

 the **Country**  
**music**  
**magazine**



MAY 1969 50¢

# country



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**COUNTRY  
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**ABOUT  
THE  
COVER**

Cover - Jerry Lee Lewis  
Courtesy Mercury Records.

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# LES SEEVERS



Les SeEVERS is a very talented modern country-pop music singer who was born in Albany, Georgia. At an early age he moved to the Philadelphia area and is currently residing in Trenton, N.J. Ever since he could remember, he has been singing and yodeling.

While with radio station WAAT in Trenton, he was voted "Mr. D. J., USA" and made a trip to Nashville, Tenn. where he appeared on the WSM "Grand Ole Opry" and also sang on the "Ernest Tubb Record Shop Show". He has also appeared on local television shows and had his own show for thirteen weeks on WPHL, TV 17, in Philadelphia, Pennsylvania. He left WAAT to become Music Director for WEEZ in Chester, Pennsylvania. In 1968 Les left radio to work full time entertaining people with his special style of music which has proven acceptable to country folks and some popular audiences. On January 18, 1969 he was appointed a Regular on radio WWVA in Wheeling.

Les has appeared with such stars as Webb Pierce, Faron Young, Porter Wagnor, Ray Price, Ernest Tubb, Kitty Wells, the late Red Foley, Jimmy Newman, Jack Greene, the late Patsy Kline, Loretta

Young, Conway Twitty, The Wilburn Brothers, Marion Worth, etc.

With the local country label, Chestnut Records, Les recorded "Loser Who Can't Lose" b/w "Stop, Look, Surrender". The reaction was so great the Chestnut folks took him to Nashville, Tenn. where they recorded his next release "Lily" b/w "My Conscience" with the arrangements of Bill McElhiney, vocal background of the Anita Kerr Singers (now known as the Nashville Sounds), and Harold Bradley doing the conducting to a full orchestration. This release went to number one in many areas, including Philadelphia, his home town.

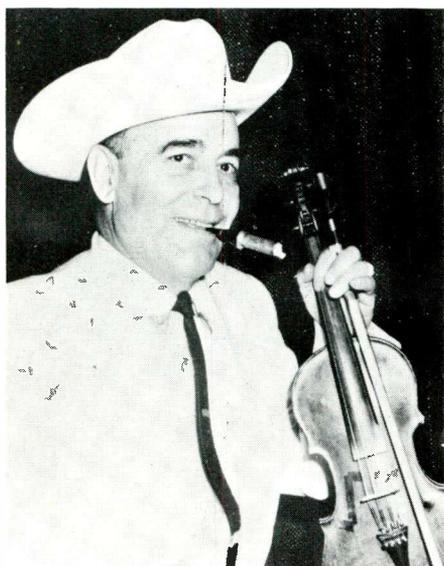
This release brought Les to the attention of Bill Gallagher, Vice President of MCA and General Manager of Decca Records. His manager, P. Donald White, was able to work out satisfactory arrangements whereby his Chestnut contract was absorbed by Decca Records.

It appears Philadelphia can not list another star among its many greats when such far off places as Montreal, Canada, and Greenland, as well as many domestic areas, are requesting him for personal appearances and bookings.



**eddy arnold**

# PROFILES



## BOB WILLS

He is called a legend in the history of Country Music and it is true. He is the King of Western Swing -- he is Bob Wills, a native of Hall County, Texas.

Perhaps best recalled for his beautiful "San Antonio Rose," Bob Wills is a third generation fiddle player. His father, the son of a champion fiddler, taught Bob to play the fiddle and the teaching has paid off.

Bob Wills' writing ability has also been rewarding. Besides the million record seller so often recorded by other artists, "San Antonio Rose," Bob has penned the popular "New San Antonio Rose," "Faded Love," "Time Changes Everything," "Take

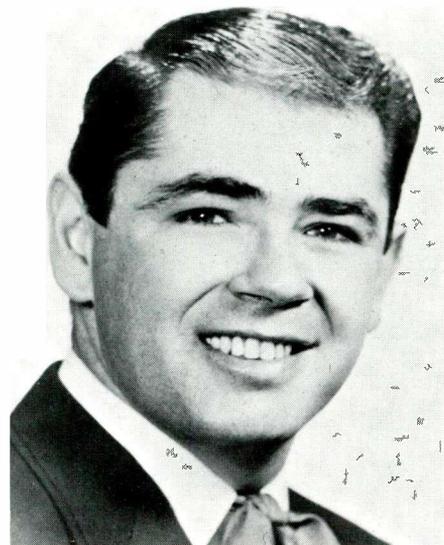
Me Back To Tulsa," "Big Beaver," and "You Can't Break A Heart," among others. Since entering the field of music, Bob has cut some 1500 discs for MGM, Columbia, Decca, and Kapp Records.

Bob Wills, also famous with his band for renditions of "Roly Poly," "My Confession," "Goodnight Little Sweetheart," "The Convict And The Rose," "Dusty Skies," "A Maiden's Prayer," "Home in San Antone," "Bubbles In My Beer," and "Steel Guitar Rag," has been a model for younger Country Western band-leading singers, like Houston born Leon McAuliff and Ray Price. And Ray Price, the Cherokee Indian from Perryville, Texas, has such strong admiration for Bob that the Wills touch is evident in the sound of his Cherokee Cowboys band.

During the recent October Disc Jockey Convention in Nashville, Tenn., Bob Wills worked the Country Music Association dance Friday night, October 22, and was one of 70 nominees to the Country Music Hall of Fame. Also while in Nashville, Bob cut four records on the Kapp label -- two instrumentals and two with vocals.

Bob, in his time a song-supporter in musical Westerns, has come a long way since his boyhood days on the sweeping, wind-slashed plains of the Texas Panhandle. Whenever he performs, there is always a large crowd on hand to see him.

Yes, he is called a legend in the history of Country Music--and it is true. He is the King of Western Swing--he is native Texan Bob Wills.



## ORVILLE COUCH

The soft-spoken Texan has built up a solid following in many of our 50 states appearing at clubs, fairs, rodeos, ballrooms and military bases. His slow smile, warm friendliness and outstanding singing ability continue to endear him to the crowds who turn out to hear him.

The good looking, likeable Orville Couch, known to many co-entertainers as "Mister Velvet Voice," was born near Dallas, Texas. On the physical side, he stands 6 feet, and weighs in at 200 pounds, with black hair and blue eyes.

Orville never fails to sell out his performances wherever he appears. His soft, smooth, sincere singing style, backed by his very competent band, the "Trouble Makers," always keeps him much in demand. This group with their big sound and fine talent provide the ultimate in listening and dancing entertainment.

# COUNTRY MAILBOX

Dear Editor,

I am writing to tell you and your staff that COUNTRY is a swell magazine.

I am glad Country-Western music is the going-growing thing! Our Country station, WXCL, is growing right along with it. When WXCL was born in late 1965 or early 1966, it didn't waste any time. This is when Country-Western music made me sit up and take notice. I didn't realize before that many of my favorite singers were more or less in the Country music classification. Since then, I've read up more on its history and found it very interesting. I must admit I like the modern country music sound much more than some of the earlier sounds.

I'm in my early twenties and this area around Peoria is where I've always lived. Most of my friends aren't really up-to-date on modern Country music. They still think it classifies one as a hillbilly or bluegrass nut. So you can see why I've got some convincing to do, although I don't care for some styles or phases of Country music, and some music is Bluegrass or even Hillbilly (pardon the expression). Of course I like different types of music, even my friends' kind—the "easy listening brand," but Country tops my list.

Really, a lot of Country artists

can handle a lot of music styles and phases and really do them up well—and fit in with all types of people.

The January, 1969 issue of your magazine is what prompted me to write, although this letter is written mostly to say your magazine is attractive, interesting and appealing. The first part of my letter states more or less my discovery of Country music and how it hit my interest.

Although I like some of the artists who have been around for a long time—I'll mention several of my top favorites now, those who have been really pulling my listening appeal: Peoria's Jack Reno, Waylon Jennings, Charley Pride, David Houston and Conway Twitty, and on and on. They have been given some swell coverage in your magazine.

December's issue (1968) on Waylon was nicely done. But us Waylon fans still ask when his fine contributions are going to reward him personally with full credit, but everything takes time and with his "best foot forward" he's bound to reach the top of the stepladder at the rate he's going.

I like your feature articles and "Country Clippings" and the artists' birthdays, well—the magazine in general.

I don't care too much for the quiz pages or the order blank insert in January and February, but you can't win them all.

Thanks for your time, letter-wise. I am anxious to see the upcoming questionnaire and the results in future issues. Oh yes, back to the January editorial—talking about the artists' choice of dress—I prefer them wearing up-to-date modern, but not mod, just clean-cut modern styles of clothes. The glittery or cowboy style of clothing doesn't really go over with me, but that's just my opinion. Maybe my type of Country fan isn't any favor to country music but I hope my type of fan belongs in your Country-Western files, too.

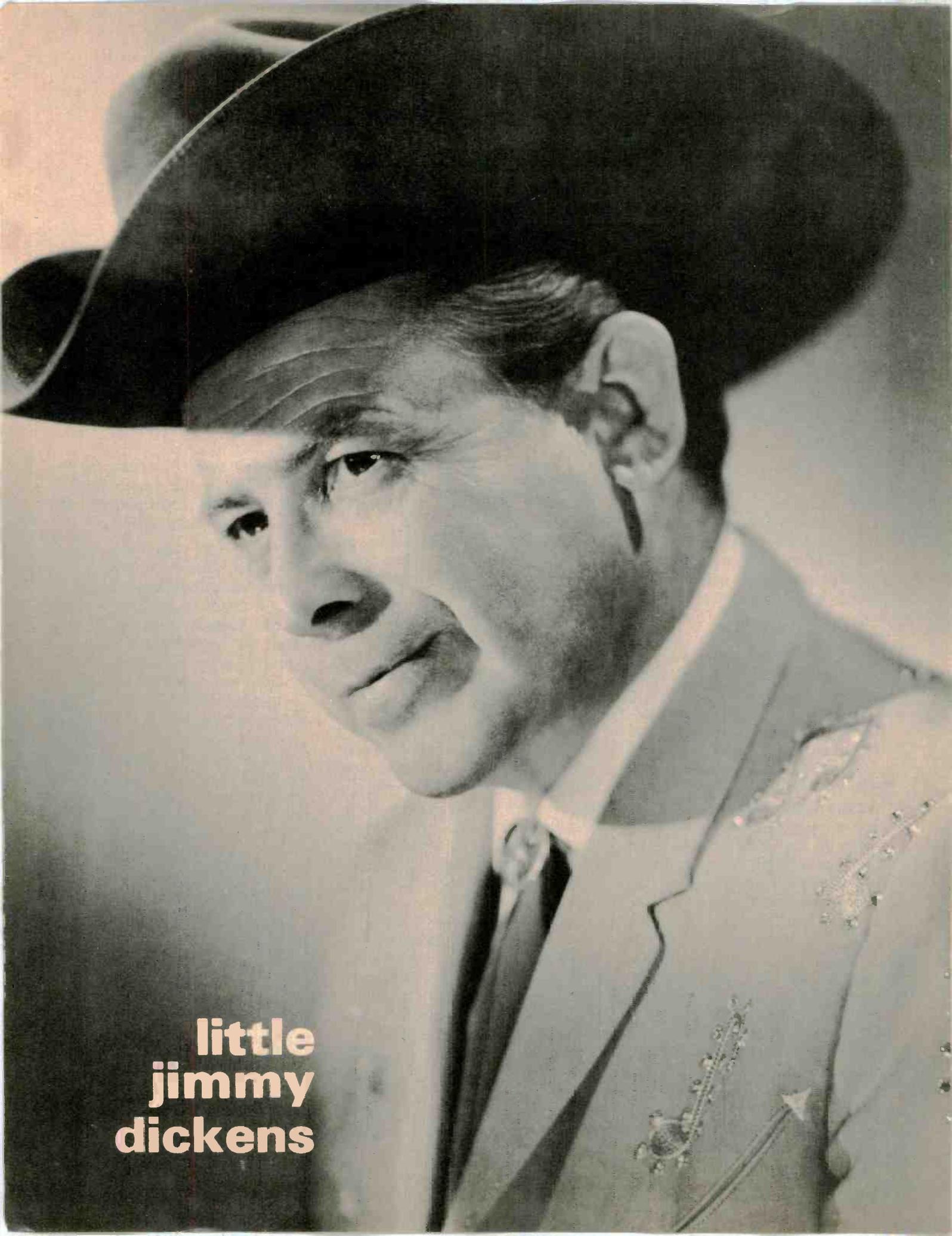
Anyway just keep us up-to-date on all those new and old singers and odds n' ends of happenings. I'm always pleased when I open a new issue of COUNTRY and there's Peoria's Jack Reno or Waylon where the action is.

The newly released albums, whether spiritual or otherwise are made note of in your magazine too.

Thanks again for your time.

Sincerely,

Mrs. Vernon C. Smith  
Washington, Illinois



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*Faded Love and Winter Roses*

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The Party's Over/I Wish I Felt This Way At Home  
Time Changes Everything  
Not In Front Of The Kids



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**JOHNNY HORTON**

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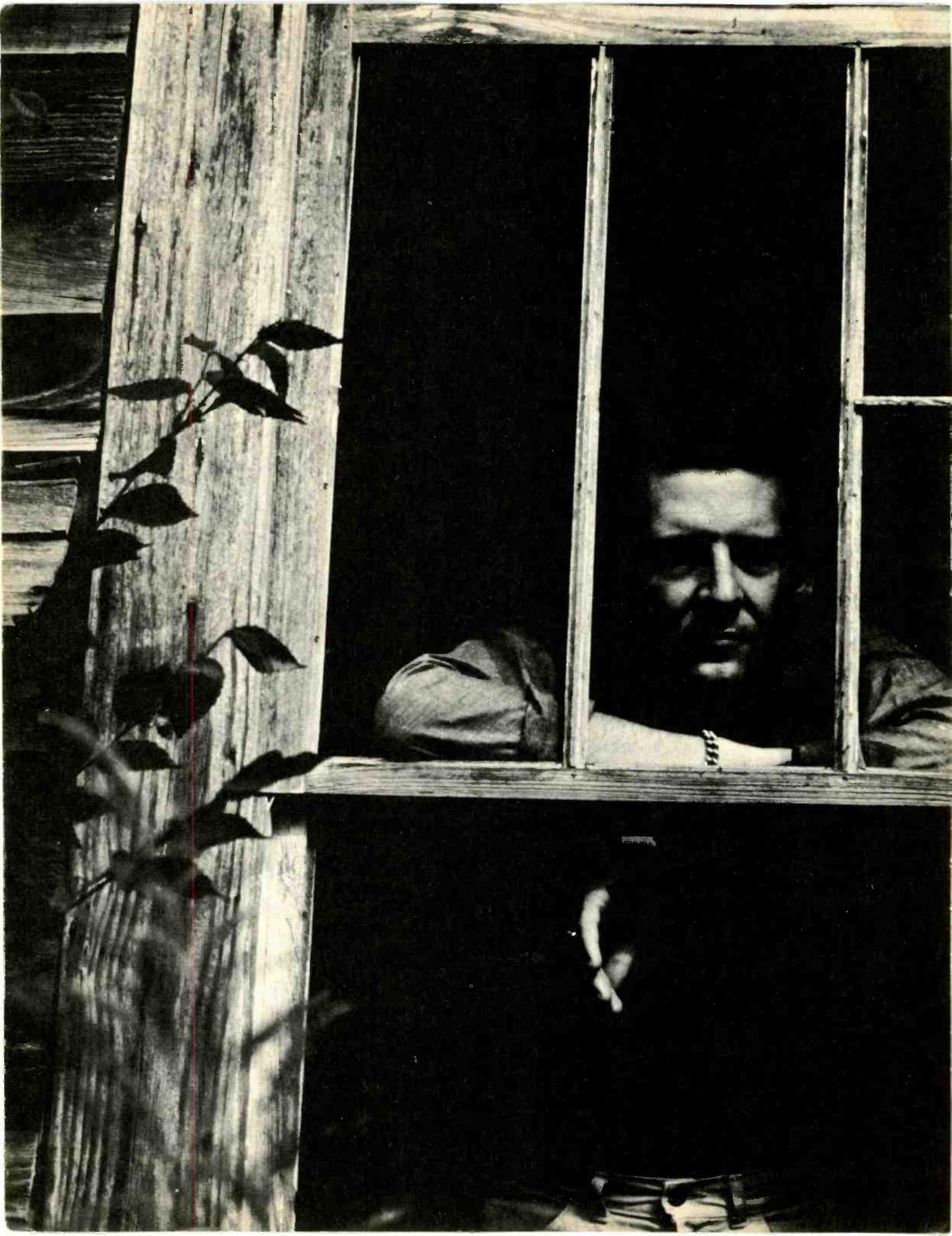
**Ray Price**

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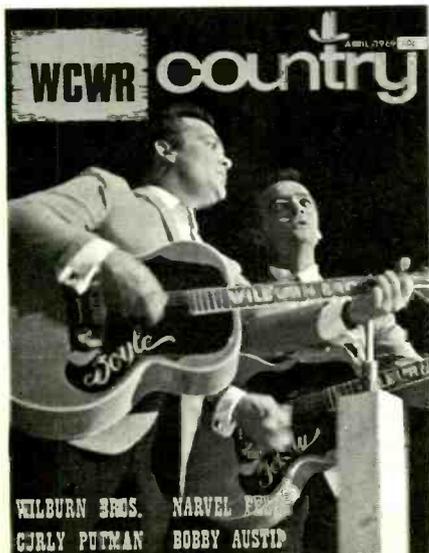
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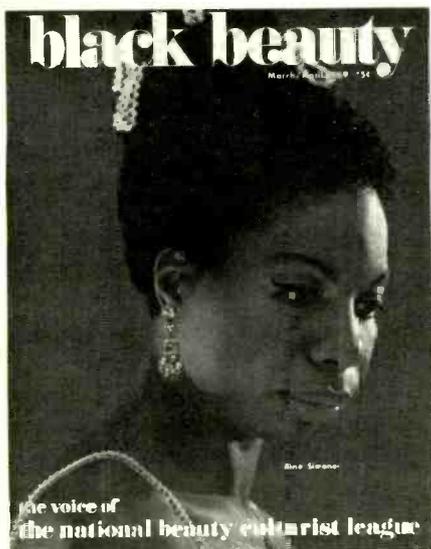
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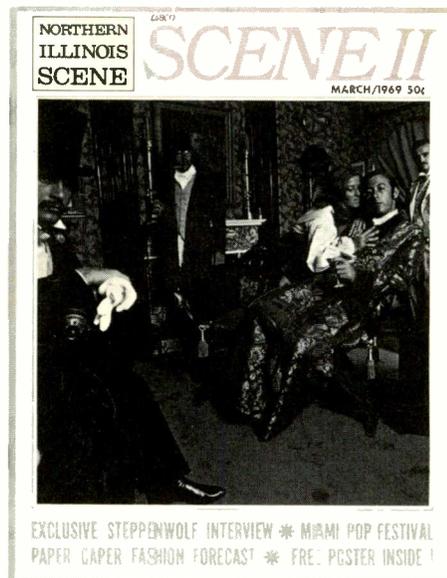
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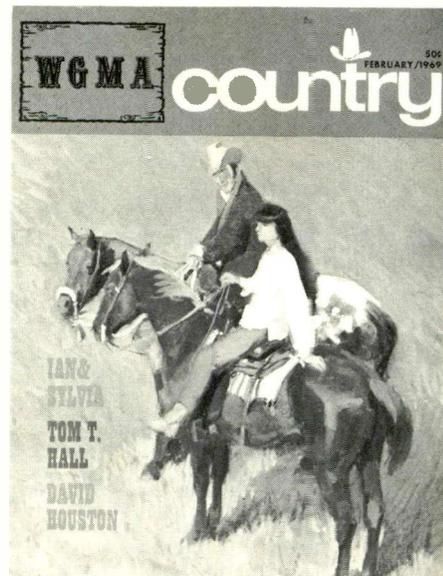
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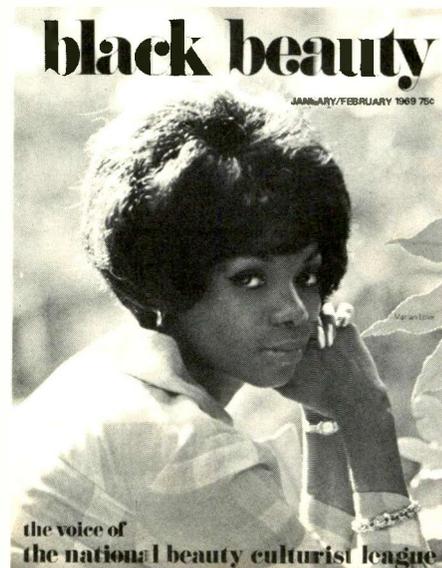
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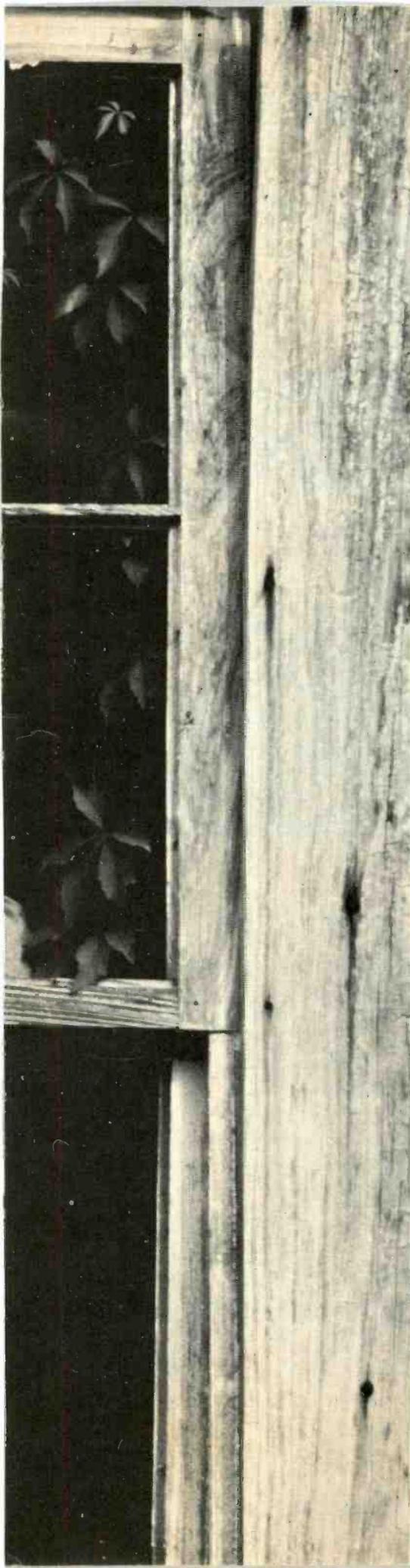
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**JERRY  
LEE  
LEWIS :**

**country  
music  
his way ...**



**F**or a man who was in the middle of cutting 23 sides (in two days time, too) at Columbia Studios in Nashville, Jerry Lee Lewis sounded as relaxed and as calm as if he'd just strolled onto the veranda at home for a relaxing chat.

Which is a testament to the professional's approach to things. Our interview, via phone, preceded without tension or interruption. We spoke first with Linda Gail, Jerry Lee's sister, and then with the man himself.

The 23 sides, comprising two albums, were to be his next two releases. He had just finished "Sweet Thing" when he arrived at the telephone. He mentioned that "Born To Lose" and "I Wonder Where You Are Tonight" will also be included.

Jerry Lee has come a long way, seen and done much, since his boyhood days in Ferriday, Louisiana, across the Mississippi from Natchez, in Concordia county. Although he retains some of the down-home character of a good old country boy—"He still walks like he just came out of a cotton patch . . ." says Linda Gail.

After his big hits of the 50's—"Great Balls Of Fire," and "Whole Lotta Shakin' Goin' On" he moved from the old farm on the Black River into town. Those numbers, which reached the top of the record charts everywhere, were on the now legendary Sun label of Memphis, for which Jerry Lee recorded from 1957 to 1963.

For a while then, there was a long stretch while the music business changed; hard rock and psychedelic became the big thing.

Elvis went to movies and although his records sold, neither he nor Carl Perkins nor many of the established stars of the '50's really made any headway with the record buying public.

Gradually, for reasons the scholars—and a lot of radio station people—haven't yet figured out, country music began to spread into areas it had never been able to conquer before. Maybe it was Jimmy Dean on television. Maybe it was the sale of all those guitars. Maybe it was an exhaustion and eventual boredom with the falsity of the acid-rock sound that filled the top-40 airways.

Whatever the guiding principle, when radio stations changed format in the early and middle sixties, they more often than not changed to country music. Now, even rock groups—the Byrds, the



Dillards, the Flying Burrito Brothers, the Buffalo Springfield, the Beau Brummels—have turned to an unmistakable country sound.

Jerry Lee's been there all along. And very early in the change he was discovered. He credits country dj's with his now firmly established success, and especially Jerry Kennedy of Mercury Records.

Basically, he says, there's not that much difference between rock and country, especially rock the way he played it back there, in the 1950's. Country has always been what Jerry Lee cared about the most. "The artist," he says, "makes a song country, if it has the lyrics and the music for it. Some people are just naturally country, and if they are it'll stick out."

His audiences are now mixed, but with a concentration of older

people—which might be true of most country audiences nowadays. He tours England, France and Germany about once a year. "People there," he notes, "both at military bases and in cities, don't get much chance to buy country records, but they like the music, so the shows are very successful."

He is working now with a good country band—Russ Smith, of Newport, Arkansas on drums; Jay Brown of Memphis on electric bass; Ken Lovelace, of Florence, Alabama on guitar/banjo/fiddle (Ken plays fiddle on all of Jerry Lee's records) and he is planning to add a pedal steel guitar soon. Linda Gail has worked with him off and on for a few years. She formerly had spent some time in Los Angeles, studying drama with the Billy Jordan Workshop. They now work together regularly.

On stage Jerry Lee likes to do some Hank Williams material—"I Can't Help It"—"you can't beat that with a stick" is his comment— and he duets with Linda Gail on "Two Different Worlds", the Butler's "Crossover" and "Jackson." He never decides beforehand what material to use, but goes along with the mood of the occasion.

"I've finally found a bag," he says, "that I've been searching for for quite a while. I've hit a vein of stuff that's just doing great for me."

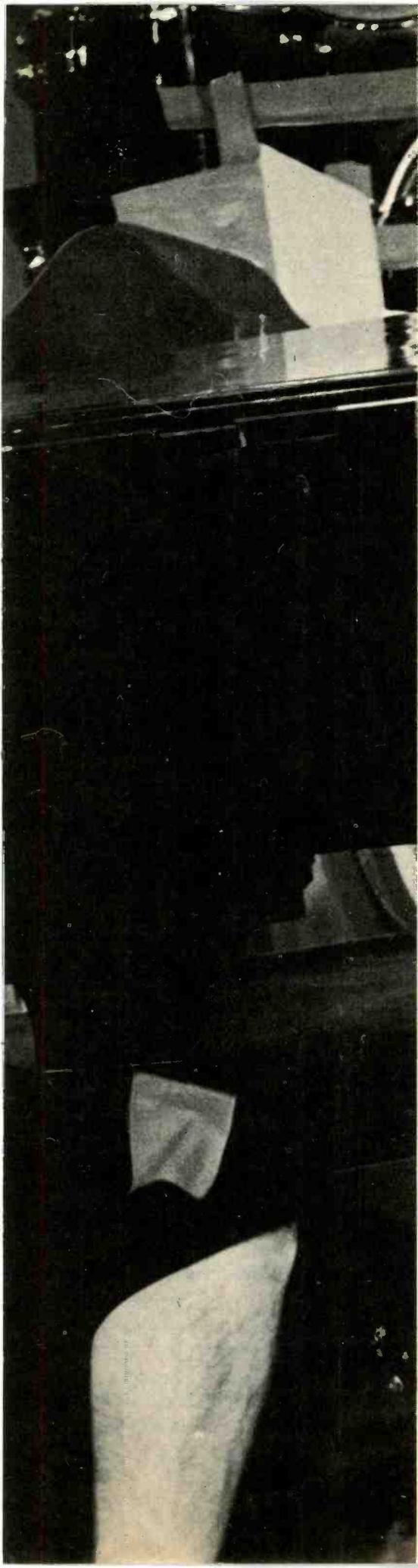
Asked for a comment on the direction of country music, Jerry Lee had this to say:

"The old way is the best way." And we'd say that his way is turning out to be the best way as well.

# Peter Savers

complete  
entertainer





**L**ong ago, Londoner Isaac Walton wrote a fabulous book called *The Compleat Entertainer*, and became renowned the world over. Though the spelling of "compleat" has changed, the British cherish the art of being thorough—as young Peter Sayers, a gifted British subject, shows. If one day he pens his autobiography he could with justice entitle it, *Peter Sayers—Complete Entertainer*.

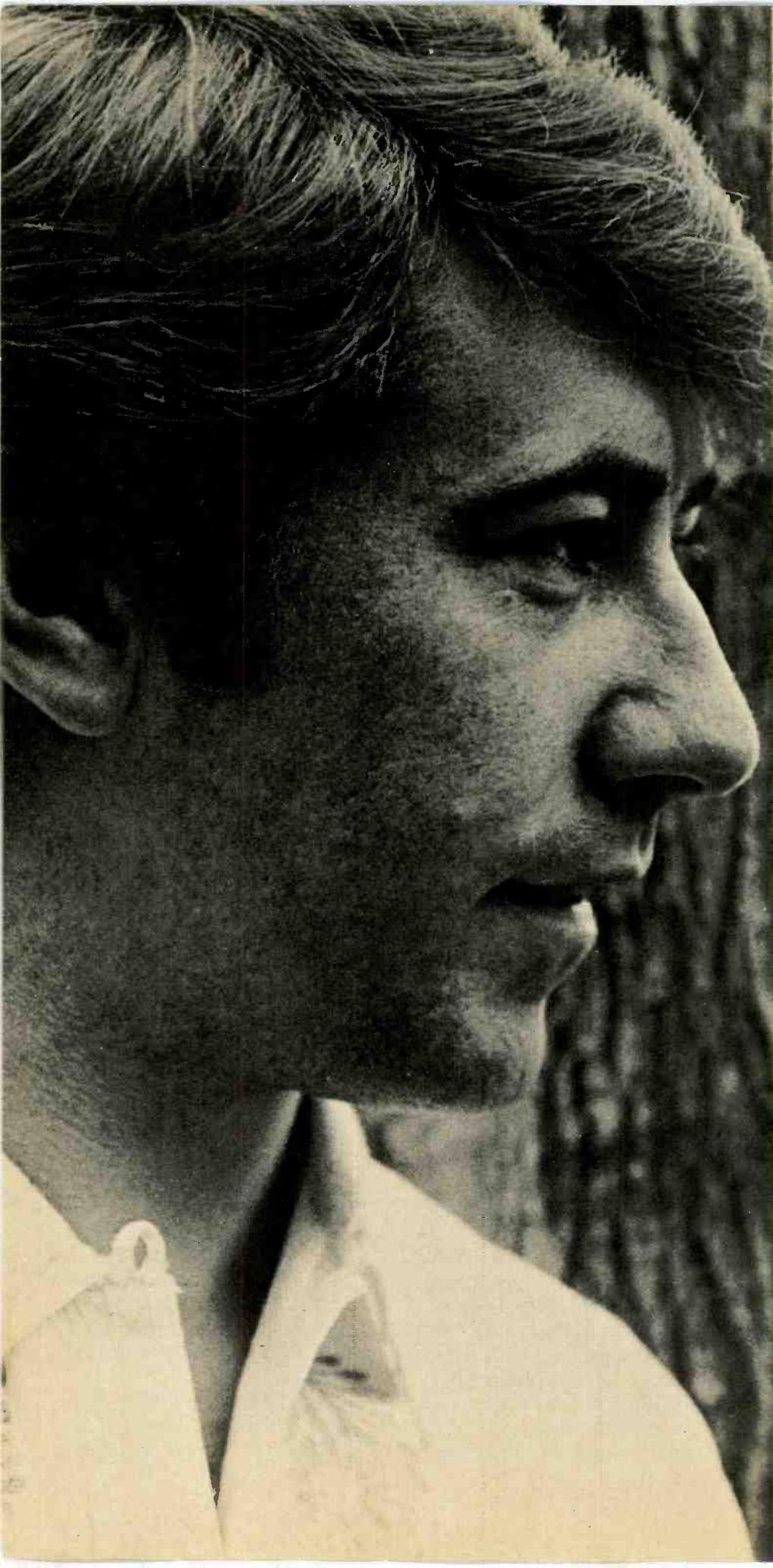
Peter was born in the ancient Roman spa of Bath in southwest England during an air raid on November 6, 1942. He came to the United States August 19, 1966, bringing first to Atlanta, next Florida, and then to Nashville his several guitars, banjo, Dobro—and Edwardian dress, civility, and his capacity and willingness to make persons of all ages happy. Not at all stuffy, Peter laughs, "I'm technically classified as a resident alien, which may suggest some sort of a spy."

As it happens, however, Peter has been far too engrossed in his steadily spiraling career for any James Bond routines. In this country, he first picked guitar and sang in clubs in and around Atlanta, and naturally wanted to take in Nashville's Grand Ole Opry and see its world famous stage, "but the first time I looked upon that stage, I was performing on it, and WSM kept inviting me back." His

big break came on August 2, 1967, when he was asked to join the staff of WSM-TV in Nashville; and since that time his East Anglia accent has been heard regularly on WSM, radio and television, the Opry, and in hundreds of public appearances in many states. The Peter Sayers' dossier can only be sampled, due to voluminousness, but here are some things he has done, and done well, since getting on the Grand Ole Opry without a single phonograph record to his name, the first Englishman to appear regularly on the Opry:

- Co-starred with Teddy Bart in the well-received weekly TV series "Pop & Country"; on WSM-TV in Nashville, Tenn.;
- Designed the scenery for "Pop & Country," for Peter is an accomplished painter;
- Read the news and gave the weather on the 6:00 A.M. Morning Show on WSM-TV;
- Sang on the show selections from his unusually large repertoire of over 300 songs, in dozens of styles (most artists only do 40 or 50 songs);
- Averaged three public appearances a week before highly varied audiences;
- Taught a successful Folk Music Workshop at Watkins Institute in Nashville;
- Lectured on the history and development of Blue Grass Music, on which he was early recognized in England as an authority;
- Created special short features for TV—spot announcements, use of film as background for his singing, use of historic newspapers;
- Lectured at Scarritt College on "Different British Accents," and demonstrated how these accents sound;
- Appeared on numerous syndicated TV country music shows;
- Created and played the character "Hippy-A-Clown," on

*Continued*



*Continued from page 17*

- the Kitty Wells Show;
- Wrote his own material for children's shows on TV;
- Did regularly the warmup for the Friday night Opry TV show, and the warmup for the Saturday night Opry, on which he has appeared scores of times;
- Entertained soldiers from Fort Campbell at the Country Music Hall of Fame, which has Peter's tape about his career in its historical archives;
- Been BBC's energetic and imaginative correspondent in Nashville, taping interviews later broadcast by BBC, thus giving added prestige to the Nashville Sound, and further making Peter an expert on its history and development;
- Made lasting friendships, as with Porter Wagoner, who gave his personal guitar to Peter;
- Enjoyed growth as a complete entertainer.

John D. Loudermilk has described Peter as "tremendously talented"; and Peter has been working somewhat as aide-de-camp to John D. In other words, much that is meaningful has happened quickly for the tall, brown-haired Britisher in Nashville—so much so soon that he might be considered "an overnight success." But Peter doesn't like labels: "For example, I started back home in Blue Grass and country music, and did folk in Liverpool, and even had the Anglia Gospel singers. Actually, I've been working for a living since fourteen. Labels are little, tidy boxes, you know; I'd like to become a complete entertainer, a contemporary troubador."

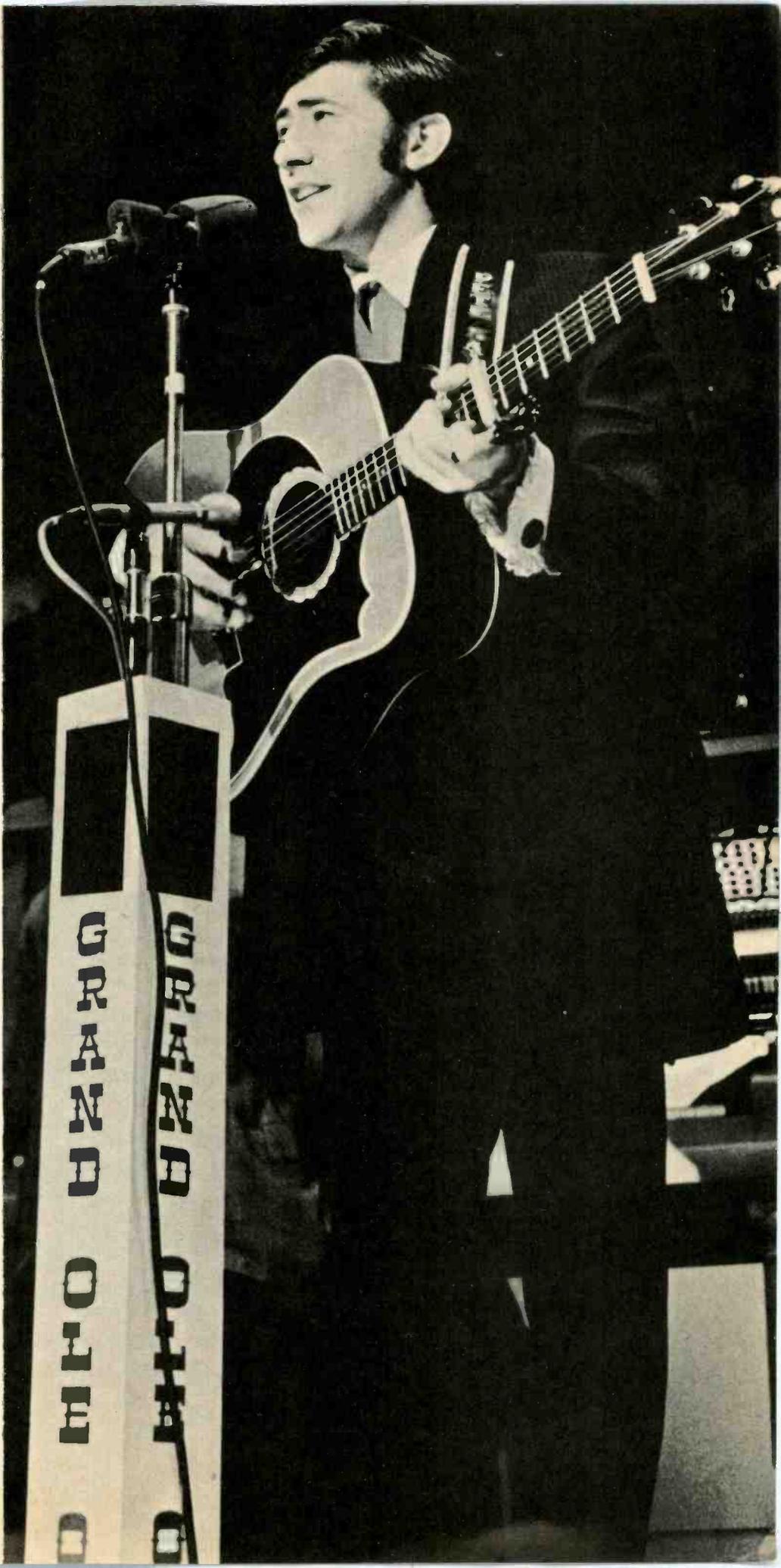
"Back home" is Newmarket, a wealthy city noted for its race horses and racing, where Peter's mother, Mrs. Peggy Primrose Sayers, has a thriving record store. Mrs. Sayers is a leader in local

classical music activities, and once taught in a well-known Midlands music conservatory. Peter has vivid memories—and many good stories to tell—of “growing up in a splendid cacophony of music.” He began on the violin (“vio-din”) at six, then cornet, “to the high annoyance of the neighbors who complained because I played cornet accompaniment to Elvis Presley’s record of ‘You Aint Nothing But a Houn’ Dog.’” He was for six years a choir boy at All Saints Church (Anglican), “or until my voice changed.” With typical thoroughness he made his own arrangements, with annotations, of “Hymns: Ancient and Modern” for the harmonica. Finally . . . at age fifteen . . . for about ten dollars (U.S.) he acquired his first guitar.

Peggy Primrose Sayers teased him, “Another nine days’ wonder.” However, Peter, who frankly credits his mother for continuing inspiration and encouragement, declares, “Once I had my guitar, I never looked back.” It happens that Newmarket is located in close proximity to many of the largest American air bases, and GI’s often come to Mrs. Sayers’ record shop, which has the wonderful name of Harper’s Music Saloon. Years ago, Joseph Katzberg, from Brooklyn, U.S.A., a professional musician, dropped in, and talked with Peter and his mother about the 5 string banjo of Earl Scruggs and the thumb picking guitar style of Merle Travis. Peter remembers, “It was a wild, exciting, new sound. I played Flatt & Scruggs and Merle Travis albums until they were just smooth pieces of plastic.”

In time, he became England’s first native picker-singer of Blue Grass and country music, with his Blue Grass Cut Ups, the Blue Ridge Mountain Boys, and then featured with Johnny Duncan’s Blue Grass Boys. Meantime, he worked as a sideman on recording sessions, appeared with Peter, Paul

*Continued*





*Continued from page 19*

and Mary, Petulia Clark, and other headliners, was seen on a British TV innovating series "Country Style," was heard on prestigious BBC, and kept going ahead until he was a single act in London's colorful Soho District, as well as in seashore resorts and virtually every city in the British Isles. He next was a success as a single in Paris, Germany, and Italy.

In the meantime, Peter, with characteristic British thoroughness and sagacity, passed in excellent style through yet another apprenticeship, and became a duly-licensed repairer and French-polisher of pianos and cabinet maker, besides, which accounts for his rather definite interest in fine woods and in antiques. He also studied art in Cambridge. Today his bachelor's apartment on Nashville's West End Avenue shows that he likes and understands color (orange, in particular). The apartment also has some of his own paintings. It's a relaxing apartment, whose owner sometimes smokes a pipe, knows how to brew a proper cup of tea, or goes on a mild cooking binge when he feels, as others in Nashville often do, "I've had a bit of enough of fried chicken for a while, anyway."

This, therefore, is Peter Sayers, an English gentleman: "I admire complete artists, like a Johnny Cash, who write, sing, record. I've written twenty songs, and hope to write more; and I'd like to record, too, maybe in a different style. I thoroughly enjoy entertaining: bankers, footballers, women golfers, Scouts, college youth, people in little American towns, the Opry fans. I'm interested in the business of music, too. If music goes flat for me, I still have my trades; they taught me to do complete work. I'm in a transition now as a kind of 'country-townie.'" Don't go way, Peter: The U.S.A. needs a lot more like you.

# NEWS FROM WILD HORSE

Never a dull moment in Country Music . . . lots of wonderful things happening and we're here to tell you about just a few of 'em. The Academy of Country & Western Music has set its annual presentations for April 28th at the Hollywood Palladium.

Buck Owens zipped from a March 1st appearance in Salt Lake City, Utah, to Oslo, Norway, for concert & television commitments on the 3rd & 4th, then to Amsterdam, Holland, for appearances on Netherlands TV and the Grand Gala Disque Festival; on to Liverpool (Home of the Beatles) and London, England, for shows at the London Palladium and BBC-TV.

Bobbie Gentry reportedly is discussing a TV series with 20th-Century Fox, with a possible title of "It Happened In Nashville". Jim Ed Brown and his Gems were in Germany for 17 days of March.

Talk about BUSY, Johnny Cash has more irons in the fire than almost anyone else at the moment . . . the dynamic Columbia artist's set to head the summer



replacement (13 weeks) of ABC-TV's "Hollywood Palace", which could very well wind up the way Glen Campbell's summer replacement series did last year, if c/w fans have any say about the whole thing. Filming will begin in April at the Opry House in Nashville with Screen Gems producing. Regulars include June Carter, Carl Perkins, the Statler Brothers, Mother Maybelle Carter & The Carter Sisters, along with the Tennessee Three. Cash will also host four "Kraft Music Hall" segments on NBC-TV this spring and summer. He taped an hour-long San Quentin Prison Show in February which was recorded and will

possibly be a new LP release for Columbia; this show was beamed live to the Granada Stations in Great Britain. And more . . . 20th-Century Fox is preparing a two-hour movie-for-television drama based on the life of Johnny Cash for airing on ABC. The actor who will portray Cash has not been announced but songs will be contributed by Johnny himself. Then there's the PBL 90-minute documentary that Arthur Baron produced last fall which was shown on education-type channels on March 16th and is tentatively scheduled to be released for theaters throughout the world. 'Nuf said? Johnny Cash is Ca\$hing in!

Minnie Pearl and her husband, Henry Canon, bought a home in the suburban high-rent district of Nashville . . . right next door to the governor's mansion. Minnie Pearl says her proposed TV series has not yet been sold, but hopes are high.

Bobby Goldsboro was in London March 12th for a taping of the Tom Jones Show, ABC-TV. Chet Atkins & Charley Pride were on hand for the opening of the Nashville Room . . . in LONDON! Boots Randolph, Chet Atkins and Floyd Cramer are also slated for the Tom Jones variety hour; did the Ed Sullivan Show on March 16th . . . CBS-TV.

Cheryl Poole just wound up a two-week return engagement at the Mint in Las Vegas.

Glen Campbell has received his 4th Gold LP, for "Hey Little One". The other three . . . "Wichita Lineman", "Gentle On My Mind" and "By The Time I Get To Phoenix". Campbell tied with Robert Brown (of "Here Come The Brides . . . ABC-TV) for the Hollywood Women Reporters' award, "The Golden Apple", for courtesy and cooperation extended to the ladies of the press. Campbell recently paid \$460,000 for a 115-acre tract of undeveloped land near the U. S. International University campus in San Diego County, California.

Talented comedian-performer, Harold Morrison, is now appearing three times weekly on the Boyce Hawkins "Morning Show" on WSM-TV in Music City.

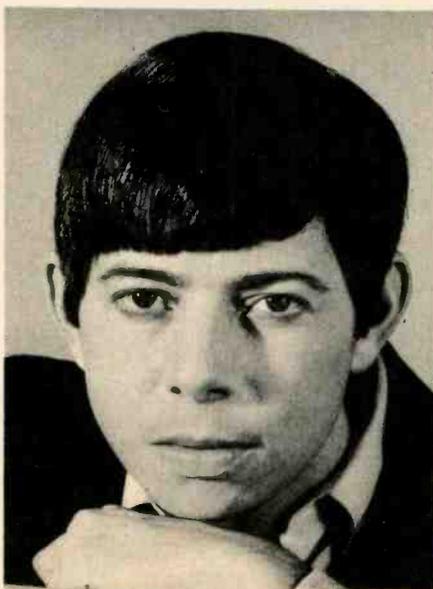
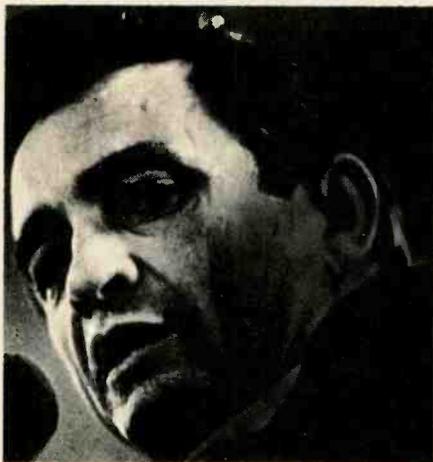
Decca Records and Hill & Range Songs have made \$1,000 contributions, each, to the Red Foley Memorial Music Fund at Berea College in Kentucky. The fund was established by Si Siman, long-time friend and associate of Red Foley and Dub Albritten. The goal is \$20,000 and is to become a perpetual fund to assist young people in the music field. Pat Boone and Brenda Lee are honorary chairmen for the fund.

Kraft Foods has notified the Country Music Association it intends to exercise its option for the license to telecast the annual Country Music Awards Show in the 1969-70 season. The program was telecast for the first time last year.

Ray Frushay, Dot artist, has recently charted quite a listing of guest spots . . . the Joey Bishop, Donald O'Connor, "Wild Wild West" and Steve Allen Shows and a 12-day personal appearance tour with comedian Bob Hope.

Due to the recent success of various Wayside Record releases, it is reported that several major labels have approached the diskery with bids for buying.

The Loretta Lynn Championship Rodeo opens its 1969 season with the first rodeo ever staged in



the new Salem, Virginia, Civic Center on April 11-12-13; then on to the State Fair Coliseum in Detroit, Michigan, April 17-18-19-20; May 16-17-18 at the Wonago-Milwaukee Arena in Milwaukee, Wisconsin, and on May 22-23-24-25 at the DeKalb Sheriff's Posse in Atlanta-Decatur, Georgia. The Loretta Lynn Country Music show will not appear in Detroit or Milwaukee but will appear in Salem, Atlanta-Decatur and during all the weekly-rodeos at the State Fair Coliseum in Nashville, Tennessee. Speaking of which . . . Loretta's weekly series of I.R.A. sanctioned rodeos in Nashville will include the appearance of a different amateur country music talent during 24 of the 30 rodeo performances. The amateurs will be representing various country music radio stations throughout America and Canada as finals winners for their area contests. They will perform with Loretta during her Rodeo show and will appear on the Ernest Tubb Record Shop. Through the rodeo season the amateur singers will be professionally judged and a final winner will be picked. The winner will return to Nashville for a performing appearance on the Grand Ole Opry, a guest spot on one of the syndicated c/w TV shows and a recording contract. Bruce Lehrke, Loretta's rodeo director, said the idea for the Nashville talent contest came from numerous requests the company received for local talent to appear with Loretta at its various road rodeos touring the eastern half of America. It is felt that, by appearing with Loretta in Nashville, there is a much better opportunity for an amateur to break into the professional music field.

John Wesley Ryles I will do a guest spot on the Merv Griffin Show April 28th.

'Til next month . . . that's COUNTRY.

Loudilla, Loretta & Kay  
"The Johnson Girls"



# COUNTRY AUTOGRAPH QUILT

Mrs. Alta Falke of 8612 East 79th, Kansas City, Missouri, has been collecting autographs of country music stars and writers since October, 1962—on pieces of material! Thus far, she has about 750 signatures—and she figures she needs another 6,000! The signature swatches will be finished into a giant floor-to-floor, head to foot quilt, hopefully in another five to six years!

Alta obtains her signatures at local country shows—and on trips to Nashville, which she makes at least once each year. She told COUNTRY...“I’m an avid country fan, promoting country when and where I can!”

**Be the first on your block  
to get the  
Geezinslaws.**

Wanna smile?  
We'll send 'em to you  
to look at  
...and keep.



(actual size)

Wanna laugh out loud?  
Clean out your ears and  
let the Geezinslaws in  
to dirty them up.  
(And they sing too, somewhat.)

**The Geezinslaws Are Alive  
(And Well?)**



Capitol Records, Inc.  
1705 N. Vine, Hollywood 90028

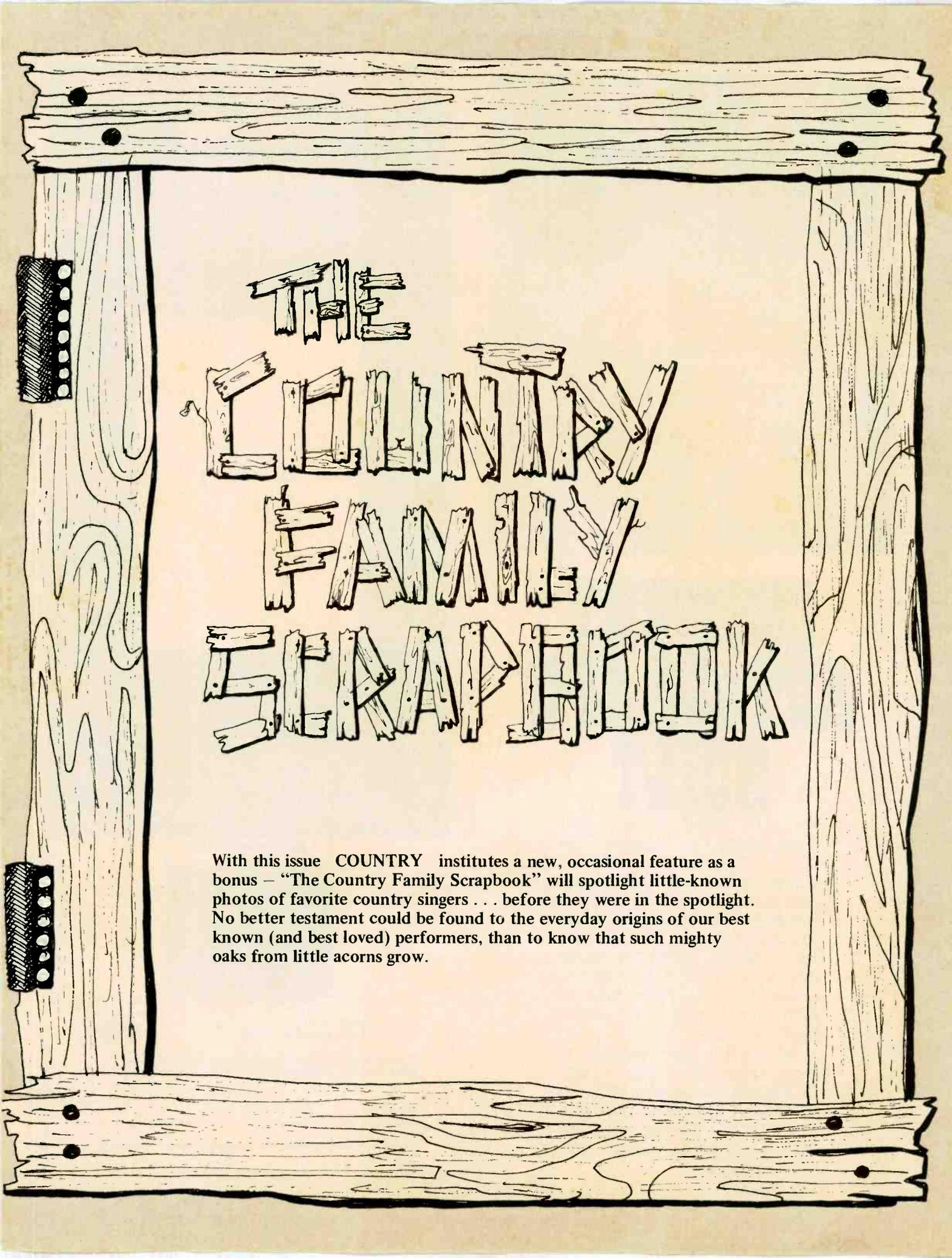


Please send me some Geezinslaws. The looking at  
kind, not the listening to kind. Offer expires May 1, 1969.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zone \_\_\_\_\_



# THE COUNTRY FAMILY SCRAPBOOK

With this issue COUNTRY institutes a new, occasional feature as a bonus – “The Country Family Scrapbook” will spotlight little-known photos of favorite country singers . . . before they were in the spotlight. No better testament could be found to the everyday origins of our best known (and best loved) performers, than to know that such mighty oaks from little acorns grow.

THE  
HOUSE  
OF  
GOODWAY



**NEW!!!**  
**Charge-it-system**

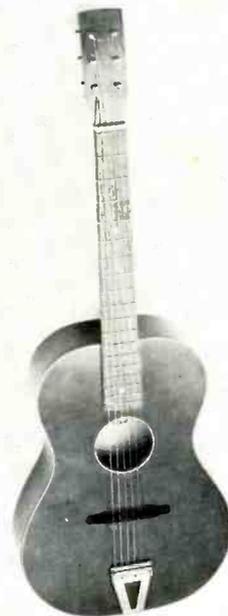


GOODWAY INC.  
11401 ROOSEVELT BLVD.  
PHILADELPHIA, PA., 19154



#### ROYALIST ELECTRIC GUITAR OUTFIT

Double cutaway solid body guitar, large size. Beautiful polyester finish – practically impervious to wear. Super sensitive pickup with tone and volume controls and volume balance adjustment for each string. Steel reinforced slim adjustable neck, rosewood fingerboard, chrome plated adjustable bridges. Value packed AC-DC Amplifier. 13" x 13" Black vinyl covered cabinet with latest front speaker styling. 6½" Heavy duty speaker. 3 Inputs enable the use of 2 instruments plus a microphone. Front panel with controls. 10' Long guitar cable for connecting guitar to amplifier. Molded fully shielded construction. Brightly colored neck cord included. Colored plastic pick designed especially for electric guitars. Instruction book and instruction record teaches how to tune and how to play guitar. E01950 \$50.73.



#### FULL SIZE ROYALIST GUITAR

A full standard size guitar, all hardwood construction in an attractive walnut finish, rosewood finished fingerboard, metal tailpiece, and geared tuning pegs. Steel strings, steel reinforced neck that features exclusive adjustable angle feature to make playing and fingering easier. Furnished with book, pick and silk neck cord. A760 \$14.63.

USE YOUR FAVORITE  
CREDIT CARD TO  
PURCHASE ITEMS



#### BEGINNERS FOLK GUITAR OUTFIT

Nylon string guitar with classic style non-slip geared tuning pegs. Mahogany color back and sides with a high gloss finish, blonde color top, attractive decoration around sound hole. Inlaid fingerboard position markers. Instruction book and record teaches how to tune and play the guitar for the very beginner. Pick and neck cord also included. 099 \$13.74.



#### PROFESSIONAL STYLE ACOUSTIC ELECTRIC GUITAR

Grand Concert size double cutaway professional style electric guitar with dual pickups and tremolo tailpiece. Beautiful sunburst mahogany finish, separate controls for volume, tone and microphone blending. E5992 \$50.70.



#### CONCERT SIZE CLASSIC GUITAR

A full concert size guitar for classic or folk style playing. Nylon strings, spruce top, selected hardwood back and sides in mahogany finish, rosewood finished fingerboard and bridge. Adjustable neck feature makes playing easier than on other guitars. Furnished with instruction method. 110 \$25.70.



**COLLECTORS' SERIES CHESS SET**  
NC. 305

The KING is 3 1/8" high; the QUEEN is 2 7/8" high. All other chessmen are in proportion. The chessmen are molded from the finest quality high-impact styrene, in black and oyster white. They are extra-heavily weighted and have quality-felt bases.

Each set comes with a matching silk-screened gray and black folding chessboard, 15 1/4" square and a booklet giving complete basic rules of the game of chess. The chessmen are set in a die-cut, English-Lavender velour platform.

The complete set is packaged in a beautiful, black Spanish-grain leatherette gift box. The cover is stamped in gold leaf. \$12.00



**COLLECTORS' SERIES CHESS**  
SET NO. 130

Each chessman stands on a Roman column. *The KING is 4-7/8" high; the QUEEN is 4-1/2" high.* All other chessmen are in proportion. The chessmen are molded from the finest quality high-impact plastic, in alabaster white and charcoal gray. They are extra-heavily weighted and have quality-felt bases.

Each set comes with a matching silk-screened gray and black folding playing board, 16-1/2" square. Also, included with each set is a handsome 16-page booklet giving an historical outline of each chessman, and complete basic rules for the game of chess.

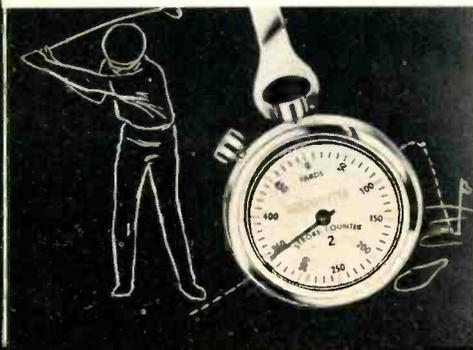
The chessmen are securely set in die-cut, red-velour platforms, in two lift-out leatherette trays.

The complete set is packaged in a luxurious, deep-red leatherette presentation chest, with hinged cover and front flap. The cover is stamped in gold leaf. \$15.00

**GOLFOMETER**

This scientifically engineered and precisely made instrument is guaranteed to improve your golf game! It measures the exact distance you hit every shot! It enables you to select the right club by determining your distance from the green. For the forgetful golfer it even has a stroke counter for use on every hole! A fine gift any golfer would appreciate.

PD-0595 Golfometer \$9.95



**TELEPHONE SNOOPER**

This electric "miracle" lets you listen in on any 2 way phone conversation. Simply place the Snooper next to the phone and listen with a small earphone. Comcs complete with cord and earphone.

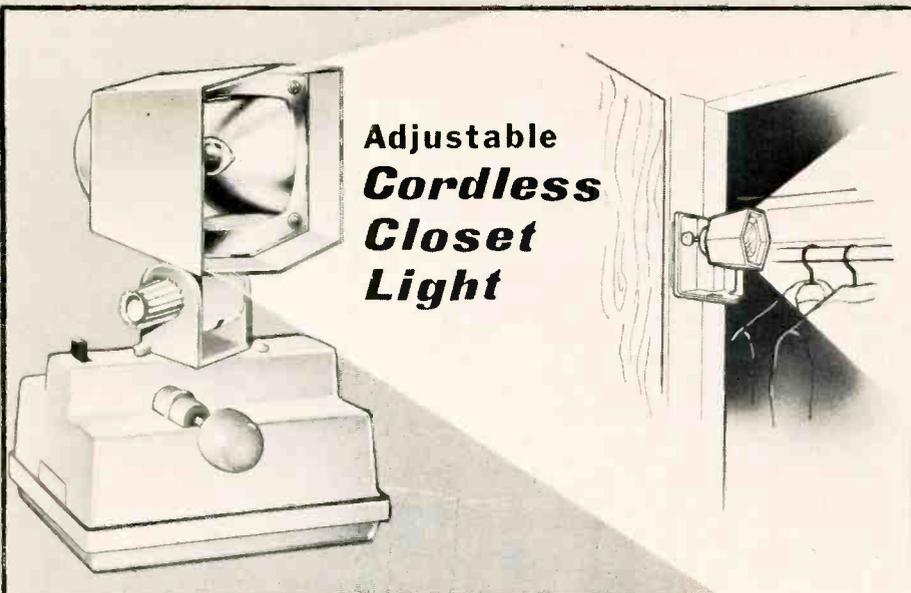
TU-0528 Phone Snooper \$15.95



**SKIN DIVER'S WATCH**

This Swiss made precision watch is pressure sealed to operate 350 ft. deep! It's an automatic calendar watch! Movable bezel shows how long you've been under water! Shock protected, unbreakable mainspring, luminous dial, anti-magnetic, sweep second hand, electronically timed, underwater strap . . . features not found in watches costing twice this price!

MO-0009 Skin Diver's Watch \$14.95



**Adjustable  
Cordless  
Closet  
Light**

**AUTOMATIC CORDLESS CLOSET LIGHT**

Fully adjustable, light can be angled in any direction. Battery operated light goes on automatically when door is opened. Attaches anywhere with tape or screws (included). Has manual switch for sliding doors. Uses 2 standard "D" size batteries, not included. Each in box. \$4.47

# MEN'S JEWEL CASE



18.

Fitted with tie bar in lid; five compartments for cuff links; one compartment for watches. Soft suedine lining. Sturdy frame cover covered with simulated reptile in black. \$4.08

# COCKTAIL SHAKER SET



19.

Includes quality stainless steel shaker, chrome on steel cocktail strainer and bar spoon; striking mixing glass and recipe book to make you the perfect host. \$4.08

**USE YOUR FAVORITE  
CREDIT CARD TO  
PURCHASE ITEMS**



# ELECTRONIC BUG KILLER

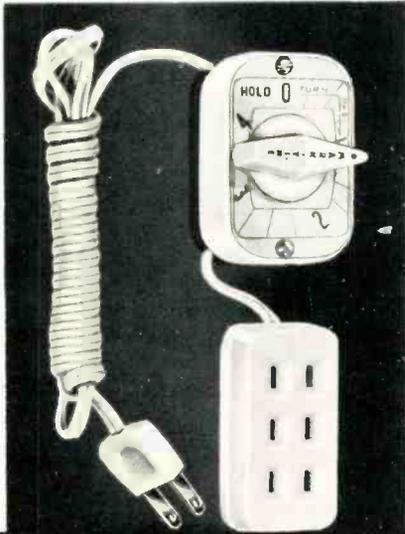


Can be used indoors or outside. Reduces insect nuisance. Attracts many night flying insects and recessed unit kills them instantly. Plugs into house outlet. Harmless to people and pets. \$10.87 37.

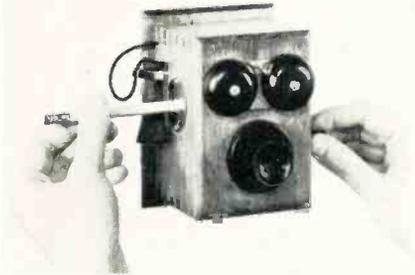


### TIMED EXTENSION CORD

This combination extension cord timer automatically turns off any electrical appliances—TV, radio, lights, fans, etc., at a present time interval from 1 minute to 4 hours! No home should be without one!  
RH-TEC4 Timer Cord \$6.95

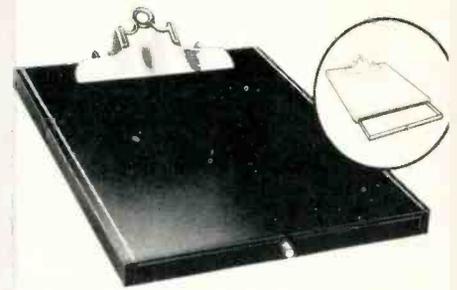


### USE YOUR FAVORITE CREDIT CARD TO PURCHASE ITEMS



### 2. PHONE PENCIL SHARPENER

Old time wooden crank telephone design makes unique pencil sharpener. Black metal speaker and bells. Wall mount. \$3.37



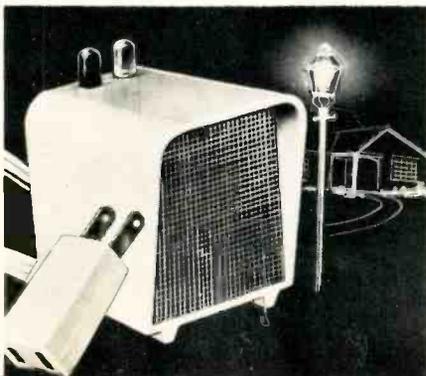
### CLIP CADDY

The only clip board with a built in drawer! This cleverly designed sliding drawer holds paper, pens, etc. Surperbly made of fine wood, the entire unit is covered in richly grained leathertex. 9 3/4" x 12 1/4". Comes complete with paper, pen & pencil. Available in brown or charcoal with brass clip. BL-640 Clip Caddy \$4.95



### PHOTO - EYE LIGHT CONTROL

A dark house invites prowlers! Next business or vacation trip, enjoy peace of mind. Simply connect one or more lamps into this amazing light control and plug into any wall outlet. Ingenious photo electric eye turns lights on at dusk - off at dawn. Then it automatically resets itself day after day! Even on weekend or one day trips, come home to cheerfully lighted rooms.  
NI-0566 Light Control \$12.95



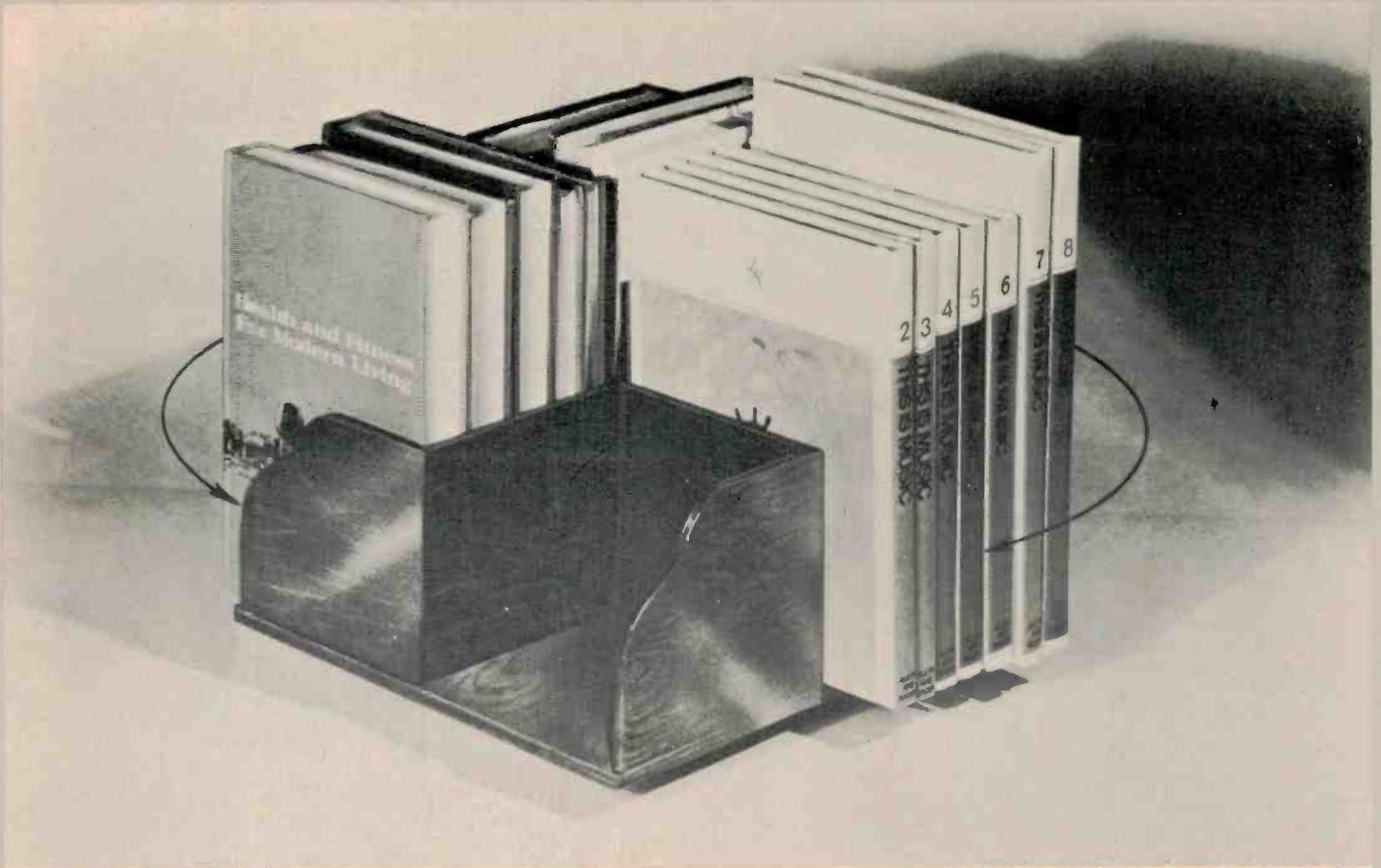
### 17. CHERUB LIPSTICK CADDY

Crafted of gold-tone filigree metal with solid cast cherub. Compact, glamorous way to hold 5 lipsticks neatly and right at hand. \$3.37



### NEWSPAPER HOLDER

Where do you keep all those old newspapers? Untidy piles in the garage or on the basement floor—hard to pick up? Then this handsome brass-plated holder (13" x 14" x 16") is just for you! Simply toss those old papers in here. Holder keeps them neat, and it's a breeze to tie them in bundles at the end of a week. FC-NS1 Paper Holder \$4.95



#### REVOLVING BOOKRACK

Handsome Mahogany wood bookstand has four good size storage compartments and revolves on ball-bearing casters. Hand-rubbed stained oil finish. Measures 12" x 12" and stands 6" high. Perfect for office, home or at school. Takes up small amount of space and gives you easy access to books. Each comes knocked down and assembles quickly. \$7.88



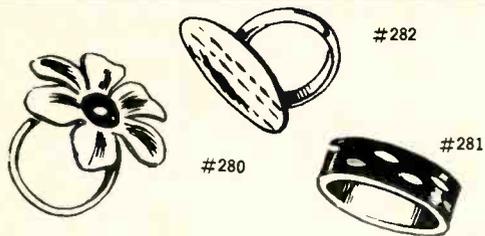
#### 29. PHINNEY WALKER FLORAL TRAVEL ALARM

Colorful flower print Go-Go Alarm Clock. Luminous tipped hands and dots, tell time in the dark. Size 2 7/8" x 2 3/4". \$7.88



USE YOUR FAVORITE  
CREDIT CARD TO  
PURCHASE ITEMS





**RING-A-LING**

Colorful enamel rings to decorate your finger. Wear 'em on any finger you want or on all of 'em. These come in the brightest colors ever.  
Assorted Colors . . . . . \$2.50

# GROOVY GIFTS



**PENDANTS**

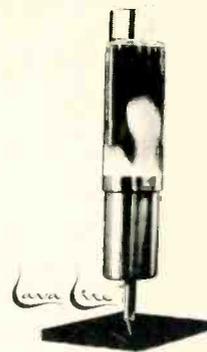
**G-2**

- 102. Tear drop PEACE symbol. Over 2 inches high in silver finish on 3 foot leather thong. \$1.50
- 103. Rugged cable design PEACE symbol 3 1/4 inches high, cast in solid white metal. Complete with 3-foot leather thong. \$2.45
- 104. SURFER medal. Striking black and gold finish. Complete with 3-foot leather thong. \$1.50
- 105. SUPER SURFER. 2 1/4 inches high with black and gold finish. Complete with 3-foot leather thong. \$1.65

**G-4**

**LAVA LITE**

122. Famous Lava Light offers the excitement and beauty of continuous moving, ever-changing forms. This beautifully styled table model unit is 13 3/4" high mounted on a simulated walnut base. \$14.95



**OWL PILLOW**

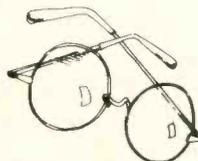
A creative gift kit you make yourself. Kit contains everything necessary to construct attractive gift. Activities include cutting, gluing, stitching. Owl made of felt and yarn. \$4.00



**G-6**

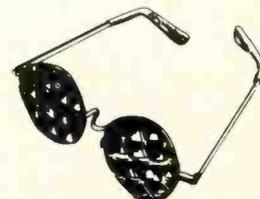
**GROOVIEST SHADES**

212. Wire rim glasses . . . the kind worn by your favorite rock stars . . . Assorted colors. \$2.00



**TRIP SHADES**

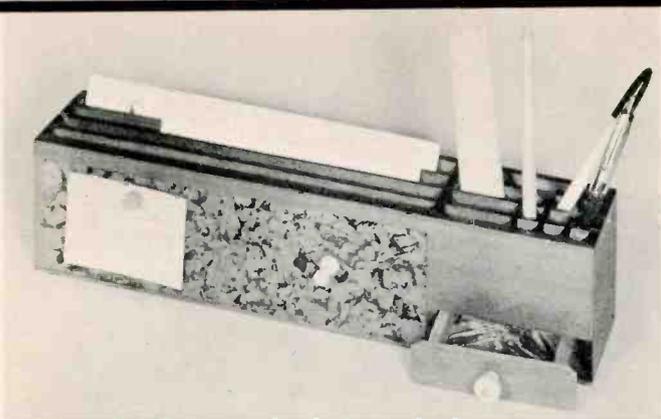
214. Glasses designed for a safe trip - look through 'em and watch the world do crazy things. \$2.50



**ZODIAC PENDENTS**

265. The wiggliest new way to personalize your existence . . . Each gold colored pendent is 2 1/2" in diameter and comes on a heavy link chain. \$2.00  
Please indicate month and day of birth.





3. *Wooden desk caddy  
with cork front  
memo board*

Mahogany desk caddy 15" x 3½" x 3". Horizontal slots hold stationary papers and mail. Open grid for pens and pencils. Drawer has china knob. Cork front makes handy memo holder. \$2.98



8. GOLF BUDDY

Scaled down golf bag is authentic in every detail. Inside you can carry fifth of liquor. Includes 2 aluminum cups. Zippered top vinyl bag stands 12½" high. \$3.37



5. EARRING TREE

Crafted of gleaming gold-tone metal. Holds 24 pairs of pierced, screw-on and clip-on styles. Heavy, no-tip base; cupid topping. \$3.37



42. RIVAL ELECTRIC CAN OPENER

Doubles as an ice crusher. Press lever and lid is off; flick switch and ice is crushed. Stainless blades. \$17.19

## a new modern, updated look in fitted travel cases

These handsome travel cases are well constructed to hold an assortment of travel items securely. Made of the finest Cordoual, these European imported cases have the style and quality today's travelers demand.



### CONVERTIBLE TRAVEL CASE

\*Complete assortment of travel fittings  
 \*Handy Stationary Compartment  
 An ideal gift! Travel case fittings include soap and toothbrush holders, all purpose bottle, comb and brush, clothes brush, fingernail brush, mirror and nail file. Stationary Compartment includes pen, paper and envelopes. \$16.95



### UTILITY TRAVEL CASE

\*A must for every man!  
 Durably constructed, handsomely styled case is fitted with soap and toothbrush holders, all purpose bottle, hair brush, comb and mirror. Great travel companion for the VIP! \$5.95



### GLOBE TROTTER TRAVEL KIT

\*Compact and Packable  
 \*Handsome and Sturdy  
 Sleek kit is complete in every detail. Fittings include soap and toothbrush holders, comb and hair brush, all purpose bottle and hand grooming implements. \$8.95

### 25. SUPER SUCTION CAR VACUUM

Plugs into cigarette lighter; powerful motor does heavy duty job. Made of high-impact polystyrene. Comes with 10 ft. cord and 2 cleaning attachments for 12 volt cars. \$5.47



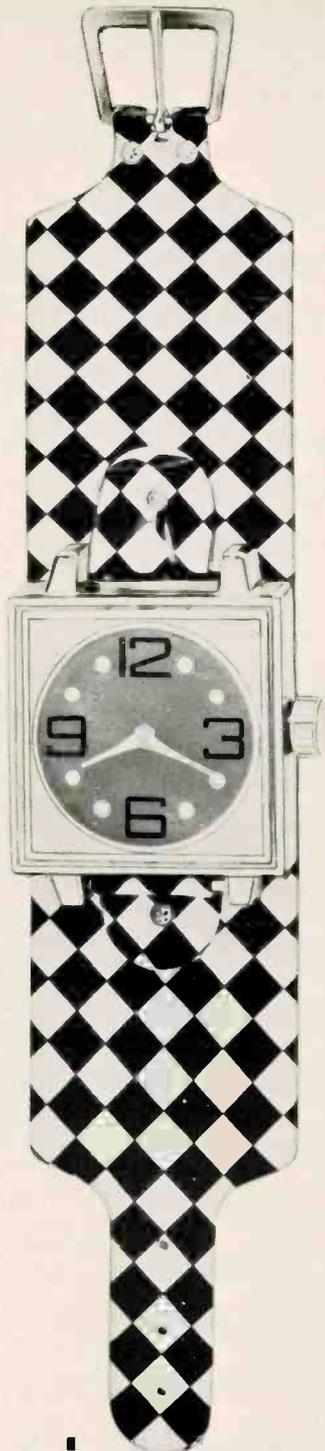
## AUTO EMERGENCY KIT

Contains 5 highway safety items; 17 oz. UL approved dry chemical fire extinguisher; warning flasher; road flare; distress signal flag plus a convenient supply of electrical fuses. \$7.18

# ADD-A-MATIC

46. Easy adding up to \$9,999,999.99. Simplifies addition and multiplication by repeat. Shows running table, clears easily. Compact 11 x 9 x 5". \$20.15



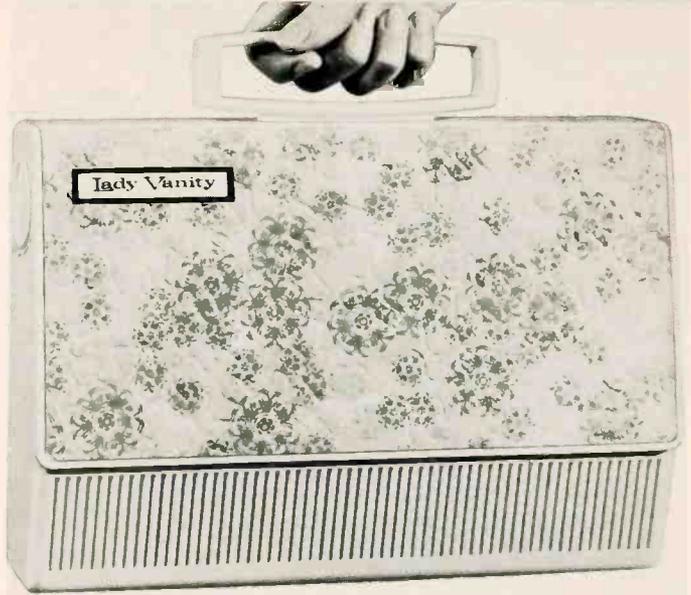


**electric MOD TIME  
wristwatch  
wall clock**

by Spartus

38.

Turns any house into a real happening. Just the spark of liveliness for a teen's room or family room. Adds a creative flair. Size: 36" high x 8" wide. \$10.87



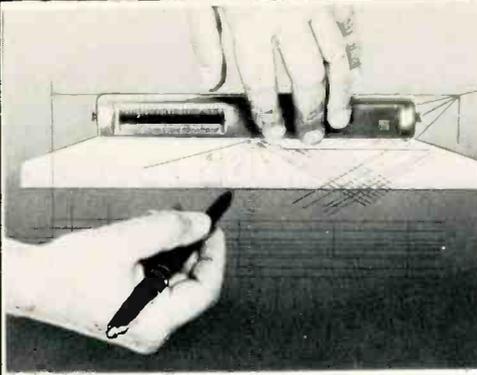
**2680-6 FAIRCREST PORTABLE HAIR DRYER.** Slim, lightweight design with whisper quiet motor; 4-position heat selector. Large bouffant bonnet with 40" flex hose . . . \$11.48  
2687-5



**2687-5 TOASTMASTER BROILER-OVEN.** Reversible design with automatic thermostat control. Broiler flips-over to become oven. Has 2-position baking-broiler tray; see-thru glass door. Chrome finish . . . \$14.48

## PORTABLE DRAWING BOARD

Make drawings, sketches, or tracings wherever you are with this new translucent plastic board (9" x 12"). Comes with two, 30%/ 60% & 45% triangles calibrated with rule and protractor. Board has retractable straight edges, rubber feet and polyethylene cover. Extra supply kit contains 50 sheets tracing paper, 12 in 1 design template. GC-0253 Drawing Board \$4.95 GC-715 Board & Supply Kit \$7.45



## NEW ROL-RULER

This new invention is a combination triangle, T-square and compass. You can draw vertical, horizontal and angular parallel lines in automatically measured distances, fast and accurately. Circles and arcs made up to 22" dia. This precision made transparent 12" plastic ruler is ideal for charts, etc. A "must" for students, teachers, schools. RR-0732 Rol-Ruler \$3.95



## BREW REAL COFFEE!

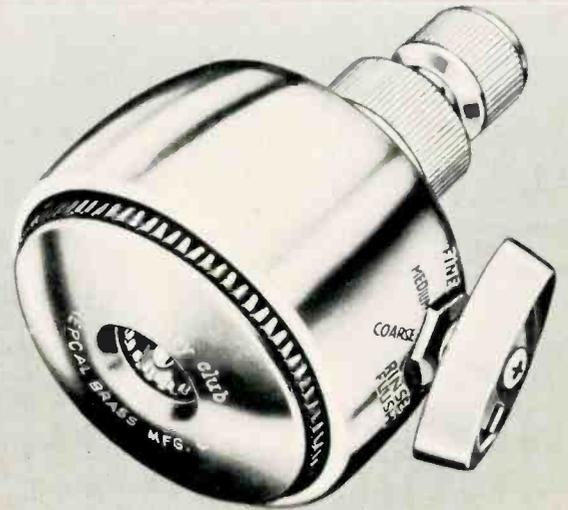
Insta-Brewer makes 1 to 6 cups of real full-bodied, flavorful coffee in seconds. Unique pressure plunger reduces brewing time. Corning glass with easy-clean stainless steel plunger, filter, trivet and lid. Deluxe model has coffee grind remover.

BI-006C Insta-Brewer \$9.95  
BI-0056 Deluxe Brewer \$10.95



# KIK STEP

Now you can reach those high shelves, cabinets and windows—in absolute safety. Kik Step rolls when you kik it, holds when you step on it. Non-marring casters glide smoothly. Step on it and casters retract. Base "grabs" and holds firmly. Never slips or tilts. Made of heavy steel with double rubber tread platforms and circular bumper. Black, white, gray, pink, beige, green. CI-KS1 Kik Step \$14.95



# dial your shower

This is absolutely the finest shower head ever made! You dial the spray you desire—needle sharp, medium or coarse. Even has a rinse-flush position. No stray streams or empty spots. Never clogs. Head is heavily chrome plated with a 24 carat gold face! Installs without tools. Just screw on. A real luxury for the modern home.

BA-1300 Shower Head \$17.95

# HOME & CAR WASHER

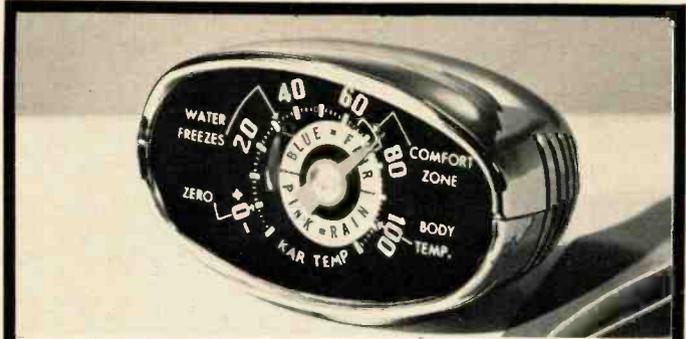
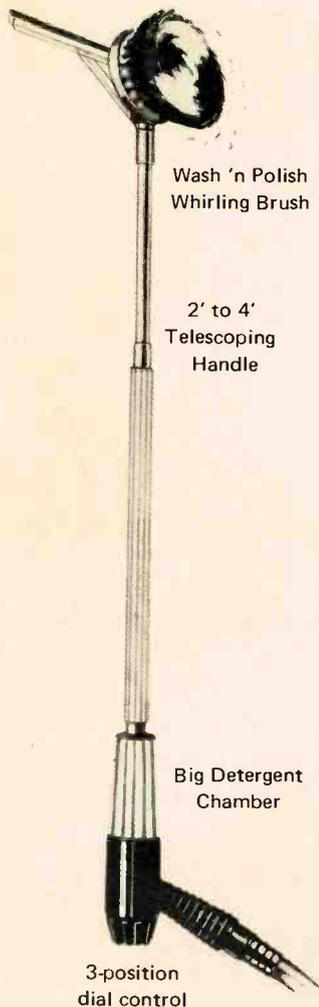
## Dialomatic WHIRLAWAY

DIALAMATIC WHIRL-A-WAY is the indispensable outdoor cleaning tool for all home chores! Easy to operate. Just attach WHIRL-A-WAY to any garden hose. Fill detergent chamber. Presto! You're ready to breeze through the meanest cleaning chores... cars, siding, screens, storms!

Separate dial settings for SUDS, RINSE & SHUT-OFF "rubber-neck" grip that swivels 360° to end hose twisting and kinking... 1500-RPM rotating brush.

Quality to spare! High-impact polystyrene, corrosion-proof detergent chamber. Feather-light aluminum construction. And the detachable "live rubber" squeegee!

WHIRL-A-WAY gives you all these at a new, low \$6.95



### SAFETY AND COMFORT

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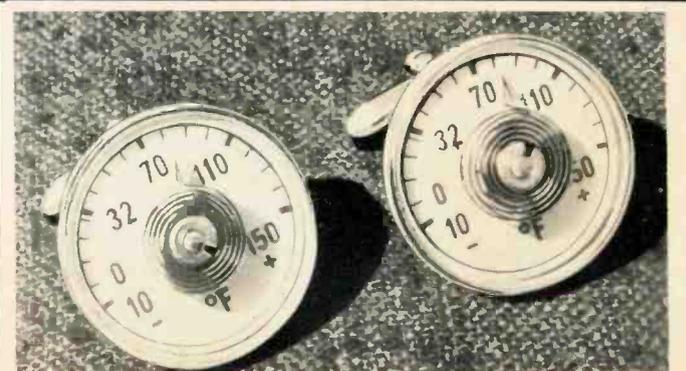


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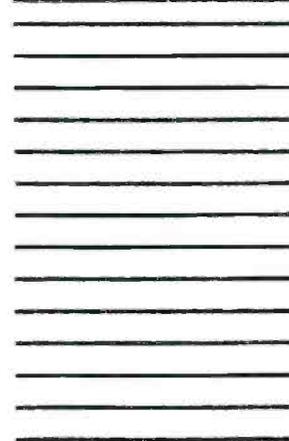
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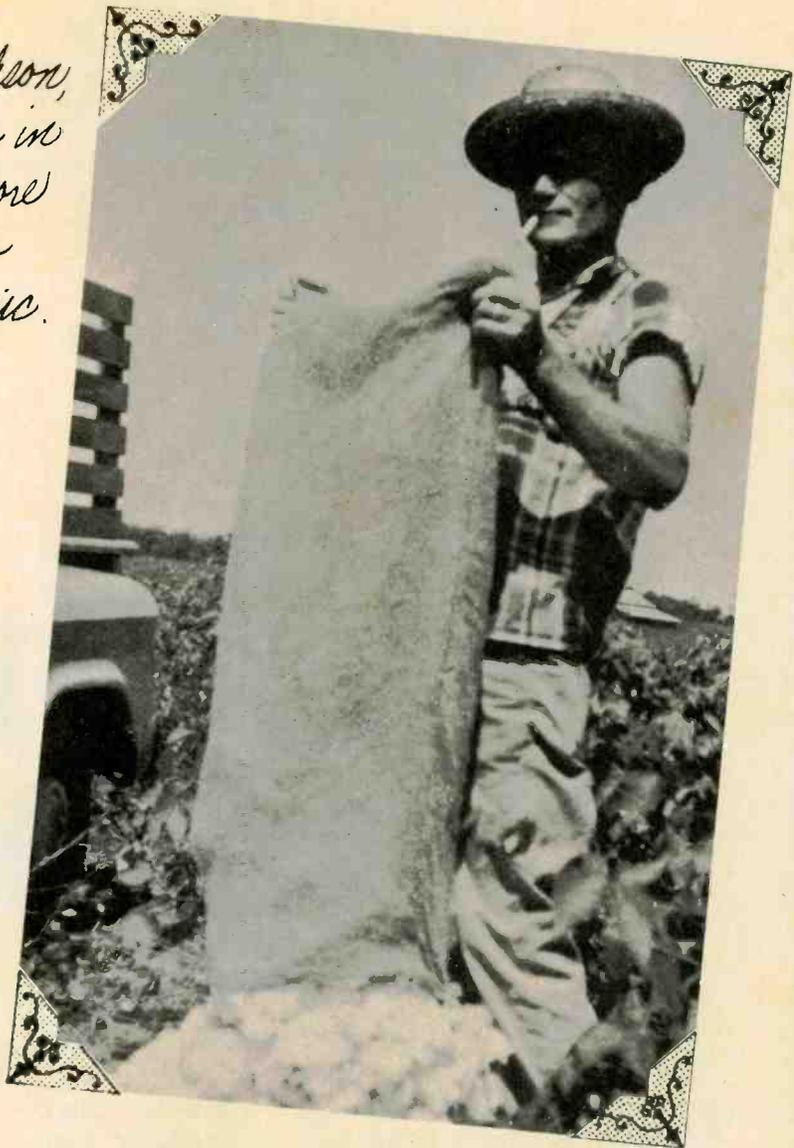
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**The House of GOODWAY  
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Stonewall Jackson,  
picking cotton in  
Georgia... before  
he went into  
country music.



First grade photo of  
Loretta Lynn. Taken  
in Paintsville, Ky..



The late Patsy Cline,  
Roger Miller on drums,  
and Darrell McCall  
on bass. Roger was then a member  
of Faron Young's "Deputies."

# KAREN MC KENZIE

... Karen McKenzie's new ABC records debut disk, "Worst of Luck to You" and "Give it All You Got" has all the ear-marks of being a run-a-way chart climber. The star making team of producer Paul Cohen and arranger Cliff Parman was so impressed with the session that they decided on the spot to lay plans for a complete album with the pert and pretty vocalist.

Karen is a by-product of the ancient adage that "all things come in threes."

As the third daughter born into a family of three girls, the family of country music artists Doc and Chickie Williams, Karen was destined from birth to be a brilliant light in the entertainment world. No stranger to show biz, the vivacious thrush who is affectionately known to her family and friends as "Punkin", has traveled the entertainment circuit since she was knee-high to a microphone.

"I guess I was about four years old when I started singing," she says. "Anytime Daddy wanted someone to sing, I was right there."

The determined young lady then mounted phase three of her endeavors. She sang as a single girl; she sang as a married woman (following her marriage to ex-marine Sgt. Ronald McKenzie) and then she entered the recording medium.

"To tell it like it is," commented Charlie Lamb, president of the Charlie Lamb Corporation, "Doc

Williams and I were just chatting one day, and Doc suddenly asked me what would be a good label for Karen to affiliate with. As I had a tape in the files on Karen, I suggested we walk down the street and talk to Paul Cohen who helms the ABC records C&W operation here in Nashville."

"After Paul heard the tape, he didn't waste much time scheduling the session."

When the actual recording date came around, Karen stepped up to the microphone with all the calm of a seasoned pro and sang her heart into just about the smoothest sessions the veteran Nashville sidemen had ever seen. And so, phase three of Karen's aspiring career was launched. From here on in, the world is her personal stage.

But then, Karen started early claiming stages for herself. Pretty "Chickie" Williams, mother of the Williams brood, tells about the time in Chester, West Virginia, when the family was appearing at a show. Karen was only four at the time and had been instructed to stay backstage while the rest of the family was out performing. After one of the numbers, the applause became noticeably more pronounced. Looking around, Doc and Chickie spotted the reason—Karen had crawled out under the backdrop and there she stood... taking bows right along with the family... but there was little doubt that the applause belonged to her!



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*Continued on page 30*



**wilma burgess**

*Continued from page 28*

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\*THE MERLE HAGGARD FAN CLUB is currently in the process of changing Presidents. The Club will announce new Staff shortly. Meanwhile, information may be obtained by contacting the INTERNATIONAL FAN CLUB ORGANIZATION, "The Johnson Girls"-Co. Presidents, Box 177, Wild Horse, Colorado 80862.

# A COUNTRY BOOK REVIEW

*Since this review was written, and just before this issue of COUNTRY went to press, it was announced that the team of Flatt & Scruggs was breaking up, each to pursue his separate career. The references in this article are, of course, to events and incidents occurring to the Flatt-Scruggs organization before it broke up.*

## earl scruggs and the five string banjo

In the 1880's and '90's, a great musician named Farland was impertinent enough to play (and play well) on his banjo sonatas that Bach had written for the violin. Now no one got around to actually writing a concerto for piano and banjo, but in the 19th century, the banjo was almost a national instrument and it wasn't especially shocking that a banjo player would want to pluck out Bach, Beethoven or Mozart on his instrument.

The general opinion of the banjo has slipped a good bit since then. One young man can even recall a minister telling his father "You might as well give your son a ticket to hell as give him a five-string banjo." What was the banjo anyway—just a funny looking, twangy sort of instrument that was used by musical jokers, not by serious musicians. Yet the banjo is America's only national instrument. Although its ancestor was brought here from Africa by Negro slaves, the true banjo was more or less invented in 1831 by a Virginian named Joel Sweeney who added a higher pitched fifth string to the four-stringed "ban-

jar." Sweeney became known as the "Banjo King" and "The Father of American Minstrelsy." And his banjo was socially acceptable—Queen Victoria invited him to London for a command performance.

Besides Sweeney, there was a whole body of unknown musicians who took up the banjo, developed different techniques of plucking and composed melodies. All of this banjo lore was passed on from one player to another by word of mouth. With all of this activity it was hard for anyone to see that the banjo was dying out around the turn of the century. One reason was that the banjo was looked down on as a "hillbilly" instrument. Another was its modification by the jazz bands who fitted it into their sound by turning it back into a four stringed instrument that was strummed, not plucked. By the 1930's the bands were dropping even this "tenor" banjo and companies were no longer manufacturing banjos except by special order.

There were people keeping the old fashioned banjo plucking style alive—forgotten musicians in

Appalachia and the Carolinas and well-known personalities like Uncle Dave Macon. Uncle Dave was not only a great musician who kept his audiences coming back for more of his favorite songs like "Keep My Skillet Good and Greasy" and "Bile Them Cabbage Down." He also had a quick and cutting sense of humor. When a heckler in his audience yelled "You're the first monkey I ever saw playing the banjo," Uncle Dave hollered back "Yes, and you're the first ape that ever complimented me." He joined the Opry in 1926 and was its biggest attraction for 15 years, so the banjo wasn't dead, it was just underground in a lot of places.

Recently a book called "Earl Scruggs and the 5-String Banjo" was brought out. It's proof of the new popularity that the banjo is enjoying, and it's fitting that Earl Scruggs should be the author because he is one of the men most responsible. Since the 1940's, Scruggs has been well-known to Country audiences, and now he and his partner Lester Flatt are national figures thanks to "The

*Continued on page 32*

## flatt and scruggs at carnegie hall



Beverly Hillbillies” and the movie “Bonnie and Clyde” which have given their music country-wide exposure.

Scruggs learned how to play the five-string banjo in the only place he could, in the back country of the South. He started picking out tunes when he was four years old in Flint Hill, N.C., a town with a two-room school, a church, a grocery store, some fine banjoists and very little else. He learned from his neighbors and by listening to Fisher Hendley and his Aristocratic Pigs and “Snuffy” DeWitt Jenkins on WIS. He still remembers going to Spartanburg in a rumble seat Model T for a talent show when he was eleven

and playing at local dances for \$3 and all the hush puppies he could eat.

Scruggs met Lester Flatt when they were both playing in Bill Monroe’s group. Lester had a deadpan voice and a guitar, Earl had a twangy banjo and a distinctive kind of playing that would be copied all over America as Scruggs-style banjo picking. They joined up and stayed together through minor disasters like the time they reaped a profit of 17 cents apiece on a one night stand in Hickory, N.C. There were brighter moments too—forming the Foggy Mountain Boys, recording sessions in Nashville, their first New York appearance that was a



success despite the lady critic who snickered "Whoever heard of hillbillies on Broadway?" Not only did they play on Broadway, but they later went to the Newport Jazz Festival and Carnegie Hall. The banjo had really arrived.

Scruggs probably knows more about banjos than anyone and his book not only tells you how to play the banjo Scruggs-style (with a whole section of songs to practice on), but it has the whole history of the instrument and even how to make one from scratch. Every professional, it seems, has his own secrets of the trade. Have you ever seen Scruggs run the tips of his fingers through his hair during a performance? Actually he's

getting a little hair tonic to run across the fingerboard so he'll have a smooth sliding action on it. He was also embarrassed often at concerts when his finger pick went flying off into somebody's lap. Now he keeps it on by cutting grooves on the inside with a knife. Even if you're not a professional, this information might come in handy. The most important part of the book, of course, are the chapters on tuning, chord playing, reading tablature and picking, and the text and illustrations here should be clear to anybody.

Earl Scruggs and the southern country musicians have kept on developing "America's national instrument," but the banjo is mov-

ing beyond national borders now. Pete Seeger, one of the younger generation of musicians influenced by Scruggs and other fine banjo players, writes in Earl's book, "The style of music they created is going to be heard in many lands, wherever people love its bright sound, unlike that of any other musical instrument."

Earl Scruggs and the 5-String Banjo, published by Peer International Corp., New York. Hardcover edition, \$12.95; soft-cover edition, \$10.95.



Gene Stuart, a wacky, all-night country music spinner, recently found himself involved in the drama of life during the wee hours of the morning, in Hackensack, New Jersey. It all began when he asked listeners with unusual occupations to call and tell him about them.

The first call came from a red tinsel salesman, that is, a man who sells only red tinsel for Yule decorations. Next came a call from a man who dyes pearls for a living. And then a legal car thief—a fellow who repossesses cars in New Jersey. Calls that followed included a jailkeeper, a glue salesman and a road-tester for Ford—a man who drives cars at 50mph but they never move.

## The Everyday Problems of a Country DJ

By the time Stuart reached the end of his phone call period he had accumulated such zany occupations as that of a hot walker—a chap who walks horses after a race, a statue cleaner, and last but not least, a clam classifier. Needless to say the clam classifier won the prize for the most unusual occupation. According to Stuart, he attempted to elicit information as to just how the man classified clams. “Unfortunately,” said Stuart, “the fellow clammed up on me. Maybe that’s an occupational habit of the guy’s business.”

Running the gamut from a red tinsel salesman to a hot-horse walker can be a bit traumatic for a fellow who is simply playing phonograph records for a living. “I’ve always figured that I was in a nutty business until I got all those calls,” said Stuart. “Now, I’ve dis-

covered that what I do is pretty normal, and I’m all shook up”, Stuart lamented. “On top of that I lost my security blanket.”

By three in the morning, Stuart had partially recovered from the discovery that his was a somewhat mundane occupation and he was adjusting to it. Then it happened—at 3:42 AM to be exact. “Four extremely sad records were programmed back to back to back to back,” Stuart said.

The first, at 3:42 AM, “My Son” by Jan Howard, immediately followed by “I Was With Red Foley (The Night He Passed Away).” This lachrymose offering was followed by a listener request:

“Please Mommy Please, Stay Home With Me,” and then “Little Rosa” by Red Sovine. “It was such a maudlin 15-minute segment,” Stuart said, “that even I was affected. I’m now working on a tune to be used by deejays faced with a similar situation. It’s titled, “By the Time I Get to Kleenex.”

The rest of the story is part of a memo the Program Director received the following morning. Whether the events actually took place or not is a matter for conjecture.

According to Gene, phone calls began coming in from listeners who were emotionally affected by the music. The first, a woman crying hysterically, said she had become so depressed that she was writing a letter to her common-law husband, and then was going to stick her head in the oven and

end it all. Another call came from a man, similarly upset, who said that he was going to drive to the center of the George Washington Bridge and jump off. Finally a mother called to say that she was going to use her son’s gun and blow her brains out. She couldn’t take it any more.

“After those three calls,” Stuart said, “I tried to find a copy of “Long Black Limousine” but tears impaired my vision.” Fortunately, this dark-of-the-night-soap opera drama ended on a happy note.

Although the ending was not reported by any of the New York dailies, Stuart informed us that the first woman’s oven was crammed full of a pre-Thanksgiving turkey so there was no room for her head. She is still around. The second caller drove his car to the middle of the bridge and jumped, but his suspenders caught on the bridge rail and he was flung upward into the super-structure. It took police three hours to extricate him from the top of the bridge. The last caller did use her boy’s gun but it was a toy, and when she pulled the trigger a little flag popped out which said, “Bang, Bang.”

Those who are close to Gene Stuart feel the whole business is a fabrication but there are others, former soap opera devotees, who firmly believe that the events reported did take place. Gene tells us that only his hairdresser knows. “I really wouldn’t have been able to survive the night except for the next two records on the schedule, “Mouth to Mouth Resuscitation” and “The Bitter Taste”.

Gene Stuart, according to the station management, is back to his old self despite such a harrowing experience. As far as being an all-night country disc jockey is concerned, Stuart does feel it is an unusual job. “After all,” he says, “I Take A Lot Of Pride In What I Am”.



# Country Music BONANZA

## *NEWS FROM THE*

APART FROM BEING THE EDITOR OF ENGLAND'S LEADING COUNTRY MUSIC MAGAZINE, OPRY, AND A FEATURE WRITER FOR THE RECORD MIRROR, A NATIONAL POP MUSIC WEEKLY, BRIAN CHALKER ALSO HOSTS A VERY SUCCESSFUL FOLK CLUB IN KENT, "THE GARDEN OF ENGLAND". IN THIS ARTICLE HE TALKS ABOUT THE INFLUENCE OF AMERICAN COUNTRY MUSIC ON THE ENGLISH FOLK SCENE. . . . .

# **THE BRITISH ISLES**

*by Brian Chalker*

The village of Green Street Green has little to distinguish it from a hundred other such hamlets in the English county of Kent. That is until Monday evenings when the Royal Oak Public House hires out its reception hall to the Orpington Folk Club. Suddenly, the surrounding area is alive with the sounds of fiddles and banjos and the nasal singing of Bluegrass vocalists; the folk clubs of England have become country music conscious and none more so than the Orpington Folk Club.

The club recently celebrated its fourth anniversary, which is something of an achievement. During the early days the accent was strictly on traditional English folk music as performed by such stalwarts as Joe Stead, Dave and Tony Arthur, Derek Sarjeant, Alex Campbell and a host of others. But now country music has edged its way into the folk club circuit and audiences are quickly warming to the earthy charm of ballads, breakdowns and story songs from the rural Americas.

English performers of Old Time American country music are of an

extremely high standard and they number many. Those featured at the Orpington Folk Club include Malcolm Price, an artiste who draws heavily upon the material of The Carter Family; Pete Stanley and Brian Golbey, a duo specialising in songs from the early string band era; Dave Plane, co-president of the club and multi-instrumentalist, accompanying himself on five string banjo, six and twelve string guitar, autoharp, Appalachian Mountain Dulcimer and mandolin; The Southern Ramblers, a highly popular Bluegrass outfit; The Orange Blossom Sound, once again, Bluegrass, as the name implies; Wizz Jones and Clive Palmer, devotees of old time music; The Silver Family, a family group specialising in Carter Family and Mainer's Mountaineers material; The Pine Wood Valley Bluegrass Boys; Liza Turner, a well known virtuoso of the frailing style banjo; Ian McCann and The Roan County Boys and The Selmas.

The Orpington Folk Club lays down strict rules as to the non-inclusion of amplified groups but

*Continued on page 38*

# Country Music BONANZA



even so, the variety of song material featured by the 'Old Timers' is nothing short of incredible and covers such composers as Carson J. Robison, Jimmie Rodgers, Wilf Carter, Johnny Cash ('I Still Miss Someone'), Billy Ed Wheeler, Bill Clifton (a Starday recording artiste who appeared at the club in 1967), Charlie Poole, Flatt & Scruggs, Bill Monroe, Jimmie Davis and Mac Wiseman.

Possibly one of the finest English exponents of American Bluegrass Music was a group known as Anita & The Bluegrass Boys. Sadly, at the height of their fame the group disbanded and left a void still to be filled. The groups personnel was as follows: Anita Blacker—fiddle and vocals; Stanley Blacker—banjo and vocals; Mick Jones—bass; Stu Mitchell—mandolin and Andy Simpson, guitar. In addition to countless appearances at Orpington the band guested on BBC radio, The Cambridge Folk Festival, The Folk Voice Festival of Country Music and miscellaneous theatres and clubs.

That country music has become

successful in English Folk Clubs should not be taken as an indication that traditional folk singers are fading off—on the contrary, many 'traditionalists' are now including country oriented ballads in the club repertoires. Songs like 'Ode to the Little Brown Shack', 'Abilene', 'George Alley's FFV', 'Don't let your deal go down', 'Foggy Mountain Breakdown', 'Little Whitewashed Chimney' and 'Are You From Dixie', are currently finding favour with audiences. A far cry indeed from the days of the un-accompanied balladeers who sang with closed eyes and hands cupped over ears!

Due to its increasing popularity country music will be a regular feature of the Orpington Folk Club, sharing equal honours with songs from Devon, Cornwall, Scotland, Ireland, Yorkshire and London. Who knows, perhaps one day the organizers will relent to the extent of allowing a steel guitar and amplifier to grace the stage. Until such times however, Old Time and Bluegrass will continue to 'raise a ruckus' at Green Street Green!



*Ian Russell, a traditional folk singer who features "Ode To The Little Brown Shack" in his act.*



*Anita Black, fiddle player and lead vocalist with the Bluegrass Boys. Right: Harold "Skid" Skidmore, from Nashville, who appeared with Anita at the 1967 Cambridge Folk Festival.*



**songwriting  
is his bag**



EDDIE MILLER

Eddie Miller. Songwriting brief up some morn- 's been up all ... it's a highly

o his childhood worked with his road, Eddie re- ung boy, I used ng loose from e only fun I can he railroad was e music on the d get on that different tune stayed in trouble too."

the railroad," dad got on me He felt every- e business was a young Miller ap- argument in the Eddie explained he's one of the music fans I've

e wrote his first You, Honey", ed immediately, er date, by Patsy

simply as a mat- g a conversation, a woman saying "If you'd release g all right." The n the back of e put the idea a song that nite, e. Later, he fin-

ished it in the Fender factory, on his lunch hour. That was in 1946. The name of the song was "Release Me"; and to date it has been recorded approximately 240 times ... which gives the world twelve solid hours of the song, without repeating one artist. It has won five BMI Awards. It has sold over nine million copies, in seventy recorded versions. And holds the rare record of rating a number one position simultaneously on R & B, pop, and C/W charts.

In reference to "Release Me", Eddie comments, "I'm just proud that I wrote it, but it never ceases to amaze me that it continues to sell the way it does.

Other songs Miller has written are: "There She Goes", "Thanks A Lot", and "After Lovin' You". Through the years, he has had over 1100 songs recorded, including nine of Patsy Cline's master sessions.

He doesn't read music, but he says, "The writing comes easy. I never spend an hour on a song." He explains, "Although I was leader of my own band for years, I've never concentrated on singing as a career. Its always seemed more important for me to put the words in somebody else's mouth." "The important thing," Eddie says about his method of songwriting, "Is that I work myself into a mood for every song. Then, it writes itself."

The challenge of it all is evident as he relates, "I love to call a re-

ording session, without having a song, knowing I'll be forced to write something. The pressure is good for me." A good example of what can happen as a result is "Thanks A Lot". Eddie says, "I was going into a dub session, where I needed six songs, but I only had five. So, just before the session, while I was having hot-cakes, I scribbled the song on a napkin. It was the only hit in the session."

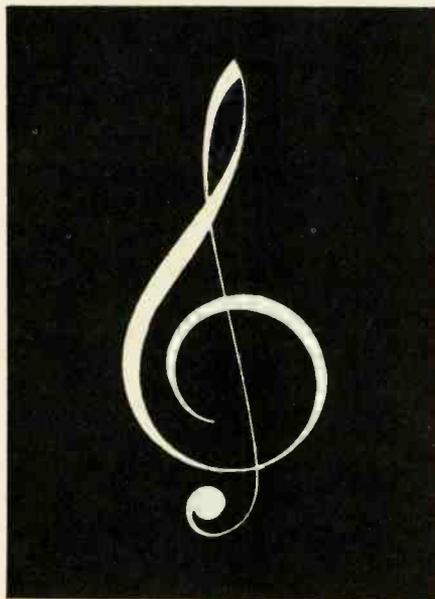
Making further demands on his mind, Eddie recently gave himself one week to write something unusual ... something that had never been done before in the history of country music. He was in Hollywood, when the idea of a country music opera struck him. Eddie says, "I was in an office, waiting for an appointment, and I didn't even stay. I headed for home to get right to work on the idea." That was the way "The Legend of Johnny Brown" came about; and to our knowledge, it is the only time the venture of composing a C/W opera has ever been completed in this country.

With all the proper pride of a father, Eddie comments about his daughter Pam, "We didn't want her to get into the music business. But, she used to cut all of my girl dubs for me, and every A&R man in town wanted to record her. So, when she was ten, we decided to help her with it, and she's done remarkably well."

*Continued on page 4*



*Every month, every year the song "Release Me" continues to be a hit . . . the awards keep coming in . . . and Eddie keeps smiling.*



*A special serenade for a very special daughter . . . Pam . . . who is also a very accomplished performer in her own right.*



2  
47



CONWAY TWITTY and his LONELY BLUE BOYS, currently one of the hottest country attractions, have been set to make an appearance at the International Country and Western Festival at Wembley Pool in London, England April 5th and 6th according to an announcement by the Neal Agency of Nashville.

TWITTY, whose current release, "Darling You Know I

Wouldn't Lie" is in the number two position in all major charts, appeared previously in England during his "rock" days, but arrangements have been concluded between Mervyn Conn Productions and Bob Neal of the Neal Agency for TWITTY to be a part of the package presentation in London. Neal will also attend the Festival along with TWITTY and his group.

# INGS country CLIPPINGS country

United Artists Music's Nashville chief, Billy Edd Wheeler, is to write book and lyrics for a new musical drama, based on the historic feud between the Hatfield and McCoy families along the West Virginia-Kentucky border. Wheeler will collaborate with composer, Ewel Cornett, whose score is to incorporate folk ballet, individual songs and dramatic back-grounds.

The announcement comes on the heels of a surge of current activity for Wheeler-written tunes on the best-selling charts. His material is published exclusively by UA Music, which will publish the score for "The Hatfields and McCoys."

At the moment, Wheeler is represented on the country singles chart with "Him and Her," by Bill Wilbourne and Kathy Morrison on the UA label, and an unusually fast-moving new Hank Williams Jr. smash, "A Baby Again," on MGM, said to be nearing the 100,000 sales level during its first fortnight of release.

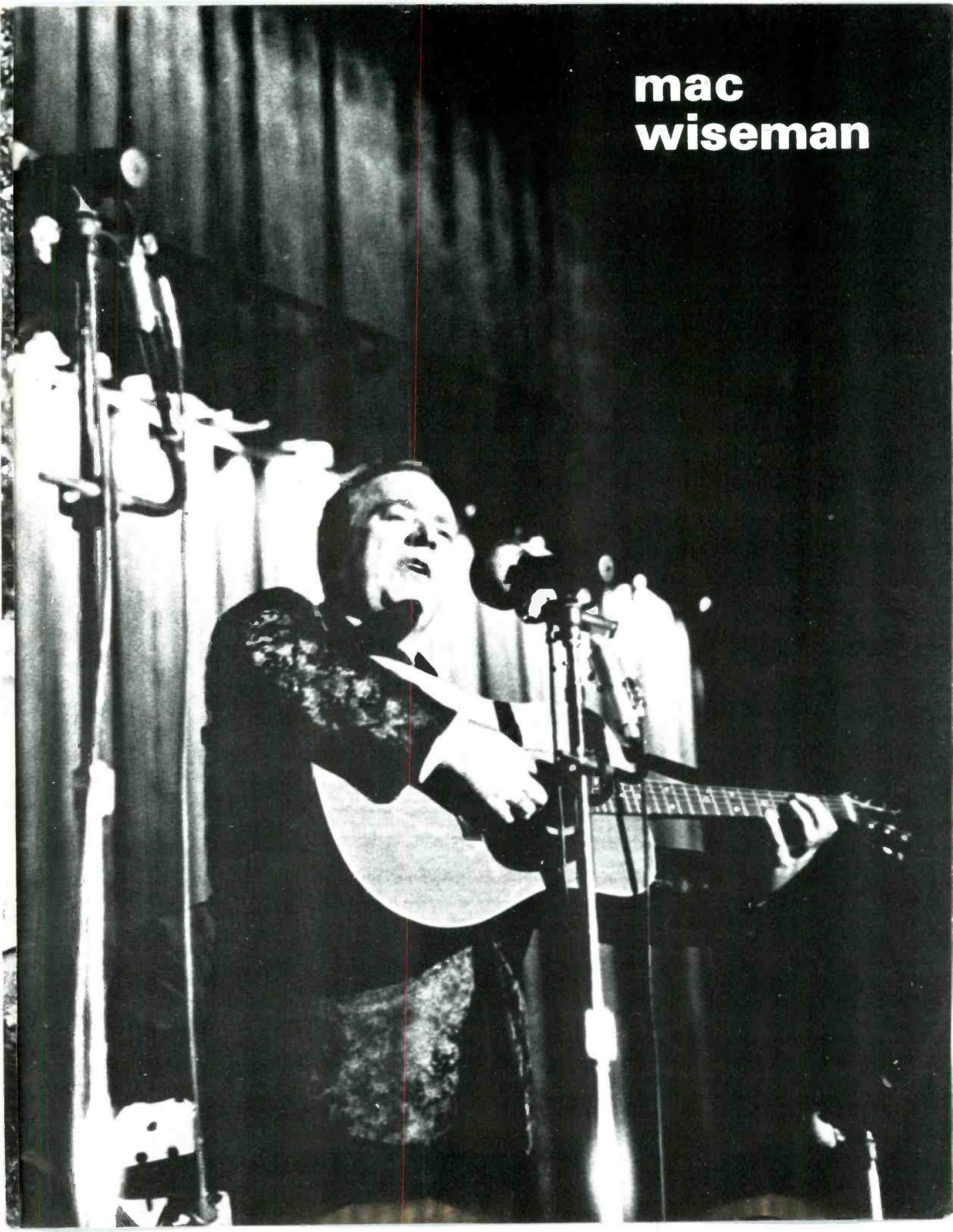
Several already scheduled versions of Wheeler's song, "Ann," are upcoming, following the exceptional reaction to the tune as performed by Glen Campbell in his current LP, "Witchita Line-man." Beyond all this, Wheeler will have a new volume of poems, "Song of a Woods Colt," published in May by Drake House, to be distributed by Grossett and Dunlap.

Wheeler and his collaborator, Cornett, have engaged in extensive research on their "Hatfield-McCoy" project, among residents



of the West Virginia-Kentucky border area where the famed family feud boiled furiously many years ago. The musical has been endorsed by the West Virginia Historical Drama Association with a first production to be staged at the Cliffside Amphitheater at Beckley, W. Va. in the summer of 1970.

**mac  
wiseman**



# REXINE ALLEN



Rexine Allen was born in Trenton, New Jersey. At the time her famous father, Rex Allen, was working on a radio station there.

At the age of two Rexine's parents were divorced. Rexine and her mother, Dorris, moved to New York. Four years later Rexine was singing with every opportunity that came her way.

Rexine's mother remarried and the family moved to Elmont, Long Island. Here Rexine sang in church choirs and school plays. While in Jr. High School, the voice teacher, Mr. Norman Ward, took special interest in what he considered a very promising voice. He arranged for the members of the Metropolitan Opera Guild to listen to his find. Evidently, they agreed with him and Rexine was awarded a two year scholarship to study with Mr. Charles Albert McLain for voice.

Rexine made her debut at New York's Town Hall, at the age of twelve. However, Rexine's heart was with the "Grand Ole Opry" rather than "Grand Opera" and she spent her teenage years singing with small bands. In fact, at the tender age of seven she had already amassed a considerable small fortune, as a child singer.

Rexine met and eventually married Alan Breeson. After two years they were blessed with a son, Martin Steven. When Martin Steven was ten months old, Alan died suddenly of a cerebral hemorrhage. Rexine then returned to singing.

About a year after Alan's death, Rexine met a then

struggling song writer from Italy, Ciuseppe (Joe to most folks) Lodato. After two years, they were married and were eventually blessed with a son, Jack.

Then things began to happen! Joe's songs were being recorded in Italy. His business required him to go to Italy. After three months, Rexine and the children flew to Italy. Six days after Rexine and the children arrived in Italy, tragedy struck. Little Jack stuck his little hand in an electrical socket and was instantly killed. Little Jack was layed at rest in his father's home town, Comporelle, Sicily. Rexine and her husband decided to remain in Italy.

Rexine began recording there in Italian. Joe won the Silver medal for poetry, and was eventually Knighted by the Italian Government for Literature. Joe also gained the title of Doctor of Literature during their stay.

Tragedy again struck. Rexine's former in-laws were seriously injured in an auto accident, of which Rexine's father-in-law died. Rexine and her family rushed back to the states, just in time for Little Martin's grandfather's funeral.

During Rexine's stay in Italy, her mother had moved to Florida. Rexine and her family also moved to Florida.

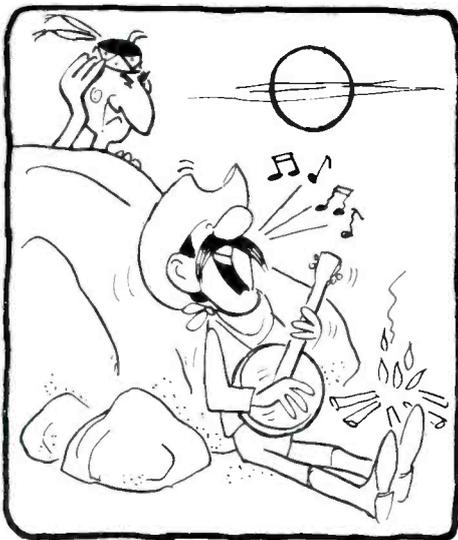
Rexine signed her first American recording contract with Space Records. She is now under contract to the Celestial Productions, a division of Johnny Weissmuller, Inc. Her first release is "I Don't Have to be Crazy to Love You"/B/W "Out of Style" and "If you Think You've Reached the Bottom".



**grandpa'  
jones**



# fiddlin' around

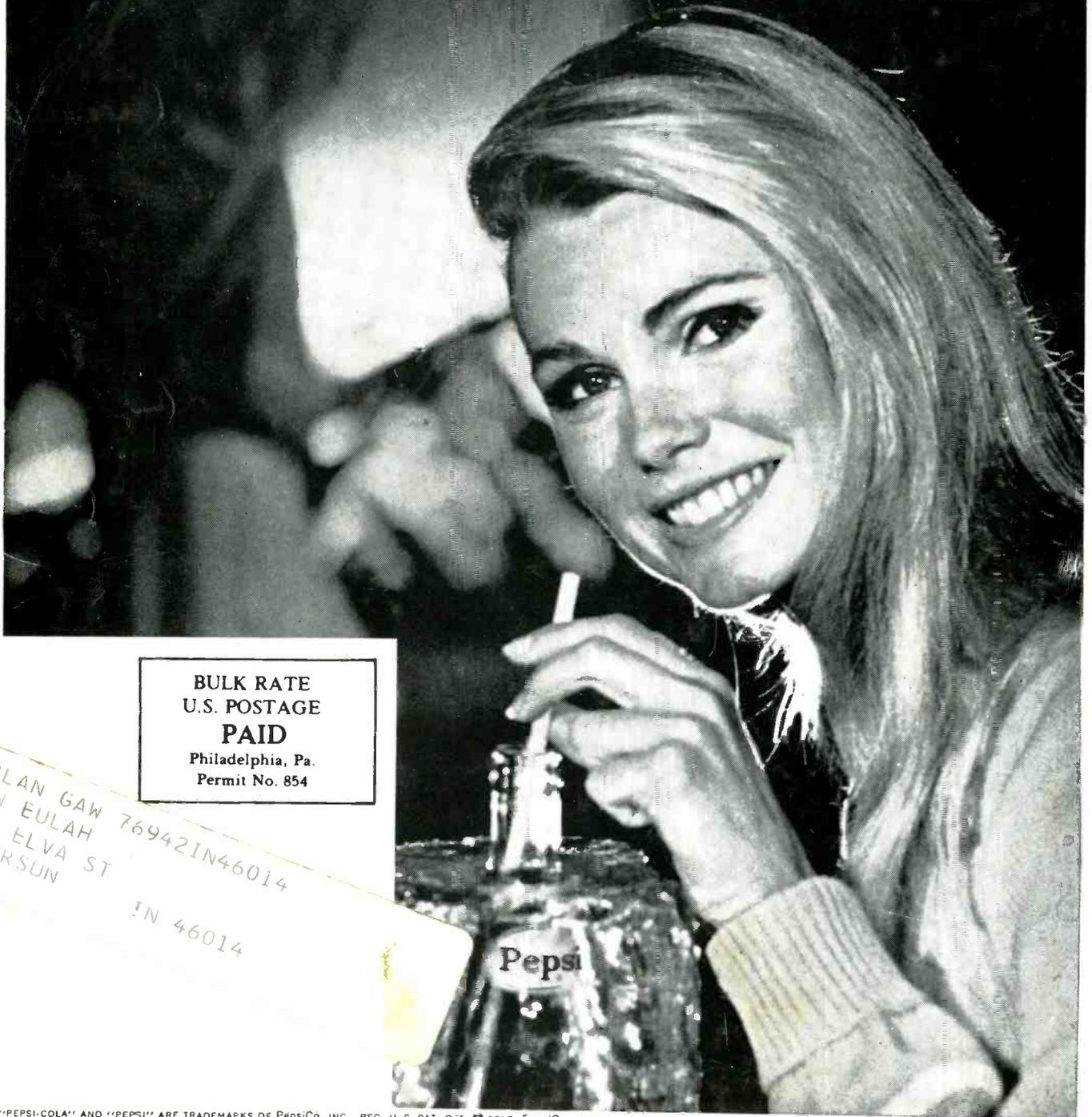




**lynn anderson**

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