



JUNE/1969 50¢

# country

**WEBB  
PIERCE**

**POP  
STONEMAN**

**SCOTT  
TURNER**

**ROY  
ROGERS  
MUSEUM**





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# country

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## ABOUT THE COVER

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## PROFILE: THE HOMESTEADERS

For three straight years, THE HOMESTEADERS have been polled in the top five country-western vocal and instrumental groups in the world. After four Starday single records which rated high on radio station charts across the nation, "SHOW ME THE WAY TO THE CIRCUS" on the Little Darlin' label smashed into the top twenty in all national trade magazines and THE HOMESTEADERS became a permanent record counter standard. Their popular recordings of "Making Believe", "Love, Love, Love", "Gonna Miss Me", and other favorites from their LP album have made THE HOMESTEADERS one of the most-played sounds on country music turntables.

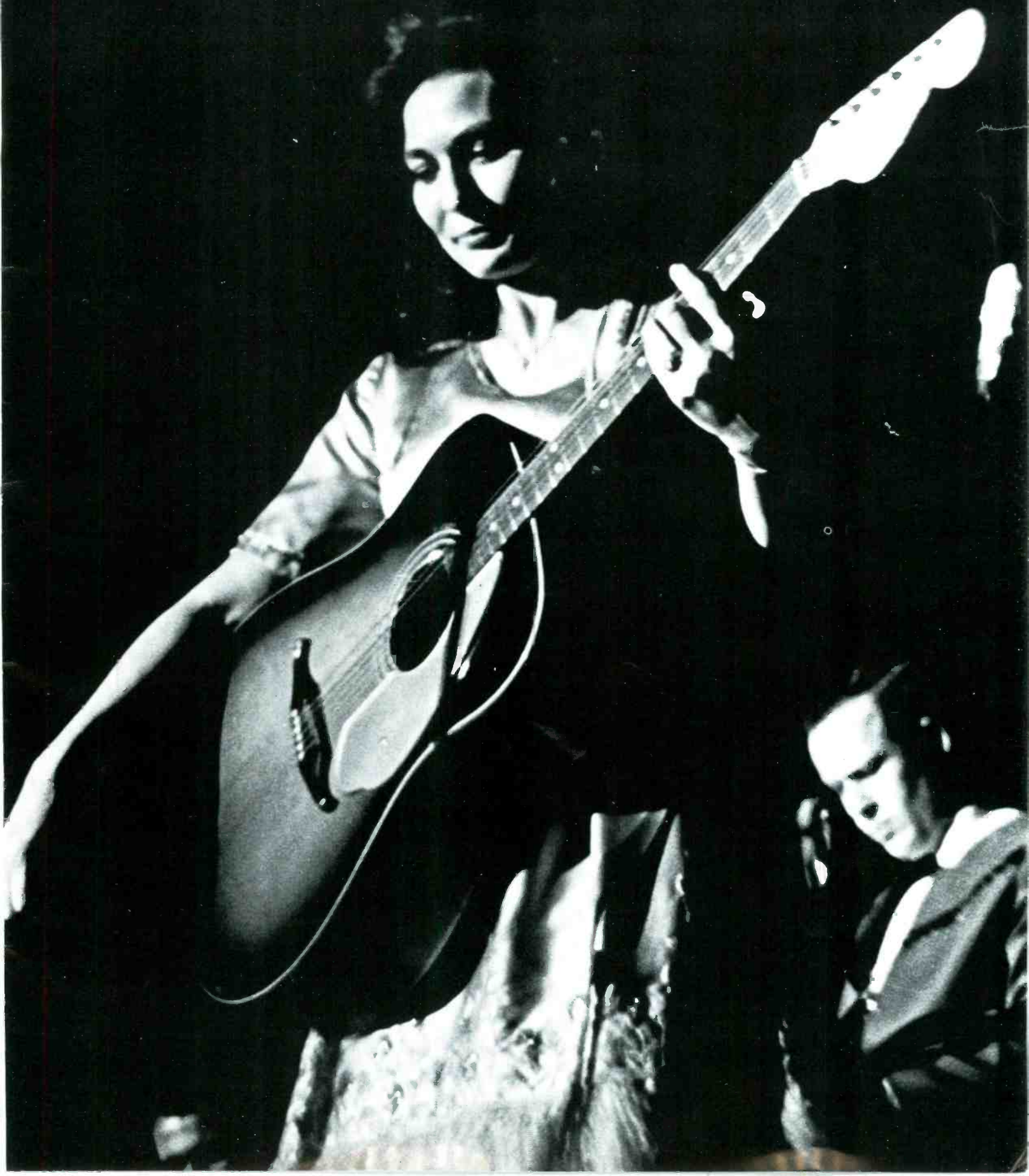
THE HOMESTEADERS have become frequent favorites on such nationally televised shows as THE GRAND OLE OPRY, MIDWESTERN HAYRIDE, WGN BARNDANCE, THE BOBBY LORD SHOW, THE WILBURN BROTHERS SHOW, THE BILLY GRAMMER SHOW, and they taped a series of thirteen weekly color T.V. shows for Dodge-Chrysler dealers in Texas.

The unit is professional, efficient, and self-contained. THE HOMESTEADERS present a polished program of variety ranging from old time bluegrass to today's modern Nashville sound. They double on numerous musical instruments which adds greatly to their versatility. The rising popularity of THE HOMESTEADERS is not accidental. The group is composed of veteran Nashville musicians and entertainers who have dedicated their talents to the most successful group image in the country music industry today.

BOB LEFTRIDGE is the lead vocalist and also plays rhythm guitar. FRANK EVANS, anchor musician, adds vocally to the group and is one of the most sought-after guitarists in Nashville. . . . and Frank also plays the five-string banjo. CHARLES CLEGG, drummer, joined THE HOMESTEADERS when he was only seventeen. Versatile JIMMY WOODARD plays the electric piano but is equally talented on the organ and vibes. Ex-country music D. J. WAYNE MANNING plays electric bass and sings with the trio.



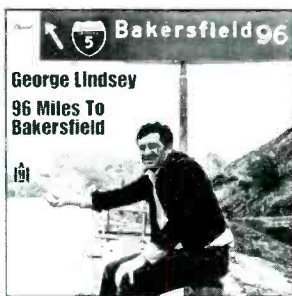
**loretta lynn**



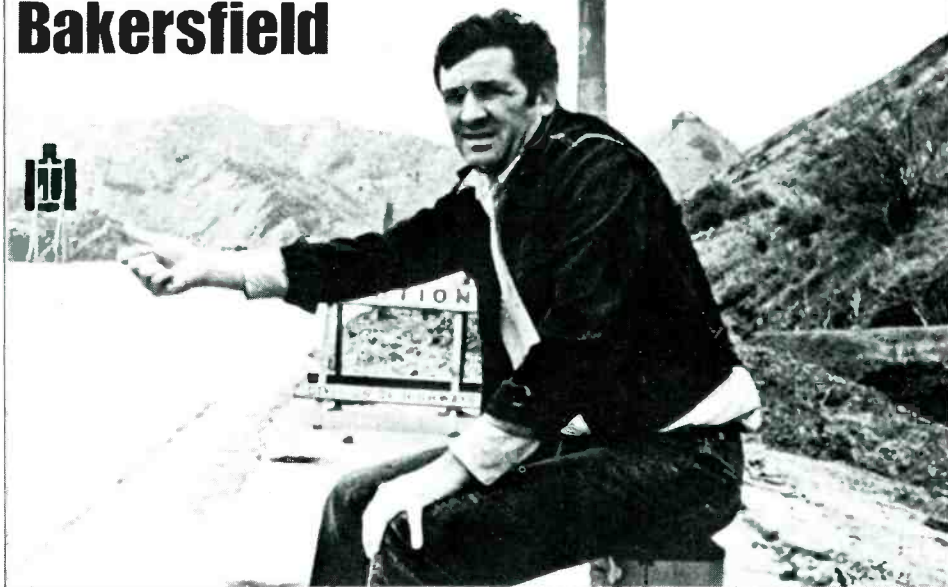
**country**



**PICK HIM UP.**



**George Lindsey**  
**96 Miles To Bakersfield**







## PROFILE: PAUL MARTIN

Paul Martin was born in Decatur, Illinois, and started singing at the age of seven. After a hitch in the U.S. Army and a good education in Illinois and Michigan, Paul set out to become a lawyer. But his love of country music soon changed his plans and turned him into one of the fastest-rising young entertainers of our day.

Having written some of the biggest songs on the market, Paul is a multi-talented performer in constant demand on the nite club circuit both in the United States and in Canada. As a "regular" on the famed WWVA Jamboree in Wheeling, West Va., he has a big following. In addition, he has appeared on the WSM Grand Ole Opry and on many of the top country TV

shows. His demand for reappearances on these shows proves his outstanding abilities as a showman.

While Paul feels that much of his success in the music business is due to his good friend and record producer, Dick Heard - the manager of Nat Stuckey, Van Trevor, Lynda K. Lance and Johnny Dollar, he is also very thankful to his many other friends and fans who have helped him along on the hard road to success.

We feel sure that when you see him perform, you will become—like so many other people—a true PAUL MARTIN fan.

Hear Paul's latest records on ROYAL AMERICAN.

# COUNTRY MAILBOX

Dear Editor:

I just wanted to write and let you know how much I enjoy reading your articles in Country Magazine. The ones concerning Jean Ritchie, Ian and Sylvia, and Bill Monroe and bluegrass music have been especially interesting. Please keep up the good work.

My husband and I like all types of country, folk, and bluegrass music and are gratified to see what is happening in the field of country music to combine these types and to narrow the gap between them.

I am a charter member of the John Edwards Memorial Foundation, and one of the California representatives of the Bill Monroe Fan Club. We especially like to subscribe to interesting publications, such as Bluegrass Unlimited.

There seems to be a great deal of controversy among lovers of bluegrass, oldtime, and modern country music, but my husband and I like some of each and judge each type independently. However, we do not care for the rock and roll sound; though we do like the authentic Negro blues and performers such as Louis Armstrong, Fats Domino, Leadbelly, etc. As far as Flatt and Scruggs go, we feel they deserve whatever success they are able to achieve even

though their playing is not up to the standard of the past.

In closing, I wish to say that Country Magazine is a fine one and I wish you continued success.

Very truly yours,

Mrs. Wilma J. Sharpe  
Citrus Heights, Calif.

Dear Editor:

I'm not a fan from way-back. I'm only 18, but I would like to defend the "country" stations and D.J.s of today. Just as the people and surroundings change so does the music; whether it be country, rock, classical or middle-of-the-road.

Country music with its many varieties can't be outlawed just because it's not all the same. There's quite a difference between the banjo pickin' Blue Grass country and the Western sound, yet each is as country as the other. The modern country, folk song and ballad have as much right to be played as any other country sound. . .and who can better express this sound than Glen Campbell, Roger Miller and Johnny Cash. All the styles are the backbone of America and the variety is one reason I enjoy it. I think

*everyone* should have the right to listen to the country sound they enjoy.

Sincerely,  
K.F.

Phoenix, Arizona

Dear Editor:

Country music like everything else has changed with the times. We no longer have singers like Hank Williams, Red Foley, Jimmy Rodgers and Cowboy Copas to continue the true country sound. Those like Loretta Lynn, Tex Ritter, Kitty Wells and Hank Snow, just to name a few, aren't going to be around forever either. So after the really greats are gone, what will country music be like then?

Country music has taken a change, but why is it considered for the worse? Even though singers like Eddy Arnold and Ray Price have escaped the country sounds, there were still dozens of other young country singers that hold great promise for the future.

As far as I'm concerned, Country music will never entirely fade out.

Sincerely,  
Dianne Daniel  
Prospect Park, Pa.




**CS 9811\*††**  
**MARTY ROBBINS**  
**IT'S A SIN**  
 including:  
 You Gave Me A Mountain  
 Hello Daily News  
 It's A Sin  
 Fresh Out Of Tears  
 I Can't Say Goodbye




**CS 9822\*†**  
**Ray Price**  
**Sweetheart Of The Year**  
 including:  
 Sweetheart Of The Year / You Gave Me A Mountain  
 Lincoln Park Inn / On The South Side Of Chicago  
 I Wanna Be Around




**KCS 9726\*††**  
**JOHNNY CASH**  
**THE HOLY LAND**  
 including:  
 Daddy Sang Bass / A Mother's Love  
 He Turned The Water Into Wine  
 Beautiful Words / At The Wailing Wall




**CS 9770†**  
**STONEWALL JACKSON'S**  
**GREATEST HITS VOL. 2**  
 INCLUDING:  
 PROMISES AND HEARTS / GREENER PASTURES  
 A LITTLE GUY CALLED JOE / ANGRY WORDS  
 HELP STAMP OUT LONELINESS




**CS 9807†**  
**CARL SMITH'S**  
**GREATEST HITS VOL. 2**  
 Faded Love And  
 Winter Roses  
 Foggy River  
 Deep Water  
 You Ought  
 To Hear  
 Me Cry  
 There Stands  
 The Glass  
 and more




**CS 9833\*†**  
**CARL PERKINS'**  
**GREATEST HITS**  
 Blue Suede Shoes / Folsom Prison Blues  
 Daddy Sang Bass / Mean Woman Blues  
 Honey Don't  
 and more



**CS 9788**  
**JOHN WESLEY RYLES I**  
**KAY**  
 INCLUDING:  
 KAY / WICHITA LINEMAN / LITTLE GREEN APPLES  
 WOMAN, WOMAN / CATCH THE WIND



**CS 9804\*†**  
**The Chuck Wagon Gang's**  
**Greatest Hits**  
 including:  
 Open Up Them Pearly Gates  
 Thank God For Calvary / I'll Never More Stray  
 Where The Soul Never Dies  
 This World Is Not My Home



**CS 9824**  
**JOHNNY DUNCAN**  
**Johnny One Time**  
 including:  
 Hard Luck Joe / Wichita Lineman / Baby Me Baby  
 When She Touches Me / Johnny One Time



**CS 9789**  
**CLAUDE KING**  
**I REMEMBER**  
**JOHNNY HORTON**  
 including:  
 The Battle Of New Orleans / Honky-Tonk Man  
 When It's Springtime In Alaska  
 North To Alaska / Sink The Bismarck




**CS 9783**  
**JUNE STEARNS**  
**RIVER OF REGRET**  
 including:  
 I Started Loving You Again / Flower of Love  
 Plastic Saddle / To My Sorrow  
 Where He Stops Nobody Knows



**CS 9790**  
**Bobby Barnett**  
**Lyn' Lovin' & Leavin'**  
 including:  
 Love Me, Love Me  
 Your Sweet Love  
 Lifted Me  
 I Started Loving  
 You Again  
 What's Made  
 Milwaukee  
 Famous  
 Only Daddy  
 That'll Walk  
 The Line



**CS 9769††**  
 FEATURING: PUNISH ME TOMORROW  
 I NEVER GOT OVER YOU  
**CARL BUTLER AND PEARL**  
**HONKY TONKIN'**  
 INCLUDING:  
 I STARTED LOVING YOU AGAIN  
 IF YOU SHOULD EVER STOP LOVING ME  
 HONKY TONKITIS



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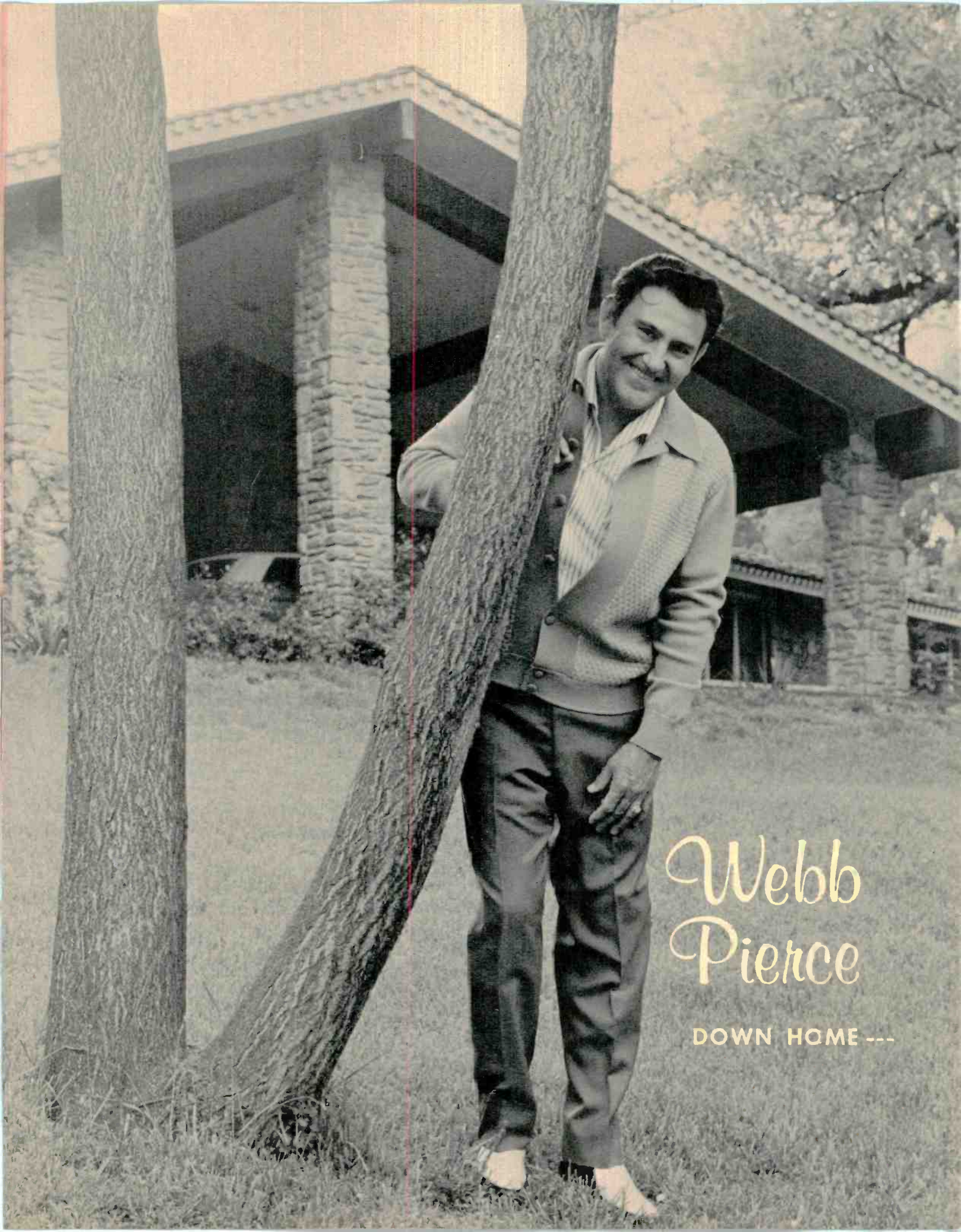
Available on: \*4-track reel-to-reel tape  
 †8-track stereo tape cartridge  
 †4-track stereo tape cartridge

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**dolly parton**





Webb  
Pierce

DOWN HOME ---



# Webb Pierce

**F**or many years, the two of them, Webb and Audry Pierce, put together the ideas they shared for the ideal home they wanted. When it was all put together, they got an old friend who was an architect to do the final work on the plans. The result is a very comfortable, ranging, ranch-type home with each end winged back to form a wide-open "U" shape around the pool and patio. A stone home sitting on a hilltop, it is surrounded by massive trees and landscaping which set it apart from the surroundings. Much has been written about it as a showplace. That it is. But not in any sense of the carnival. It is a showplace by reason of the exceptional good taste, excellent color scheming, evident attention to living space for a growing family, and a devotion to modern American cultural tastes.

And, all this comes from the man, Webb, and his wife, Audry. Webb, the Country Music singer who has undeniably won more awards than any other Country artist in the world.

Born in 1926 in West Monroe, Louisiana, as early as 16 he was singing along with his own radio show fifteen minutes every day. When the war came along, Webb did a three year tour and came back to Shreveport where he started to work for Sears-Roebuck. Since he had been picking and singing from the age of twelve, he

didn't quite just because he was a businessman. Even though he was a floor manager for Sears, when he had the opportunity to record a song for Decca, he did, then signed a contract with them. He's been with them since. The combination must be a good one from the start with "Wondering" which was a national sensation in 1951. In 1955, "In The Jailhouse Now" peaked every record chart in existence all at once. It was the first time a recording had ever accomplished the feat. Webb was voted the number one Country singer. This was repeated and repeated and repeated.

For 1952 and 53 Farm and Ranch Magazine named him tops. Cash Box Magazine voted him number one Country Male Vocalist each year from 1953 through 1956, then again 1961 through 1963. In 1956 Billboard Magazine voted him into their Country Music Hall of Fame and in 1962 he made the AK-SAR-BEN Western Hall of Fame.

He was the first entertainer ever to win the coveted "Triple Crown Award" and at the present time holds four of them. The many other awards are too numerous to mention. The people who listen and buy Country Music have let the entertainment world know that they think Webb Pierce is tops.

What has it done to Webb, the man. It certainly hasn't changed

him. Despite the fantastic popularity attained by having 60 records in the "Top Ten" in the nation and 23 in the number one position on the charts—and that is almost unbelievable—he is still an easy-going, soft-spoken gentleman whose wife, children, home and businesses reflect exactly what he is. There is no show for showiness. There is no snootiness for the sake of looking down on others. There is none of the "nouveau riche" attitude or appearance. He is not a demanding person. He is knowledgeable, reasonable, dedicated and persistent.

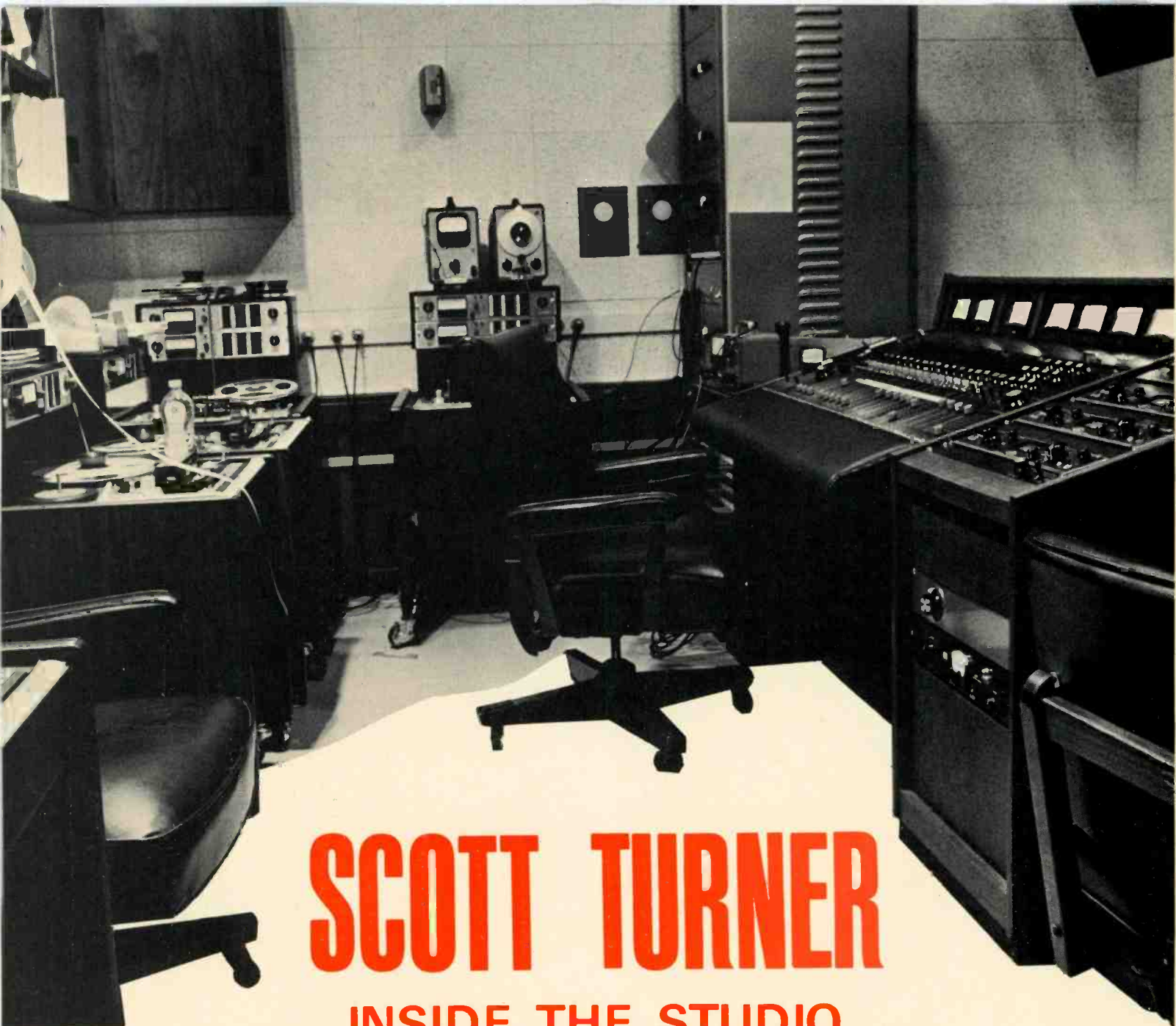
And those businesses he is involved in—that's a separate story in itself. Suffice it to mention that he owns three radio stations in Georgia: WJAT, Swainsboro; WBRO, Waynesboro; and WSNT, Sandersville.

He's been in several movies: "Buffalo Guns," "Webb Pierce and the Wondering Boys", "Second Fiddle to a Steel Guitar." And before the television cameras: Kraft Suspense Theater, Tell the Truth, Star Route, Dick Clark Show, Ozark Jubilee.

There's no way around it: he is a superb star. His latest recordings are a continuation of the past successes. "Fool, Fool, Fool" and "Webb's Golden Hits," both albums are selling like hotcakes, because they bring an inimical voice with just the right sound of home to millions of people.







# SCOTT TURNER

## INSIDE THE STUDIO

**S**cott Turner is A&R man for Liberty Records—Country music division. COUNTRY turned to him in order to get some idea of what goes into the making of a record; the “before and after” so to speak. And speak we did—via telephone, with Scotty in his office at Liberty Records in Hollywood. He’d just returned from sessions in Nashville.

C: Our first question is a general one. What, exactly, is

“A&R” work?

ST: I like to think of it as something akin to a football team . . . the Artist & Repertory director is first like the general manager, who goes out and signs talent, like a scout. Then, he becomes a coach, develops that talent as a trainer would. In this role, he has to know good music from bad, just as a coach has to know a good play from a bad one.

C: How do you develop material prior to a recording session?

ST: I usually send some material to the artist beforehand. Generally two songs at a time. I never force them to do material. Most of the time the things I pick make it as hits. The artist sees the artistic side, I see the commercial side. We can usually get together on something.

C: What is your opinion of the “modern” country sound?

ST: It’s taken a long time for country music to be accepted.

*Continued on page 14*







*Continued from page 12*

There had to be a change, almost naturally. Non-country instruments, if used tastefully, can certainly be accepted. Johnny Cash broke through long ago with "Ring Of Fire." I still prefer more of a down-home sound.

C: What influences your choice of material specifically?

ST: I usually pick songs for the housewife; because they are in constant contact with country music. I also think a farmer who's just finished plowing his field, he doesn't want to hear about "blue shaded canyons on the left side of your mind." He *does* want to hear "I went out last night and had a few too many..." because those are life's *real* problems. Although Slim Whitman, for example, doesn't sing about bars, or put down women for that matter. He glorifies them.

C: How about the actual recording sessions?

ST: I do 2 to 3 sessions a day, handling about 3 singers at a clip. I have some notes on the songs but no pre-arranged material. 90% of the music that goes on the record is created right there in the studio with the cooperation of the musicians. The "Nashville" sound, you see, goes further than just sitting down and playing a guitar. The musicians are concerned with the playback. After a take everybody goes into the booth and listens very carefully. They're all ears. Sometimes one of the sidemen will ask for another take so as to make it even better. This way, I can concentrate on my lead singer. The sidemen will always check on their own parts. Which is why they have this wonderful attitude—they could care less about the money. They live for the music.

Which is why I never go out into the studio and say "this is what I'd like." I just leave it to them.

C: How often do you have these sessions in Nashville?

ST: I go every two or three months. Beforehand, I insist that the artist know the material without the music in front of them. And that way I can keep the studio dark—for a nice, emotional kind of atmosphere. The singer runs through the chord changes for about five minutes, then we work about five minutes on the intro and five on the ending. Then another five minutes for the engineer to get an overall level for the song. Then we do the whole song once around. 80% of the time that first take is the right one.

Then everybody, as I've said, goes into the control booth to listen. That one time is worth about 40 takes. Sometimes we do it once or twice more. It rarely goes over 4 takes for a complex or difficult song. I never do any splicing or takes—that is, the first 40 seconds of one take carefully scotch-taped to the last part of another take of the same song; done so carefully the listener never knows.—ed.)

C: What happens when a real goof is made?

ST: On Billy Mize's next release, "You Done Me Wrong," we had a really funny incident. At the very end of the song, on the last note, one of the electric sitar players broke a string. It's quite obvious on the recording. One of the singers, without missing a beat, responded with "bust ma head." Well, the whole thing was an accident, but we left it in. Because that's the human element. It was a real goof but it illustrates the human element of goofing. We

didn't erase it because a perfect record often doesn't have any soul to it.

C: How do the artists react to the session?

ST: Well, during one round of sessions, I wrote a song for Jerry Wallace. This was, oh, some time on a Monday night. We started recording Tuesday at about 10 AM. I taught Jerry the song after lunch, about 1 o'clock. He sang it at the 3 o'clock session as if he'd known it all his life. It took eight minutes to get a good take. That is the mark of a pro. On that basis an artist is easy to work with.

Which is partly due to the sidemen. People like Wayne Moss, Charlie McCoy, Harold Bradley, the Jordanaires. These men work sometimes four sessions a day. Wayne Moss knows what Charlie McCoy is doing, Charlie McCoy knows what Harold Bradley is doing, and Harold Bradley knows what *everybody* is apt to do. They work together, and they *listen* to each other. I have a sign on my desk that says: "A good arranger knows what *not* to write." These men know a singer's tastes and wishes. If a song has the word "wind" in it, when they get to it, they've got something to compliment that word musically. But they'll never step on a singer, or the story he's telling in his song.

C: What happens after the session is done?

ST: Well, there are decisions involved. Sometimes it means picking one song out of eight sides. I usually cut a minimum of eight sides during a session. With Johnny Carver we cut "Hold Me Tight," then "Sweet Wine." It was a question of timing and market analysis as to which one to go with first. As it was, both were pretty big successes.





## PROFILE: **WILF CARTER**

Like your country songs plaintive? . . . sad? . . . mournful? Feeling sorry and lonesome about a girl? . . . home? . . . Mom and Pop? It shows all over that you're a Wilf Carter fan. There are a lot of such fans all over the world.

Born in 1904 in Nova Scotia, Canada, Wilf was a star before more than half the U.S. population of today was even born. Starting as a boy of ten to yodel after hearing his first such music at a preaching, he left home, his eight brothers and sisters and his Baptist preacher father to head for the great out-of-doors in Canada's West. . . Calgary. He became a cowboy the hard way. . . by working at the business of being one for the living he could make out of it. Along the way he also yodeled, sang and played.

By the early 1930's after drifting to the U.S. via Montana, he was a star in his own right. You, who are older, may have heard of him as Montana Slim or the Yodeling Cowboy or the Balladeer of the Golden West or Canada's Will Rogers. Unhuh. . . and there are some of you who right away want to know who was Rogers. Well, a few weeks back very few of you had

ever heard of W. C. Fields. Now you're in love with him.

In the late 30's Wilf was broadcasting out of Columbia studios in New York City and getting 10,000 fan letters every week. It didn't end in one week either. It lasted until Wilf and his wife Bobbie got badly hurt in an auto accident in 1940. Reportedly dead, he was alive and slowly mending on his Canadian ranch. He and Bobbie raised a couple of daughters there and then decided to get back into the country music business.

'Twasn't easy, because a lot of guys had come along and copied Montana Slim and his yodeling since he was supposedly dead. But after a while it was evident that the voice heard was Wilf's and he has been booked steadily for shows ever since. That ever since was in 1950. RCA began re-releases of his albums and in 1967 put 7 new ones on the market. More are planned. Expo '67 saw him make 15 appearances.

He's in the Banff Wax Museum, the Horseman's Hall of Fame, and the Cowboy Hall of Fame. Member Bluebird on Your Windowsill? 'Twas his'n first on a single. He's a live and kicking old-timer.

# THE POP STONEMAN MEMORIAL ALBUM

**A** lot of talking had been done about getting Pop Stoneman into the recording studio so that he could get an album of his music recorded. But no one got around to taking the necessary action.

Then it was too late. On June 14, 1968, at age 75, Ernest V. ("Pop") Stoneman passed away. He had been America's oldest living recording artist, a legend whose recording career began in 1924, a full three years before other country music pioneers such as Jimmie Rodgers and The Carter Family.

Because he had to raise a huge family—23 youngsters in all, 13 of whom are still living—during the hard years of the depression, Pop Stoneman pursued two careers simultaneously. He traded the insecurities of the recording profession for a regular job as a carpenter during the day; at night he worked as a musician. As years went by, his children joined him on stage. Upon his retirement from his job at the U.S. Naval Gun Factory near Washington, D.C., Pop returned to music full time; but now four of his children would be working with him.

That group became known as The Stonemans, and in a short time all of them—Donna, Roni, Van, Jim, and Pop—became very

popular on records, television, and on the road. Pop Stoneman, an extremely charming entertainer, was featured in every show, and soon he found himself the subject of much attention all over again. Scholars and serious folk music enthusiasts, long aware of his contributions to American country and folk music, showered him with requests for interviews and information about the early days of his career.

And all the while, Pop Stoneman kept winning new fans, young and old, for his unique style and presentation of old-time music.

On the April morning that Pop entered Nashville's Vanderbilt Hospital for surgery, a decision was being made a few blocks away along Music Row to record an album by Pop just as soon as he had recovered from surgery. He came out of the operation fine, but he had to have more surgery a month later. Another operation took place June 11.

Two days later a blood clot developed on his lung, and at noon on June 14, Pop Stoneman died.

The original plans now had to be scrapped. But the determination to get an album of Pop Stoneman music together still was strong. The group's producer and

close friend, Jack Clement, held a short conference in his office June 17, the afternoon of Pop's funeral. "Well, we weren't able to get Pop into a recording studio, but I think we can do something with the television show tapes. We can take the audio from these tapes and use that as the basis for the album," he said.

The tapes were of The Stonemans' own syndicated television show which had been in existence for almost two years. These programs were done very much in the manner of their personal appearances. Pop would be on hand, patiently sitting in his rocking chair until it came time for him to get in the spotlight. Then he'd sing and play his auto-harp or guitar or jews-harp. His children would accompany him instrumentally and join him on the choruses whenever he'd so direct. It was simply a family sing, highlighted by a loveable, charming old man and supported by his equally charming children.

That was the way Pop's album was to have been recorded, too, according to Clement. Pop and the kids would go into a studio and cut whatever Pop wanted to cut in whatever manner he wished. It was to have been Pop's album in the strictest sense of the word.

*Continued on page 18*





Above: Taken at Galax, Virginia, at the Baaz Studio in 1928 (L to R) Ives Edwards, George Stoneman, Eck Dunford, Ernest Stoneman, Balen Frost and her brother.

Below: Some of the greatest country music celebrities of all time joined Pop Stoneman and his children for a visit in the

hospital a few days before he passed away last June. From left to right: Pop's nurse, Anne Denslow; Roni Stoneman; Roy Acuff; Minnie Pearl; Jim and Van Stoneman; Grandpa Jones; Donna Stoneman; and long-time family friend, producer-writer Jack Clement.



*Continued*

Clearance for using the television tapes was obtained, and work finally got underway late in January, 1969. The project would be complicated.

Television program production frequently is based on visual (video) aspects rather than sound (audio). Sometimes good sound is sacrificed because the appearance of an additional microphone isn't wanted.

Then there was Pop's stubborn nature to consider. He had his own ideas about microphone placement, and no one could tell him any differently. He wanted a microphone hung around his neck at lower chest level. Period.

So the sound men did their best to keep Pop's voice from being overwhelmed by the autoharp being played on his lap, dangerously close to the microphone. The video helped to make up for any sound problem.

But Jack Clement couldn't rely on visual help. He and his engineers had to make the sound "tell the full story."

The Stonemans came in off the road for the two 3-hour sessions scheduled for February 4 and 5. Rehearsals weren't necessary because, for the most part, the kids already knew the numbers. Besides, Patsy, their older sister, had replaced Pop in the group, and she's a dedicated authority on his music anyway. All that was needed was to refresh their memories on one or two of the songs. The character of the original presentation would be maintained.

They had come prepared for sadness. Roni flew in from her home in Winston-Salem, North Carolina, that morning saying, "I'm ready for the worst." A lot of remembering and a lot of love would be triggered by that familiar voice coming through the studio speakers and earphones.

Pop Stoneman's music was coming to life again. Because so much of Pop's life was devoted to

his music, it almost seemed as if he was coming to life again.

Clement rolled the first tape in the control room. It was an old-time gospel song, a spirited, rousing number called "On The Hallelujah Side." There was Pop, singing as always with all his heart and soul. In a corner of the studio, with saddened faces, stood Patsy and Donna. Roni joined them. The three of them began singing. The tape repeated five or six times.

As they listened and sang along, they understandingly chuckled about the way Pop phrased one line. "Only Pop would have sung it 'I'm a-living on the Hallelujah side!'"

Then Clement came in from the control room. He began his instructions. "What we need to do is to make it stereo. We gotta get something on both sides. And we've gotta make sure he's understood."

They would be involved in a process called "over-dubbing." The tape onto which the album would be recorded was divided into eight parallel sections called "tracks." The original recording from the television program would go on one track, and various instruments and voices added during the over-dubbing would go on the remaining seven tracks. When played back, everything should sound together as if it had originally been recorded that way.

It was decided that Van and Donna would shoulder most of the instrumental over-dubbing chores. The objective was to get Donna's mandolin on one side and Van's guitar on the other. In addition, this would provide more instrumental definition in the accompaniment, a quality sort of "drowned out" by the autoharp on the original television tapes. After the instrumental work was done, everybody would add their voices, singing just as they'd done during the taping of the television show. Only this time their voices

would be spread from left to right, across the background in full stereo.

The process worked, and it sounded good to everyone. The same basic procedure was applied to six other songs. To complete the album, four selections from previous Stoneman MGM albums were added, and Clement turned the album over to MGM for manufacturing. The liner notes were being prepared in Los Angeles by Dr. Norman Cohen, of the John Edwards Memorial Foundation at UCLA.

The album was complete. Perhaps it wasn't exactly what everybody wanted, but there's no question about its being the best that could be done.

The original intention was to get Pop into a recording studio and let him record what he wanted however he wanted. . . In the end this is how it worked out.

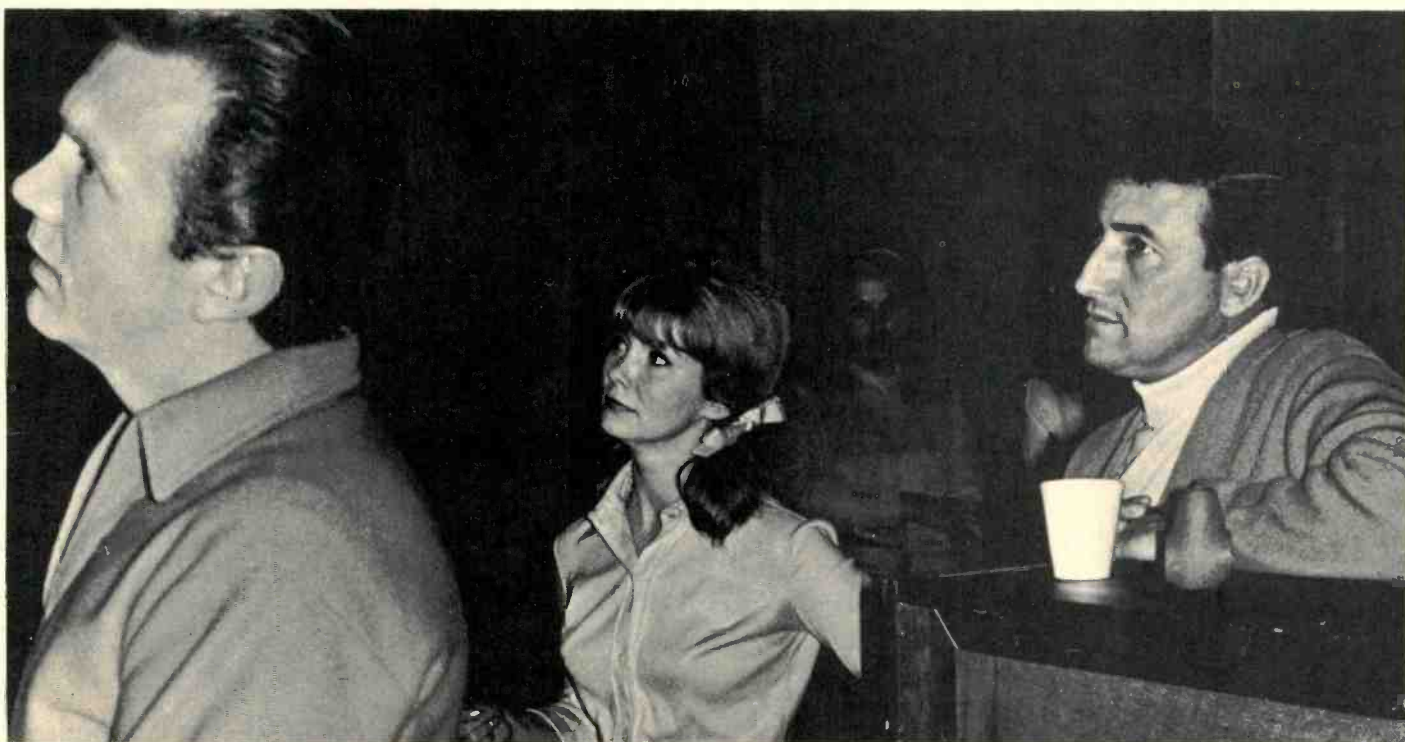
Pop always sang whatever he wanted on the television shows, and he always was in firm command about how his songs were to be done. Those television renditions came to be the basis for the album he never had a chance to formally record.

If Pop's final hours were spent feeling disappointment over not having had a chance to record his album, perhaps he now takes satisfaction in realizing that he has taught us a priceless lesson: Take advantage of the opportunities we have today to preserve great talent, because tomorrow we may not have the chance.

We have fond memories of Pop Stoneman, and we had begun to pay him the tribute he so richly deserved. We have his actual performances preserved in every way known to man today. But we've lost forever the music that remained in his head; never will we hear the songs that were known to him alone.

We can't afford to let this same sort of tragedy happen again.





Above: The sound portion of several Stonemans television programs formed the basis of the Pop Stoneman Memorial Album, which has just been released by MGM Records. The venerable pioneer passed away before a special album of his music could be recorded in the normal fashion. Here he is pictured at the WSM-TV studios with his family as they pre-

pare to tape one of these programs. From left to right: Pop Stoneman, Roni, Jim, Jerry Monday, Van, and Donna Stoneman.

Below: Listening to a playback in the recording studio are Van and Donna Stoneman. Van's wife, Helen, is in the background, and Donna's husband, Bob Bean, is at far right.

# NEWS FROM WILD HORSE

*It's never too late for introductions. For those of our readers who are not familiar with the IFCO, we would like to introduce Loretta, Loudilla and Kay Johnson, of Wild Horse, Colorado. They are one of the most charming mainstays of Country Music. Besides being ardent Loretta Lynn boosters, they also head up the International Fan Club Organization. We felt the title of their regu-*

*lar news column should carry the very descriptive title of their home town. The reason for the column is manifold—they are in a position to provide fans with the most up-to-date information regarding many artists. And they are really nice folks. They keep our fan club listings up to date. For more info on fan clubs, they can be reached at IFCO, Box 177, Wild Horse, Colorado, 80862.*

*By: "The Johnson Girls"  
Loudilla, Loretta and Kay*

Too bad Minnie Pearl's CBS-pilot didn't sell (according to TV Guide magazine). . . we had looked forward to seeing our fav'rit Country Cousin regularly. We still feel that she would be superb in a weekly slot. Well, there are still two more Networks, maybe there is still hope. She is slated for a guest spot on Liberace's TV Show which is the summer replacement for Red Skelton.

Speaking of CBS-TV, Glen Campbell was a summer replacement last year, we hear in '69 the summer-fill-in for the successful Campbell may be NBC re-runs of "Tarzan"!

The Bob Neal Agency of Music City has set the talent for the two opening days of the Illinois State Fair in DuQuoin. Slated for opening night, August 23, are Waylon Jennings & his Weylors, Jerry Lee Lewis and his band, the Osborne Brothers, the Porter Wagoner Show with Dolly Parton, and the Compton Brothers' swingin' country unit. The Sunday night performance will feature the talents of Charlie Pride, The Compton

Brothers and band, Marty Robbins and band, Merle Haggard with his Strangers and Bonnie Owens and Conway Twitty with the Lonely Blue Boys.

Fans of Gospel Music, Trans-General announces negotiations have been completed with Mahalia Jackson to star in her own 60-minute special for TV syndication. It is tentatively titled "Here's Mahalia"; we have no viewing date.

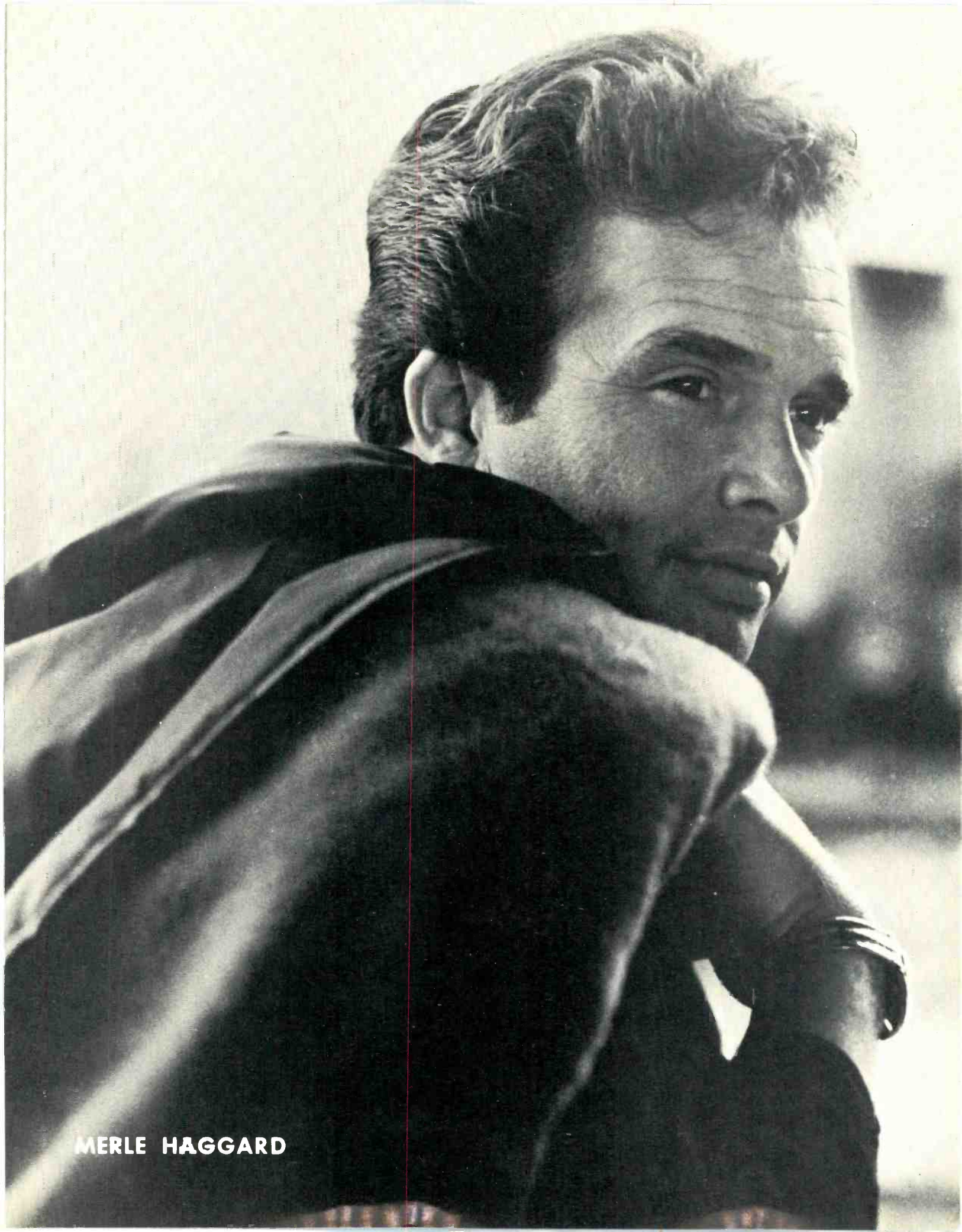
Hank Williams, Jr. continues to enlarge his circle of interests; formation of Hank Williams, Jr.'s Barbecue Pits, Inc., an international fast food franchising operation, was made known in early March by Casey Jenkins, President. The pilot building, located on Murfreesboro Road near Thompson Lane (Nashville) went into construction April 1st with August 1st scheduled as opening date. The building will seat 66 persons and offer carry-out or eat-in facilities. The building will be designed with old shingles and feature a rustic motif. The pit will be inside the building, where custom-

ers can see the way the meat is prepared, according to Jenkins. The company will feature 38 different kinds of barbecue sauce. Other features will include Williams' music on a special sound system and the sign outside each franchise will be in the shape of a giant guitar with blinking neon and flashing letters. In addition to "feeding the fans", Hank, Jr.'s busy with recordings and motion pictures, two of which are in the planning stages; making night club appearances and guest shots on national TV variety shows in addition to launching his own series, titled "Sun Country", June 1st. "Sun Country" is shot in Cape Coral, Florida, filmed indoors and outdoors, and features five or six guest artists on each program. The show is already set for above 80 markets.

Pat Boone is one of the latest to enter the food franchise field; family type restaurants. But the food franchising is not restricted to the country personalities. . . Johnny Carson, late-night televi-

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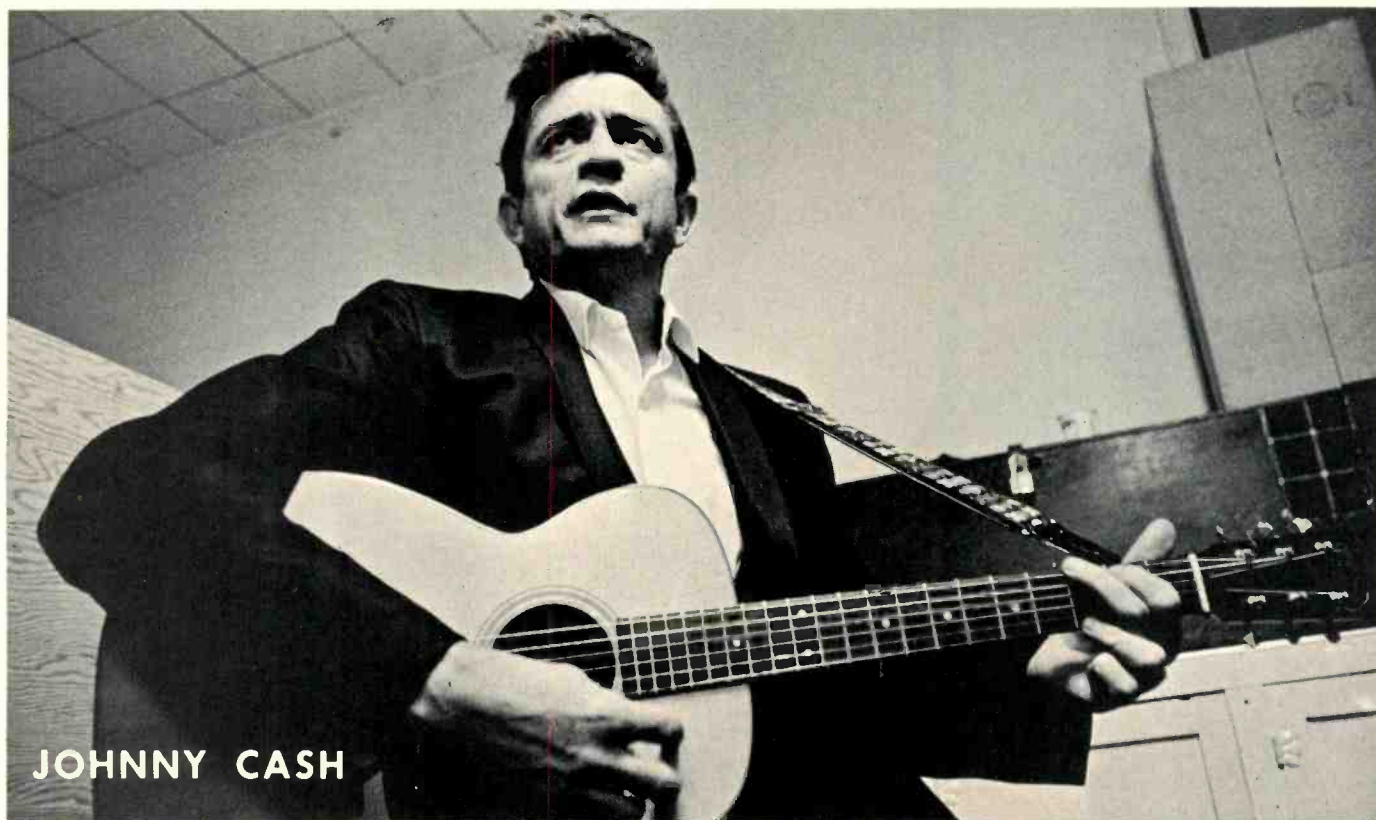
**MERLE HAGGARD**



HANK WILLIAMS, JR.







**JOHNNY CASH**

*Continued from page 20*

sion personality, in connection with Swanson's Foods, will soon have a whole line of restaurants called "Here's Johnny's".

Ralph Emery's taped country music radio show, now in 35 U.S. markets, has been sold to 2GB in Sydney, Australia. Emery commutes to New York weekly to cut the programs.

Willie Nelson, Nat Stuckey and Johnny Darrell are off to the British Isles May 22-23-25-27. They'll appear on a BBC radio special while there.

The Nebraska State Fair will feature Country Music on August 30-31 headlining the talents of Don Gibson, Marion Worth, The Stonemans, and Waylon Jennings with his Wailors, set by Wichita's Harry Peebles Agency.

July 12th and 13th are the big days in Salinas, California . . . a gigantic country festival will be presented by the California Rodeo Association. Talent includes Buck Owens, Ernest Tubb, Conway Twitty, Henson Cargill, Johnny Darrell, Freddie Hart, Merle Travis, Molly Bee, Kenny Price,

Charlie Louvin, Cal Smith, Johnny Paycheck, Jerry Wallace, Rose Maddox, Billy Parker, Susan Raye and, would you believe. . . others not yet signed?!

The Bill Anderson Show, half-hour and in full color, has gone global via a pact with the Armed Forces Radio & Television Network. The show is currently viewed in some 80 markets stateside. The Billy Walker color series has likewise been chosen for showing to some 800,000 military personnel via AFRTS.

Lillies Ohlsson, Editor of Sweden's "Kountry Korral" magazine, and enthusiastic worker for c/w, writes that he and fourteen country music fans from the Stockholm area, rented a small bus and drove for ten hours thru snow and ice to Oslo, Norway, to hear and see Buck Owens and his Buckaroos during the "Tiger's" first Scandinavian tour several weeks back. Lillies also reports the show was taped for television viewing later this year in the Scandinavian countries. So great was the response to Buck and his Buckaroos that a return engage-

ment is scheduled for the Fall. Lillies reports, too, on the increasing popularity of country music in Scandanavia and tells us the Rank Strangers, a bluegrass band in the Osborne Brothers style, will record for RCA soon.

We think those of you who are expecting a real country-fied show when Johnny Cash replaces the "Hollywood Palace" this summer on ABC-TV, may be a bit disappointed. We understand that Cash and troupe have filmed approximately one hour of Country Music show at the Opry House in Nashville, to be shown in 10-minute segments on the ABC hour long program. Bob Dylan, with whom Cash recently cut several duets, is reportedly scheduled to be among the more prominent guests. Regulars on the show include wife, June Carter, Carl Perkins, Mother Maybelle and the Carter Family.

Loretta Lynn will appear on the Grand Ole Opry every weekend Memorial Day through the Labor Day weekend. Loretta's World Championship Rodeo also will be held each of these weekends in Nashville.

# FAN CLUB

## **DUSTY MILLER & COLO. WRANGLERS**

### **Fan Club**

Addie Cole, Pres.  
59 Division St.  
Gloversville, N.Y. 12078

## **CLAUDETTE LE "5" & COUNTRY JEWELS**

### **Fan Club**

Rex Glen, Pres.  
Cadillac Hotel  
Oshawa, Ontario, Canada

## **SONNY WRIGHT Fan Club**

Darlene Halvorson, Mildred Wright and  
Billie Claycomb, Co. Pres.  
2089 Hanover  
Aurora, Colo. 80010

## **C&W FAN CLUB OF CZECHOSLOVAKIA**

Ing. Miroslav Cerny, Pres.  
Olbrachtova 1057  
Praha 4, Krc  
Czechoslovakia, Europs

## **JAY LEE WEBB Fan Club**

Elaine Hobson & Sibyl Hinkle, Co. Pres.  
6716 Exeter Ave.  
Birmingham, Ala. 35212

## **LITTLE VERY DAVIS Fan Club**

Kathy B., Pres.  
Box 458  
Evansville, Wyo. 82636

## **COUNTRY COUSINS CMA of Wisconsin, Inc.**

Murriel Filar, Pres.  
6342 W. Plainfield Ave.  
Greenfield, Wis. 53220

## **GEORGE HAMILTON IV Fan Club**

Dody Varney, Pres.  
6646 Old Plum Rd.  
Ft. Edwards, N.Y. 12828



**CARL & PEARL BUTLER Fan Club**  
Opal Hardyman, Pres.  
1008 South Oak St.  
Champaign, Ill. 61820

**REX ALLEN Fan Club**  
Wilma Orr, Pres.  
160 El Bonita Way  
Benicia, Calif. 94510

**ROY B. SIMON Fan Club**  
Kay Culbert, Pres.  
410 Mackinaw St.  
Saginaw, Mich. 48602

**JERRY HANLON Fan Club**  
Laura R. Lagge, Pres.  
P.O. Box 654  
Ennis, Montana 59729

**NAT STUCKEY Fan Club**  
Linda Barthel, Pres.  
P.O. Box 50  
Roland, Okla. 74954

**BILL ANDERSON Fan Club**  
Frances Cox, Pres.  
P.O. Box 304  
Arvada, Colo. 80002

**DEMPSEY SIMS Fan Club**  
Glennis Mollohan, Pres.  
343 W. Powers Place  
Littleton, Colo. 80120

**JOHNNY CASH Society**  
Reba Hancock, Pres.  
P.O. Box 95  
Oak View, Calif. 93022

**REVIEW OF STARS**  
Evelyn Otteson, Pres.  
217 Melrose Dr.  
Jackson, Miss. 39211

**ETHEL DELANEY Fan Club**  
Clairetta Irish, Pres.  
R.D. #1, East Ave.  
McKean, Pa. 16426

**RALPH STANLEY Fan Club**  
Fay McGinnis, Pres.  
1156-21st St.  
Wyandotte, Mich. 48192

**JOHNNY STRINGER Fan Club**  
Nettie Mae Hawkins, Pres.  
1510 Duck Lane Rd.  
Muskegon, Mich. 49445

**CATHY CASS Fan Club**  
Barbara Benton, Pres.  
1034 Lester Dr., N.E.  
Albuquerque, N.M. 87112

**MERLE HAGGARD Fan Club**  
Flossie Haggard, Pres.  
1303 Yosemite  
Oildale, Calif.

**DON McHAN Fan Club**  
Jessie Barkel, Pres.  
Box 507  
Holland, Mich. 49423

**JUDY LYNN Fan Club**  
June Hucker, Pres.  
P.O. Box 14927  
Las Vegas, Nevada 89114

**ERNEST TUBB Fan Club**  
Norma Barthel, Pres.  
P.O. Box 10  
Roland, Okla. 74954

**LYNDA KAYE Fan Club**  
Mollie J. Farley, Pres.  
5219 Windemere  
Houston, Texas 77033

*Continued*

# FAN CLUB

*Continued from page 25*

**JOHNNY CASH Appreciation Society**  
David & Pat Deadman, Pres.  
"Saskatoon"  
106 Queen Elizabeth Dr.  
New Addington, Croydon,  
Surrey, England

**DURWARD ERWIN Fan Club**  
Sue Erwin, Pres.  
3259 Vernice Ave.  
San Jose, Calif. 95127

**LORETTA LYNN Fan Club**  
Loudilla, Loretta & Kay  
Johnson, Co. Pres.  
Box 177  
Wild Horse, Colo. 80862

**LIZ ANDERSON Fan Club**  
Carol Doyle, Pres.  
18 Jackson Rd.  
Holyoke, Mass. 01040

**GAYLE HOLLY Fan Club**  
Pearl Chapman, Pres.  
1331 West Pine St.  
Walla Walla, Wash. 99362

**CLAUDE KING Fan Club**  
Hennie & Ruth Beltman, Co. Pres.  
330 Duke St., West  
Kitchener, Ontario, Canada

**COMPTON BROTHERS Fan Club**  
Ronnie L. Rhoads, Pres.  
Route #1  
Mertztown, Penna. 19539

**PEGGY SUE WELLS Fan Club**  
Martha Ryle, Pres.  
1168 Belleview  
Burlington, Ky. 41005

**BOBBY BUTTRAM Fan Club**  
Barbara Phillips, Pres.  
P.O. Box 624  
Roswell, Ga. 30075

**LYNN ANDERSON Fan Club**  
Linda Palmer, Pres.  
17 N. Wabash Ave.  
Battle Creek, Mich. 49017

**JOE PAIN Fan Club**  
Evelyn Otteson, Pres.  
217 Melrose Dr.  
Jackson, Miss. 39211

**MIKE YAGER Fan Club**  
Nettie Mae Hawkins, Pres.  
1510 Duck Lane Rd.  
Muskegon, Mich. 49445

**JACKIE MEYERS Fan Club**  
Drue Moore, Pres.  
416 St. Clair Drive  
Irwin, Pa. 15642

**LARRY BRASSO Fan Club**  
Millie Miller, Pres.  
Rt. 2, Box 366  
Iowa, La. 70647

**CATES SISTERS Fan Club**  
Glennis Mollohan, Pres.  
343 W. Powers Place  
Littleton, Colo. 80120

**LINDA CASSADY Fan Club**  
Glennis Mollohan, Pres.  
343 W. Powers Place  
Littleton, Colo. 80120

**JIM & JESSE Fan Club**  
Jean Osborn, Pres.  
404 Shoreline Dr.  
Tallahassee, Fla. 32301

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# **FAN CLUB**

*Continued*

## **BUDDY MEREDITH**

Dusty Borelson, Pres.  
Route 3, Box 31  
Rapid City, SO. Dak. 57701

## **LET'S TALK COUNTRY**

Beverly Linder, Pres.  
Route 2, Box 7-A  
Branchville, S.C. 29432

## **JAMES O'GWYNN Fan Club**

Shirley Johnson, Pres.  
R. 1  
Griswold, Iowa 51535

## **BILL PHILLIPS Fan Club**

Barbara J. Huss, Pres.  
P.O. Box 884  
Harrisburg, Pa. 17108

## **MYRNA LORRIE Fan Club**

Joy D.L. Murphy, Pres.  
1020 Stone St.  
Port Huron, Mich. 48060

## **JACK RENO Fan Club**

Sandy Davis & Doris Hall, Co. Pres.  
2215 North Bigelow  
Peoria, Ill. 61559

## **WILBURN BROTHERS Fan Club**

Reva & Imogene Choate, Co-Pres.  
929 Neuhoﬀ Lane  
Nashville, Tenn. 37205

## **TOM TALL Fan Club**

Peggy Steelman, Pres.  
303 Capitol Towers  
Nashville, Tenn. 37219

## **CLYDE BEAVERS Fan Club**

Kathy Yonker, Pres.  
Box 274  
Pennsville, N.J. 08070

## **LEONA WILLIAMS Fan Club**

Donna Dunlap, Pres.  
Old Monroe, Mo. 63369

## **BUCK OWENS Fan Club**

Maicie Owens, Pres.  
P.O. Box 128  
Edison, Calif. 93220

## **CLOSSEY BROTHERS Fan Club**

Bettye Kendall, Pres.  
Box 204, 1475 Downing St.  
Denver, Colo. 80218

## **BOBBY PARRISH Fan Club**

P.O. Box 99  
Amboy, Ill. 61310

## **JIM & KELLEY RICH Fan Club**

Helen Wright, Pres.  
Box A-126  
Grants, N.M. 87020

## **RAY KIRKLAND Fan Club**

Pat Tucker, Pres.  
Rt. 1, Box 289  
Tampa, Fla. 33612

## **HANK WILLIAMS, JR. Fan Club**

806-16th Avenue, South  
Nashville, Tenn. 37203

## **ZARK PLAYBOYS Fan Club**

Ruth St. Arbor, Pres.  
2117A Cleveland Blvd.  
Granite City, Ill. 62040

# **ROY ROGERS MUSEUM**



**“this is our life”**



**T**he greatest pair of entertainers in show business history, Roy Rogers and Dale Evans, continue their mass popularity wherever and whenever they appear, either individually or together.

Holding more box-office records in rodeo and State Fair appearances than any team in the entertainment industry, Roy and Dale remain in high demand as they prepare for numerous engagements during 1967-68. Guest appearances on top network television programs, starring at State Fair and arena shows, plus devoting additional time to such new projects as Roy Rogers' Museum in Apple Valley, Calif., enlargement of Roy Rogers' Apple Valley Inn and development of a whole new community named in their honor, Rogersdale, Ariz., are a few of the activities which claim their busy lives.

Audiences for the King and Queen of the Cowboys and Cowgirls range in age from three to 103 years, with more than half the audiences for their television shows being adult, rather than juvenile as most people would think.

Honors continue to be bestowed on the pair. Roy was recently named "Honorary American Indian of the Year" by the American Indian Exposition, being a member of the Choctaw tribe. When presented, Rogers drew the largest attendance in the exposition's history. His wife was named "California Mother of the Year" in 1967.

Roy and Dale were married December 31, 1947, with both of their previous spouses having died

earlier. They have raised a family of nine children, but only Dodie, an adopted American Indian girl, remains at home.

Five of the children are grown, with Cheryl, Marion, Linda Lou and Tom Fox, Dale's child by her first marriage, all being married and having children of their own. Roy, Jr., nick-named Dusty, resides away from home.

Three of Roy and Dale's children have died: Robin Elizabeth, passing away at age three; Debbie, a Korean adoptee, in a tragic bus accident when she was 12 and John David (Sandy) while in military service in Germany.

Roy Rogers' Museum at Apple Valley, Calif. might well be titled "This Is Our Life" for it contains thousands of items collected by Roy Rogers, his wife Dale Evans and their family throughout the years.

Designed to resemble a Western stockade on the exterior, the walk-through museum first displays wax figures of Roy and Dale, she at a piano and Roy holding his first guitar. Both are in Western attire appropriate to their fan-bestowed titles of "King and Queen of the Cowboys and Cowgirls."

"Trigger," undoubtedly the world's best known horse, was mounted following his death in 1965, and appears in surroundings reminding of the 87 movies starring Rogers and 101 television programs starring both Roy and Dale, in which he appeared during his 33 years.

Among the saddles on display are Roy's \$50,000 gold, silver and rubies creation, the one he rode in

many Tournament of Roses Parades, as well as those of other Western stars, all close personal friends, such as Buck Jones.

Various authorities have stated that Roy Rogers' collection of longhorns, on display throughout the museum, is the world's largest and finest.

Gun lovers will especially enjoy Roy's collection, including one which belonged to his late friend Clark Gable.

Special areas are set aside for trophies from Roy's numerous hunting expeditions, ranging from African sable antelope to a world's record class polar bear Roy shot in Alaska in 1960. Many are set in diorama backgrounds which give the animals an aura of natural habitat.

A virtual avalanche of sports trophies testifies to Roy's proficiency in trap shooting and skeet, boating, raising of pigeons, dog trials and fishing. Nearby are awards from his 4H activities.

Roy was selected by the Round Table International as Honorary Knight for Life and Dale as a Lady of Camelot. The citation, bestowed only 18 times previously in 30 years and never before to show business personalities, recognized them for "distinguished service to humanity and to their country in the fields of clean entertainment, of unselfish and effective leadership in service of homeless and orphaned children, and to the mentally retarded, and as volunteer entertainers to the armed forces."

The Rogers family is well known for their adoption of orphans and for more than 5,000

*Continued on page 30*

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charitable appearances. They are the only show business couple to receive a national citation from the American Legion. Other awards include one to Dale as "Woman of the World" from International Orphans, Inc. and "Church Woman of the Year" from Religious Heritage of America.

Ralph Edwards has stated that during many years of broadcasting "This Is Your Life" he had more requests to do the life of Roy Rogers than any other person in the world. The show was repeated four times, by popular demand.

Roy starred in 90 feature motion pictures, many of them with Dale as his co-star, and was rated the number one Western star for 12 consecutive years. The pictures are still playing in theatres throughout the world and all were syndicated for domestic and foreign television.

Their radio and television shows achieved high ratings on three different networks, and they are currently preparing a new Roy Rogers-Dale Evans Country and Western Variety series for early release.

The pair's popularity can be measured in a number of ways, such as the more than 400 Roy Rogers and Dale Evans Western items on sale. Additional rooms and suites were necessitated at Roy Rogers' Apple Valley Inn in order to accommodate increasing patronage. A convention center is also being constructed to meet demands of various groups who wish to avail themselves of attractions

in the area, such as Roy Rogers' Museum, the Apple Valley Country Club and other sports facilities.

Dale Evans has written eight books, with royalties from their sale being contributed to various charities. Her latest, "Salute to Sandy," tells the story of their late son's life and experiences in the U.S. Army before his untimely death in 1965. Roy and Dale recently completed a visit to Viet Nam in Sandy's honor and memory, as that is where he twice requested assignment to duty.

Boots seem to have a special niche in Rogers' memory, for his first cowboy boots are bronzed and on display. The museum also contains a shoe repair shop and boot exhibit, possibly stemming from Roy's first job, employment in a Cincinnati shoe factory as a youngster.

There are even a complete blacksmith shop and a trapper's cabin.

Citations to Roy and Dale, both as a couple and as individuals, are too numerous to mention, but interesting to view, coming from a wide range of organizations. Two are Doctor of Humanity degrees from Bethany College.

Dale's particular interest in religion is evidenced by a special room set aside to honor the major faiths, done through the display of a variety of religious items.

While Trigger, Jr. and Butter-milk occupy individual stalls, other modes of transportation are also exhibited, such as the 1923 Dodge stake truck in which

Rogers came to California in 1930, "Nellybelle," the famous jeep seen in the Rogers' television series, and Roy's specially designed western convertible, decorated with hundreds of silver dollars, longhorns and guns.

The museum does not "belong completely" to Roy and Dale, however, for they have included exhibits in memory of their children, Debbie, Robin and Sandy, each containing articles entwined with their individual lives.

Roy's sentimental nature shows through with a collection of miniature dolls which belonged to his mother, Mrs. Martha Slye. Begun during her early years, the collection was added to by her devoted son who brought her unusual dolls from the numerous countries and states he visited during her lifetime.

While most of the memorabilia is of their lives as individuals and as a family, Roy and Dale have included other displays which are of great interest to numerous people, such as an exhibit of Indian costumes and headdress, a desert scene, a rock collection and a number of Masai spears and shields from Africa. There's even an area set aside for live birds of different varieties.

Located opposite Roy Rogers' Apple Valley Inn, the Museum has been found by folklore experts and historians to be both interesting and authoritative.

It has become a "must see" tourist mecca, especially for those traveling the famous "Route 66," since it is located but a few miles away, on California State Highway 18.





# Canada's top C/W female star

# MYRNA LORRIE

**M**yrna Lorrie, the talented Canadian singer, entertainer, who will be remembered by many c-w fans for her smash international record hit "*ARE YOU MINE*" continues her upward climb to international recognition. Myrna, was only twelve when she co-wrote "Are You Mine" and recorded it at thirteen; toured Canada at fourteen to the best auditoriums; and had her own T.V. show at fifteen, from Fort William, Ontario. She continued to record but appeared locally only near her home, until two years ago, when she decided to renew her career under the direction of "Don Turner Enterprises" of Sarnia, Ontario, Canada. The tall slim beauty now makes her base of operations at Sarnia, in Southern Ontario in central Canada.

Myrna says "We find Sarnia to be an ideal location to operate from, since it is on the U.S. border, only forty miles north of Detroit, one hundred and fifty miles from Toronto (Canada's heavy population area) and we can be in Nashville, Tennessee overnite by auto. It means we are in the centre of the country music action both in Canada and the U.S.A." Myrna is under contract to Musicor Records of the U.S.A. and her last record session was held in Hollywood, California. Her records are distributed in Canada by Columbia Records of Toronto. Last April her release of "Turn Down the Music" jumped into #1 spot for several weeks in Canada on the R.P.M. National Chart.

R.P.M. is the official D.J. - radio and T.V. trade publication for Canada.

In Canada there are three national network c-w shows on T.V. Last T.V. season Myrna made twenty-seven weekly appearances on the "Don Messer Jubilee" which is by far the oldest, and probably the largest c-w show in Canada. It is produced weekly by Bill Langstroth in the C.B.C. (government T.V. network) studios in Halifax, Nova Scotia. Myrna appeared several times on this show as a single, several times with her lead player and other times with her full "Lorrie Show Band". In addition she was honoured to have her own "T.V. Special" show on C.B.C. network television in 1968. It was "Sound 68 Special" which featured Myrna and her band exclusively. All the shows were in colour and Myrna's mail has proven the power of national T.V. in boosting the career of a good artist.

Summertime in Canada means tour time for the artists and Myrna and her band were no exceptions as they toured Canada for several months in 1968. They were at "*The Calgary Stampede*" (world's largest rodeo) where in one day a crowd of 52,000 listened to the open air T.V. stage show; "*Klondike Frontier Days*" at Edmonton where they represented C.F.C.W. a well-known c-w exclusive radio station; then to "*Buffalo Days*" in Regina, Saskatchewan; and to auditorium concert shows scattered over Canada.

Upon their return to home

base, Myrna and Bill Wallace of Sydney, Nova Scotia, were married at a small but gala ceremony in Burlington, Ontario. Guests were present from areas 3,000 miles apart, as fans and friends gathered and extended congratulations to the young couple. Bill, who is an accomplished lead guitarist and plays a modified Chet Atkins style, is in his mid-twenties. They met when Myrna hired Bill as her lead player about two years ago, and he has been with the band on its longest trips.

At present "The Lorrie Show Band" is working some Ontario nite clubs without their boss lady, Myrna, while she flew into Halifax, taping "The Messer Jubilee" again. The band is composed of lead guitar, drums, electric bass and M.C. - singer rhythm player. Accomplished professional musicians, they are in constant demand even when Myrna Lorrie is busy elsewhere. It is certainly an ideal arrangement.

Myrna Lorrie, is blessed, as are many of the most successful artists, by having a well organized and aggressive fan club. The president is Miss Joy Murphy of 1020 Stone Street, Port Huron, Michigan, U.S.A. Joy was a member of Myrna's fan club when Myrna was only fourteen and starting her singing career. The original Club disbanded when Myrna retired but Joy has now organized a brand new one with new ideas and has been very successful. Joy loves to hear from everyone and she has pictures and journals, etc. ready to send to all who write and wish to join the club.





# THE HAGERS

When the Hagers exploded on Stage, an entirely new listening experience occurs. Total involvement with their material and their audience are what the Hagers strive for, and they are consistently rewarded with fantastic results. People don't just listen to a Hager concert, they live it because when the Hagers are performing, it is impossible to merely sit and listen. Each person in the audience becomes an integral part of the show itself, an active participant in a musical movement. With the natural ease of born professionals, these two, John and Jim, establish a communication and rapport with their audience that many seasoned entertainers cannot equal.

Regardless of the type of material the Hagers perform, be it country, folk-rock, pop, or contemporary jazz and blues, there is never a generation gap between the performers and the audience. All ages fall in with the sound of today when they experience it played in the Hager's own stylized manner.

These two identical twins, John plays tamborine and Jim plays guitar, temper their talent for music with a flair for comedy. The show they present on stage is an intricate blending of humor and song that is carried off smoothly because these two brothers are so perfectly attuned to each other. Professionalism and showmanship are often over-used words, but when they are applied to these two young men, they

take on a realistic meaning for these are inherent qualities of the Hagers.

Coming from Chicago, and now located in the L.A., California area, the Hager's background was a musical one. College provided the opportunity to begin to develop their natural capabilities, and from there, they attained polish and timing by playing a succession of bookings. Their first professional engagement was at the Easy Street, a night spot on Chicago's north side. During a two-year stint in the army, John and Jim continued to entertain on television and radio in Germany. They also played many USO shows, officer's clubs and German night spots. Following their release from the army, they have played such spots as the Ontario House, Mickey Mantle's Holiday Inn in Joplin, Mo., and Ledbetters, the "in-place" in Los Angeles.

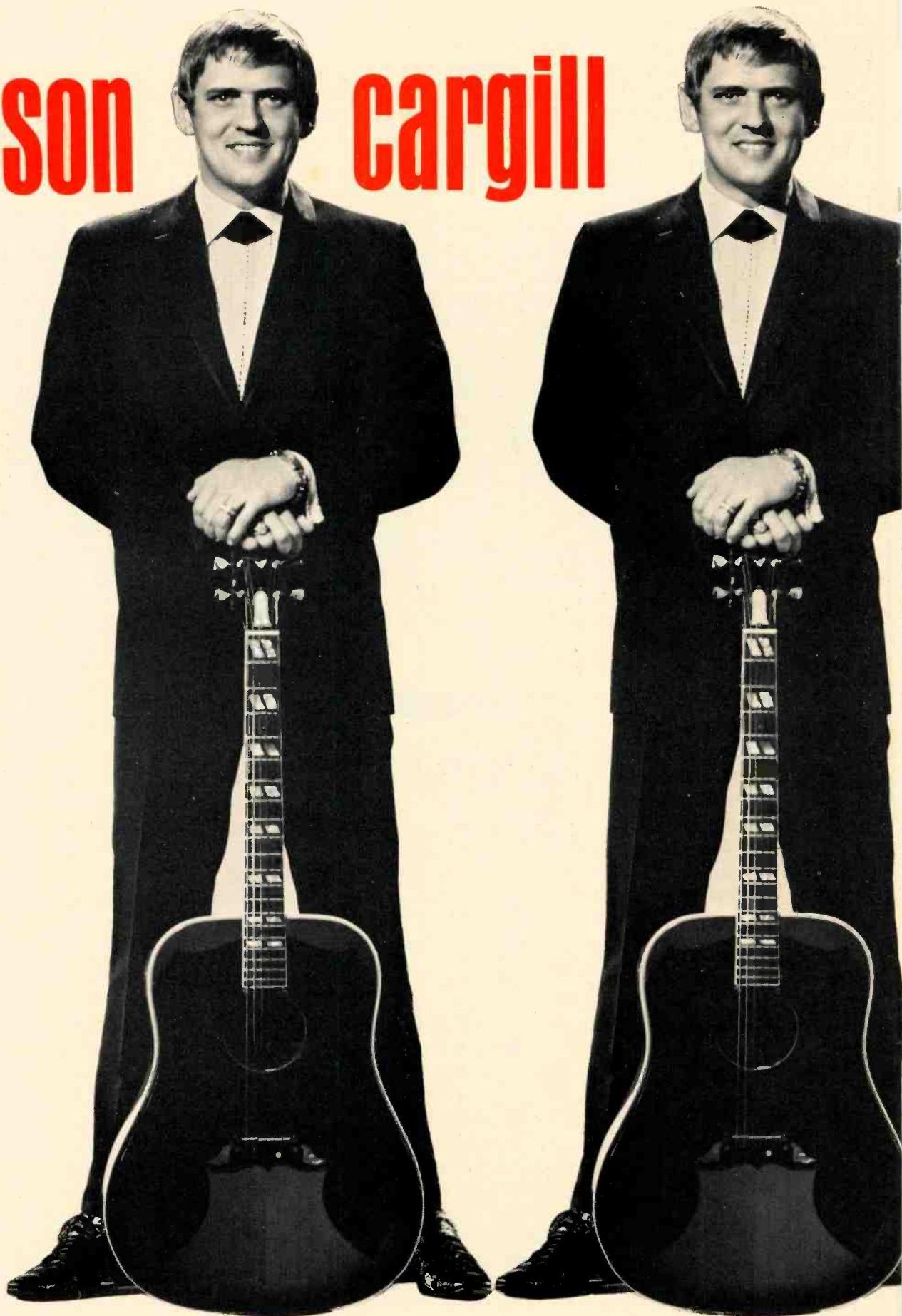
Recently signed with Capitol Records, the Hagers will soon have a release out called **TRACKS THROUGH THE CITY**. The Hagers travel with the Buck Owens All American Show, thus gaining valuable insight into the over-all picture of country music across the nation. John and Jim are currently scheduled to do a tentative date on the Joey Bishop Show. This month, March, they are booked into the Plato Club in Cleveland, and next month, they are booked to do a repeat performance at the world-famous Mint Hotel in Las Vegas.



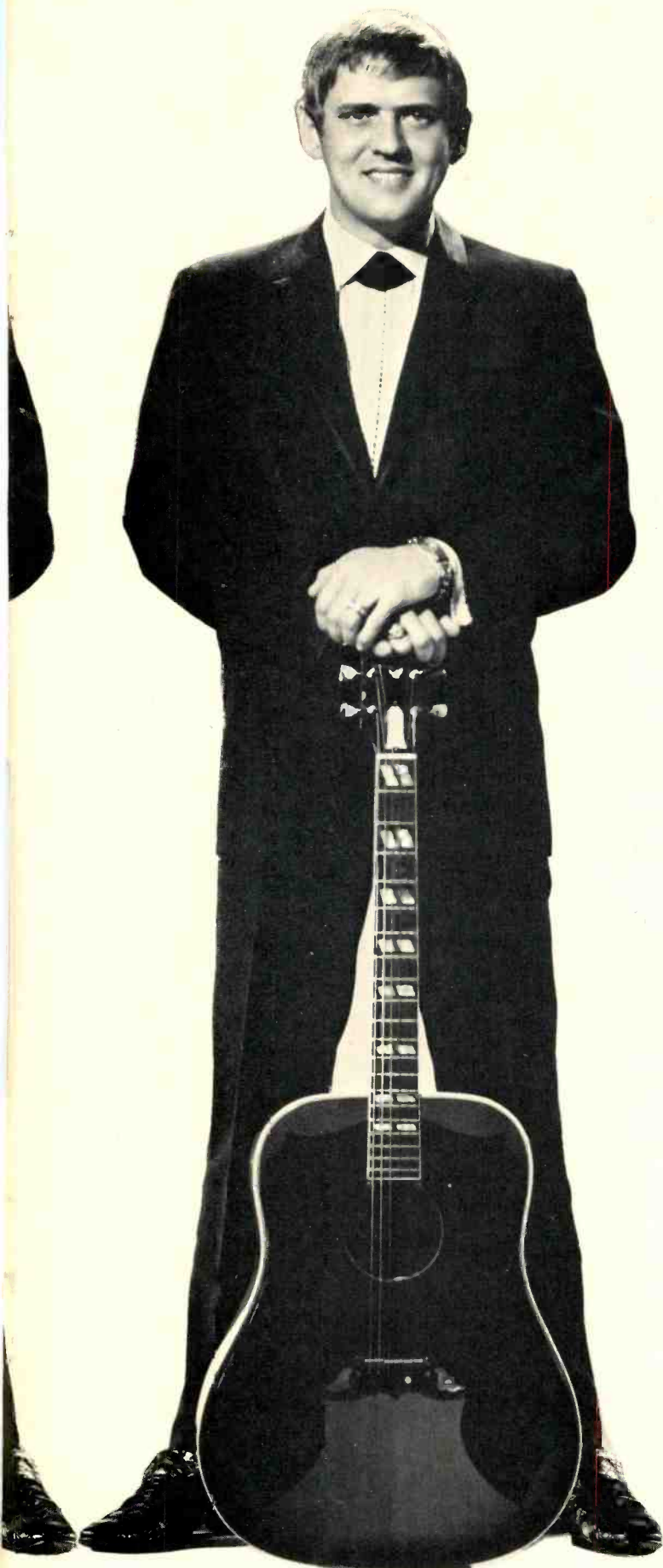




# henson cargill







Henson Cargill is a soft spoken westerner who looks like he just eased out of the saddle on the set of a Marlboro country television commercial. His weather-tanned features are the real thing. He grew up in the saddle, riding the range country ringing his hometown Oklahoma City. Henson still rides and ranches in that same country.

But today its a sideline. Henson Cargill has a full time job on his hand riding herd on a show biz career that suddenly shot him into the high country of today's exciting world of music.

This gifted singing star sits mighty tall in the saddle as top hand in The World of Henson Cargill . . . a world land marked by one of the most sensational hit records of the decade, "Skip A Rope" and enough network television offers and personal appearance bids for two or three recording stars.

Henson Cargill's world of today glitters with rave reviews of his show stopping guest stints on such top rated national television shows as The Joey Bishop Show, The Steve Allen Show, The John Gary Show, The Woody Woodbury Show and The Dick Clark Show.

It hasn't always been like this. Ninety days before Henson's Monument recording of "Skip A Rope" hit the top of the nation's best seller list, the outdoorsman grandson of a one time mayor of Oklahoma City lived in a world that was barren as a prairie with nothing on the horizon save a couple of lonely tumbleweeds of hope.

Henson could have built himself a solid future by following the family precedent set by his father, grandfather and great grandfather and stepping into their giant-sized footprints in the field of law and politics. Henson could have found a lifetime niche of security in ranching by following through and winning his diploma in Animal Husbandry instead of abandoning that attempt by dropping out of Colorado State University five years before "Skip a Rope" and his startling show biz success.

The world of Henson Cargill could only be a world of music. Henson knew this at ten years of age when he picked up his grandmother's 72 year old hand crafted guitar, which she had originally carried to Oklahoma in a covered wagon.

High school caught Henson at the peak of the hard rockin' ranchy music era of Elvis Presley's early career. The Western influence coupled with today's broadscope middle of the road brand of music, rounded out Henson's unique and universal style.

Courage and single minded determination backed up by a rock solid faith pulled Henson through five rugged years when sacrifice and hardship were the

*Continued on page 40*



*Continued*

common denominators for the small wages Henson drew as he knocked himself out performing at his very best in small town clubs along a circuit he personally carved out of the west and northwest U-S in an effort to keep himself in the music business and at the same time keep his family and himself alive.

Henson ranched to supplement the other money. For two years he quit the roughshold rambling along the small club circuit and became a lawman. Oklahoma County's deputy sheriff Cargill didn't shelf his music career plans.

He scoured the nation's music centers looking for song material, a recording contract and the slightest sign of a break. New York, Hollywood, and even Nashville, Tennessee. . .Henson combed them all.

Along the way he met Don Law, 30-year veteran

A&R pro for Columbia Records now an independent producer. Then along came "Skip A Rope". It was a song that the biggest names in the trade had walked away from. "Too controversial," they stormed. Henson took it.

Then along came Fred Foster whose Monument label made international super-stars of such artists as Roy Orbison and Boots Randolph. Foster put Henson's "Skip A Rope" out and ninety days later The World of Henson Cargill was a brand new place.

Welcome to the World of Henson Cargill. . .a world that a modern day cowboy built out of an empty prairie land with nothing for tools but his bardhanded courage, natural born talent and his die hard determination. It's Henson's world. . .and he has earned every right to it.



# country CLIPPINGS

Elvis and Jeannie C. Riley  
relaxing at the Flamingo  
Hotel in Las Vegas.



Salt Lake City, Utah, was the recent setting of a record breaking March of Dimes benefit which featured Bobbie Gentry, Capitol recording artist, as star attraction. Nearly 4000 persons attended the benefit according to the Salt Lake March of Dimes Committee, and donations

to the March of Dimes set a new record in that city. Pictured above during the affair are Stevie, the 1969 March of Dimes child, Bobbie Gentry, and (left to right) John Billinis, head of Billinis Distributing Co., Salt Lake, John Price and Clyde Miller.

# SUSAN RAYE

Talented and fast-rising are often used to describe newcomers to the entertainment field. These words are especially appropriate, however, when they are applied to pretty, young singer, Susan Raye.

Only 23 years old, Susan comes from Portland, Oregon, and has recently re-located in the country music capitol of the West, Bakersfield, California. Susan comes to her new home with an impressive backlog of experience in the field which includes a two year stint at a Portland night club called the Wagon. While playing various professional engagements, Susan has developed her own unique style of delivery and has also gained professional ease and polish that makes her an accomplished and versatile performer.

Susan travels with all of the Buck Owens All American Music Shows, and she has played most of the nation's largest cities including Minneapolis, Milwaukee, Des Moines, Boston, Los Angeles, and San Francisco. She has been booked into such famous clubs as the Mint Hotel in Las Vegas.

Recording on the Capitol label, Susan will soon have a release on the market that is a duet with the No. 1 country music star in the world, Buck Owens. The single, which is currently pending for a release date, is called SOMEWHERE BETWEEN.

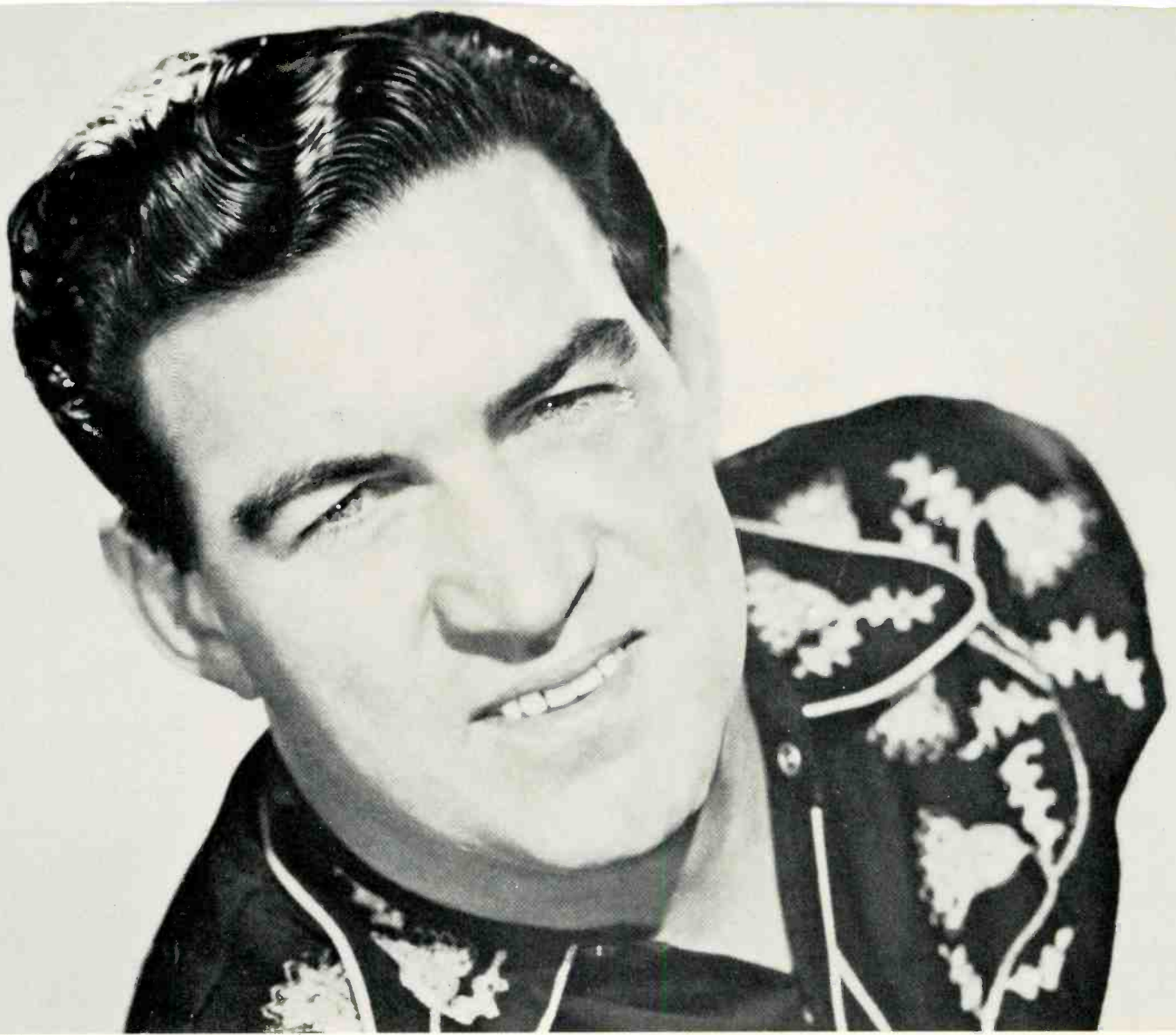
When asked about her recent move to the Bakersfield area, Susan said, "I wanted to more fully understand the country music of today so that I can improve my own performance. In Bakersfield, I think I will be able to do this."

Apparently, Susan's hard work and talent are paying off because many veteran observers of the country music industry have been impressed with her unlimited potential. Wherever Susan appears, she generates tremendous audience response with her smooth country-style voice. With a talent like that of Susan Raye's, the future is limitless, and right now, it looks like she is definitely headed for stardom.









## PROFILE: MARVIN RAINWATER

In 1955, a man named Godfrey had a network show, called "Talent Scouts". During that year, a man named Rainwater appeared on the show. . .which was a contest between three top-flight acts. . .and was selected by audience response, as the Talent Scout Winner. Rainwater picked a guitar and sang, and his full name was Marvin Rainwater.

In fact, it still is. And he's picking and singing as strong as ever. He's appeared on Ed Sullivan's Sunday night saga, was featured on Dick Clark's network TV offering, and has played the Palladium in London.

Marvin's rugged brand of musical feeling stems from a deep desire to communicate the meaning of a song, rather than exercise the simple process of hitting notes and reciting lyrics, in a mechanical, meaningless manner.

This attitude is also evident in his approach to the songs he writes. The words are symbolic of a definite feeling. And the music matches the mood.

His "Whole Lot of Woman" was Number One in England for six weeks, and a big hit throughout Europe and Africa for an even longer time. Marvin casually mentions another song he wrote . . . "Gonna Find Me A Bluebird" . . . that "sold a million".

Marvin's original interest in music was classical. As a kid, he played classical piano, and his aptitude at chord patterns reflects this early interest.

"Most people I know in the Country and Western field are Stylists," Marvin says. "If they can find their own style, they stay with it. By 'style', I mean a certain 'feeling' for a song. . .a sense of sincerity, and devotion to the song. Record companies should lead a singer in the direction of his own individual style."

These statements sum up the attitude of Marvin Rainwater, a performer who lives in Falls Church, Virginia, and carries his own style of singing to the capitals of the world.



**sonny james**



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## PROFILE: DON & CARLA PARKER

Early in 1968, Don and Carla Parker made a decision which was to affect their life and their career more than anything else they had ever done. Already popular and in constant demand in their home area, they left their native Montana and the northwest area to come to Nashville, Tennessee where the best things happen for good entertainers, but also where you must compete with the very best.

As soon as their versatile and fresh style of presentation was made evident, Don and Carla were invited to appear on every major television show in the Nashville area which made them an immediate favorite with the hundreds of critical observers in the huge

Nashville music industry. Following a quick bid for an MGM recording contract, Aud-Lee Attractions booked the talented duet into some of the top country music night spots, including the famous Country Music Palace in Montreal, Canada where they were the first act to be held over in many months.

With a fresh style combining traditional folk and the modern Nashville sound, and a personality to captivate their audience, Don and Carla have accomplished in a few months what many others fail after years of effort. . .they have become an established and admired act among the biggest names in country music.

**bonnie guitar**



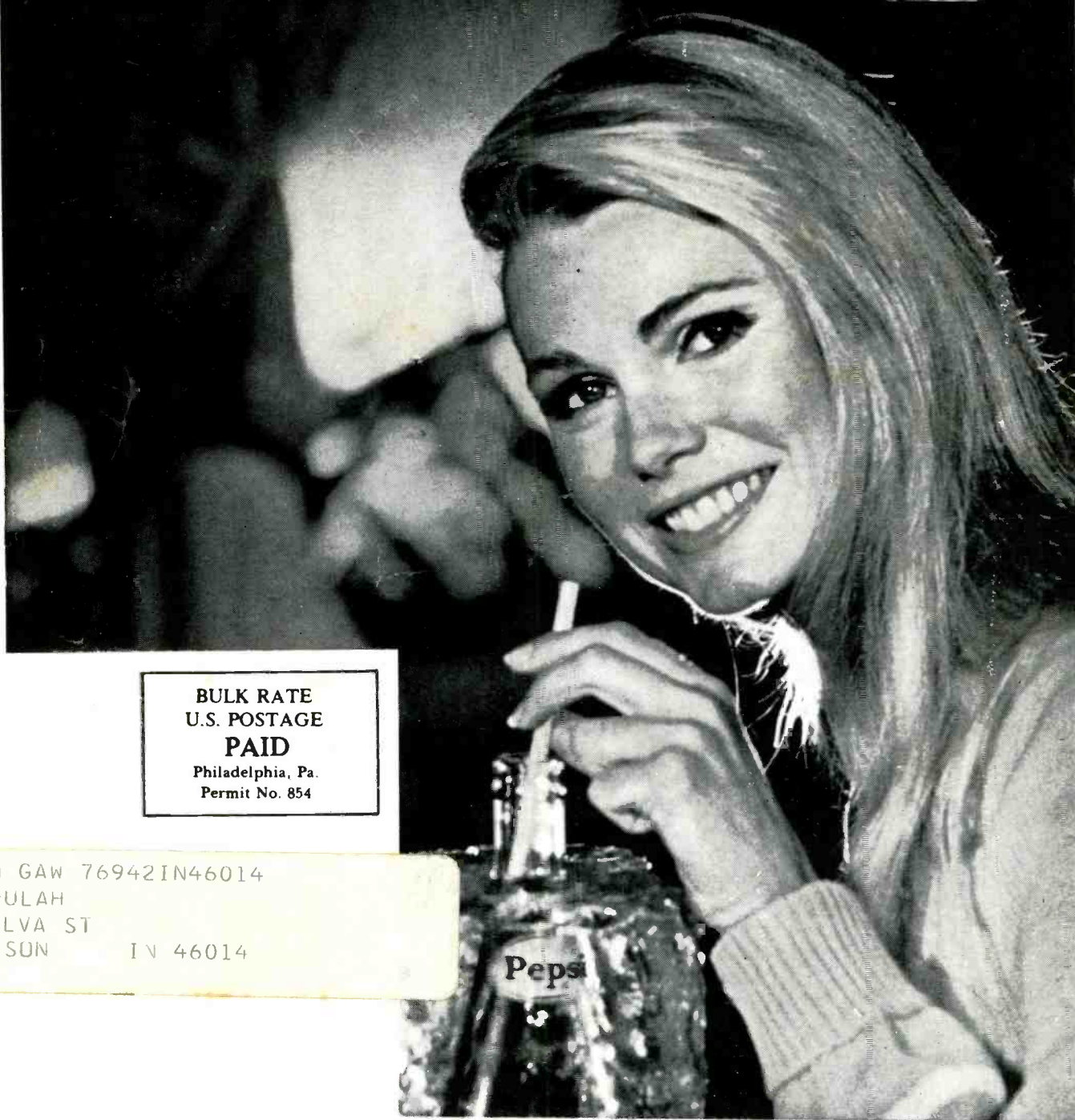


**shirley ray**



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