwells, Wilma Lee and Stony Cooper, Ernie Ashworth, Don Folger, Mickey Newbury, Stu Phillips and Jimmie Work.

Anytime a visitor to Music City USA wants to see a top production layout or gather in a scene of real beauty or seek the best in results, he need only stop at the new home of Acuff-Rose which houses the following allied firms: Acuff-Rose Publications, Inc., Acuff-Rose Sales, Inc., Fred Rose Music, Inc., Milene Music, Inc., Windward Side Music, Acuff-Rose Artists Corporation, Hickory Records, Inc., and TRX Records.



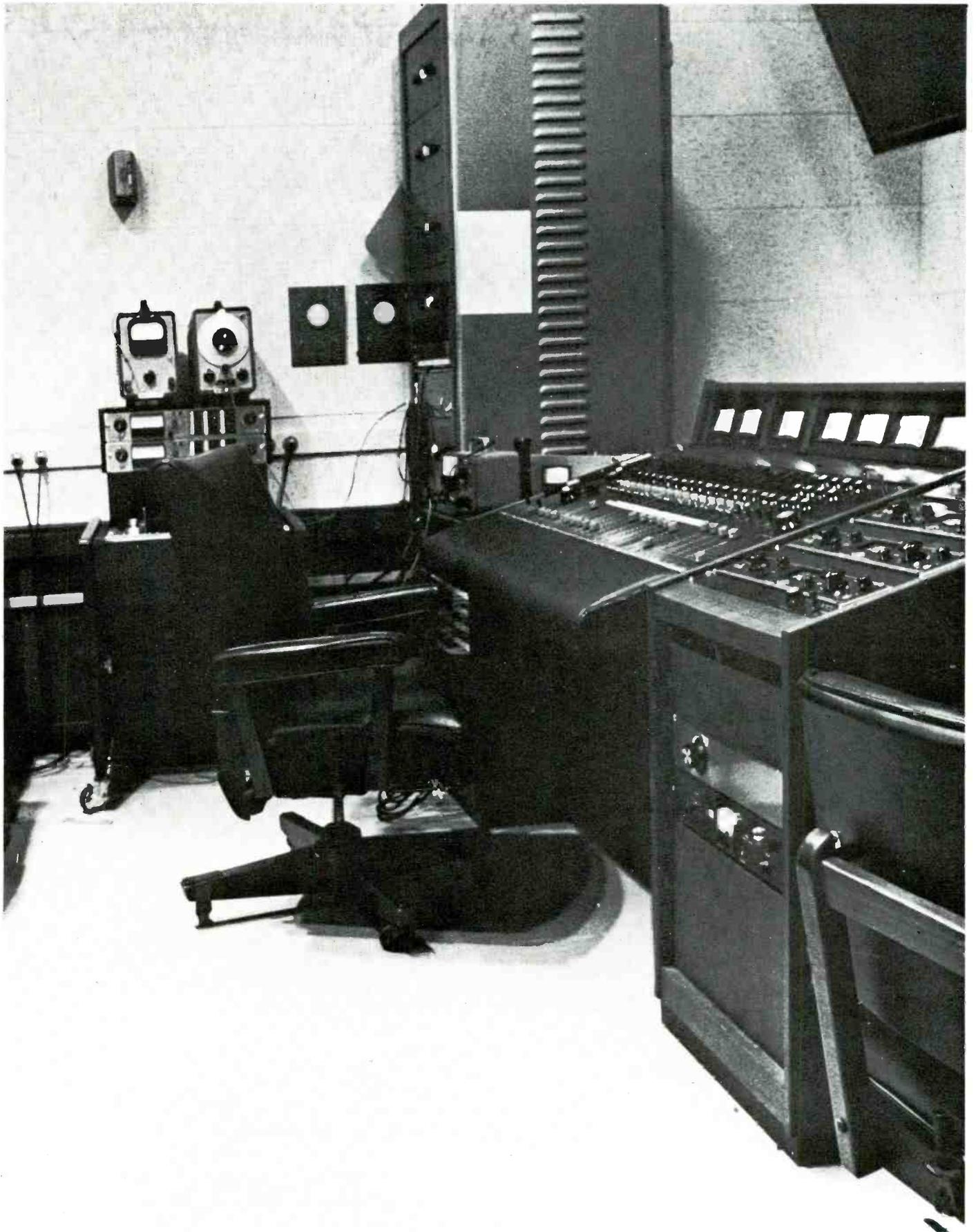
The man with a musical world at his finger-tips . . . Wesley Rose.



A great deal of the day is spent on the phone for Les Rose, Sales Manager of Hickory and TRX Records.



Here lies a room at rest. The studio, which is usually a hustle-n-bustle of recording artists, pauses for a brief picture.



The Acuff-Rose sound happens here . . . in the Master Control Room.

COUNTRY NOSTALGIA

A QUIZ

1. What tune did Floyd Tillman make famous?
2. Hand Thompson's early nickname.
3. The Grand Ole Opry went on the air in what year?
4. The only non-U.S.A. born member of the Grand Ole Opry.
5. "Grandpa" Jones real first name.
6. Jim and Jesse and the _____.
7. Country star that holds a B.A. degree in Journalism.
8. Who immortalized the song "Wabash Cannonball"?
9. Elton Britt yodeled his way to fame with what song?
10. Who first sang "Wild Side of Life" and who sang the answer?

*for answers hold this
page up to mirror.*

ANSWERS

1. "I Love You So Much It Hurts Me"
2. The Hired Hand
3. 1925
4. Hank Snow, born in Canada
5. Louis
6. Virginia Boys
7. Bill Anderson
8. Roy Acuff
9. "Chime Bells"
10. Hank Thompson, Kitty Wells

note: For those who stared endlessly into their mirrors looking for the answer to last month's question # 15, we must apologize. Our printer left his glasses home that day. The answer is: "Just A Happy Rovin' Cowboy." Now, do you remember the question?

America's favorite Country Music is on Victor Records



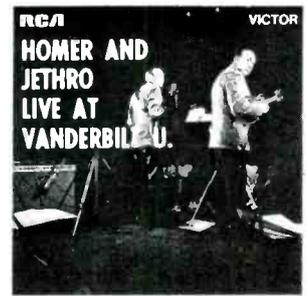
Eddy does Walkin' in Love Land, Then You Can Tell Me Goodbye, The Summer Wind, My Dream, I'll Never Smile Again, Apples, Raisins and Roses. LSP-4089



MacArthur Park, Autumn of My Life, Our Winter Love, The Impossible Dream, This Guy's in Love with You, Do You Know the Way to San Jose? LSP-4070



Low and Lonely, Someday You'll Call My Name, Funny, Familiar, Forgotten Feelings, She's Looking Good, I Walk Alone, Don't Rob Another Man's Castle. LSP-4053



She Was Bitten on the Udder by an Adder, The Jokin' Kind, Henry's John, Jitterbug Waltz, There's an Empty Hanger in My Closet Tonight, The Great Society. LSP-4024



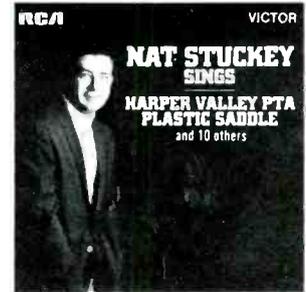
Good Times, December Day, Sweet Memories, Little Things, Pages, She's Still Gone, Down to Our Last Goodbye, A Wonderful Yesterday, Permanently Lonely. LSP-4057



Alabama Wild Man, Love Prints, Broken Heart Attack, Free Born Man, Last Train to Clarksville, Twelve Bar Midnight, Losing Your Love, Today Is Mine. LSP-4069



Mexican Joe, Yonder Comes a Sucker, Four Walls, I Missed Me, Tennessee Waltz, Bimbo, Am I Losing You, He'll Have to Go, Danny Boy. LSP-4062*

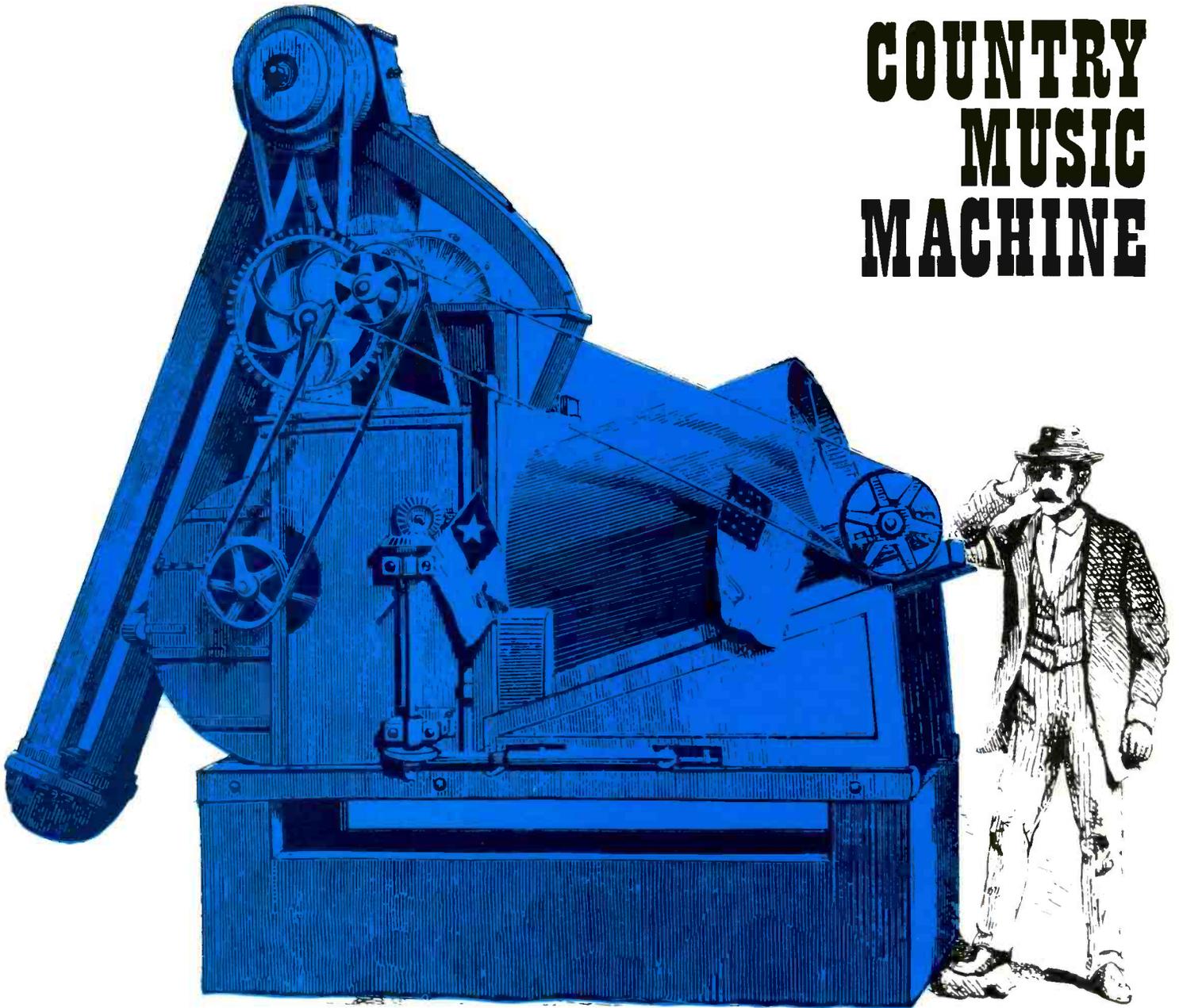


Folsom Prison Blues, Plastic Saddle, Harper Valley PTA, What's Made Milwaukee Famous, Dreams of the Everyday Housewife, Woman of Hurt. LSP-4090



* Available on RCA Stereo 8 Cartridge Tape

COUNTRY MUSIC MACHINE



The ultimate realization of country/rock can be found on the Byrds' new album *Sweetheart Of The Rodeo* (Col 9670). Originally planned as a two-record set to be titled "Hickory Wind," it wound up as a single album with that song imbedded in it. The whole session has a good, driving, down-home sound. "I Am A Pilgrim" is about the best version of that song since the historic recording by Merle Travis. And for anybody who dislikes the rock generation (usually without stopping to think about it at all) "The Christian Life" should be listened to closely. The sincerity behind the vocal cannot be disputed, and will give country fans a chance to exercise Christian beliefs and *believe*. Acceptance of the Byrds as human beings and good musicians is right in line with His best teachings. "You're Still On My Mind" is pure Merle

Haggard modern, and "Pretty Boy Floyd" approaches the old timey sound on guitar and steel.

Gram Parsons, formerly of the International Submarine Band, is on guitar, and may have had a lot to do with the Byrds' new country orientation. John Hartford is gentle on guitar and banjo for this session, and thrilling (that's the only word) steel guitar is provided by Lloyd Green and Jaydee Maness. The other regular members of the Byrds are the original—and still one of the best guitarists anywhere—Roger McGuinn, and Chris Hillman on drums.

The Byrds are the fourth well-known folk name to try the Nashville ambience: Dylan, Buffy Saint-Marie, Ian & Sylvia—it is certain the trend has just begun. Wouldn't it be fascinating if it eventually reversed itself and Ernest Tubb recorded a rock album?

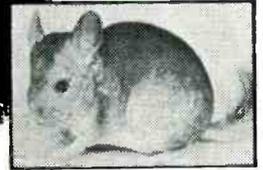
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for
Christmas

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Jimmie Rodgers - Old Timer

Although he passed away at the early age of 35, the memory of his music echoes across the airwaves of our nation's radio stations via the voices of countless singers who have been inspired by that frail figure of a young brakeman-singer named Jimmie Rodgers.

Born September 8, 1897 in the railroad town of Meridian, Mississippi, James Charles Rodgers was the son of a section foreman on the Mobile & Ohio Railroad. Riding in engine cabs and on boxcars was a childhood delight to little Jimmie and at the age of 14 he became a railroad man himself.

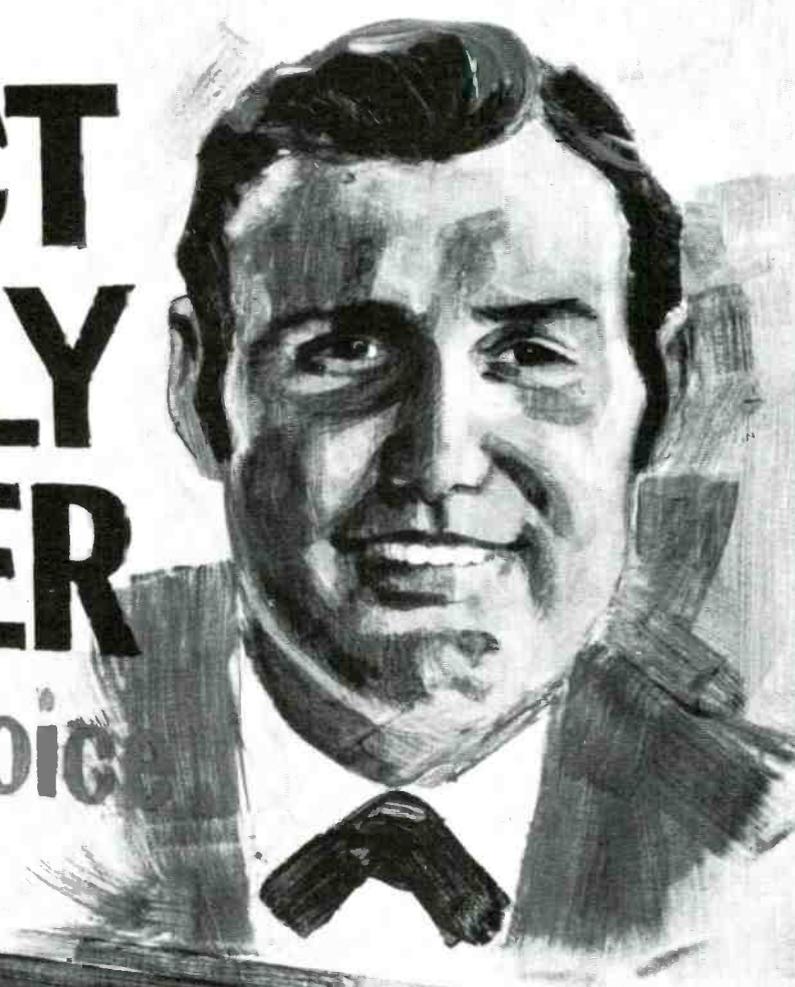
In the early stages of his career, Jimmie came to know the rough and rowdy ballads of the trainmen. Negroes on the line taught him how to pick guitar and banjo, etc. Later, when he became a brakeman, some of his railroad buddies would take over his duties, so Jimmie could be free to entertain them.

It was in the fall of 1924, when Jimmie first contracted TB, the disease which was to eventually take his life. Jimmie was immediately forced to give up his railroad job and all strenuous work.

Due to his health, a career in music was Jimmie's best bet. However, his big break did not come till August 1927, when he cut his first two singles for RCA, "Sleep Baby Sleep" and "Soldier's Sweetheart". From that time on, Jimmie's fame soared.

Still weak from another TB attack, Jimmie went to New York in the Spring of 1933, in an effort to record twenty-four songs for RCA Victor. But, his condition forced him to use a cot to rest on in the recording studio, and he could only complete twelve songs, with the final one being "Years Ago". Two days later Jimmie Rodgers was a musical memory, leaving behind a powerful influence on the world of music in which he had played such a big part.

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Durwood Erwin

When you can find a young man who sings country "like a bird" . . . it seems only fittin-n-proper that he should record on the CANARY label! And that, folks, is exactly the case with countrypolitan climber, Durwood Erwin.

To the fan who's already familiar with this modern country song stylist, it's an accepted fact that he's neck-and-neck competition on current lists of promising entertainers . . . with promising futures . . . rising up-up-and-away to fame before too many moons!

Durwood has three singles and one album to his credit, at the present; but there's no doubt . . . no where, no how, neighbor . . . that the pickin-n-grinnin' is not over for eager entertainer, Erwin. There's no question that this man of music is destined to become one of America's favorites. Because, Durwood Erwin is a stylist. And it is that style of delivery that will continue to earn him the solid following of fans, which has already reached international proportions, and is ever-increasing.

Emerald Record Company located in Belfast, North Ireland, was the first in a foreign procession of countries to recognize Durwood's artist ability; and they have pressed his songs on their label for sale and distribution abroad since the time of his first single release, "So Much Too Much" b/w "You Broke My Heart." Negotiations are currently under way with South Africa, South America, and Europe for additional distribution, as a result of his first Canary Album release, "Durwood Erwin Sings Mod 'N' Country".

Opinions bearing out the fact that "Durwood's Day Is Coming" carries further confirmation through direct response from Radio Veronica, the BBC, and CSSR in Prague, Czechoslovakia, where his songs have been aired as a product of the

Emerald Recording Company.

Durwood does all of his recording in Nashville, Tennessee through a superbly balanced and well produced session of strings, piano, drum and guitar, as well as vocal backing by the "Nashville Sounds", formerly known as the "Anita Kerr Singers". Durwood is due to cut a new single this fall, with session slated for Fred Foster Studios, located in the midst of Music City USA.

Durwood Erwin is basically a country boy . . . a Kentucky country boy . . . who fell in love with the city of San Francisco! And here we go again, with an old, but true case, of being able to take the boy out of the country . . . but not being able to take the country out of the boy! Durwood never lost his liking . . . his faith . . . his future dreams for country music.

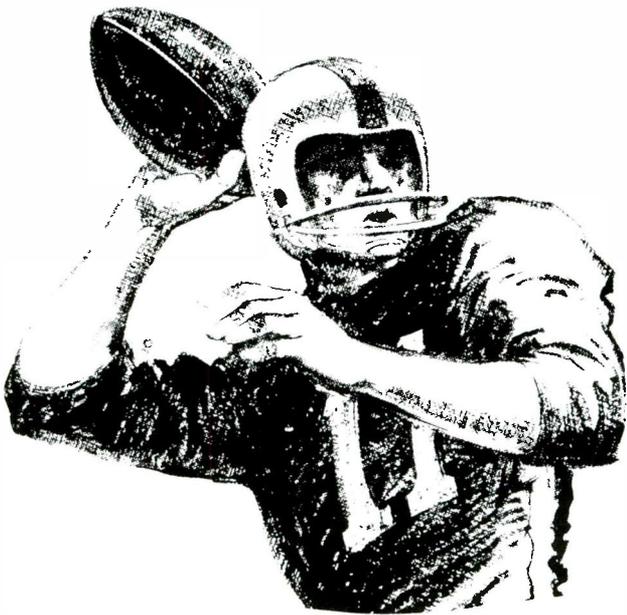
Born on a farm in Rumsey, Kentucky, Durwood casually courted his career of singing during a stint with Unc's U.S. Navy. After his discharge, he estab-

Born on a farm in Rumsey, Kentucky, Durwood casually courted his career of singing during a stint with Unc's U.S. Navy. After his discharge, he established residence on the West Coast, where he continued his efforts in the entertainment world. And it was in that particular part of the world where Durwood met Mrs. Muriel Less . . . who showed her belief in the boy from Kentucky . . . who enthusiastically encouraged him . . . and who, today, is his personal Manager. Durwood now resides in Palo Alto, California.

A sincere showman, Durwood has appeared on various radio and TV stations as a one-man show, in addition to having performed with several of the Opry stars. He's a natural who knows what to do with a guitar . . . what to sing . . . and how to sing it. He's a good-lookin guy. He's single. He's 5-feet, 9-inches tall. He's Durwood Erwin.



DURWARD ERWIN



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NOV. 23	PURDUE (WEST LAFAYETTE)	1:15 p.m.

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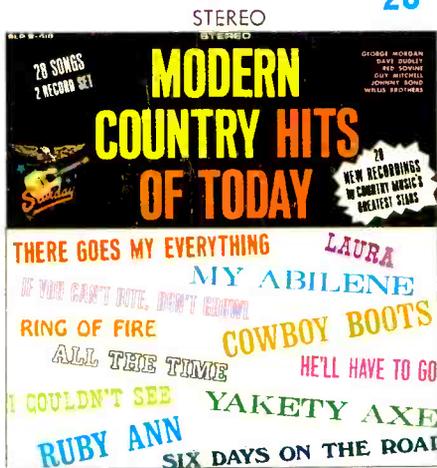
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