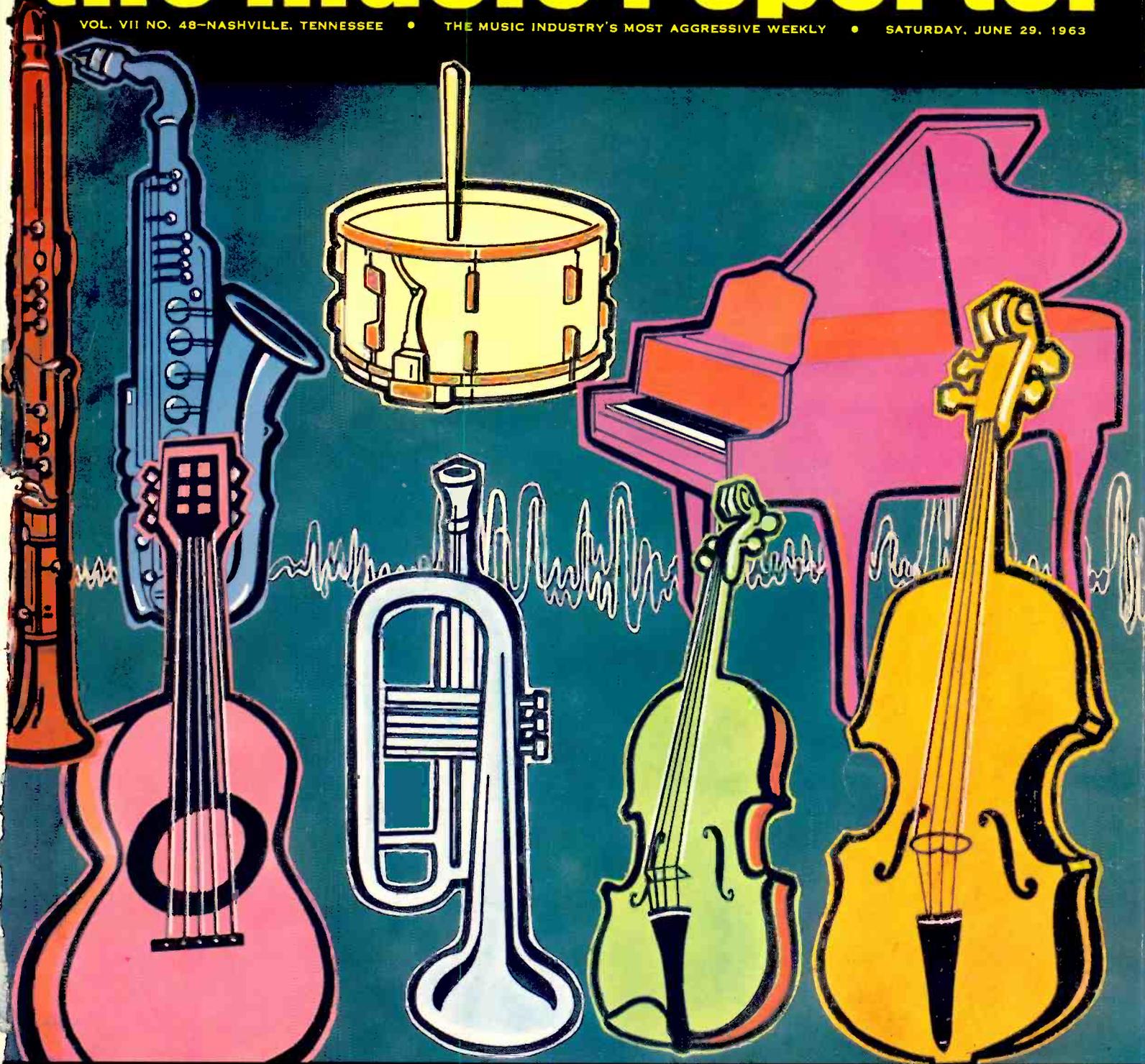


the music reporter

VOL. VII NO. 48-NASHVILLE, TENNESSEE • THE MUSIC INDUSTRY'S MOST AGGRESSIVE WEEKLY • SATURDAY, JUNE 29, 1963



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Memories That Burn On 'Music City' Third!

Like the time when Joni James visited Music City to cut some MGM material and a photographer was assigned to get a informal shot of the talented thrush. (Who can forget her "How Important Can It Be?") The print was blurred so the lensman went back for a second. "You were over-exposed", he explained apologetically. Joni grinned and dead-panned: "How could I have been? My knees weren't even showing."

★ ★ ★

Like the time at Tennessee Gov. Frank G. Clement's inaugural ball where Owen (Decca) Bradley and his orchestra were playing. Gov. Clement lined up his cabinet members for introductions. He called them by name and they took bows. Concluding he pointed to Bradley (seated at the piano) and said, ". . . And there is my Commissioner of Music."

★ ★ ★

Like the time Don (Columbia) Law was asked about the duties of an A&R man. "Well," replied debanoir Don. "Sometimes he has to be a baby-sitter and sometimes he has to pray for the wisdom of a Solomon."

★ ★ ★

Like the night when a group of VIPs from the Orient were visiting the Grand Ole Opry and Jim Denny was identifying the artists. Jim told one important guest from Japan that George Morgan made "Candy Kisses" famous. The citizen of Loutusland smiled brightly and countered, "Ah see. And if he make confection's he sing only as hobby?"

Like the time when it was rumored that Elvis Presley was engaged to a Texas heiress and her dad was going to give them an oil well for a wedding present. The report was checked and Elvis said: "I never heard of the girl." And his manager Col. Tom Parker quipped, "Remember, if anybody gives you an oil well, I get 15 per cent!"

★ ★ ★

Like the time RCA Victor's Chet Atkins was inviting some people to attend a recording session by veteran actor-entertainer Stepin Fetchit. "What's Stepin Fetchit going to do?" somebody queried. "I don't know," laughed Chet. "That's what should make it interesting to see and hear."

. . . And like the man in Rome said this is the III-d—and it's most interesting for us to see and hear what's been going on!

★ ★ ★

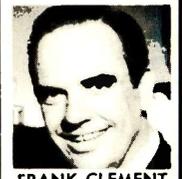
Like the time Hank Locklin extended an invitation to visit him in Milton, Fla. "I'll see that you get a place to eat and sleep," promised the affable RCA Victor artist . . . And then it was discovered that Hank is "mayor" of the town—and more or less in charge of the jail?

★ ★ ★

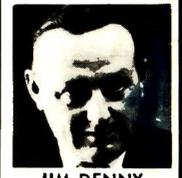
Like the time at Phillips Studio when Fats Domino was cutting and somebody asked the ABC-Paramount star how he ever decided on the name of Domino . . . Fats grinned and quipped, "Well, Fats Dice wouldn't sound too good would it?"



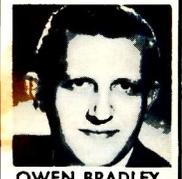
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b/w

"DOING ALL THE GOOD WE CAN"
Nashboro 777

HOLMES SISTERS
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b/w

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From the Broadway Musical Hit
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and LESLIE BRICUSSE
Published by: Ludlow Music, Inc.

TONY AWARDS

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LIONEL BART—"Oliver"
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Music and lyrics by: ACKER BILK
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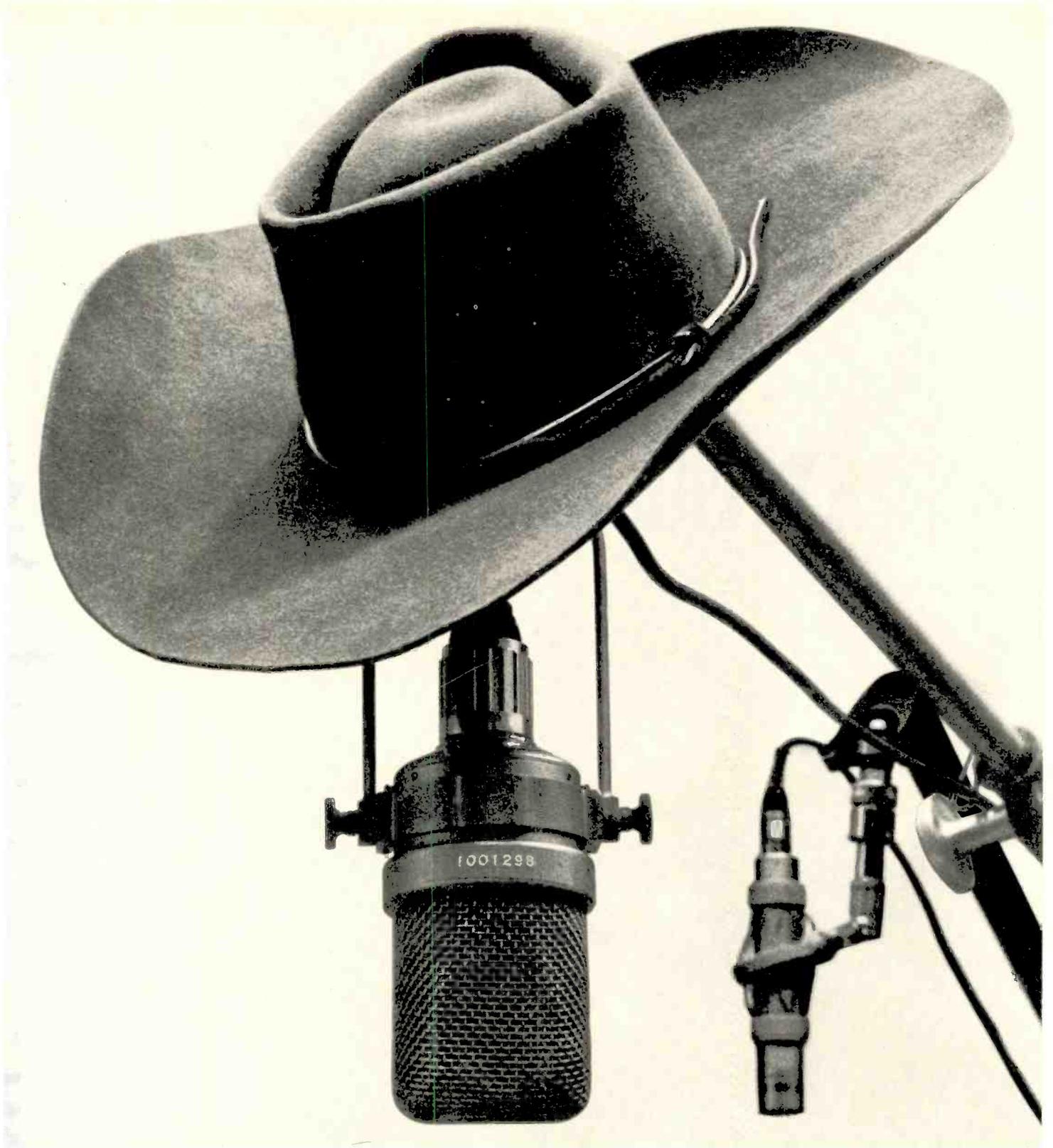
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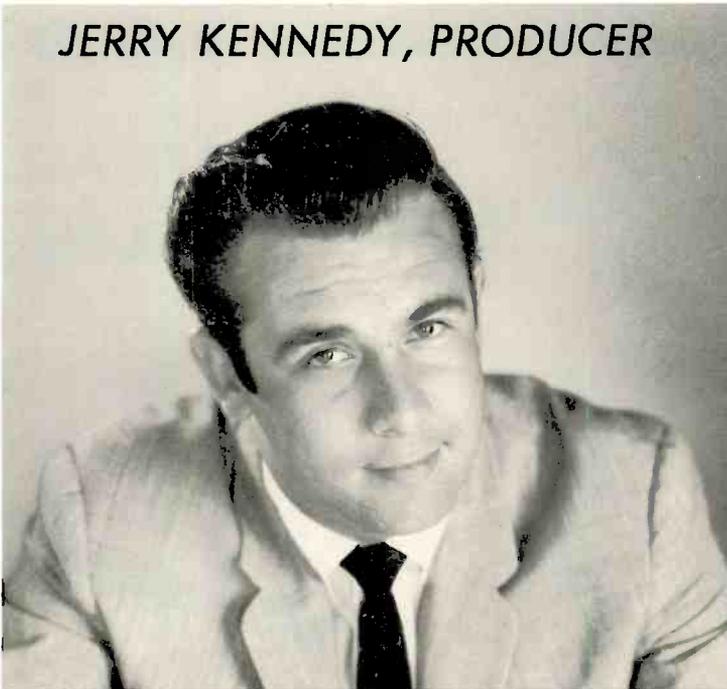
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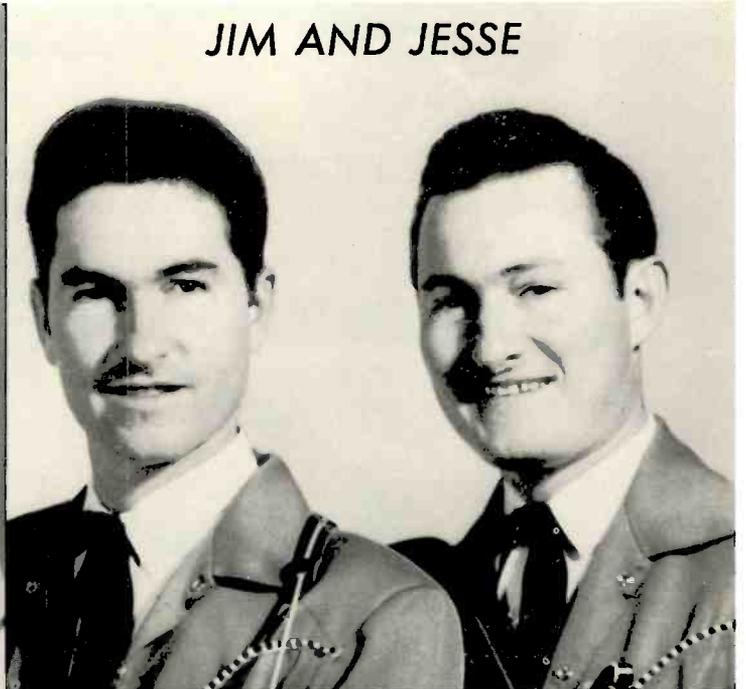
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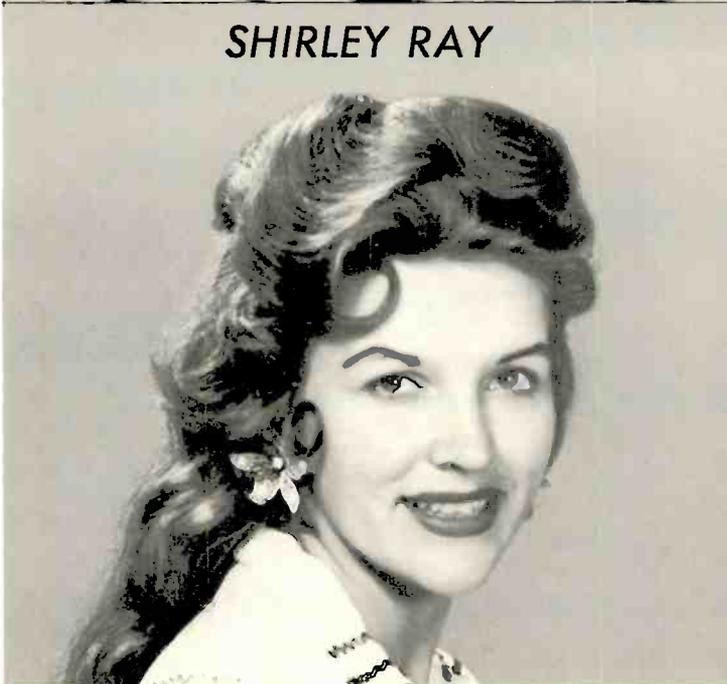
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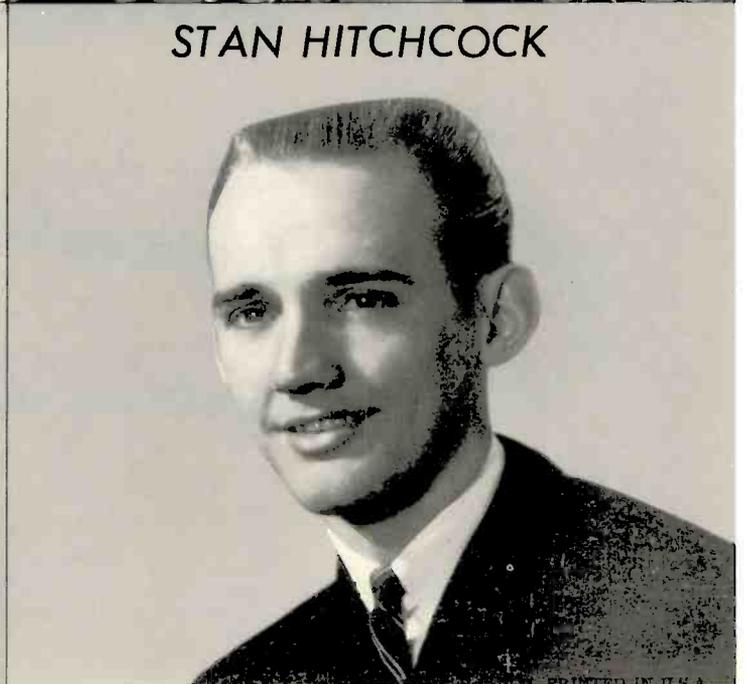
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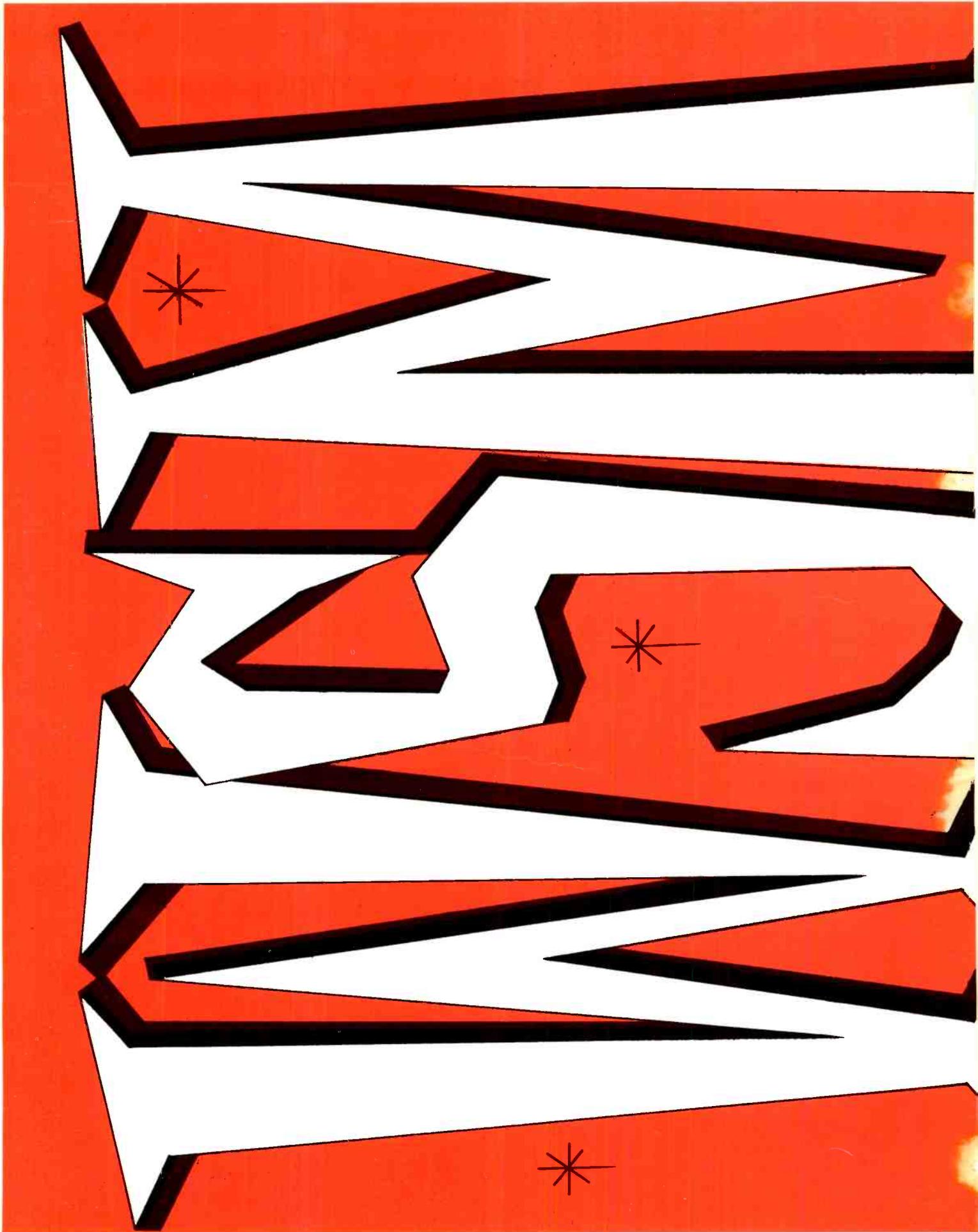


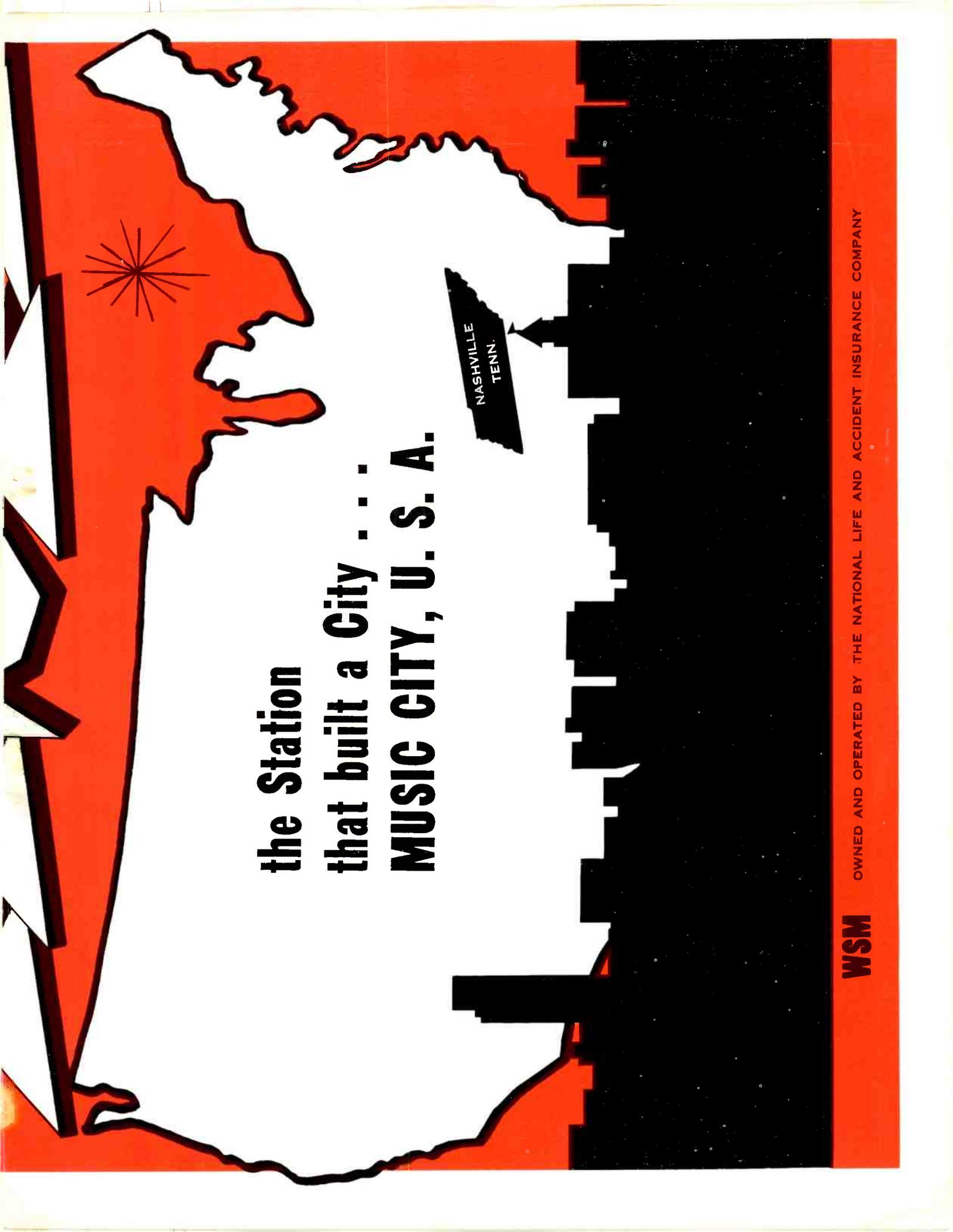
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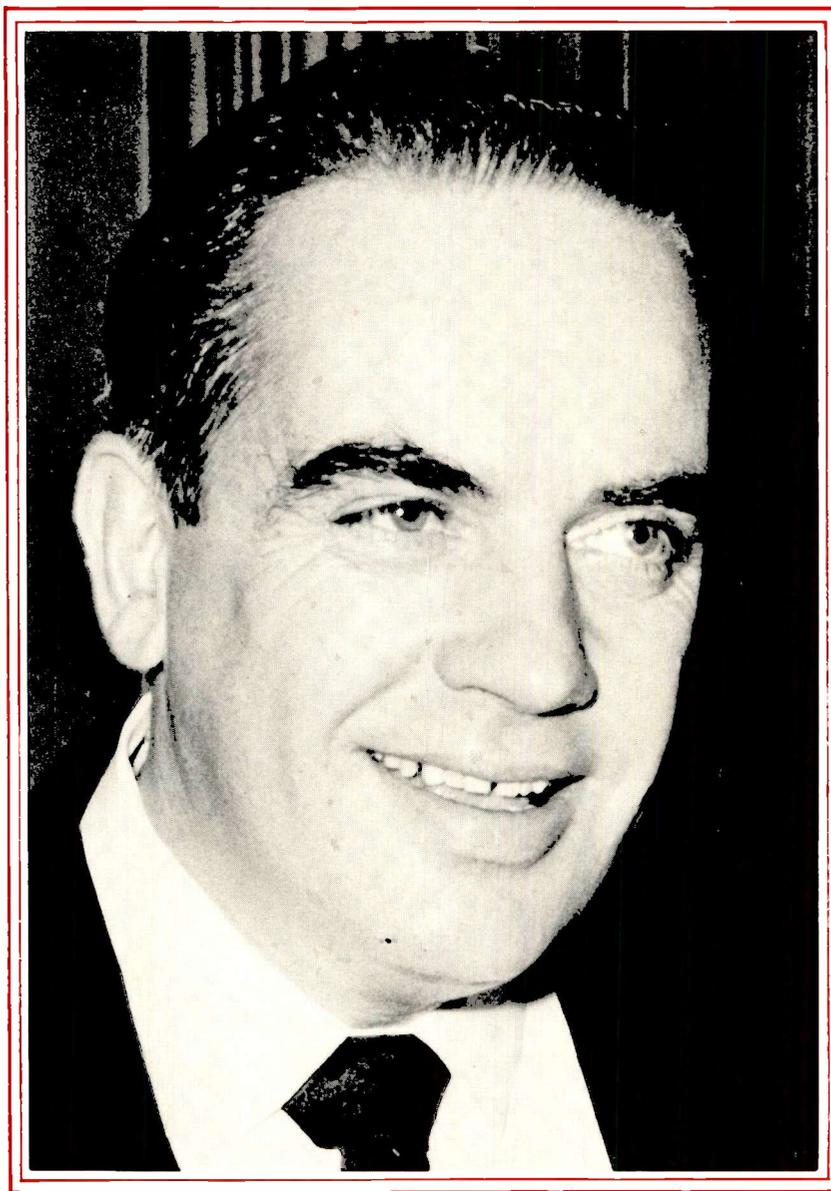


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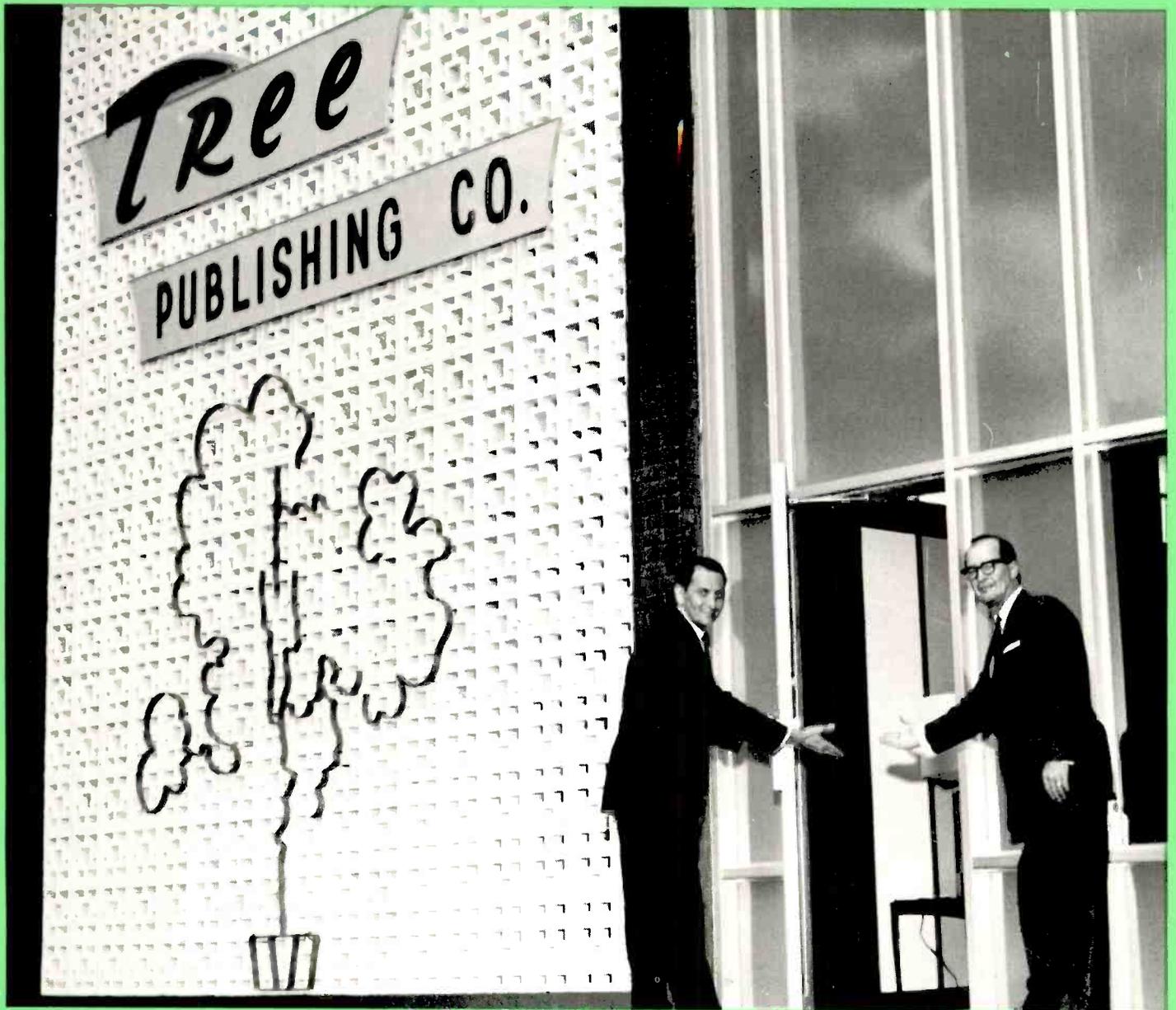
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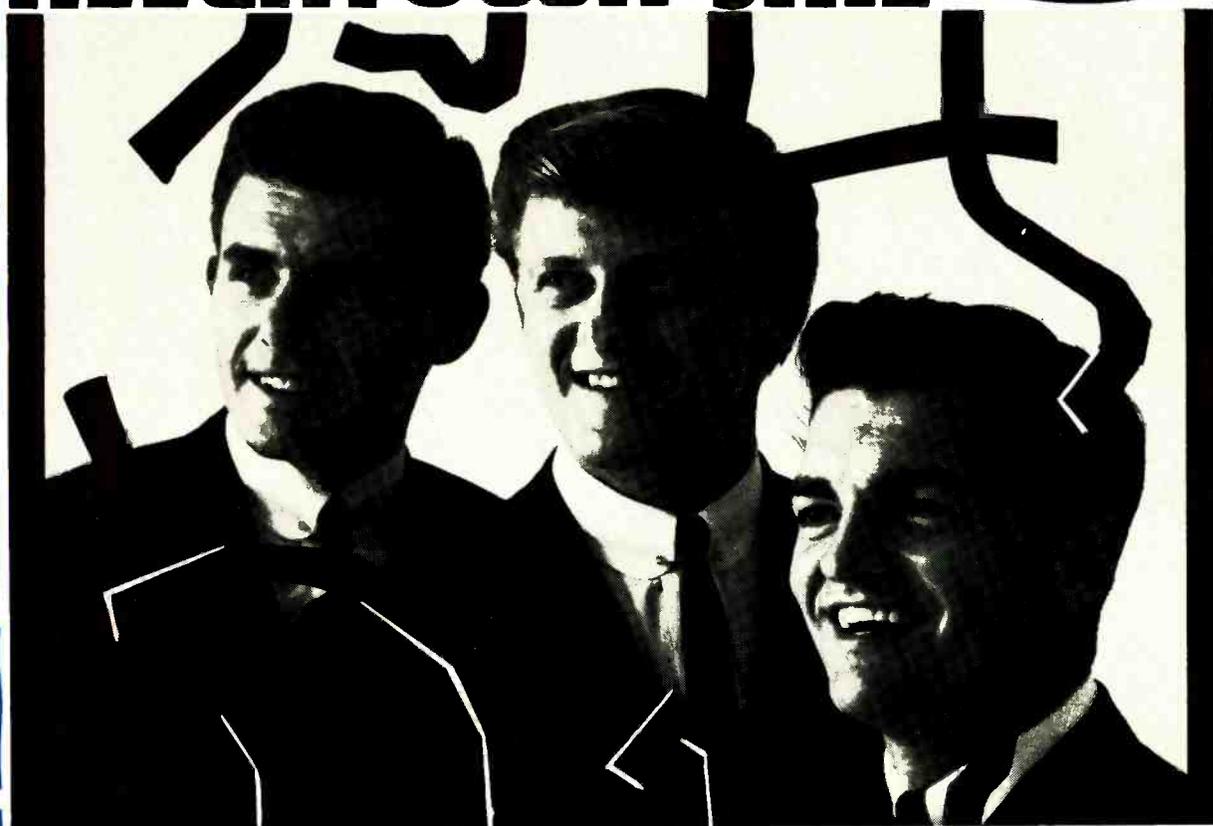
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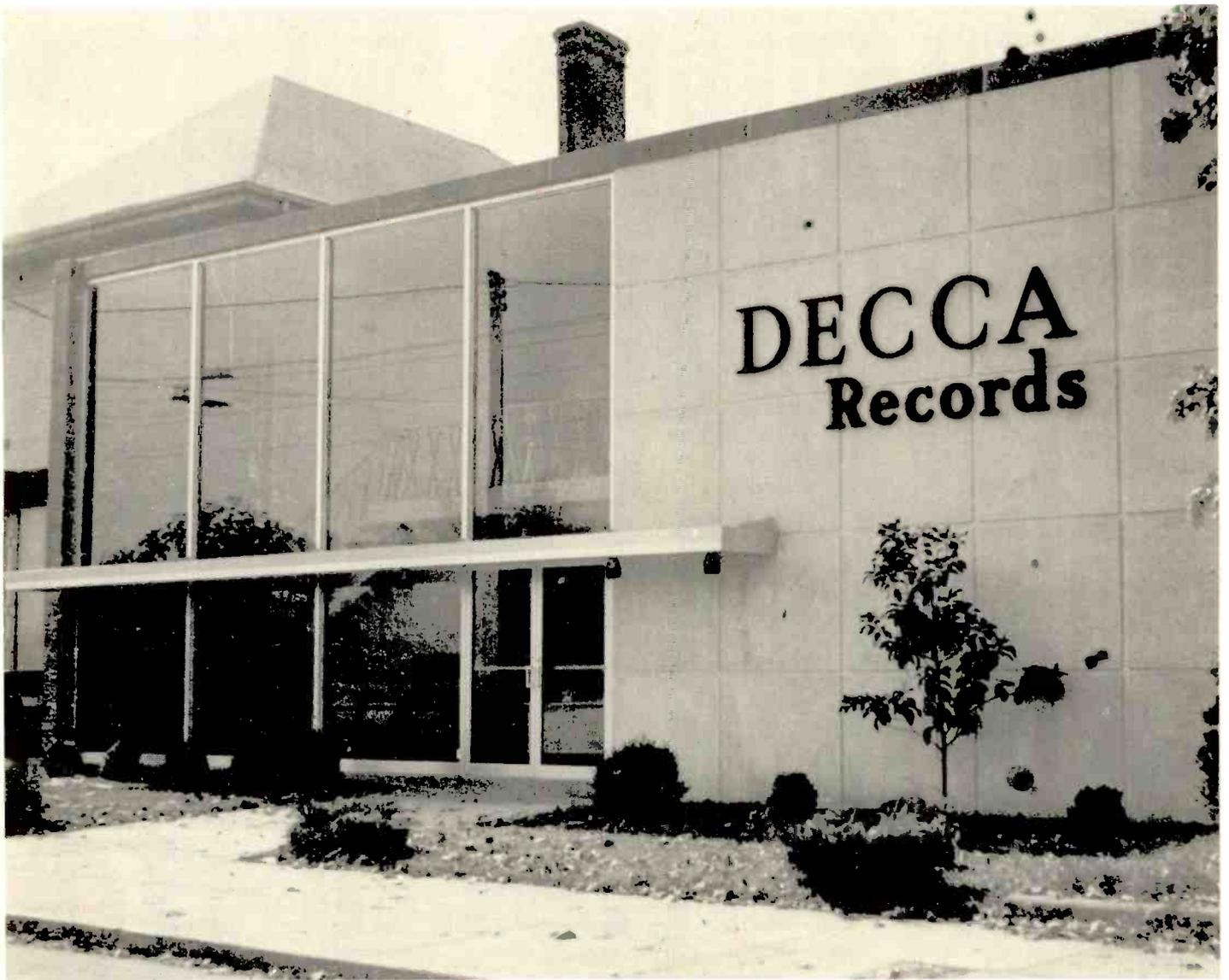


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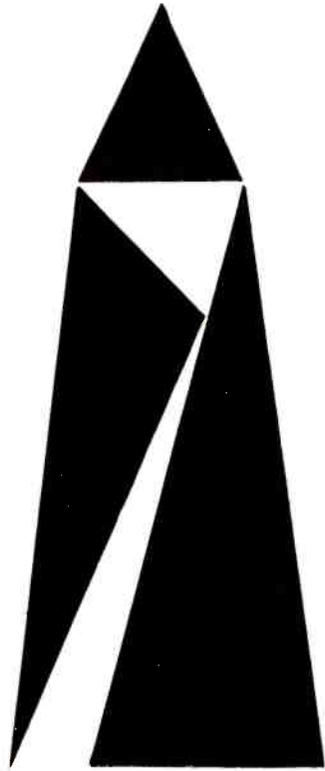
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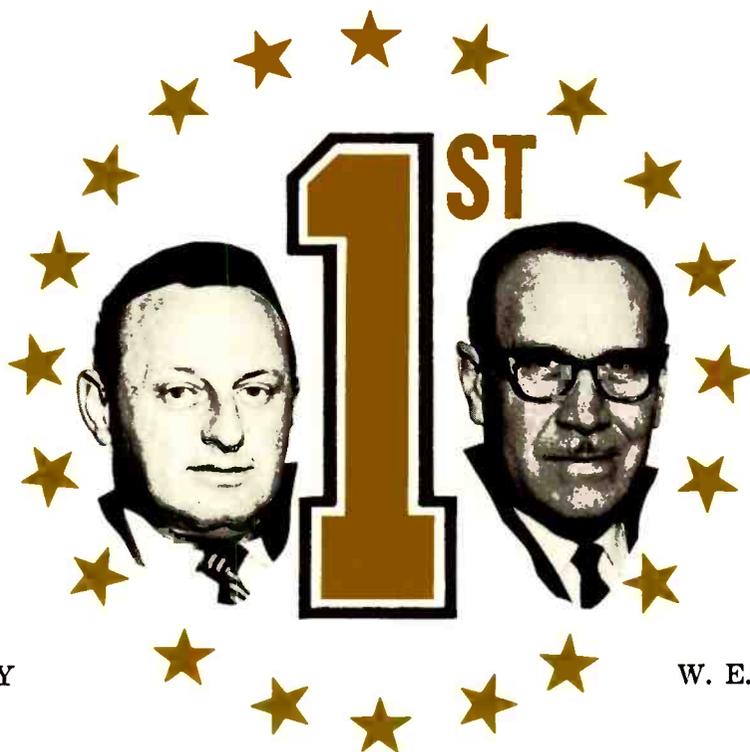
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PAUL AND PAULA	THE BARRIER BROTHERS
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 "Little Bitty Pretty One"
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PATTI PAGE-

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 "Most People Get Married"
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 "I'm Walking"

MARGIE SINGLETON-

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"Jeriahmia Peabody's Pills"
 "Ahab The Arab"
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 "Santa Clause Is Watching You"
 "Funny Man"
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 "If A Woman Answers"
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 "Black Cloud"
 "Five Steps Away"
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 "Nightmare"
 "I've Just Come To Say Goodbye"

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THREE DAYS
SOFT RAIN
CRAZY

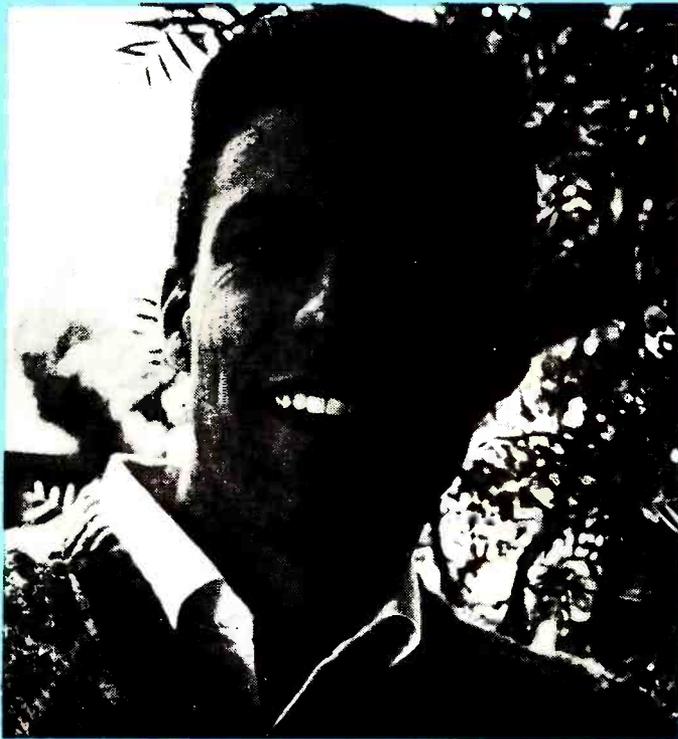
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HELEN CARTER DON McKINNON
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J. Hal Smith - General Manager



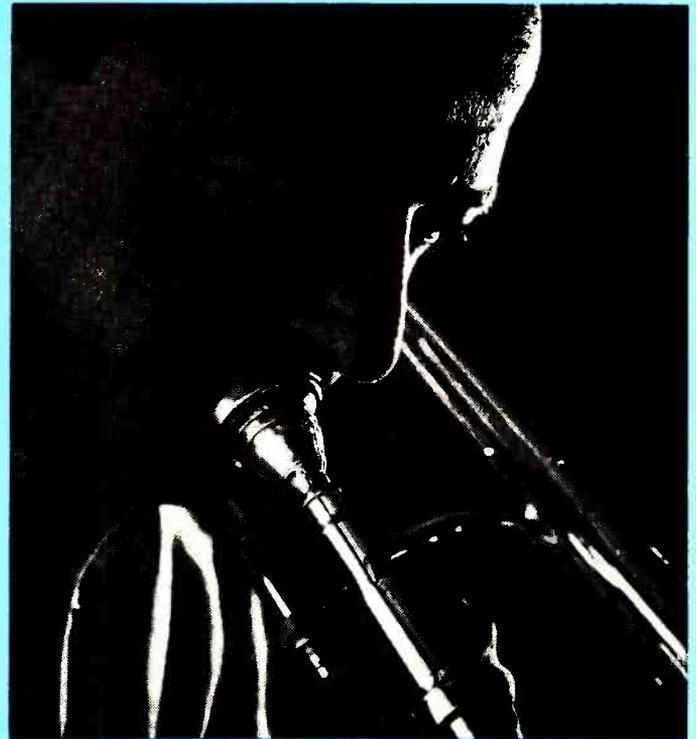
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Eddy Arnold



A. O. Buck



Charlie Everhart

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Standard Record Pressing Company, Music City's newest, most up-to-date facility, is geared to solve your pressing problems . . . large or small . . . quickly, efficiently and economically. Conveniently located in the midst of the Nashville sound, Standard offers fast over-night service to all points in the U. S. A. Standard's service is complete . . . from tape to finished product . . . through a plan designed especially to fit your needs. Quality control and the very latest in modern pressing equipment assures you of high-fidelity reproductions at prices competitive to any other source. If you've got pressing problems . . . it will pay you to call Standard on your next order. You'll be well pleased with the results.

You can count on Standard to get the job done to your advantage by calling Jimmy Tyner, Eddy Arnold, A. O. Buck or Charlie Everhart, and when in New York, call Joe Csida.

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Standard
RECORD PRESSING COMPANY, inc.

415 FOURTH AVENUE, SOUTH ★ NASHVILLE 3, TENNESSEE

"We press the Nashville sound"

A fiscally effective new frontier in Music City's consistent progress is an area aptly, and unofficially known as Record Row.

It is a four-block square (hardly in the so-called hep set argot, however) operational base for people who produce and provide the Nashville sound and on whose doors knock the great, the near-great and the would-be-great of the free world's music industry.

Record Row didn't happen overnight. It grew slowly but healthfully for seven years, and then within the last 12 months sprinted into prestige status. It was at press time the address of 54 firms affiliated with or actually involved in the business of recording, writing, promoting and/or selling music. It is judicious to qualify any such statistical information with an "at press time" disclaimer since prospective tenants are waiting for space—in planned new structures or in buildings now being converted to up-to-date design from old houses.

The 54 firms include ultra-modern studios, branch offices of major recording companies and music publishing firms and successful talent agencies. You name it and Record Row has it—or will get it for you.

Situated in what not long ago was a quasi-aristocratic neighborhood (known as Belmont Heights and comprised of sturdily constructed brick and stone homes of the upper-level income strata), it thrives in a non-walled off zone less than a mile from the central business district.

The convergence of tradesters in Record Row has created an exciting new slice of industrial life for the city in general and that section in particular. Land, only recently a drag on the market, has become a real estate bonanza. Property has doubled, and in several instances tripled in value, also price.

"What the music people did for the neighborhood," commented a veteran real estate broker, "is as sensational as some of the tunes they have produced. They—and this includes New York capital—took a tired blood, worn-out area and gave it a transfusion of vigor. The result is a development the likes of which hasn't been seen here in decades—and shall be recorded in history.

"The enterprise and ingenuity are better appreciated," he continued, "when one realizes it was accomplished with private financial backing, and in some cases with money the participants earned right here in Nashville in their chosen professions."

Owen Bradley (now Decca's A&R chief in Nashville) pioneered it all when he opened his studio of hits on 16th Ave. S. (which along with 17th & 18th—plus several short side streets make up Record Row) in 1956.

Bradley, characteristically shrugs off hurrahs for credit for the project with a facetious, "I guess they came out here as a matter of convenience. There are no parking problems. An artist, songwriter, A&R man, or even a front-office vice president can make all his calls on foot."

Indisputably however, Bradley was actively involved in the establishing of Record Row, and has more than passing interest in its future. "I'd like to see an auditorium built out here," he says.

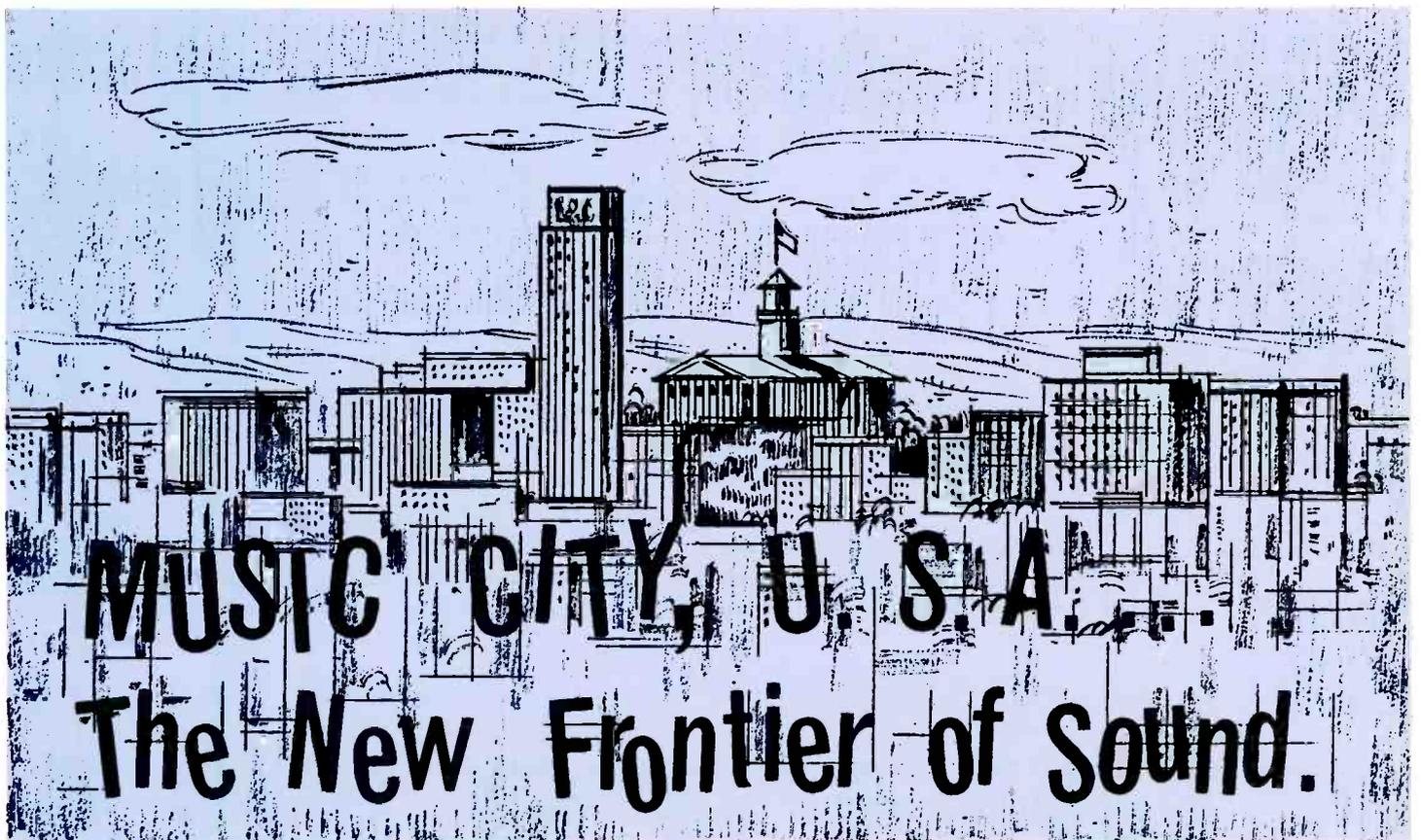
The Row begins at Division Street on the north and ends (presently) about a half-mile southward near Grand, on 16th, 17th and part of 18th. Business competitors are located across the street and next door to each other, and on the same floor of buildings. The juxtaposition (ideal or of necessity) prompted a visiting singer-writer to observe amusingly, "It would be difficult to keep a secret around here."

George Cooper, business agent of the Nashville Federation of Musicians, whose office is on Division; hardly in thick of things; sums up his recent move there thusly, "We're on the fringe, but we wanted to be near the action and that's what we are near—the action."

The making of music in Nashville, at that, isn't limited to Record Row. There are kindred operations functioning in other sections of the city, and in such suburbs as Madison, Goodlettsville and Hendersonville.

However, Tin Pan Valley, if there was ever such, is rapidly becoming Record Row.

Alias Gold Pan Valley, perhaps?

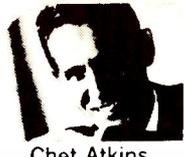




Roy Acuff



Bill Anderson



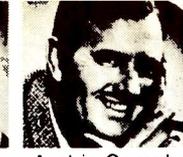
Chet Atkins



Margie Bowes



Carl Butler



Archie Campbell



Bill Carlisle



Jean S



Don Gibson



Billy Grammer



Stonewall Jackson



Jordanaires



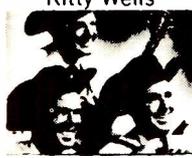
Lonzo & Oscar



Wilburn Brothers



Kitty Wells



Willis Brothers



Johnnie Wright



June Carter



Louvin Brothers



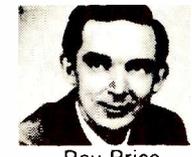
Bill Monroe



George Morgan



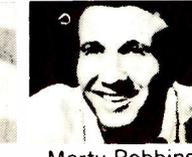
Jimmy Newman



Ray Price



Jim Reeves



Marty Robbins



Curley

WSM'S GRAND

There's only one Grand Ole Opry.

It was created by and belongs to WSM Radio, the clear channel powerhouse that booms 50,000 watts into nearly every nook and cranny of the U-S plus a few points outside the continental limits.

This seems simple enough to understand.

However, in almost all sections of the country, signs go up announcing, "Big Grand Ole Opry Show". Often talent listed for the so-called Opry show doesn't include a single Opry act. Often the acts appearing have *never even been on the Opry as guest.*

This is the price of fame.

Originated 37 years ago, the Opry has never faltered since. It is the oldest continuous radio show on the air today. The Opry comes around as regularly as Saturday night itself. Millions, including a large Armed Forces Radio Network audience overseas, listen regularly.

Today, Grand Ole Opry stands as an actual synonym for Country Music. Ask a German, Italian or Englishman to listen to a country music record and identify it—almost without fail, the answer will be "Grand Ole Opry".

Shrewd promoters with an eye for a buck have cashed in on the box office magic of the name. Scores of shows are booked every year under the false pretense of being "Grand Ole Opry". Sometimes an effort is made to justify the Grand Ole Opry banner by putting one Opry act on the marquee and filling out the bill with relative unknowns or local talent.

"This is not a Grand Ole Opry show", says Opry General Manager Ott Devine. "If the show has two or three Opry acts, the promoter may bill them as Grand Ole Opry stars and list the non-Opry acts with 'also featuring' billing."

Devine points to a recent advertisement in *The Music Reporter* and other trade magazines, showing the 50 acts of the Opry booking shows on the road. Bold type over the ad proclaimed: Only these stars can call themselves Grand Ole Opry!

"We are only trying to protect the name", states Devine who began with the Opry almost 25 years ago as an announcer. "The Opry is an exclusive group and it deserves this protection. It has taken years to build the name."



opard



Loretta Lynn



Wilma Lee & Stoney Cooper



Cowboy Copas



Skeeter Davis



Jimmie Driftwood



Roy Drusky



Flatt and Scruggs



Faron Young



Del Wood



Glaser Brothers



George Hamilton IV



Ferlin Husky



Cousin Jody



Leroy Van Dyke



Hank Locklin



Bobby Lord



Marion Worth



Minnie Pearl

OLE OPRY

The Opry is not in the booking business and all such requests are referred to booking agencies handling the various artists. There are three acts that do not take road dates. They are The Crook Brothers, The Fruit Jar Drinkers and Sam & Kirk McGee. The two alternating square dance groups, Ben Smanters and his Stoney Mountain Cloggers and Ralph Sloane and his Tennessee Travelers, are not included in the list of acts booking shows.

The cast consists of 50 headline C&W acts who appear on the Grand Ole Opry Saturday night broadcast and also perform in coliseums, auditoriums, school houses, ball parks, stadiums and even shopping centers. The Opry stars average a combined total of close to 7,500 appearances per year logging an easy 800,000 miles per year. This is a soft estimate.

These hard working, talented 50 headline acts deserve the individuality of the Grand Ole Opry title. Each act earned its berth on the fabled country music stage where the greatest C&W acts in the world have performed.

The Opry is to Country Music performers what the Metropolitan Opera is to Opera and Concert singers. It is mecca. The ultimate.

Built on a solid foundation of basic Country Music, the Opry has never wavered. It has never given in to fads or musical whims, but on the other hand, the show has been flexible enough to sway with the times. The original sound of Country Music is still there with great stars like Roy Acuff, Flatt & Scruggs and Bill Monroe who use no amplified instruments or drums or background voices. The modern sound of Country Music is there with stars like Jim Reeves, Marty Robbins and Don Gibson. Opry guest stars and cast runs the gamut between the two extremes providing a balance that has made the Opry a lasting commodity.

And, a commercial commodity. With an impressive list of 11 key national and regional sponsors, the Grand Ole Opry today is completely sold out—a state few radio shows are in. Current sponsors include Kelloggs, Martha White, Stephens Manufacturing Co., Jefferson Island Salt, Pet Milk, Gates Tires, Luisianne Coffee, Harvey's Record Department, Ford Dealers, Coca Cola and SSS Tonic.

Sold out and starfilled. The Grand Ole Opry is a grand ole name in Country Music, and WSM hopes to keep it that way.



fox



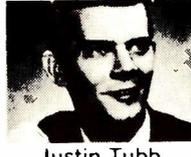
Hank Snow



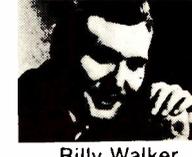
Stringbean



Ernest Tubb



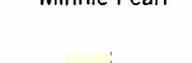
Justin Tubb



Billy Walker



Porter Wagoner





Music Reporter Is Part of Story Of Music City, USA

This MUSIC CITY, U.S.A. issue of THE MUSIC REPORTER with its more than 100 pages in brilliant, flashing colors, is a home-grown product, the voice of the industry in this important part of the world, born and reared in Nashville, Tenn.

It was planned, prepared, written, edited, assembled, printed and mailed, all in Nashville, as indigenous to the city and region where it began as is the music created by the city's many hundreds of musicians, artists, songwriters, publishers, talent agencies and its nearly score of recording studios making up the city's \$35,000,000 music industry.

Starting seven years ago in a suite in a downtown office building whose three rooms were so compact that a telephone conversa-

tion in one could be heard in the two rooms adjoining even with the doors shut, it has moved under the impetus given it by its publisher and managing editor, Charlie Lamb, into large, modern offices in suburbia with its physical plant at 4012 Hillsboro Road. From an initial issue of four pages, it has expanded into a recognized trade journal and the prestigious voice of the industry one sees in this issue today. Its circulation has similarly expanded to cover the U.S. and Canada with smaller distribution in Europe and the far east. Its success has been so outstanding that, as imitation is the sincerest form of flattery, it has led a competing trade journal—Billboard—recently to open a one-man office at 726 Sixteenth Ave., South.

Gathering and compiling this MUSIC

CITY issue has been a monumental job on which THE MUSIC REPORTER's staff has been laboring joyously for months, for it is a matter of pardonable pride that THE MUSIC REPORTER was the first trade journal in the industry to publish an issue devoted entirely to MUSIC CITY, U.S.A.

But aside from THE MUSIC REPORTER's physical plant, its steadfast championship of policies and principles good for the industry in the long run and its being first to adjust when some long accepted methods prove outmoded, has won the admiration and confidence of traders everywhere.

If anyone may be said to hold a key to MUSIC CITY'S U.S.A. image and thinking, THE MUSIC REPORTER, being first and foremost on the site, holds it.

Trio Heads Wax Pressing Firm

Zeroing in on final product, a trio of Music City hometowners jumped into the record pressing business this past March to become this record producing center's second pressing plant. Not pretending to be the largest, but intent on being utilized to fullest potential, the men behind The Sound Of Nashville Record Pressing Co. went to work in earnest.

As a result the plant is already working two shifts and is screening applicants to put on another crew of technicians to open a third shift. The plant is located at 160 Second Avenue South.

The men in this story are Bob Nelson, local businessman who is president and handles most of the administrative details. Joe Talbot, longtime radio and music biz figure is Veepee in charge of sales. Bob Beasley is Production Engineer.

In the first two weeks of operation, this trio actually manned the machinery in order to get the feel of the biz from the bottom up.

Work orders soon covered them up and hired hands had to be called in to get the records out.

"We were optimistic," recalls Talbot, "but we never expected to be swamped the way we were. We just didn't realize so many people were in the record business."

Talbot points out that ironically, most of their trade comes from people who are also young in the trade . . . people independently cutting their first record.

"This is the heart of the biz today," says Talbot. "The fresh, untried talent—these are the guys coming up with hits today. And we're ready for them."

Music City's Booming Land Rush

There's a new sub-division in Nashville—it's not officially a sub-division but it is the hottest piece of landscape in this mid-south capital city. Some call it Record Row or Music Row and someone labeled it Tin Pan Valley and some call it Music Heights. It's a strip of land about four blocks wide and seven blocks long. Ricketty homes converted to rooming houses and low-rent apartments dominated the area two years ago.

Today the area is a metropolis of slickly moulded brick, steel and glass. Publishing companies, recording studios, talent firms and other music related firms have sprung up almost overnight.

This area was picked first by Owen Bradley who erected his Bradley Studios there in the early 1950's. Jim Denny housed his artist bureau and Cedarwood pubbery across the street. RCA Victor set up headquarters around the corner.

The job of developing Music Heights fell naturally to one of Music City's youngest elder statesmen—recording star Eddy Arnold who owns and operates Arnold Realty Co. Steel guitarist turned land seller, Roy Wiggins is Arnold's top hand.

Over a year ago, Arnold had Wiggins take a survey of the area and today his firm has the most complete information on the status of the property available anywhere. Consequently, Arnold has handled all of the transactions which have put new firms in Music Heights. Two of the biggest deals to date: Hubert Long constructed Capitol Building; Owen Bradley's new Decca headquarters; and the \$300,000 face-lifting job at Bradley Studios now owned by Columbia Records.

According to the Arnold firm, property value in the area has doubled and in some cases tripled. One lot alone, according to the real estate crew, is worth \$50,000.

For property holders, the Nashville Sound is beautiful music to their ears . . . and bankbooks.

Their Music Lingers On

For the first time in history Music City stared sudden and violent death in the face.

Music City had seen death before. . .but never in such staggering numbers—never with such stunning impact.

A bass fiddle playing comic, James "Sleepy" McDaniel, an 11-year man with Hank Snow and The Rainbow Ranch Boys slipped away on Monday, losing a 14-year bout with TB.

Tuesday night Music City was told a private plane with four Grand Ole Opry personalities aboard was lost somewhere over the rugged country of West Tennessee.

Wednesday morning at 6 a.m. a sheriff's dispatcher flashed the word—Patsy Cline, Hawkshaw Hawkins, Cowboy Copas and Patsy's manager (and Copas' son-in-law) Randy Hughes were destroyed in vicious plane crash that rained wreckage over two-block wide scrub wood hollow near Camden, Tenn.

Thursday afternoon mourners at a special prayer service for Patsy Cline were told that Jack Anglin of the Johnny & Jack team had been killed in a car crash while enroute to the chapel.

Twenty-two days later Texas Ruby Fox, wife and singing partner of Grand Ole Opry artist Curly Fox, was killed when fire leveled their house-trailer home.

In the brief span of 25 days Music City saw death cut deeper into its ranks than it had in 25 years. Today, three months later, the full realization that the seven are gone has not completely sunk in.

Perhaps backstage at the Ryman Auditorium on a Saturday night, their loss is most notable to Music City.

Patsy will never again be there to talk about her two children; express amazement that her latest record was a hit; or to excitedly tell friends about the stereo tape recorder she had installed in the auto of her husband, Charles Dick.

Copas, looking much like a real cowboy right off the Oklahoma plains, will never again sit quietly to one side picking his guitar softly while chatting with someone—possibly about Grace Baptist Church where he was a deacon or how he almost cried when several thousand fans roared to their feet during a recent show when he did "Alabam".

Hawkshaw's broad shoulders and wide-brimmed hat will never be seen back there where he stood so many times with his arm around his wife's (Jean Shephard) shoulders crowing about his tiny son Don Robbin or about his trick horses and summer rodeo show (Jean gave birth to a second son, Harold Jr. about a month after the plane crash).

Never again will merry Jack Anglin, with guitar slung around to his back, slyly kid his slightly smaller partner, Johnnie Wright and wife Kitty Wells. Never again will Jack slap the shoulder of the partner in the look-alike-suit and enjoy a hearty laugh just before moving onstage.

Randy Hughes with his neat business suit and after-hours manner will be forever missing also. Randy's short backstage business huddles are permanently adjourned. The guitar he backed up various artists with, forever silenced.

Sleepy McDaniel will never lean on his bass fiddle while holding court with Hank Snow's Rainbow Ranch boys in the wings with sidemen and stars milling around trying to get closer to hear his jokes.

Texas Ruby's husky, San Antonio drawl will never again be heard and Ruby, the tall, long haired beauty with the cowgirl outfit will not be seen standing arm-in-arm with her husband Curly Fox.

Every Saturday night, and then some, Music City will know they are gone.

Patsy Cline



Hawkshaw Hawkins



Cowboy Copas



Randy Hughes

Texas Ruby



Jack Anglin



Sleepy McDaniel





**Jim Denny—C&W
Giant Who Built
An Empire In 2
Fields; Artist
Bureau, Cedarwood
Rack Up Bigger
Grosses Each Year**

Jim Denny:

"When we closed the books for 1961, I remarked to my staff that I doubted if we would ever experience a comparable year.

"Yet just the other week we toted up 1962—there was nothing but black ink-figures all over the reports. We did much better than 1961."

Jim Denny was talking.

He is the high-man-on-the-totem-pole at Nashville's Cedarwood, which encompasses an energetic music publishing operation and an alertly modern artists bureau, with accent on initiative.

"Our major gains," Denny explained, "were in the artist bureau. W. E. (Lucky Moeller) is in charge of that department. He can supply the specifics."

Moeller, standing nearby with his son Larry Moeller and Jack Andrews, who are his assistants, required no shove to get on with the optimistic review.

"Our grosses were up about 35 per cent last year over 1961," explained Moeller happily.

"If you want the dollar and cents total it is \$1.5 million. And I'm not hesitant to say that the outlook for 1963 is even brighter.

"We handle about 41 artists on an exclusive basis and during 1962 their combined personal appearances totaled 2900 dates.

"They played every place from small school gyms and way-back watermelon festivals to Carnegie Hall and Las Vegas.

"Extra-curricularly, if that is the correct term," Moeller continued, "we also booked such television personalities as Troy Donahue, Dale Robertson and the Cartwright family of Bonanza popularity.

"Our biggest gates were Houston for the annual firemen's benefit where more than 25,000 paid for two performances and at Louisville where the Kentucky Derby eve Phillip Morris show attracted 26,000."

Moeller paused and Denny picked up the conversation.

"I am eager to discuss this phase our business," exulted Denny. "I am proud of our record." Son John Denny, Jim's lieutenant nodded approval.

"People continually ask what are our main problems in booking?"

"There are none," said Denny with emphasis.

"We have, and I'm sincere in this observation, no temperamental artists, as such. The country and western artist in the past several years has grown to understand and respect his profession of entertaining people.

"Too, there are buyers of talent in almost every city now who are anxious to co-operate and learn. We service these clients (or buyers) intelligently and with all the know-how at our command.

"We work with them and instruct them in the technique of buying talent. Do you know that in 1962 we lost less than \$1,500 in agency fees, which speaks exceedingly well for the integrity of buyers, bookers, promoters, etc., when you consider that we did a million-and-a-half dollars?"

Denny picked up a pencil and wrote down some figures on a scratch-pad.

".001 per cent, isn't it?" he said.

"About your publishing operation?" he was asked.

Blue Skies & Black Ink

"Like I said in the beginning," Denny advised, "1962 was our best since we started in 1953.

"Actually, percentagewise the publishing firm did better than the artists bureau—but the handle was less.

"We almost hit the half-million dollar mark. We did about \$300,000 in 1961 and in 1962 the return was about 40 per cent greater—or roughly \$420,000.

"Now the financial phase is fine, but also gratifying is that we received eight Broadcast Music Inc. awards—seven in the country and western, and one in the pop field."

Denny pointed to a line of framed certificates on lobby's wall.

"There they are," he said with unconcealed pride.

"P. T. 109," by Marijohn Wilkins and Fred Burch had scored in both categories;

"The Comeback," by Danny Dill; "Crazy Wild Desire," by Mel Tillis and Webb Pierce;

"How Do You Talk To A Baby," by Wayne P. Walker and Pierce; "A Little Heartache" by Walker; "Take Time" by Tillis and Wilkins and "Unloved, Unwanted" by Walker and Irene Stanton.

The preceding prize-winning writers are members of Cedarwood's exclusive staff of 15, which also includes Carl Perkins, Kent Westberry, Obrey Wilson, Charlie McCoy, Hugh Lewis, Benny Joy, Jim Coleman, Snuffy Smith and Bill Phillips.

"We operate with our own group of writers," Denny commented. "We believe it is more practical."

Ostensibly there is much to be said for the Denny style and modus operandi. Last year there were 283 records released with Cedarwood produced material thereon. This also was a substantial improvement over 1961 when the pubbery was represented by 199 tunes.

What about the future?

"Nashville as a music center is going to continue to grow and Cedarwood will be in tempo with the growth. There are some of us old-timers—say like Wesley Rose—who may think Music City is expanding too rapidly. But I doubt if we'll fight it, even with token opposition.

"Cedarwood has nothing definite on the planning board in regards to expansion. We'll continue to publish music and book artists to the best of our ability.

"In conclusion may I say—and perhaps backtrack a bit—that the general public in the metropolitan areas is demanding the type of music which comes out of Nashville, and the type of artists who perform such music.

"I think the general public will continue to demand such artists as Webb Pierce, Hank Snow, Minnie Pearl, Carl Smith, Kitty Wells, George Morgan, Jimmy Dickens, Porter Wagoner, Del Wood, Justin Tubb, Archie Campbell, Johnny Wright, Grandpa Jones and many other fine country and western stars.

"The success of Cedarwood, or any other talent agency for that matter, is to supply the demand.

"It's as simple as that."

Denny fingered a book of synonyms and antonyms as he spoke.

He could have looked up the word progress, but he didn't. The synonyms for progress hardly would include Cedarwood—but should.

**At Desk, Lucky Poses
With Team Which Ranks
In \$1.5-million League:
Andrews, Larry Moeller
and Jim's Son John**





The Two Sides of Ernie Young; Ted Adams Is His Assistant



Ernie Young; Master Of Many Trades

Ernie Young, one of the recording industry pioneers of Music City, plunged even deeper this past year into his two-label recording operation which includes Nashboro Records, a Gospel and Spiritual Music label and Excello Records, an R&B label.

Young, owner-president of Ernie's Record Mart, giant mail order and retail record selling outlet at 117 Third Avenue N., produced a million seller record in 1957—"Oh Julie", turned out on a third label, Nasco. "We've added a few artists and have increased our product output during the past year", states Young.

On the Nashboro label are: Morgan Babb (deejay for WVOL Radio), Brother Joe May, Edna Gallman Cooke, the Sewanee Quintet and the Consolers. On Excello are Lightnin' Slim, Silas Hogan, Marva Allen, Lazy Lester and Jimmy Anderson.

Ernie has his own studio in the rear of his record store operation.

Ted Adams who runs the mail order-retail shop, says overall mail-order sales are up another 10% over last year. A 25% increase was noted the year before. The mail order volume is fattened by some four hours a week of John Richbourg's R&B radio show Ernie sponsors on the powerful 50,000 watt WLAC radio.

Talley Credits Rose, Cohen

John Talley, a husky-framed fellow with a boyish face, frankly confesses that if it weren't for the late Fred Rose and Paul Cohen he doesn't know what he'd be doing today.

What he is doing today is representing E. B. Marks, the old line New York music publishing firm, at its Nashville office which opened Jan. 7, 1963.

"Mr. Rose," says Talley, "was one of my customers when I carried a newspaper route in downtown Nashville. He encouraged me when I told him I was interested in music. Fact is, he arranged for me to enroll in one of Grady Martin's guitar classes. I learned some picking fundamentals, if nothing else however, I doubt if Grady will remember me as one of his more talented students.

"As for Paul Cohen I was with him for about six months during a development stage when I was seriously in need of experience. It was like going to the best school. In my book Paul Cohen is a real pro; he's

forgotten more than a lot of us in this business will ever know."

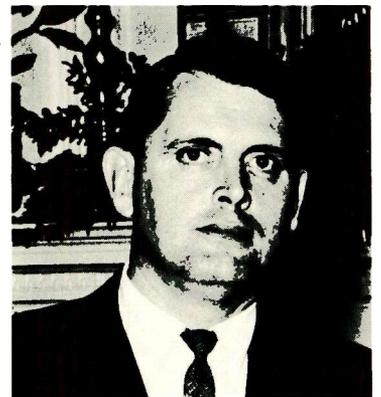
Talley's genesis in the music field was via dee-jay assignments in Minneapolis and Madison. At the latter (WENO) he became a devotee of country and western tunes and is of firm opinion this idiom is the core of most of the most-listened-to music. M. M. Cole hired him for his first music publishing job and he later free-lanced for Johnny Bond's Red River Songs.

It was while with the last-named in 1962 that he placed "After Loving You," which was recorded by Eddy Arnold, Jim Reeves, Little Esther Phillips and Joe Henderson.

"Ironically," recalls Talley, "I had the song—written by Eddie Miller—in my pocket for a year and couldn't get anybody to put it on wax. Then all of a sudden everybody wanted it. But that is the history of this business—you never know when lightning will strike."

Talley, who works directly under Marks'

John Talley



top professional manager Arnold Shaw, says his firm currently is scouting for talent in Nashville and may before the year's end "sign some contract writers."

Since joining Marks Talley has successfully pushed such material as "It's All My Fault" by Don Winters on Hamilton; "Crocodile" by the 4 Nuggets, and "Somebody Else's Girl" by Adam Charles on Dot, and "Three's A Crowd" by Gene Kennedy, which likely will be recorded on the Hermitage label.

"We're moving slowly, but carefully," says Talley, "and Marks is in Music City to stay," he promises.

Days Of Starday And Don Pierce

President Don Pierce discusses happenings at Starday for the fiscal period with mixed emotions.

"What has happened to us during the past 12 months, or since our June, 1962 report to Music Reporter, is both sad, and on the other hand salubrious," he recalled.

"Death struck! Cowboy Copas and Texas Ruby died in accidents and Lou Epstein of a heart attack. Of artists Copas and Texas Ruby most everybody is aware, but don't forget Lou Epstein. He managed Jimmie Skinner's Record Center in Cincinnati, and was a key man in our mail order sales.

"Yes, the passing of this trio hurt us personally. They were members of the Starday family; certainly more than valuable employees and/or representatives of the label."

Pierce paused and gazed at the ceiling of his office in Starday's plant in Madison, Tenn.

He then resumed the review: "On the bright side," he said, "business has been good. All along we have been growing and the past 12 months have not shown a cessation in our advance. I figure our activity has expanded 100 per cent. Unless I am badly off course in my forecast, 1963-64 is going to be more of same.

"During the past year," Pierce continued, "Starday has further pioneered the concept of country music in album form, thus filling a vacuum. Our 'Country Music Hall of Fame,' the 'Opry' LP, and comedy packages by Archie Campbell, Minnie Pearl and the Duke of Paducah have been winners.

"We feel that our 150 (album) jackets represent the No. 1 country and western showcase, and are another reason for our

gains and the popularity of the music throughout the world.

"Also during the past year we have added 6,000 square feet of warehouse and storage space to take care of our growing catalogues and songs."

Pierce sees Starday as an operation which functions in four areas:

1. Record manufacturing and producing;
2. Distribution and sales;
3. A recording studio;
4. And music publishing.

Commenting on the four-pronged activity, he says: "During 1963 we have upped our distributors in the U.S.A. to 36 and our product is released by Spartan in Canada and Decca of London in Europe.

"During the same period we added Leon Payne, Minnie Pearl, Jimmie Skinner, Johnny Bond, Curly Fox, Robert Lunn and Lulu Belle & Scotty to our list of artists.

"As for the studio it is used about half the time for Starday sessions and the other 50 per cent by producers (or just plain people) who come here to get the Nashville Sound.

"We also have formed a music service called 'Custom Jingles of Nashville,' incorporated by Vic Willis, Eddy Arnold, Roy Wiggins, Charley Mosley and myself. It is available for the production of taped or filmed commercials and jingles, for either radio, television or movie theaters.

"Our music publishing company has such valuable properties as 'Satisfied Mind,' 'Seasons of My Heart,' 'Why Baby, Why!' 'Alabama,' and 'Ya'll Come.'

"Starday Music," Pierce pointed out, has publishing affiliates in Hamburg and London.

Getting down to specifics on the outlook, Pierce said, "Starday looks to the future with flexible policies to fit a changing pattern of distribution.

"This means that in addition to record stores, Starday places increasing emphasis on volume sales to rack jobbers, discount houses, record clubs and mail orders. All accomplished in co-ordination with Starday distributors."

"Starday is an organizational member of the Country Music Association and we work with all competing labels in creating a larger market for American country and western music," he said with pride.

"Of course, Starday is no one-man operation. I am fortunate to have Martin Haerle as head of merchandising and sales; Tommy Hill as manager of the studio and chief of a. and r., and Herb Shucher, who recently joined to take charge of promotion and publicity."

Likewise in distributing bouquets, Pierce didn't overlook country music star George Jones.

"I give George Jones a helluva lot of credit for getting Starday started in Nashville in 1958. He was the one piece of property we had when we arrived. George at that time was on the Opry, he was a recording artist and he had written a lot of hit songs. He opened a lot of doors for us," he said.



Tommy Hill, Don Pierce, Martin Haerle, Herb Shucher



Standard Pressing Co. officers huddle with vice president Eddy Arnold, left and treasurer C. M. Everhart looking over the shoulder of president J. D. Tyner.

Inquiries Pour In From 40 States To New Music City Pressing Plant

Standard Off & Running

"We're literally snowed under with inquiries."

This was the comment of J. D. Tyner, president of Music City's Standard Record Pressing Co., Inc., newest addition to Nashville's complex of companies servicing the fast expanding recording industry here. This was only three weeks after the company began business on May 27.

"We've had inquiries from more than 40 states respecting every type of operation—45's, LP's, stereo and what have you. Many of these inquiries came from large companies," he said.

Tyner said every inquiry is being answered and orders serviced where possible. "It's too early to talk of expansion, but the road points that way. We expect to be running on a 24-hour a day schedule in August, and to expand personnel at that time. Nolan Ellis, who was with RCA-Victor for 12 years, has been put in complete charge of maintenance. Kelly Pace, Sr. is no longer with the firm."

Tyner, a well-known Nashville business man, pointed out that the new plant embodies the most advanced high-speed presses, with a capacity between 8,000,000 and

10,000,000 records annually. Simple adjustments and additions will enable the plant to double its capacity.

Tyner said the plant's geographical location—enabling it to give one day shipping service to reach half the nation's population—seems to be fully appreciated by the trade.

Standard Record Pressing Co.'s plant is at 415 Fourth Avenue, South. Officers, in addition to President Tyner are: vice-president, Eddy Arnold; secretary, A. O. Buck; treasurer, C. M. Everhart.

Roi Recording Studios Cater To Ad Agencies

Not only have the record stars discovered the Nashville sound, but with the advent of Roi Studios here in Music City some two years ago, the leading advertising agencies in the nation now beat a steady path here.

The studios, located at 821 Nineteenth Avenue South, caters to the ad agencies and is fully equipped to handle commercial spots from the creation of the jingle, through its arrangement, layout, filming and recording.

Founded by Dana M. King Junior, an outstanding horn man on the Music City scene, Roi Studios features many of King's electronic inventions.

King is a unique person here. He began his musical career when only eleven years old he performed with the famous Jack Teagarden Band. His journey through the Audio Jungles to Jingles

has taken him to Ohio University where he picked up a B.S. degree in music . . . Ohio State University, where he added a Masters degree . . . and here at Peabody he's more than half way toward his Doctorate. And along the way he found time to teach for nine years at Georgia Teachers College.

As a Musician he's accompanied stars like Connie Francis, the Everly Brothers, Floyd Cramer, Bill Justis and many more.

But his current love is his studio . . . and with the agencies pouring in here for his work, he appears to be firmly established as a stable part of Music City U.S.A. And King says his business is getting better all the time. So now not only does Nashville produce many of the songs pouring out of juke boxes and radios across the nation, but also that TV commercial some people may miss while on a trip to the ice box found origin at Roi Studios.

Dub Is Manager, Star Maker



Brenda Is One Of His Biggest

If you ask Dub Allbritten to tell you something about his slightly fantastic 30-years in show business more than likely he'll deliver a panegyric about artists he has managed for/or promoted; and help develop!

Like right now Brenda Lee, The Casuals and Bob Beckham and like in the past Red Foley, a film cowboy named Sunset Carson and heaps of others.

"Do you remember the great Olympic track star Jesse Owen?" Allbritten asks, not anticipating an answer. "I had him fronting bands shortly after he turned pro. He did all right both as a gate attraction and a leader." That was in Chicago in the mid-30's.

It is when Dub speaks of Brenda Lee that his words become almost ecstatic. He discusses the 18-year-old singer (whom he has managed for six years) with admiration and respect.

"Has she reached her peak?" he scoffs. "In my opinion she hasn't even scratched her potential. Brenda can be as great as she wants to be.

"She appeals to any type audience. She can be booked into a nightclub, a park, a fair or a theater. Her strongest fans are the real old and the real young.

"The tour of England this spring was the best thing that's happened for us in the past 12 months. She played 21 cities and broke attendance records at 14 houses. In Cardiff, Wales, for instance, her performance was sold out two months in advance.

"Brenda's admirers in South America are the most demonstrative. They want to get up close and touch her. In Santiago, Chile I had to pick her up in my arms and rescue her. She also is extremely popular in France, Belgium and Germany.

"I have tried to bring her along gradually, but there have been mistakes. Making that movie in 1961 ("Two Little Bears") for instance was an error. She wasn't ready."

Lack of success in her screen debut doesn't infer that Brenda is finished with motion pictures.

"We are receptive to scripts right now," Allbritten reports. "I have arranged no personal appearances for her beyond September.

"During the fall she'll cut her first Christmas album (You just gotta include 'White

Christmas' in such an LP), and I'm toying with the idea of starring Brenda in a streamlined version of 'The Wizard of Oz' which conceivably could be booked into Las Vegas. I think with off-beat casting and more comedy—I have in mind a fellow like Jim Backus playing the Lion—it would be a big hit."

Somewhere along there Allbritten figures his bright star will be ready for another movie part.

"I am sure that her upcoming four weeks of summer stock (she plays title role in "Wizard of Oz" in Ohio and North Carolina) will add another important facet (dramatic stage presence) to her career. Then when film offers come she'll be ready."

Similar to Perry Como, Dub gets letters! Or at least Brenda does and Allbritten reads 'em too.

"Fan mail is a barometer which tells us how we are doing. It heavily influences our decisions, especially in regards to records and personals," he opines.

"The people who keep her on top are her fans," Dub continued; "not the professional critics or reviewers, who publish good or bad notices. She actually works for her fans. They are her bosses. And the way I see it if you don't satisfy your boss you don't get a paycheck very long."

Allbritten utilized fan mail to determine (in his mind) what effect Brenda's mid-April marriage to Ronnie Shacklett, 19-year-old Nashvillian have on her career.

"Here is a breakdown on 1137 letters received in one week a month after the wedding," he read from a ledger. "1066 didn't even comment about the marriage, 68 were glad she had wed—and ONLY three wrote that they were sad."

Although Allbritten beams most of his conversation (when speaking of his operation; formal name: Allbritten Talent Associates) at Brenda he returns intermittently to discussions of the Casuals and Bob Beckham. "The Casuals are a show band and Beckham is a night club singer," to repeat him.

"We," he points out, "do not send an act out on the stage unless it can do something beside sing." He says "The Casuals are a sharp act (they got upbeat tutoring twice within past year from nationally known choreographer Dick Barstow). They have worked the Detroit Fair three years in a

row, the Copacabana and the Ed Sullivan Show with Brenda Lee and definitely aren't just another combo. They work splendidly with Brenda in personals. Beckham is coming along well. He has a fine act."

Allbritten, undeniably is dedicated to his clients. During a recent 48-hour stretch his schedule and labors in their behalf went thus:

Jan. 7, 2:30 a.m. Las Vegas with the Casuals in re their opener at Flamingo.

Jan. 7, 9:15 a.m. Nashville for work in his office and to meet with Beckham.

Jan. 7, 6:30 p.m. New York to discuss Brenda's Copacabana booking.

Jan. 8, 9 p.m. Miami to confer with Ed Sullivan for Brenda's TV appearance.

Jan. 9, 8 a.m. Hollywood to talk with Bob Hope about Brenda's guest shot on his TV special.

"The job," he observes, "has its migraines—but it also has multiple compensations. I guess I love my work."

And it's a romance, however commercial, which has endured since Dub was 13. He fondly recalls the early (and pre-Brenda) years when he promoted and produced shows, mainly in the country and western music field.

There was the Grand Ole Opry package in 1947 which drew 80,000 in five days at three cities—Houston, Beaumont and Corpus Christi. "A booking I'll never forget," he beams.

Allbritten also handled the Opry show which played the Hotel Astor in the late '40's; the first to play New York.

"Commercially it failed, but it wasn't the artists fault," Dub says. "It wasn't the best promoted show ever presented by a long shot," he adds—and foregoes further details.

"I'll never forget what Red Foley told the audience on opening night," Dub remembered with a grin. "He was the headliner and had never worked a place where food and drinks were served. The customers with their tinkling glasses, conversation and the rattle of the dishes made for much noise during his first song.

"When he had finished Red strummed his guitar once or twice and then deadpanned, 'I wouldn't have come if I had known you were eating supper.'"

"It was a squelch," Dub contends, "that I'll always remember."



Acuff-Rose

Twenty years ago, in a small dusty office a block and a half from the Tennessee state capitol, songwriter Fred Rose and Grand Ole Opry star Roy Acuff became partners. Out of that partnership grew a legendary music combine that today dominates not only the Music City scene but the world-wide music picture.

So huge and so complex is this corporate titan that the simple act of describing it is a difficult task. An easier job is describing the people who "are" Acuff-Rose.

Wesley Rose, dapper, slightly greying and wearing a slight moustache, succeeded his father as President of Acuff-Rose Publications Inc., the parent firm. Not a songwriter, but gifted with an inborn sense for commercial songs and records and talent, Wes has carried much of the load at Acuff-Rose. Tirelessly he pursues new material, oversees business details, searches for new talent, produces records, ramrods the firm's overseas activities and still finds time to serve as chairman of the board for the Music City based Country Music Association.

Wes' right hand is a quiet, conservatively dressed former classmate in accounting school, named Bud Brown. He's General Manager and absorbs the bulk of the office work load.

Branching into the record arm of Acuff-Rose, Hickory Records, there is Wes' brother, Lester and Joe Lucas. This team rides herd on the 12 year old label which took a small roster of C&W artists and built it into a national record power with a plush team of talent and a rich, diversified repertoire. Lester and Joe, both tall, casual dressers, and easy natured could pass for brothers.

In still another branch of Acuff-Rose, short, stocky Jim McConnell generals the Acuff-Rose Artist Corp., timetabling grandstand, auditorium, coliseum, night club and television appearances for a long glittering list of talent. His assistant is amiable recording star Bobby Lord.

These are the key people.

These are some key facts.

The rambling Acuff-Rose combine eats up over half a city block at 2510, 2512, 2514, 2516 and 2518 Franklin Road. . .and this isn't enough space—plans are already in the finalizing stages for going the only direction left: straight up! The firm hopes to begin building sometime this year.

A&R director Wesley Rose (right) checks a recording studio detail with Hickory Records star Bob Luman. Rose, president of Acuff-Rose Publications, Inc., is a multi-talented exec with a sound business mind and a "commercial ear" for songs and talent.

Legend Grows



Acuff-Rose has had its own studio for eight years but now they are tearing out walls, adding space, installing a new cutting machine for making acetates and having a new control board installed. This studio is where dubs, or sample recordings, are made of new material placed with one of the sister pubbery firms: Acuff-Rose Publications; Fred Rose Music Inc., and Milene Music Inc. Literally hundreds of best-seller records started in this control room.

One small facet of the Acuff-Rose publishing interests for this past year would have been enough to satisfy many publishers—"I Can't Stop Loving You", a Don Gibson penned tune parlayed into a million-seller single plus four additional Acuff-Rose tunes in Vol. I and six more Acuff-Rose tunes in Vol. II of Charles' ABC Paramount elpee classic "Modern Sounds of Country Music".

But that isn't the end of the story for this year for Acuff-Rose. There were more hits. Many of them written by a troubadour who has been dead for a decade—Hank Williams.

Fred Rose and Hank Williams are two of the most famous names on the list of all-time great songwriters—both wrote for the Acuff-Rose group.

Moving to the Hickory story again: the label has been averaging one release per week this year; one of the first artists signed to the label, Roy Acuff, is its leading elpee seller; a new elpee is just out featuring two overseas shows by Acuff and his troupe which has toured U-S Military outposts at Christmas time for the past several seasons.

The never ending facets of Acuff-Rose go on and on. There's one division, Acuff-Rose Sales Inc., which handles song books and sheet music, not a small item. There are 16 songbooks by all-stars like Chet Atkins, Roy Acuff and Hank Williams that sell and sell and sell. Sheet music sales aren't what they used to be, but Acuff-Rose managed to peddle 100,000 copies of the music for Floyd Cramer's hit, "Last Date". The all-time sheet music champ for Acuff-Rose is "Tennessee Waltz"—it sold 1½ million copies.

Literally doubling the mileage of each operation, Acuff-Rose has set up detailed representation for all its products, from songs to records, in the red-hot overseas market. Acuff-Rose was a forerunner in setting up publishing and record representation overseas.

There's another angle that Acuff-Rose is adept at—promotion. The firm has three of its own printing presses and two full time printers. This is the mark of a true corporate giant.

But Acuff-Rose is not without a problem that almost defies its greatness.

The roof in the shipping room leaks.

The Acuff-Rose first string: Top photo, Bud Brown, general manager. Ramrodding Hickory Records are (center photos) Lester Rose (right) and Joe Lucas. In the talent arm of the Acuff-Rose combine are (bottom photo) Jim McConnell directs the Acuff-Rose Artist Corp. with his assistant Bobby Lord.



WSM

Polished WSM has an image as "The Grand Ole Opry Station". Actually the Opry is only part of the story. Programming ranges from live band music (WSM has only staff band in this part of the country, and one of the few left in the nation) to classical music, hitting all the peaks in between with the exception of R&B and rock 'n roll. The good pop finds a home here along with standards and of course C&W. Ott Devine ramrods stations local programming and this includes managing the Opry. This involves a long roster of people, but here are the key music spinners:

T. TOMMY CUTRER: Pleasant voiced T. Tommy is more of a personality than an announcer. Hailing from Louisiana, T. has become a masterful emcee for both live and record shows. Heavily identified with C&W, Cutrer excels as a pop deejay and is considered one of the "most commercial voiced" men on the staff. T. records for Phillips Records.

GRANT TURNER: A twenty-year plus man with WSM, Grant almost gave up the idea of a radio career in the 30's and angled into newspaper reporting. He got into radio in Texas and never left. Considered an expert on the subject of C&W music and its people, Grant has been called on by such groups as the Country Music Association to prepare histories of various aspects of the C&W industry. A smooth, commercial announcer, Grant is also highly identified with C&W music.

DAVE COBB: Joining WSM in 1937, Dave leaned toward dramatics and played various roles in WSM originated soap-operas and dramas. Dave worked with such struggling young artists as Dinah Shore and Snooky Lanson who were WSM staffers at one time. Currently Dave reigns as the station's expert on Classical music and airs an award winning program titled "World of Music" which features this category with detailed information offered by congenial Cobb.

RALPH EMERY: A converted top 40 jock, Ralph Emery followed the nation's number one C&W deejay, Eddie Hill, into the C&W wheel horse seat at the controls of the all-night "Opry Star Spotlight". Emery developed his own style and emerged as a C&W personality in his own right—he won a recording contract with Liberty—and he won that number one C&W deejay title too. He is married to RCA Victor artist Skeeter Davis.

LARRY MUNSON: Minneapolis born Munson is one of the outstanding sportscasters in the nation. He's also an exceptional deejay. Slotted in late afternoon, Munson's unique style has won a big following. He features mostly smooth pop stuff like Sinatra, Peggy Lee and Stan Kenton plus some live offerings by pianist-singer Teddy Bart.

DAVE OVERTON: Versatile Overton is one of the most "in demand" emcees in Music City. He hosted a long running WSM TV record hop show and currently is back on radio side with a morning records and information show. Overton is regarded as one of the sharpest ad libbers in the biz.

WSIX

Good music keynotes both sides of the WSIX radio picture with standards sharing the AM turntables with smoother, non-rock pop stuff along with a little Dixie Land and a little of the Big Bands. On FM the selection range is semi-classics to jazz and show tunes. All music is channeled through station's vet record librarian, Mrs. Hester Kyler who is not on the air. Spinning the web of smooth sound stylings for 5,000 watt WSIX 18 hours daily are these deejays:

BUZZ BENSON: Migrating to Music City via such key metro markets as Chicago and Washington, D. C. Benson enjoys the relaxed atmosphere of the city and the brand of radio he airs. Station's wake-up man, Benson specializes with "Dusty Disc" seg (nostalgic big band sounds of Glen Miller, Artie Shaw, Eddy Howard, etc.) each day and "Help Keep Dixieland Alive" seg Saturdays. Benson features new pop releases if they blend with station's smooth sound.

CHARLEY SCOTT: Longtime Nashville radio figure Scott started as nite-shift announcer for

WSIX with an aspiring college student who never made it—as an announcer . . . he was Pat Boone. Charley made it as an announcer. His easy going mid-day manners delight the housewife crew and his music fits the WSIX pattern of smooth sounds.

ED SHEPPARD: In big demand for both radio & tv commercials, Sheppard emcees a late night air cruise of sentimentalizing titled "A Touch Of Velvet". The show is strictly romantic, mood stuff. Ed doubles as WSIX TV Program Coordinator.

CHUCK ADAIR: Featuring elpees, Adair emcees station's long-running "Nightbeat" which includes interviews with recording artists and music trade people. Adair co-emcees recent WSIX TV Pop Hop program. "Nightbeat" features some current chart material but accent is on elpees.

BOB BELL: Probably more chart tunes, including borderline C&W material, are aired on WSIX during Bell's 3½-hour afternoon drive-time stint than in any other seg of stations program log. Bell, a native of Middle-Tennessee, also plays more up-tempo stuff than his turntablemates.

HERSCHELL MARTIN: Practically growing up in front of a microphone, Martin has been with WSIX FM since the beginning. He is heard on several shows but uses practically the same records—mostly show tunes, sophisticated swing, standards with some restrained up-beat tempos. No hard pop.

KEN BRAMMING: Chicago born Bramming is a radio pro who remembers when records were breakable and at 78 rpms. He joined WSIX TV in 1953 but has always branched over to the radio side. Currently FM is his sounding board with emphasis on a late Saturday night two hour entry featuring jazz and sophisticated swing.

JIMMY KENT: A polished actor on the local theater circuit, hometown Kent has perhaps the longest running show on the Music City scene—"Night Trails" which features dreamy music and poetry read by Kent. Show began in 1946. Kent airs the WSIX type FM stuff on various weekday shows including semi-classics, show tunes and dinner music.

JIM MABRY: Seven hours each Sunday, Jim takes over WSIX AM spinning elpees of standards and good pop music and frequent sound tracks from movies.

WKDA

Top rated in Music City for seven years, WKDA reigns as the city's pioneer top 40 operation. Concentrating on exposure of solid hits, WKDA does not shoot at being a market record breaker, although some discs are broke here. Helmed by Music City tradesman Jack Stapp (a major publisher here) the station's music is strictly formula and is handled by Joe Hathcock who triples in brass as fill-in deejay and news director. Six men fill the station's 24-hour sked of top pops.

EDDIE KILROY: Versatile wake-up deejay Kilroy's drive carries over off the air and is channeled right back into the music biz. He collaborated with indie producer Huey Meaux in producing and promoting hits like "I'm A Fool To Care" by Joe Barry and "You'll Lose A Good Thing" by Barabara Lynn. He writes songs and records—a major label is prepping a release by the deejay now.

DICK BUCKLEY: Dean of WKDA deejays, Dick's quiet style has earned him number one ratings for his 9-12 aym session. Chief announcer, he works closely with Hathcock in guiding the station's music policy. He is well known by the music trade here and his judgment on new material is widely respected. This reputation has given insiders high regard for the WKDA Pick Hit.

HAIRL HENSLEY: Tennessean Hensley has WKDA on both sides of a two-year U-S Army hitch and is back now in the 12-4 pm slot. An ex-sideman with some top C&W acts, Hensley vocalizes and picks on a few station promos which flavor the "hard rockin'" station with a little satirical C&W sound.

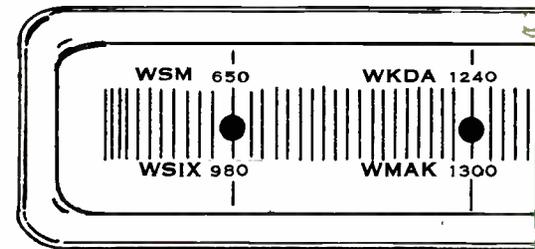
JACK WILEY: Originally from deep in Georgia, Wiley joined WKDA after a stint with a Las Vegas, Nev. station. He is pegged in station's busy 4-7 pm block and like Kilroy, bears an exceptionally heavy commercial load—but the music formula remains static even in the face of this.

Radio World Of

Nine AM broadcast stations pour 132,000 watts of music, news and varied shades of entertainment coursing through the streets of Music City running the gamut on the dial from 650 to 1560 kilocycles. Four commercial FM stations and one educational FM operation complete the picture.

Ironically, this hit making record center ranked number two in the world re singles, is not considered a major breakout point for those same discs. But, for reasons only to be guessed at, Nashville radio is a prime target for record people pushing new product.

Variety is the key on the radio scene and no matter what category the record falls in, there is a station that specializes in that type. Pop singles find a sounding board in Top 40ish WKDA and WMAK; smooth pop stuff and elpees are grist for the WSIX



WMAK

A Linn Broadcasting Co. sister station of WAKY Louisville, WMAK has been on the top 40 route for three years. Program Director Rally Stanton teams with Music Director Alan Nelson is programming station music. WMAK leans on new material and lays claim to breaking "If You Wanna Be Happy" by Jimmy Soul, "Got You On My Mind" by Cookie And The Cupcakes and "I'm Movin'" by Matt Lucas. Mike-side for station's 18-hour broadcast sked are four key deejays.

RALLY STANTON: Entering radio as a part-time announcer in his hometown, nearby Camden, Tenn., Stanton broke into the top 40 with station's top competitor, WKDA. Stanton takes to the airwaves in the afternoon, leaving the early part of the day free to zero in on his duties as program director.

GENE CLARK: A Chattanooga product, Clark haunted radio studios in the Lookout city during his junior and senior high school career and managed parttime radio jobs while still in school. After four years as a full time deejay there, Gene joined WMAK. He handles the bulk of station's production in addition a six-day-a-week deejay sked.

AUDIE ASHWORTH: Station's only hometown, Audie's 7-midnight vehicle provides a classy sounding board for new material with special features like Dig-It-Or-Ditch-It (phone reaction gimmick for new stuff) and occasionally Audie winds up with a few "extras" to expose that aren't on the regular play list. Ashworth is angling toward a music career and has his feet wet in songwriting, producing and has recorded himself—release is pending.

TOM DOOLEY: Newest staffer, all-nighter Dooley is a former member of the Ventures. He plays guitar. Originally from Chicago, he came to WKDA from East Tennessee. Even in this 12-5:30 aym block, the WKDA music policy holds fast.

Music City

AM-FM mill; WSM airs some of same along with considerable (at least three hours per day) long-hair discs which paradoxically share WSM's clear channel with C&W music—which the station is more readily identified with; WENO is solid country and WLWN plays the middle-of-the road; R&B, Gospel and Spiritual discs are WVOL's specialty and WLAC is grooved with smooth pop stuff during the daytime, R&B and Rock 'n roll late at night and C&W early in the a-m. WSIX and WFMB FM swing to some smooth pop but lean more to the FMish background stylings while WLWM spins smooth pop, some C&W and folk and an occasional hard pop tune if it's not too raucous. WNFO, Nashville's only stereo station ranges from C&W early in the a-m to standard pop and semi-long hair with a little jazz and folk eased in here and there.

here. New-talent development motivates many of his record selections.

ZEKE CLFMENTS: Too young for 'Grand Ole Man of C&W' label, Zeke is former Grand Ole Opry star, hit song writer, rodeo star and movie actor. He's excited by new material because it means a fresh sound for the audience . . . an important break for the artist, writer and publisher.

WLAC

Giant, 50,000 watt WLAC booms into most states in the union and several foreign countries with its ultra-powerful signal. Out-of-state, WLAC has a reputation as a R&B outlet. Area daytime listeners have the impressions it's a good music station. Both impressions are correct. Broadcast day is split, with a third element, C&W, dropped into the 3-6 ayem slot. Manning the mike through this varied sked are a veteran team of specialists.

ROB TOWNSEND: Recently promoted to assistant veepee and program director, Townsend has on-and-off-the-air savvy which qualifies him as a key man. On the air, Rob is bright and well-paced and reflects earlier experience with slick KBOX in Dallas. He was pd there too. His music is pop and smooth.

JOHN LASHLEE: Good pop stuff is John's menu also. Gearing himself strongly to the mid-day housekeepers, John utilizes an easy, homey pace. His background has carried him from Texas to Tennessee as announcer-salesman and news and sports director.

TED CONNER: Building a big rep during a 10 year stint in Youngstown, Ohio, Conner has been with WLAC for one year. Bright, breezy and listenable music, culled as much as possible from pop listings, are the backbone of his show. A polished afterdinner speaker, Conner is strong on the banquet circuit.

BOB JENNINGS: Longtime tradesman Jennings, airs WLAC's only C&W show each ayem and his phone rings with calls from Canada to Miami. He gets regular mail from 25 states. Spinning the latest C&W, Jennings who reps a major pubbery here, occasionally picks up a guitar and does a number live. Many C&W artists drop in for live interviews.

HUGH JARRETT: Big Hugh Baby does a split 1½ hours nightly playing mainly R&B and some rock 'n roll. He ranks as one of the nation's top R&Belters. Close to the music trade because he's been in it personally for so long, tradesmen look to Big Hugh for advice and exposure on and for their product. A member of the Jordanaires for four years, Hugh used to front all of Elvis Presley's road shows before Elvis went into the Army. Hugh writes, sings and produces. He also promotes frequent area hops which have featured stars like Connie Francis, Jimmy Reed and Paul & Paula.

JOHN RICHBOURG: Shortening his name to John R, Richbourg is almost a legend in the R&B field. Former soap-opera actor and network announcer, John R has been with WLAC since 1942. His ability to spot hits is accepted in the trade and record people with R&B product head straight for John R, first. He is active on the music scene here in other areas such as publishing and producing.

HERMAN GRIZZARD: WLAC's Grand Ole Man is Herman Grizzard, the Ole Colonel, a nickname tagged on by station manager F. C. Sowell when Grizzard recreated the first baseball game in the south by Western Union wire service. On his midnight til 1 a-m show, The Colonel picks from pop, R&B and rock 'n roll.

GENE NOBLES: Coming out of retirement, one of the nation's best known R&B spinners re-joined WLAC's air staff to do 45 minutes a day. Gene was the big-gun of the airways who helped put Randy's Record Shop, a Gallatin, Tenn. appliance store selling records, on the map in the 1940's. With Gene pitching mail orders, the shop became the world's largest mail-order house for records. Owner Randy Wood got into record production and created Dot Records.

WVOL

Music City's only Negro station is WVOL. Programming a strong portion of R&B, considerable Gospel & Spirituals music plus

some jazz, WVOL ranks as a strong number two or three in metropolitan radio ratings. In regards to retail record sales, WVOL is a potent tool in the R&B and Gospel-Spiritual area. The 5,000 watter is on an 18-hour sked with record spinning chores split between five key men.

MORGAN BABB: Religious and Program Director duties fall to Babb who ranks among the top Negro Radio men in the nation. Also a Gospel-Spiritual song writer and recording artist, Babb is well qualified as a deejay specializing in this type of record. His air work channels him into a church concert sked booked six months in advance consistently.

CHUCK MITCHELL: Under the airtias of Chazz the Glad Dad, Chuck handles WVOL wake-up chores blowing rockin' R&B. The native Nashvillian also hosts a "What's New Revue", a preview of brand new R&B wax. Chuck's also a hot record hop emcee on the outside.

ED HALL: Coming into announcing through the back door (he used to sing with a gospel quartet on the station in 1956) Ed zeroes in on R&B and uses the mike monicker of Sir Edward Paul. He also finds an active emcee sked in the off duty hours.

EMANUEL CLARK: Utilizing a unique, dignified approach to his R&B deejaying, Clark has won acclaim as one of the hottest jocks in Negro radio circles. Called Easy Clark on the air, he has spent a lot of time off the air studying both R&B and Jazz. He started with a station in Louisiana and when he came to Music City he organized a 60 voice religious singing group called The Community Choir.

DR. W. O. SMITH: A professor of music at Tennessee State University, Dr. Smith takes over the WVOL airwaves Sunday afternoons to present a diversified offering of music centered around classical music. The program has gained wide acceptance. Dr. Smith is close to the music trade here, having played with such greats as Coleman Hawkins and Dizzy Gillespie.

WLVN

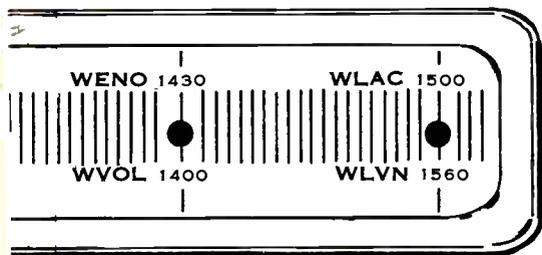
Youngest member of the Music City radio family, WLVN signed on the air this past March with what it labeled The Nashville Sound. Although the music format occasionally fudges with a record produced elsewhere, the hard-core of stations programming is strictly hometown product. The vein is middle-of-the-road although on the pop side, rock 'n roll and R&B is excluded. Bob Terry is program director. Four air personalities man the daytime only station.

EDDIE HILL: One of the nation's best known C&W deejays, Eddie is heard 8:30-10:30 ayem with his own, unmitigated style. Voted number one deejay of the year, Eddie is a longtime showman who emceed the first C&W show ever taken into the high rent district of New York City—the show was staged atop the evah-so-ritzy Astor Hotel.

RON HART: Coming here from Portland, Maine, Ron is WLVN's wake-up artist. Off the air, Hart pursues interests in the music field which include singing and producing. He has a release pending.

BILL BRANDON: Native Tennessean Brandon is junior staff member in regards to time in the trade. He fits into a mid-morning slot following Eddie Hill. Easy paced Brandon provides a good balance for following Hill.

BOB TERRY: Starting his radio career in the mid west, Terry moved to Music City four years ago to join pop formatted WKDA. Later he moved to good music WSIX. Now he's pd at middle-of-the-road WLVN completing the cycle. Terry is well known in the music world here and has both publishing and producing interests.



JAY REYNOLDS: Yawn-breaker Reynolds is a native of Mt. Vernon, Ill. and studied broadcasting at Southern Illinois University. He brought here from sister station WAKY Louisville where he reigned as the number-one nitetime deejay. Reynolds dabbles in producing records and is close to the music industry.

FRANKE JOLLE: Six til midnighter Jolle runs an all-request show and has the opportunity to expose more new material than his fellow staffers. Show provides a good barometer for new material and local music people watch it closely. Jolle got into radio during a hitch in the U-S Navy. He came here from WPLO Atlanta.

WENO

First fulltime C&W operation in this cradle of country music, daytimer WENO soon goes on a 24-hour broadcast sked, which coupled with its 5,000 watts, will make it a plus-sounding board for new C&W material. Built on a solid country sound, five deejays pick and spin the records.

DON HOWSER: Combining pop deejay background with forceful sincerity, Don comes off as a smooth country personality. Picking records, he looks for material his listeners can identify with. A three-year staffer at WENO, Don draws frequent emcee assignments for station-sponsored C&W stage shows.

BILL JENKINS: Fresh from Armed Forces Radio in Alaska, young Jenkins looks for that 'different' sound when making his record Picks.

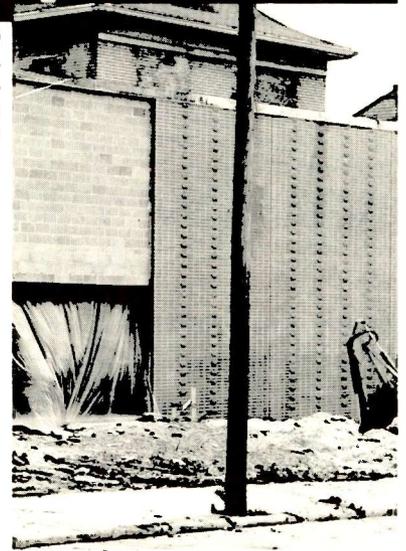
JAKE LAMBERT: Senior staffer, C&W bandsman Lambert quit the road to hometown in Music City. True country personality, Lambert keeps his ear to the ground for audience reaction to his records. He follows their yeas and nays in the past as criteria for his Picks for the future.

HAPPY WILSON: Vet showman Wilson wrote "Sleeping At The Foot Of The Bed" and utilizes his inborn song-savvy in making his weekly Picks. Happy reps Central Songs of Hollywood

Columbia Is Here To Stay



Hometowneer Bill Denny rides herd on Columbia Records \$600,000 investment in Music City. Most recent expenditure: outside face lifting putting a modern front on residential looking house that did front the Bradley Studio.



Columbia Records believes in Music City, USA—they believe so strongly they're willing to put \$600,000 on the line to back up their stand.

"Columbia is coming in so strong, no firm in Nashville will have the investment, capital-wise, that our label has." This is the statement of Bill Denny, the man with the soft brown eyes and the hard calculating mind that czars the Bradley Studios and directs the Columbia Customs Records operation here.

He detailed Columbia's most recent financial show of trust in this musical community:

- A \$100,000 face-lifting and remodeling job just finished that gives the Bradley Studios and Columbia headquarters a modern front and at the same time makes room for two spanking new Scully Lathes that puts them in a mastering class by themselves.

- A \$150,000 studio remodeling and expansion program now underway that will ultimately give Columbia three modern, fully equipped, three-track stereo recording studios.

The latter program will not alter the quonset-but studio which is the hard-core of the "Nashville Sound". It is the original main studio erected by Owen Bradley in the early 1950's that first attracted inter-industry attention.

The new editing and mastering facilities are the real pride-and-joy of the Music City Columbia combine.

"We'll have the largest installation for mastering in town when we are finished with this program", boasts Denny. "We'll have the same equipment they have in New York.

"We'll be able to handle seven inch 45's and 12 inch monaural and stereo. We'll be the only ones here to master stereo."

Last Spring when construction crewmen started ripping away the old front, there was some concern that recording operations would be impaired because of the outdoor construction and destruction sounds.

Denny jokes, "We were afraid the sound of the bulldozer would leak through and get on a record—then we'd have to run in a bulldozer for everyone who wanted to copy the 'new sound'. Somehow the sounds never leaked in. We didn't lose a minute of studio time."

The fantastic volume of studio business is a story in itself. Staffed by a skilled team of six engineers, the studio still finds itself pressed for personnel to meet the demand. At Christmas time this past year, technicians were barely able to eke out a holiday for themselves. The Christmas season is usually a slack period.

The custom record business has proved to be a delightful surprise for the label. The

Music City office started slow, picked up steam and finally snowballed into one of the firms leading customs points.

Denny again: "We're proud that we can say that a producer can come to Music City with an idea, walk into our studios and record; have the tape mastered; arrange for a sleeve or LP jacket and walk out with the order complete. We can do everything but the pressing and we send the mastering plates right on to the plant."

Columbia is convinced they made a sound investment a year and a half ago when they purchased the Bradley Studios and installed Bill Denny as manager.

Columbia Records is here to stay.

Warden Music Knows Where Hits Come From

"Hit from left field? No sir!"

Someone, speaking of "Battle of New Orleans", asked publisher Don Warden if the song didn't hit from left field.

"It was no fluke. That song came from the *real* source of folk and country music—which is the kind of song most people seem to enjoy. It came from the hills, where it was written; and it was taken from real life. Jimmie Driftwood didn't make up the Battle . . . he just wrote about it."

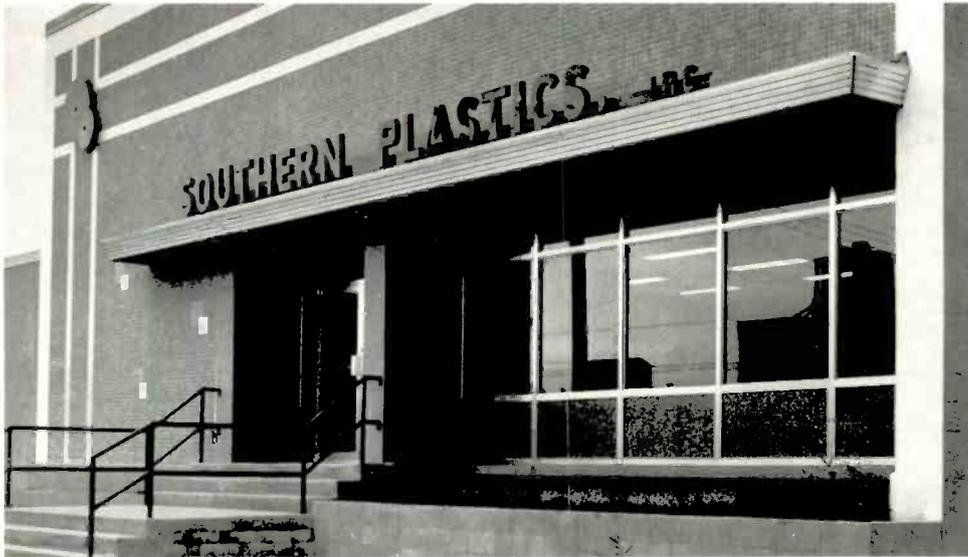
Warden is downright emphatic when it comes to the material that goes into Warden Music, a pubbery the steel guitar playing, tenor singing Warden operates with RCA Victor C&W star Porter Wagoner. Don has been with Wagoner's band for several years.

"We look for real country songs," admits Warden, "and we can't complain about the results. Porter has recorded a few Warden tunes and they have all been good C&W items—strong story lines about real people and real situations."

The pubbery started as a parttime, hip pocket operation, but today Don finds himself in semi-retirement from the roadshow circuit Porter's on in order to concentrate more heavily on the music firm.

The firm was founded in 1959 and "Battle" was the first tune the firm got on wax. It was named song of the year.

Left field or no—how can you top a beginning like that?



Southern Plastics Booming

Modern-faced new Southern Plastics plant with its 20,000 square feet of space, houses new Fabel Presses from Belgium which are capable of cranking out 30% more records per shift than the former machines and that makes more work (happily) for John Dunn, VP and general manager and his assistant Janet Eades.

A million-seller record sounds like a good start for a new music industry firm—and that's exactly where Southern Plastics started.

The Music City based record pressing plant, was founded by far-sighted C. V. Hitchcock who directed the pressing of that first record 15-years ago—the record was "Near You" by Nashvillian Francis Craig on the local Bullet label.

Since then, million-seller records have been a by-word at the plant which has stair-stepped from a seven-man operation right up to a huge factory-sized 65 employe roster.

Space wise, Southern has literally tripled in size with the latest, and biggest move, coming the first of May when they opened a new modern building they built at 453 Chestnut Street here.

John Dunn, vice president and general manager, runs the operation for president Hitchcock. At his side is Janet Eades; secretary, trouble-shooter and assistant.

Getting back to million-sellers: "Oh Julie" by the Crescendos on Nasco (Nashville based label) was an early gold record cranked out at Southern; "Duke of Earl" on Vee Jay followed later and more recently Southern has pressed gold discs for Vee Jay stars, The Four Seasons ("We press all their records", says Dunn).

Southern Plastics has had more than its share of the big ones. Regular customers include such chart-topping labels as the giant Leonard Chess group of Argo, Chess and Checker; DeL Fi; Tamla & Motown; Sue & Scepter; Lennox and hometowners Nashboro and Hickory Records.

An impressive array of labels, these record firms represent literally millions of record-sales dollars.

In order to handle the red-hot products of these full-blown recording champions, Southern had to adapt itself to the demand.

Taking on the Lennox label early in the year to grind out the million selling "Release Me" by little Esther Phillips, Southern was not, at the time, able to take on another LP line. A short time later they moved into the new plant. . . then they were prepared to handle more elpees and fully meet the customers needs.

The 20,000 square feet of plant space made room for new Fabel Presses from Belgium—machines capable of pressing 1,500 records during an operators 7½ hour shift representing a 30% production increase over the former machines.

Under the new roof, Southern has been able to triple its overall volume.

The constant pressure for more and more speed in pressing records has been met by Southern.

Dunn says, "It's now possible for a producer to come to Music City with a blank tape under his arm and leave 24 hours later carrying a finished product. That's the ideal. But it could be done."

Offering faster and better service than ever before, Southern Plastics has made a lot of changes since 1948—the days of the laquer finished 78 rpms.

But one thing has not changed—Southern Plastics is still cranking out million-seller records.



Artist-Writer Heads Lowery

DECCA SINGING STAR BOB BECKHAM FITS WELL INTO THE LOWERY MUSIC SLOT HERE IN MUSIC CITY, USA

A vacancy occurred in Lowery Music's Nashville office in mid-April, 1963 and the publishing firm's head man, Atlanta's jovial Bill Lowery hired Bob Beckham, a native of Oklahoma, but a resident of Music City since June, 1960.

He succeeds Gary Walker who moved to Painted Desert, the Shapiro-Bernstein subsidiary.

Beckham has been recording for Decca and writing for Champion for several years. He is also a nightclub and theater singer, having performed with Brenda Lee in shows neatly wrapped and booked by Dub Allbritten, who manages that phase of his career.

So Lowery employed no neophyte.

A Music Reporter staffer caught up with Beckham only a few days after he had moved into his new post.

"I'm trying to familiarize myself with my duties," he explained. "And acquainting myself with the Lowery catalogue.

"Right now," he added, "I'm playing it by ear—the administrative end, especially."

Beckham appeared enthused with his new affiliation and, as he pointed out, since he had just started, concentrated the conversation on Lowery's recent successes.

The company picked up four BMI awards

at the 1962 citations of achievement banquet: "Ahab, the Arab," written and recorded (Mercury) by Ray Stevens; "Walk On Bye," written by Kendall Hayes and recorded for Mercury by LeRoy Van Dyke; "Shelia," written and recorded (ABC-Paramount) by Tommy Roe, and "Misery Loves Company," written by Jerry Read and recorded for RCA Victor by Porter Wagoner.

Concerning the art of song-writing, Beckham says they are made, rather than born.

"I guess I have a different theory about this business," he explained.

"I think it is possible to learn to be a songwriter, if a person has the desire and the talent.

"It is a craft, in my opinion, just like any other.

"I know that I learned—and am still learning. If I am able to convey my notions about the business to hopeful writers who come to Lowery with material, I'll have fulfilled my objective in this assignment—partially, anyhow."

Beckham, incidentally, in the past several months has co-written (with Buzz Cason) "Danger," "Footprints" and "Why Me," all of which have been recorded.



Bob Neal has bounced around during his 20 years in show business but believes he has found his niche in Music City.

"Classify me as a happy man," he wants you to know.

Neal, whose career includes personal management of the likes of Elvis Presley and Johnny Cash and work in and ownership of radio stations at Memphis and Shreveport, moved to Nashville in early 1962.

He was associated with Wil-Helm—a talent agency operated by Teddy and Doyle Wilburn and Don Helms—until February 1 this year when he opened his own agency.

"The operation has shown an increase in volume bookings each month over the previous month," he reports. "During April we did an estimated gross \$25,000 for about 55 engagements, which is very good for a small agency."

Neal's roster presently is comprised of seven acts: George Jones, the Louvin Brothers, Marion Worth, Del Wood, Sonny James, Merle Kilgore, and Melba Montgomery.

He also represents on a semi-exclusive agreement James O'Gwynn, Rusty and Doug and Bobby Edwards.

"I don't plan to add any artists anytime soon," Neal says. "I think it is a wise policy to give your attention to a few.

However, I'll never say 'no' before listening to talent who might want to come my way.

"I certainly and definitely have no intention of raiding the ranks of other agencies. I'm on friendly terms with all of them (his leaving Wil-Helm was mutually amicable), but that doesn't mean there is no competition."

Neal is especially high on George Jones. "George is one of the few performers who has something different," Neal declares. "He is developing into another Hank Williams or a Johnny Cash, I think.

"George draws people and sells records. He is held in esteem by the public and his contemporaries.

Contemplating the future, Neal says, "I am very encouraged. We have many state fairs and expositions booked, and even have some dates already firmed for 1964.

"I certainly can't complain."

"Incidentally," he insisted, "this isn't a one-man operation. My 25-year-old son Charles (Sonny) Neal has recently joined me in the road management department.

"Sonny's been working in California for a loan company.

"That should qualify him to check the box-offices, eh?" he asked.



CALL ME A HAPPY MAN SAYS BOB NEAL, A SHOW BIZ VET WHO FEELS HE HAS FINALLY FOUND A HOME IN NASHVILLE

Bob Neal Has His Own Agency

Owen Bradley Knows Biz

"You can't learn it from a textbook. So you play it by ear, stay on the merry-go-round and sooner or later your turn will come.

"Do I sound like a philosopher? Well, anyway that is my theory about the music business," says Owen Bradley, who helms Decca's flourishing operation in Nashville.

Decca, similar to other major label enterprises in Music City, is on the move!

"We directed about 150 sessions in 1962," Bradley estimated. "And I would say our activity in this area was approximately 30 per cent ahead of 1961."

Bradley was seated behind the desk of his office in a new \$100,000 building which Decca opened the past August, although recording sessions are still scheduled for Columbia's studio (nee Bradley's) across the way on 16th Ave. S.

"An organization such as Decca is built on solid names. Additionally, you nurse along new artists until they become important.

"Do you know that Jimmy Davis, Ernest Tubb and Red Foley have an aggregate of 73 years service with Decca? Ernest and Red have been with the label 23 years each; Davis 27. And all are in the black. They earn, and earn well. You never lose with any of them.

"They, along with Brenda Lee, Kitty Wells, Burl Ives, Webb Pierce and the late Patsy Cline rate as solid acts.

"Then you come up with the likes of a Bill Anderson. He did 'Mama Sang A Song' and followed up with 'Still.' I don't see how he can miss becoming very important.

"Patsy's loss was a terrible blow. The best years of her life were ahead of her, in my opinion," Bradley said. "However Brenda is still going strong. I think her 'All Alone Am I' was the best she's ever done.

"Burl Ives had an exceptionally good year. Burl is singing the same but he found some new material. And speaking of material, it is the main factor. You've got to have the song or you don't have the hit."

Bradley and his assistant, Harry Silverstein, handle the A&R work for 35 exclusive Decca artists. "Acts," he prefers to call them.

"Here I am talking big," he exclaimed grinning. "Like I did it all. Actually I inherited most of the roster. It was here when I took over four or five years ago.

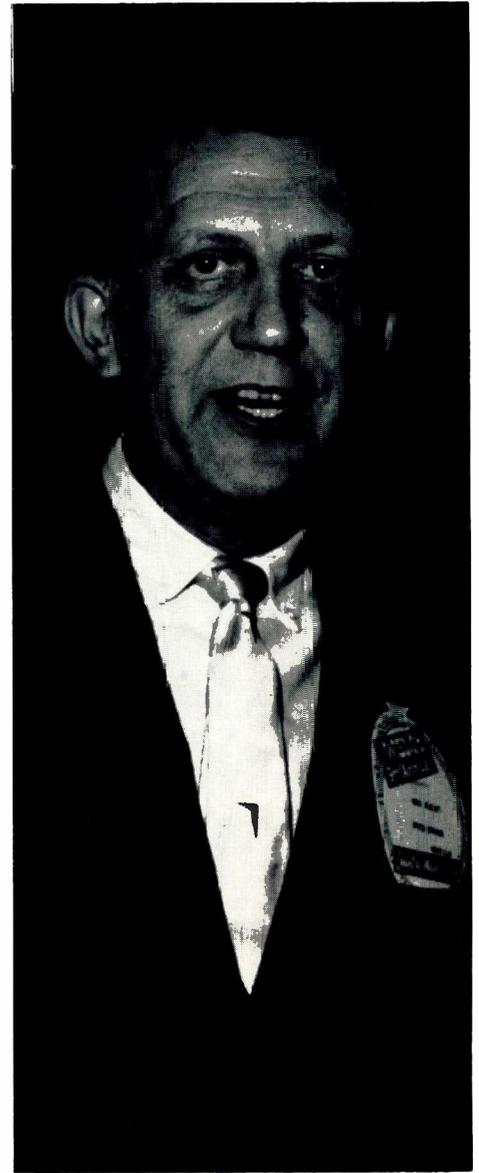
"My firm guess is that 1963 is going to be our best year. Many companies haven't done too well with singles, but such is not the case here with Decca.

"I also am sure that the most time-consuming and most difficult part of the job in 1963 will be reading material and picking the proper material for the acts.

"The quantity is there, but not so often the quality."

It would appear that Bradley will be around Decca until 1968, at least.

"I just signed a new 5-year contract with the firm. I hope they are as happy with me as I am with them," he said.



Stevens IS Ahab Music

Ahab Music is a one-man operation and that one man is 24-year-old Ray Stevens, better known, perhaps, for his Mercury best sellers of "Ahab the Arab" and "Santa Claus Is Watching You."

Actually, according to its sole-owner, the publishing firm (which was granted its BMI affiliation the past February 1) is a division of his Ahab Production Inc.

"Ahab Production is the big thing for me," Stevens says. "We are in the business of producing and/or leasing masters to record companies and have 15 artists under contract."

The corporation produced "Untie Me" by the Tams for the Arlen label as its first effort, and it achieved moderate success." Says Stevens, "It wasn't a big hit, but it could have been."

Stevens, who is an exclusive writer for Lowery Music, has, at this time, only 23-year-old David Morrison of Decatur, Ga., under contract. Three Morrison-penned

tunes (already on wax) are to be released later this year.

"In my opinion," Stevens states emphatically, "Morrison is a really fantastic writer."

Ahab's first published tune was "It Doesn't Take Much," recorded on ABC Paramount by Billy Guy, lead singer for the Coasters, and co-authored by Lloyd Price and Stevens.

"Bill Lowery gave me permission to help write it," Stevens, who majored in music (theory and composition) at Georgia State College in Atlanta, points out. "It was more or less a concession so that we could get our first copyright and begin operating as a music publisher."

"We also have published 'What Do They Know?' written by Bob Montgomery and recorded by his wife Carol Montgomery," Stevens advises.

Although the five tunes published by Ahab in its few months existence are in the pop field Stevens does not plan to concentrate on that category. "A song is a song



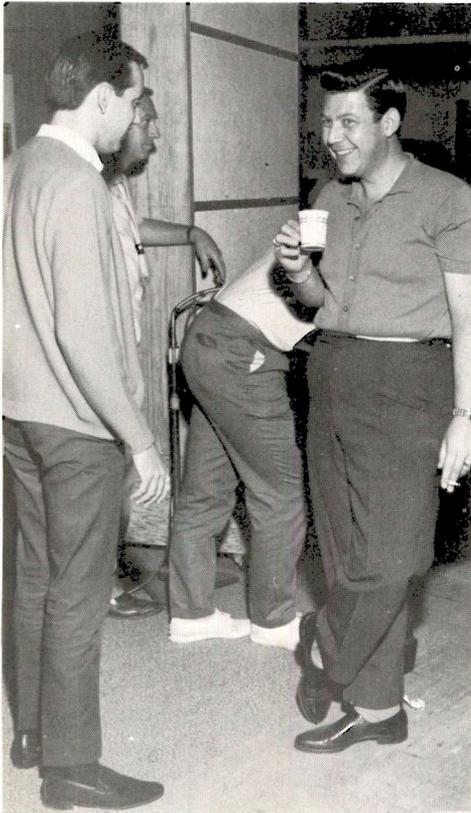
and if it sounds good to us we'll publish it whether it is pop, country and western, rhythm and blues—or what have you."

The one-man operator also could qualify as a one-man band. He plays the piano, drums, vibes and wind and string instruments. "Basically I'm a pianist," he says.

Stevens has confidence in Nashville as a music center.

"The Nashville Sound is here to stay," he says.

"... And Ahab will be in there pitching and swinging," he promises.



Coffee in hand, Shelby Singleton chats with sweated Ray Stevens and sax player Boots Randolph during a session break. Mercury, Smash and Philips Music City headquarters in the trim building above.

Mercury One Of First To Realize Big Hit Potential Of Music City

Singleton Ramrods Expansion

"Music City, U.S.A." might well be redubbed "Hitsville, U.S.A." by Mercury Records, one of the first labels to recognize the great potential of the Nashville sound and to use that sound to build an enviable record of hits.

Since the first of the year, Mercury has been expanding even more rapidly in Nashville—adding new staffers, opening new headquarters, and bringing a big new group of top name talent to the Nashville studios.

Just this spring, Mercury opened its brand new Mercury-Philips-Smash headquarters at 817 Sixteenth Ave., South, with Shelby Singleton, vice-president and recording director, at the helm. Kelso Herston, well-known guitarist and session leader, has been added to Mercury's A & R staff to assist Shelby. And Ann Whiten now aids the busy

A & R men by serving as production coordinator.

Mercury's strong C & W stable calls Nashville "home base". Among the label's top-selling country artists are Faron Young, whose first release for the label, "Yellow Bandana", hit the charts, and whose current strong single is "Come To Say Goodbye"; Margie Singleton with "Walkin' Back To Happiness"; Claude Gray, "Heartbreak Eve", and Rex Allen with "Roll Up Your Sleeve".

On the pop side, Patti Page cut her just-released Mercury single "I'm Walkin'" in Nashville, and Damita Jo has also cut here. Brook Benton, with "I've Got What I Wanted" and his current chart album, "Golden Hits Volume II", is becoming a familiar face around the city.

Other Mercury artists who wing to Nashville to record are Clyde McPhatter, with his new album, "Clyde McPhatter's Golden Hits"; LeRoy Van Dyke, with his current big one, "The Other Boys Are Talking"; "Funny Man" Ray Stevens; and Del Wood, out with her new "Piano Roll Blues".

Shelby brought his bright new teen discovery Diane Ray to Nashville to wax her first offering: "Please Don't Talk To The Lifeguard". Folk music makes the Mercury Nashville scene too . . . such as Anita Carter with her album, "Anita Carter Sings Folk Songs Old and New".

Mercury seems to have pulled out all the stops this year, with chart-bound discs flowing out at a great rate. And responsible for many of these hits is—Music City, U.S.A.!

The democratic spirit of the music world populace of Music City, U.S.A. was ably demonstrated April 26 when the elite Nashville Symphony performed a concert in conjunction with the WSM Grand Ole Opry. The two groups, seemingly miles apart, blended beautifully to give the city one of its musical highlights of the year.

In a city enriched over \$40-million per year, the non-profit Nashville Symphony has much to offer. Nashville, tagged the Athens of the South because of its cultural inclinations, is extremely proud of its Symphony.

The 95 piece group holds forth in the rambling War Memorial Building, literally on the front steps of the Tennessee State

Symphony A Part Of Music City

Capitol building and a mere six blocks from the Ryman Auditorium home of the Grand Ole Opry.

The Nashville Symphony just wrapped up its 17th season and it was stamped Sold Out before the first note was played. Tickets are sold on a season basis only, according to Nashville Symphony Association Director Allan McCracken.

McCracken has resigned effective June 1 to join the Columbus, Ohio Symphony As-

sociation. His successor has not been named.

In the meantime, Symphony Director Willis Page is due home from a one-year leave of absence while batoning a similar orchestra in Tokyo, Japan. Harry Newstone of London assumed Page's duties while he was overseas.

McCracken's parting words: "The Nashville Symphony 17th season was a tremendous success. The 18th season will be even greater."

Jim Widens His Horizons

REEVES ADDS ACTING, PUBLISHING INTERESTS

Jim Reeves, the Texas boy who became a successful recording star who became a successful music publisher, this year became a successful movie star.

Based in Madison, Tenn. (suburb of Nashville) and anchored to RCA Victor records, Reeves became a prominent music figure on the international scene this past year with two rewarding visits to South Africa earlier and a current successful tour of England, Scotland and Ireland.

Tuckahoe Music and Open Road Songs, his publishing firms managed by former Texas deejay Ray Baker, also moved into the international realm with the inking of a pact for One-Four-Two Music Co. Ltd. in England to rep the hometown firms in the British Isles.

Jim's movie venture, a Jamie Uys Production, filmed in technicolor in South Africa, stars Reeves and features his band, The Blue Boys, in acting as well as musical roles. It was the highlight of an exciting year. The film was originally tagged "Strike It Rich" but was given another title for stateside release—"Kings Are Wild". It is the story of a U-S singing soldier of fortune.

The film led to one of the biggest coups of the year for Tuckahoe—acquisition of the sound track from the film. RCA Victor records has nailed down recording rights on the soundtrack which will be released with the flick in October.

Meanwhile, back at the ranch—in Madison—

homebody Baker was busy getting Tuckahoe and Open Road tunes on wax by best-seller names like Burl Ives, The Wilburn Brothers, Judy Lynn and Leon Payne.

Biggest single of the year for the publishing firm was a tune waxed by Reeves on RCA Victor, "Is This Me".

The Tuckahoe, Open Road operation is a team affair with Baker getting capable assists from not only Reeves but also from his entire unit—The Blue Boys. Pianist Dean Manuel works closely with Ray when he is not on the road. Manuel is responsible for putting new material on demonstration records.

"Reeves is a bonus asset to the firm," says Baker. "Being a star of his stature, songwriters are constantly approaching him with original material. Jim doesn't have time to listen to all of it but he always gives them a card and refers them to me."

"Of course 90% of material coming in over the transom like that is not commercial . . . but the remaining 10% can prove to be an important factor."

Another source of original material is Ray himself. Songwriter Baker has one tune in an upcoming Reeves epee for Camden. The song is titled "There's A Heartache Following Me".

With the Tuckahoe, Open Road team clicking the way it has for the past year, it looks like Jim Reeves, star of stage, screen and radio will be on the Music City scene for a long, long time.



Above, Jim Reeves. Below, Ray Baker.



BMI Eyes Expansion Program

FRANCES WILLIAMS PRESTON TABS THE PUBBERIES

Broadcast Music Inc., has acquired property in Nashville at 16th Ave. S. and Sigler St.—which is rapidly becoming known as Record Row—and although construction plans are currently in the tentative status (subject to approval of directors at June meeting) occupancy of the new building by next January 1 is virtually assured.

That is substantially what Frances Williams Preston, BMI's chic representative in Music City, said when asked to comment on the future and review the past year's activity.

Scheduling of the new location is most encouraging, Frances points out. "It further shows," she says, "that our board of directors recognizes Nashville as an important and permanent place in the music industry."

Pertaining to 1962, she says: "Business has been good. We signed 329 writers and 155 publishers last year, or rather that many received their BMI membership certificates."

The Nashville BMI link is one of four regional operations in North America (the others are the flagship in New York, Hollywood and Toronto, Can.), and embraces 14 states—Tennessee,

Alabama, Mississippi, Georgia, Florida, North Carolina, South Carolina, Kentucky, Virginia, Louisiana, Arkansas, Texas, Oklahoma and New Mexico.

BMI in Nashville isn't confined to commercial participation. The association hosts a dinner party each November (to co-incide with WSM's Country Music Festival) for award winning publishers and composers in the country music field and attended by special guests and BMI directors and executives.

Last year BMI presented 39 citations of achievement at the fourth such annual affair at the plush Belle Meade Country Club.

"BMI enjoys its relations with the artists and publishers situated in the Nashville region," says Frances, who in domestic life is Mrs. E. J. Preston, wife of an automobile agency owner (Mercury-Lincoln), and who has been in charge since the office opened in 1958.

"I think," she adds, "that BMI has played a major role in helping establish the music industry in Nashville."



Mrs. Frances Preston is BMI's Music City rep who handles the man sized chore of dealing with the 329 writers and 155 publishers who received BMI membership certificates last year.

Song Vet Walker Reps S-B



Crew-cut Gary Walker has a philosophy about the attainment of success in the field of music.

The college-educated (Southwest Missouri State and Vanderbilt) 30-year-old Walker lists (in his opinion) two requisites:

1. Avid interest; "because the work demands long hours;"
2. Concentration and persistence, rather than luck; "you've got to go that extra mile."

Walker has recently just been appointed (May 1) manager of Shapiro, Bernstein & Co., Inc. (ASCAP) and its BMI wing, Painted Desert Music, in Nashville.

He also has a new formula for his new post (after 3 years as head of Lowery Music's office here)—which he believes will succeed.

"I am going to work closely with, and help writers. I find that they hunger to learn, especially those with raw potential," he said.

Walker is of the opinion that writers and artists need more than physical assistance.

"Nobody," he opined, "makes it alone in this or any other business. There are two types of talent in the music field: those who let disappointment beat them, and those who beat disappointment. I think both can be aided, and that is what I hope to do. I am really excited about this appointment. It is a definite challenge."

Walker brings a commendable record with him. Last year with Lowery he was responsible for placing "That's All You Gotta Do" with Decca and Brenda Lee; "Walk On Bye" with Mercury and LeRoy Van Dyke; "Misery Loves Company" with RCA Victor and Porter Wagoner and "Tennessee" with Liberty and Jan & Dean, and others.

He also is enthused about Painted Desert's current and recent chart-riders, "Folksinger" by Rick Nelson; "Two Faces Have I" by Lou Christy; "Ring of Fire" by Johnny Cash, and Jack Scott's "All I See Is Blue."

He also thinks that contract writers Joe Carson, Jimmy Jay, Bobby Russell, Tony Austin and Larry Lee "have substantial promise."

As for reviving his song-writing career—he had several clicks and near-hits in the mid '50s—Walker explained, "I prefer to work with other writers, helping them polish up their material—for which," he added with emphasis, "I'll take no credit."

Concluding Walker said, "the company's establishment of a permanent office in Nashville was part of a revitalization and expansion directed in the past 6 months by Chairman of the Board Dave Schenker and vice-presidents Emil La Viola and Leon Brettler."

Globe Studios Has Hit History

Globe recordings studios, an integral part of the scene in Music City, believes in catering to the individual. The well equipped studios, located on Broadway around the corner from the Ryman Auditorium, the home of the Grand Ol' Opry, and across the street from the Ernest Tubb Record Shop is an important rung on the ladder of success in Nashville.

At least that's how Jim Maxwell, president, and his cohort, Bill Connor, consider themselves. Not in direct competition with the major studios catering to the big record companies, Globe specializes in creating professional sounds for the independent producer as well as the embryonic artist and writer. And it proudly points out that "Walk On By," "Moody River," "Untie Me," as well as "Oh Julie," first found their way through microphones onto tape in the Globe studios as part of demonstration sessions.

In addition, many big names in the recording business today first had their voices bounced around in an echo chamber in the studio sometimes referred to as the Globe Egg Crate because of its unique wall. Ray Stevens, Jerry Reed, Chase Webster and Arthur Alexander are just a few who used the Globe rung in their ladder of success.

And though not as large as some of the other Nashville studios, Globe can boast of some of the finest equipment in the world . . . with the recently installed Neumann Lathe and Gotham Gramfron Cutting System its pride and joy.

Globe has been in existence since 1958, when Maxwell, an alumnus of the University of Tennessee, opened a small studio on Commercial Street in March of 1960. He took Connor away from his disc jockey chores and together they opened the studios at 420 Broadway . . . a studio which is growing right along with the rest of Music City, U.S.A.

Davidson County Is New Pubbery

Davidson County Music Publishers have perhaps as much music know-how as any firm operating in Nashville . . . despite its tender age. For Davidson County just came into existence this year, but under the leadership of Eddy Arnold, Joe Csida, and Paul Wyatt has to be considered one of the outstanding new publishing firms in Music City, U.S.A.

Arnold, of course, is one of the all time greats on the music scene in the world today; and probably more than any other male performer living in Nashville must be considered of star stature. His record sales with RCA-Victor has been phenomenal . . . and his many appearances on network television shows has made him a household name. In addition, his business acumen and realization of civic responsibilities had made him one of Nashville's leading citizens.

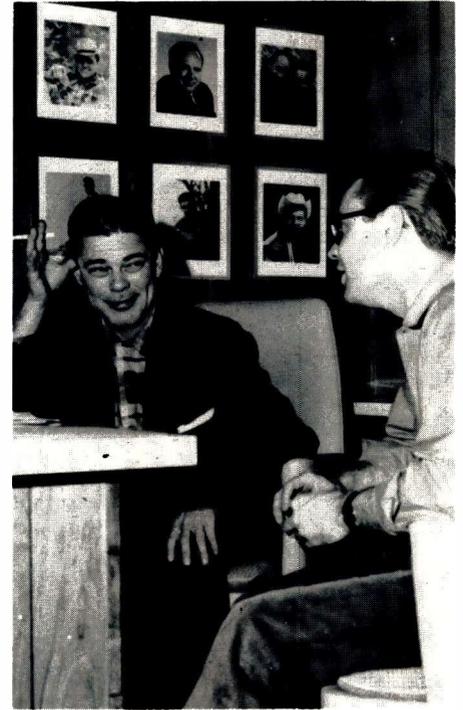
Turning to the second member of the Davidson County triumvirate, Joe Csida, we find one of the most diversified music backgrounds active today. For Csida found his way from a top drawer spot with *Billboard Magazine*, to vice presidencies with both RCA-Victor and Capitol Records.

And finally, to round out the big three of Davidson County, Paul Wyatt, the actual manager of the office here, brings to his duties a keen understanding of the music world gained as a performer and an A & R man . . . with the latter duties being performed for Capitol. As a matter of fact, it was Csida who chose Wyatt to open the Capitol office in Nashville . . . as Csida became aware, not as soon as a few but quicker than most majors, that Music City, U.S.A. was here to stay.

It is these three, Arnold, Csida, and Wyatt who head Davidson County Music . . . and with a lineup like that observers see a very bright future for the publishing firm.



The modern Capitol Building, already a Music City landmark, is headquarters for the labels local M&R chief, Marvin Hughes, left, and his assistant Billy Graves.



Hughes & Graves Capitol Duo

Capitol Records has a pair of hired guns in Music City who work just as well on one side of the control room window as the other—both are talented artists as well as being talented producers.

Marvin Hughes, Nashville A&R boss for Capitol Records, has produced such stellar sellers as "Hello Walls" by Faron Young and "Wings Of A Dove" by Ferlin Husky. Recently, orchestra leader Hughes churned out a hot-selling single under his own name titled "Blast Off".

Billy Graves wrote Ferlin's current Capitol click, "You Hurt Me" and also played guitar on the session.

For 25 years Hughes has been an impressive figure in the music world here. He is Music Director for WSM Radio and until May he directed and played with a combo featured on a 10-year old noontime show on local TV. Marvin's piano licks are foundation blocks of the now fabled "Nashville Sound".

In the control room and in the recording studio, Marvin has worked with Capitol records for almost 10 years. In the early 1950's he worked with Capitol's C&W A&R department chief Ken Nelson in producing Ferlin Husky's million-selling "Gone".

Marvin is "The Man" now, and Billy is his aide.

Graves joins Capitol in the executive post after a long association with the label as leader of the Wanda Jackson Band. Wanda is one of Capitol's top female C&W stars—she records here under Marvin's direction.

Graves' history as a talent is marked by two major disruptions

because of marriage—neither one his. He had a great thing going as part of the Country Lads duo on the Jimmy Dean CBS network TV show when the other Lad, Dick Flood, got married and quit the act. Then Billy joined the Wanda Jackson troupe, fronting the act and leading the band. She married, had a baby and the act broke up. After a short period in Music City playing sessions and writing songs, Billy wound up with Capitol.

Marvin and Billy were named to their respective posts earlier this year. After a period of reorganization and realignment, the pair have built a full head of steam and are moving into an extremely productive period.

An important spark to the Capitol program here was the recent resigning of Sonny James, the lanky, Alabama bred Texan who gave Capitol a 2½-million seller called "Young Love". He was away from Capitol for about two years. Back in the fold, Marvin recently produced a single called "The Minute You're Gone" and the tune is a major chart item.

Other key talent-links in the Music City Capitol clique are Jean Shepherd, Jan and Harlan Howard, The Louvin Brothers, The Jordanares, Mac Wiseman, Bobby Edwards, Earl Sinks, Rita Faye, Mitchell Torok, Marvin McCullough and a pop singer, Freddy North.

This talent, combined with Marvin and Billy's ability to come up with quality material and solid production have made Music City a capitol idea for Capitol.

Window Music Starts Fast With Good Record

With one major hit in the bag, another on the firing line and a good possible coming up; plus 100 other songs recorded, Window Music has quite an impressive track record for its first year.

Fronting the young pubbery is a talented young man who is quite a trade vet for his years. He is Pete Drake, steel guitarist currently confining his playing to recording sessions. He has worked with most of the

name C&W artists on the road and is an artist in his own right with two Starday albums on the market, the most recent, "The Fabulous Steel Guitar Sounds of Pete Drake" and an earlier effort, "The Nashville Steel Guitar".

Also in the Window Music company are Tommy Hill, A&R man for Starday; Jack Drake, Pete's brother and a lead guitarist for the Ernest Tubb band; and Ralph Davis,

Music City comic-musician who plays on the Grand Ole Opry.

Window's big C&W hit to date is "Is This Me" by Jim Reeves on RCA Victor. It hit the top of MR C&W chart. Ernest Tubb's Decca discing "Mr. Juke Box" is a climber that belongs to Window and a newie is Carl Butler's "Who'll Be Next" on Columbia.

Pete also dabbles in independent record production. Just recently he directed the cutting of an elpee by Dave Rich for a Gospel Music label. Rich also records for Decca.

All in all, it looks like a prosperous future when you gaze through the Window Music window.

Proselyting a commercial cliché, it is seasonably safe to describe Marty Robbins as a thinking man's musician. He has thoughts, mainly profound, on virtually everything pertaining to his profession of singer, writer, music publisher, businessman and quasi-speculator.

It is almost necessary to enlist the aid of a passel of Pinkertons to track him down, but once corraled he becomes immediately amiable and interestingly voluble.

"You want to talk about music and the economic climate of same as regards Marty Robbins?" he asked. "All right," he said. "Every year since 1957 has been good for me and my operation. I haven't done so much in 1963—but it's just a yearling.

"So much for that," he continued. "Now let me tell you why I may not seem to be in such a sterling mood. I just saw one of my old movies on late TV. 'The Badge of Marshal Brennan.' I played a Mexican outlaw—with Spanish accent yet. It was made in 1957; my first. Really horrible. It wasn't too gratifying, because I know I could have done better.

have to take its course. I think it did.

"I record my tunes because nobody else will. This is the truth. I have pitched some of my material to other artists and A & R men—but no sale. I don't know why. My 'boys'—Lec Emerson, Louis Dunn, Jack Pruett, Joe Babcock and Jim Farmer—are in with me on Marizou, Marty and Maricana music publishing.

"I try to be honest about song-publishing. Unless material is submitted by somebody I know real well I don't even listen to the tapes. I let the boys do that. I might subconsciously get an idea for a song by listening to a tape. Then later the original writer would say, 'Marty with all that money, and he stole my idea.' See my point!"

The interviewer wanted to know why so many of Robbins' best selling disks touched on a "femme fatale" theme.

"You mean singing about the fairer sex?" he asked querulously. "Like 'Devil Woman' and 'Ruby Ann', and the lady in 'El Paso'?"

"Girls like to have you sing about girls, I believe. When you sing about women



Marty Robbins: Thinking Man's Musician

"As for TV period, it is not for me. I have many reasons for not appearing on television, mainly because I don't believe any singer (or comedian)—(it's okay for actors, I suppose)—can project his or her talent in 3 or 5 minutes. You gotta build that up in auditoriums or open air arenas before live audiences.

"I enjoy touring. I hit the road and visit the same places year after year in many instances, but see something new every time around.

"I go out of town about 10 days a month. I enjoy it. If I weren't married I might just stay on the road most of the time."

He paused momentarily, reflected and changed the theme slightly.

"Now you mentioned writing? I write when the notion strikes me. I used to write two songs a week. You know, just sit down at the piano or with a guitar and chord along, so to speak. But they were no good. I truthfully was ashamed of them. I figured that in this field nature would

you are singing about the most popular creatures on earth; or don't you agree?"

"You said something about sidelines, speculations and extra-curricular business?"

"I had a race-track for midget cars, but had to get rid of it. I sold it to Charley Mosley, a tax expert. He'll know what to do with it. Driving stock-cars is my main hobby. No, I don't think that such a sport is dangerous. After all we (the drivers) are going in the same direction—no chance of anybody coming out of a side street, failing to stop at a sign and hitting you.

"Right now I have a notion in my head to construct a class restaurant on some land next to my office building on 18th Ave. S. Nashville needs such a place. I have in mind a sharp West Coast type operation—with the right man running it. Mexican food might go, huh?"

"Yes," he repeated, "since 1957 every year has been good. Like I said 1963 hasn't been so hot for me so far, but I have new Hawaiian and Gunfighter albums coming

out (on Columbia for which he has recorded 10 years) later this year—and I'm hopeful.

"I have no secrets about how I perform. If I did I probably wouldn't tell them to you. I do know that I subscribe to a 'live and let live' motto.

"I certainly value a reputation for integrity more than wealth. I'd rather have a good name than a big, fat bank balance."

Marty Robbins, ruggedly handsome, talented and articulate when the occasion demands, gazed at the wall which was decorated with plaques and framed citations; honors he had achieved for excellence in his craft.

"I counted 'em downstairs in the lobby and up here in your office," offered the Music Reporter agent. "There are 20."

"More of my luck, by the way," he commented.

"I have some more at home," he said shyly. "We only hung up those that look the best."

Tiki is a Hawaiian Good Luck God. The luck element seems to rub off on the music biz—or else songwriter Patsy Willis has a charm of her own—good luck, that is.

Patsy built Tiki Music on a hit record. In its first two months, Tiki was flying high in the wake of the Arthur Alexander penned "Everyday I Have To Cry" as waxed by U. of Miami grad Steve Alaimo on Chess Records. The tune soared right straight into the top 50 of the MR Big 100 chart. Steve made it the title song of his follow-up album and the tune is doing well overseas.

A Tiki start!

Nashville born-and-raised Patsy Willis

grew up in the music biz, singing on TV in high school; taking a fling at recording under the name of Patsy Raye on Roulette and writing songs for top artists—most recently Ann Margret—Patsy is co-writer with Bobby Russell on "Take All My Kisses", Ann's latest on RCA Victor.

Music City tradesmen consider Tiki's president one of the most attractive publishers here and most agree she has one of the "most commercial ears for tunes" in Music City.

In addition to searching for more hits like "Everyday I Have to Cry", Patsy hopes to discover and develop new talent.

Tiki Means Good Luck And For Patsy Willis It Really Was

Chet Atkins Music City's Mr. RCA Victor

What happened by RCA Victor and its man in Nashville, Chet Atkins, in the past year?

Chet himself assays 1962 as upbeat corporately and with a few minor exceptions personally satisfactory.

"RCA Victor did about 10 per cent more business at this office than in the previous 12-months," he says conservatively. And Atkins is a conservative man.

"It was an active and interesting period," he goes on.

"Probably the most important happening at our place was the emergence of Skeeter Davis as a real star," Chet says. "She recorded 'End of the World' and it went way up to the top.

"A big plus," he continued, "was the 25-day tour of South Africa by Jim Reeves and Floyd Cramer. (He was also along but suggested that his participation be muted.) The tour brought RCA Victor and some of its artists to the people of that nation and the acceptance was heartening.

"Too, during 1962, we also completed plans for an expansion, our fourth since establishing a full-time operation in 1954.

"The blueprint calls for a \$300,000 addition. The plant will house a larger studio, up-dated contemporary acoustical equipment, re-recording facilities, etc. Construction is to begin by mid-summer.

"I suspect it is no secret that albums were bigger than singles sales-wise last last."

Credit record clubs (ours is Readers Digest) for a salient assist in that department," opines Atkins.

RCA Victor added Bobby Bare, Dottie West and Canadian songstress Pat Herney to its roster in '62. Bare came through with a hit "Shame On Me." The company also re-activated its Groove label.

Yet to quote him, it wasn't all milk and honey for Atkins.

"There were personal disappointments," he says, which unless you consider the nature of the modest Chet, is open to debate.

"No great ones," he hedges in rebuttal, "but they were there. Carl Belew came out with 'Hello Out There.' It was a mild hit. I thought it should have been a great hit. We'll have to blame the public. It was given sufficient exposure.

"I also think I should have been more successful with Jimmy Elledge. He is one of the finest singers around.

"The best move I made in 1962 was signing Dottie West. She can be one of the best. She has all the potentials.



"Reviewing the Music City picture over all, I think Nashville got to moving a little too fast in early 1962, but luckily (again my opinion) stabilized near the year's end."

Atkins has firm evaluations about making records in Nashville. "There are some in the trade who think the Nashville sound is a panacea for all the ills." This is a mistake, he believes. "You get the utmost in co-operation from musicians, engineers and singers in Nashville, a climate not always prevalent in the BIG cities. However you still have to do a lot of work. It is no miracle process."

Speaking of work, Atkins is a stout candidate for the busiest executive on the Nashville scene, a status he doesn't discount with any degree of vehemence.

"You must remember," he explains, "that I have two careers going: I am Victor's A&R man and I am a guitar-player. I practice every day.

"Music is never the same. Musical tastes are never the same. The public constantly demands something new. It is necessary to keep something fresh or new coming all the time, or the public moves to somebody else—naturally I refer to pop music.

"So you see I must observe a rigid work schedule to keep the pace."

Official paid attendance was over 8,600. It looked like more. This was the first time the six-month old Nashville Municipal Auditorium had been jammed. The man they came to see—Ray Charles. The man who got them there—Abe Stein.

A pioneer in booking shows into Music City, Abe has had his greatest success during the past year. Ray Charles in the Municipal Auditorium was his crowning achievement. He had Charles here before, but in the State Fairgrounds Coliseum with smaller crowds of 3-4,000.

Stein, securing his talent packages through Supersonic Productions in Atlanta, scores time after time in a baseball stadium here called Sulphur Dell. The folksy title seems almost ironic as Stein packs 5 and 6,000 persons into the place for all-star rock 'n roll packages featuring such top talent as Sam Cook, Jackie Wilson, Clyde McPhatter, Solomon Burke and Chubby Checker.

Stein has probably had more success in bringing shows into Music City (a place where hundreds of shows are booked out) than any other single promoter.

Getting Crowds His Biz



Any chronicle in regard the fast-stepping recording arm of Warner Brothers should focus considerable attention (and words) on W. D. (Dee) Kilpatrick, the label's eye in Nashville.

A smiling, ex-Marine (WW II vintage) with varied experience in his profession, Dee is a WB's district manager, whose 16-state territory in the Southeast and Southwest includes distributors in Charlotte, Atlanta, Miami, New Orleans, Houston, Dallas, Oklahoma City and Memphis.

He is as excited about his assignment—supervising sales and assisting distributors with merchandising and promotion campaigns—as Warner Brothers has been in its role of generating excitement during the past year and half.

WB has come to the fore—financially and prestigiously—with such LPs as the Allan Sherman and Peter, Paul and Mary winners; fine overall performances by the "Music Man" and "Gypsy" movie sound tracks, and an unusually strong showing—of "Rome Adventure."

Warner Brothers also takes justifiable bow for its Joanie Sommers single of "Johnny Get Angry," and The Cascades "Rhythm in the Rain," on Valiant for which WB is distributor.

Kilpatrick has his own (and seemingly logical) theory about the label's sensational success in more recent months.

"It is the result of confidence in the product," Dee opines. "And this comes as a result of your creative group having a

Exciting Task Says Kilpatrick

definite concept when planning a package of merchandise."

He continued, "You couple that with the most aggressive promotion you can possibly muster and afford."

Dee's enthusiasm was still on fire:

"You feature the old 'hard-nose' selling formula, and attempt to convey these tactics to the distributor and his sales force."

Kilpatrick's WB association is his first venture into sales per se. Prior to joining the label in October, 1961 he had been manager of Acuff Rose's artists bureau, supervised WSM's Grand Ole Opry and represented Mercury and Capitol Records.

"I was," he recalled, "the first full-time resident A&R man in Nashville. That was back in 1950 when I came here to record Hank Thompson, Tex Ritter, Carl Butler, Martha Carson, the Statesman Quartet, Tennessee Ernie Ford and others for Capitol."

While with Mercury—where he also doubled in sales—Dee supervised the sessions of Johnny Horton, Rusty Draper, the Carlisles, Jerry Byrd and others.

"A&R work is all right," said Dee, "but sales is more exciting. And Warner Brothers is an exciting outfit."

If, as generally agreed in the trade, Dee is Warner Brothers eye in Music City, it is obvious that this particular eye seldom closes, and to paraphrase to the positive a negative line from the Music Man album, "he knows the territory."

The Colonel



Col. Tom & Friend Gressed Cool 2-Mil.

Uncle Sam undoubtedly was well pleased with what Elvis Presley and his manager Col. Tom Parker sent him as tax payment on 1962 earnings.

The sensational, if not spectacular tandem grossed an estimated \$2 million last year.

It was a repeat of previous successes with million-seller records and highly saleable albums for RCA Victor, and motion pictures which were box-office bonanzas.

The actor-singer concentrated on wax and film with nary appearance on television, or in person in '62.

It was a year when Elvis (guided by the shrewd Colonel) maintained his high degree of appeal—the maximum in popularity; and with no apparent diminishing in intensity of interest from the public's standpoint.

He hit the very peak of the charts with 4 singles: "Can't Help Falling in Love With You," "Good Luck Charm," "She's Not You" and "Return to Sender."

His "Girls, Girls, Girls" and "Pot Luck" LPs sold and sold and sold;

United Artists released a pair of motion pictures, "Follow That Dream" and "Kid Galahad," and theater-goers queued to buy tickets;

He completed the filming of "Girls, Girls, Girls" and "It Happened at the World's Fair" via MGM, for release this year, and at last reports both were registering top grosses throughout the land.

Personal honors also came Elvis' way:

He was voted the leading male singer for 1962 in the Dick Clark American Bandstand poll for his "Good Luck Charm;" was named number 5 among major box office attractions in a ballot by motion picture exhibitors, and in a nation-wide canvass of theater-goers was selected as the most popular male star.

Although he still maintains his home and official headquarters in Madison, Colonel Tom spent approximately 10 months of last year in Hollywood.

Generally, Colonel Tom continued to remain in the background, supporting his client with all the energy, brains and savvy at his command.

"The Colonel," observes a filmtown mogul, "is uncanny and virtual perfection in his decisions where Elvis is concerned. I firmly believe that he sleeps with one eye open."

The Colonel smiles bemusedly and says: "It's no problem when you work with a great talent."

Long Short On Frowns

The Virginian, a western hero of literature, had a famous line: "Smile when you say that, mister."

Music City maestro Hubert Long smiles so much, he'd have even The Virginian wondering why.

Hubert Long signs Walter Haynes



For years Music City folk have wondered why Hubert Long always went around with a big, happy smile on his face.

This year they found out.

Hubert knew something—he knew he was going to make it.

The tall blond headed Hubert who learned the trade from the master—Col. Tom Parker—made it so big during the past 12 months, it almost scared him!

Stars in his Hubert Long Talent agency sky-rocketed to the top. Songs in his Moss Rose Publishing Co. popped into prominence Hubert Long really has something to smile about.

Oh yes, one other thing. . . Hubert moved into a 100-thousand dollar building. The fact so dear to his heart in this regard is the fact that he owns the building. . . in fact, he's the one who had it built right there in the very heart of Music City, USA—at 806 16th Avenue South, right next door to the Bradley Recording Studios where all of it started. Hubert rents the lower floor to Capitol Records and offices to the Bob Neal Talent agency and Vidor Music.

Upstairs is for The Chief, as his troops call him.

And, the Chief has quite an operation up there. His office opens onto the lobby. . . and "My Blue Heaven" opens onto his office—this is a room knee deep in rich, blue carpeting, with chairs fashioned from barrels, modern couches, a combo hi-fi & tv and a

kitchenette with adjoining shower-bath. Visiting firemen find the room a haven of rest, and so does The Chief from time to time during his working days which often run 12 to 15 hours. He's a busy man, but his steady, easy pace fools the observer into thinking he has it easy.

A close look at his talent-publishing interests indicates that he has little choice but to work hard and long hours in order to remain at the top.

The talent firm he runs single-handedly. And there's method to his lone-wolf style. He has several regular situations that he books on an exclusive basis: five shows per year in Miami & Orlando; eight shows per year in Charlotte, N. C.; eight tours to three cities in Michigan each year; an annual C&W show in Atlanta which falls the day before the Southern 500 auto race classic; and the WQIK Annual Southeastern Country Music Festival which grossed a cool \$23,000 this past April in Jacksonville, Fla.

Hubert has some of the top acts in the business. For years he has held down the number of acts he handles to four or five. . . for the first time he has taken on additional acts. Already on his roster were C&W perennials Bill Anderson, Skeeter Davis, Ferlin Husky (and Simon Crum) and Roy Drusky. Then recently, he added such stellar acts as the remarkable Chet Atkins, Tompall and the Glazer Brothers and Mother Maybelle, Helen and Anita the Carter Sisters and Mel Tillis.

"There's only one requirement I have," says Hubert, "that is that the act or talent be a credit to show business.

This year The Chief widened his horizons and dipped into the lucrative overseas market, booking Ferlin Husky on a Far East tour of Taipeh, Okinawa and Japan. The tour was a smash. More overseas trips are on tap for other Long talent with Germany, Italy and England the destination.

On the publishing front, Hubert has steel guitar man Walter Haynes weeping Moss Rose. Walter, who has played steel for top stars in the C&W field, succeeds Bill Brock who resigned recently to concentrate on developing himself as an artist. Moss Rose has such sparkling credits as the Bill Anderson written & waxed "Still" on Decca (Al Martino included it in an elpee) and "Black Cloud" written by Brock, recorded by Mercury's Leroy VanDyke and covered by rock 'n roll King Chubby Checker on Parkway.

"This has been a big, year for us," says the chief stretching out on a couch in Blue Heaven, "But we feel like the one coming up is going to be even bigger.

"We've got the number one country song writer of 1962, Bill Anderson, and he's going to be right up there as the number one male C&W artist in 1963. . . and we're going to have the number one gal singer too—Skeeter Davis. She's already one of the overall top female singers with her last two RCA records.

No wonder The Chief's always smiling.

Foster Builds A Giant Label



FIRST THINGS
TURN OUT BIG FOR
MONUMENT BOSS
WHOSE FIRST RECORD
SOLD A MILLION

First things have been firsts for youngish (he'll be 32 in July) Monument Records head Fred Foster:

"Picking Sweethearts," was his first effort as a co-writer. It was recorded by the McGuire Sisters (their first) and became a click.

"Gotta Travel On" (by Billy Grammer) was the first he recorded on Monument—and it became a million seller.

The rapid growth of the label and Foster is one of the many phenomena (which have more or less become commonplace) in Music City.

Since organizing Monument in 1958, the Hendersonville, Tenn.-based operation has increased its business annually by at least 50 per cent.

"With the exception of 1961 (when we showed a 100 per cent gain over the previous year) 1962 was our best," Foster says. "All indications point to a profitable 1963," he adds optimistically and unhesitatingly.

Foster, handsome of face and gregarious of nature, traveled a circuitous route to reach his present eminence.

A native of Washington, N. C. (Rutherford County) he quit working on the family farm at the age of 17 and headed to Washington, D. C., and found employment (at \$12 a week plus tips) as curb boy with a restaurant chain (Hot Shoppes) which operate drive-ins and catered the major airlines which fly into and out of the Capitol.

While employed there he met country musician Billy Strickland who "got me interested in song writing."

It was the beginning of a romance with music that has endured. After his "Picking Sweethearts" Foster graduated into assignments which included "working with Jimmy Dean," (which saw Dean come up with his first hit disk, "Bummin' Around" for Four Star); serving as road manager for Del Wood and almost six years as field man for Mercury and ABC-Paramount.

While with the latter he decided to form Monument, (March, 1958).

"The first session was cut in a Washington studio," Foster recalls, "but I scrapped it. I didn't like the sound. That was August, 1958. I came to Nashville and we did 'Gotta Travel On' with Billy Grammer; what a start that was!"

Monument then followed three chart-riders—"The Shag," by Billy Graves; "Boom-A-A-Dip-Dip" by Stan Robinson and "Bonaparte's Retreat" by Grammer.

Foster is no "I-did-it-all-myself" individual. He credits many people for his success, particularly Boudleaux Bryant, Wesley Rose and Chet Atkins.

"Boudleaux," he explains "is mainly responsible for me becoming a resident of Nashville." I had been visiting here 26 weeks out of the year while still maintaining a residence in Washington. It was Bryant who suggested that I build a home and establish an office in Hendersonville (suburb of Nashville). I'm glad I took his counsel. My family and I are very happy.

"I am grateful to Wes Rose because through him I was able to sign Roy Orbison, the Maris-Mantle punch of Monument. Roy has had 11 consecutive hits. Many of his recordings, I am sure, will become standards.

"As for Chet Atkins; well he'll help anybody who will listen—and I have listened and become wiser. The other day I heard a music business executive remark that when he is around Chet he is so conscious of the man's genius that it is almost awesome. That certainly describes Atkins."

Foster also considers himself fortunate in that his compact artist roster includes Bobby Moore, Boots Randolph, the Kim Sisters, Grandpa Jones, Jerry Byrd, Jimmy Driftwood (recently signed) and a combo, Norro and the Nor-Folks.

"Bobby Moore's albums and singles are sellers internationally," Foster pointed out.

"During 1961-62 his 'Mexico,' 'Auf Weidersehn, Marlene,' and 'Mexicali Rose,' sold more than a million each in Germany alone; uncanny, isn't it?"

The Monument operation (which moved into the new Bryant Building (9,000 square feet on 2 floors; owned by Boudleaux Bryant) Jan. 1, 1962, has as adjuncts Combine Music (managed by Jerry Byrd with Joe Tanner, Douglas Tubb, Jimmy Driftwood, Grandpa Jones and Tupper Saussy as exclusive writers) and a new subsidiary label, Sound Stage 7; plus a distribution for Gaylord Records (owned by Pamper Music).

"We started Sound Stage 7," explains Foster, "to develop and improve masters made by artists not affiliated with Monument. We don't want to expand Monument too fast but by same token do not want to pass up any artists with potential. Our first on Sound Stage 7 is 'This Old Heart' by The Monarchs, produced in Louisville."

Any report on Fred Foster and Monument shouldn't omit his faith in Music City.

"Successful records, in my case I know, are the result of the people in Nashville," he emphasizes. "Yes," he repeated, "it is the people; nothing else.

"When you enter a studio for a session here you are immediately aware that everybody there is pulling for you to come up with a winner. You realize that the musicians aren't just there for the money they will be paid. So you have no fears of failure in that phase.

"I back my statements up with experience. I tried sessions in New York but the feeling wasn't there. It was a coldness you could almost touch; in Nashville you get co-operative warmth—and hits."

"I have confidence in Nashville for this reason. My most recent experience in this respect was recording the Kim Sisters—the Korean girls—who in two days 'fell in love' with the city and its sound.

"I also think that in 1963 record sales—now slow—will pick up."

Foster had told almost everything but how Monument got its name.

"When I was living in Washington and on the road, I would fly home each weekend," he says. "One of the first sights you see from the plane window before landing is the Washington monument. It was a very welcome sight. I made up my mind that if I ever had a company of my own I'd name it for the Washington monument. And I did."

... And Foster's musical Monument in its field stands almost as tall as the D.C. historical landmark.

Champion Music (and its ASCAP entry Northern) has come along like the name implies since opening in 1961.

"I'd say," gleefully observes Jerry Crutchfield, 28-year-old general manager of the Music City operation, "that our activity for the 1962 to 1963 period was almost 100 per cent better than our first year in business here."

Further, to attest the Champ's success in Nashville, Bill Downer, New York-based boss of the long-established firm, says, "I am very pleased. So much so that I no longer feel it is necessary to make personal on-the-spot checks. I merely take a look at the reports; all optimistic. I should add."

There are no reasonable grounds to fault Champion on its 1962 performance. Last year the company won BMI citations of achievement for "Losing Your Love," "Git A Little Dirt On Your Hands," "Mama Sang A Song," "All of My Love," and "Happy Birthday to Me" to the C&W category and "Everybody Loves Me But You" in pop.

Currently Champion is doing a bit of better than all right with "Danger", "Crazy Arms", "There's Another Place I Can't Go", "Footprints" and "Tips of My Fingers".

Although a part of Decca Records corporate

setup, Champion functions autonomously and, to quote Crutchfield, "concentrates on placing material with other labels."

Presently Ronnie Self, Jimmy Gately, Bob Beckham and Crutchfield comprise Champion's exclusive writers staff, but the door is ajar for free-lancers or non-pro hopefuls.

"I'll listen to, or read all material," Crutchfield promises.

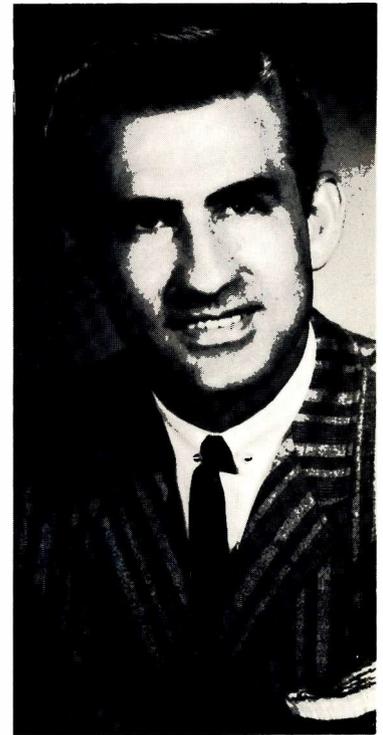
"A writer has got to start some place—and it could be right here at Champion," he says.

"Only the other day, I was auditioning some tapes and came across two tunes on one dub. They have been recorded by Tommy Rowe and Jan Fields, for release later this year. They came from an unknown writer. See what I mean when I say Champion is receptive to material?"

Luck plays a major part in songwriting, believes Crutchfield, who earned a business major at Murray State (Ky.) College in the mid-50's.

"I should know. I've been lucky enough to have some of my songs recorded by Brenda Lee, Rick Nelson, Ernest Tubb, Floyd Cramer, Eddy Arnold, David Carroll's Orchestra, Jill Corey and Faron Young.

"Of course," he declares, "you have to work too."



JERRY CRUTCHFIELD KEEPS CHAMPION ON BEST SELLER LISTS

Champion's Music City Wing Up 100%

ASCAP Establishes HQ In Music City

JUANITA JONES IS ASCAP GAL FRIDAY FOR DIXIE OFFICE

Keeping up with the Joneses is allegedly a practice among some elements of society, but when ASCAP decided to "invade" Dixie a switch was pulled: That particular society picked a Jones to keep up with it!

Reference is to Juanita Jones, a cheerful bundle of music business know-how, whose winning past performances include eight years as an efficient Girl Friday for RCA Victor's A&R dynamo Chet Atkins.

The office officially opened March 22, 1963, with executives Jimmy McHugh, Ned Washington, Gerald Marks, Jimmy Rule, Dick Frolich, Jack Bregam, J. M. Collins, et al. in for the dedication.

"It was inevitable that ASCAP should establish an office in Nashville. The City has attained important stature as a music center," an ASCAP spokesman told reporters on the occasion.

"And I don't mind telling you," he added wilingly, "the amazing achievement has confounded some of the so-called experts."

What about progress since the first-of-Spring beginning?

"Truthfully," says Juanita Jones, "things have gone much better than we anticipated. We expected a long hard pull, and we still think it will be a long hard pull, but we have been surprised by the favorable interest evinced."

ASCAP, which enjoyed a minute nucleus locally via memberships of composers Beasley Smith ("Lucky Old Sun" and "Old Master Painter") and Francis Craig ("Beg Your Pardon" and "Near You"), and the Milene (Acuff Rose) and John T. Benson publishing companies, has approved member certificates for writers James (Big Chief) Weatherington, Vep Ellis, Nell Evans and Stanley Bonham, and publishers Queen M (owned by Emma Neale King) and Heritage, operated by Ken White.

"We have at least five more applications in the works," the Jones lady reported happily.

"I'll help anybody who comes into the office," she explained. "The Nashville branch is more or less a change in ASCAP policy. It puts us in the country and western field.

"And, like I said, I'm encouraged by what has already transpired. We've been accepted."





Hal Smith

Biz Up 50% For Smith's Pamper

The dictionary defines pamper "to indulge to excess."

The verb is hardly applicable to Pamper Music of Goodlettsville, Tenn., but the operation's topkick affable Hal Smith doesn't deny that this particular Pamper has been indulging businesswise to the maximum in recent years and particularly in 1962.

Pamper's music publishing firm registered a 50 per cent increase last year over 1961 and its talent agency, Curtis Artists' (the Curtis was Smith's late father's surname) bookings were up approximately 15 per cent.

"It was our best year since we were issued our charter in 1959," Smith reports happily.

"It might have been our year of maturity," Smith adds warily, "but I believe we are still growing."

Mainly Pamper garnered 10 Broadcast Music Inc., awards—7 in the country and western and three in the pop field.

The C & W prize-winners included: "She's Got You," "Little Bitty Tear," "Tears Broke Out on Me" (by Hank Cochran); "Three Days," "Crazy" (by Ray Price); and "Charlie's Shoes" by Ray Baham.

"She's Got You" and "A Little Bitty Tear," plus "Funny Way of Laughing"

(also a Cochran-ized click) made the riffle in the popular category.

Administratively speaking, Pamper bolstered its staff with the addition of Wayland (Stubby) Stubblefield as national promotion agent, Bob Forshee as an aide to Cochran in the productions department and Haze Jones, Executive Administrator, who heads up the artists bureau.

During the latter part of November Pamper reactivated its Gaylord label (which had been dormant since 1959), finalized plans for domestic and foreign distribution, and completed first recording sessions. Out of the latter emerged "Yesterday's Memories," cut by its composer Cochran, which was summarily released early this year.

"Our version," declares Smith, "was financially and artistically satisfactory. However it was 'covered' by Eddy Arnold for RCA Victor—and became a hit. We think Gaylord shall develop in the months ahead."

Additionally on the positive side in '62, Pamper scored with its first million seller—"Little Bitty Tear"—since Harlan Howard's "Heartaches By the Number" in 1959. Smith also decided to function with exclusive writers:—the staff currently is the previously mentioned Cochran, Howard, Nelson, Baham

and Forshee and Helen Carter and Don McKinnon. The latter was signed in early 1963.

What's for this year?

"We aren't marking time," Smith advises. "We've added 1200 square feet to our physical plant which gives us an overall 2800 feet.

"We are going to do some independent production in conjunction with a New York firm; probably television tapes and the like," Smith says.

"We also hope to do more staff promotion of our artists—Jim Reeves, Ernest Tubb, Buck Owens, Leon McAuliffe, et al.—at their personal appearances, especially in advance and on-the-site-of bookings."

If you're wondering about Pamper's title, it was conceived by Claude Caviness, one of the corporation's charter members, no longer with the company.

"I am sure he got it from the shampoo," Smith guesses.

The hair-wash advertising symbol is a meek-like little lamb gamboling nowhere in particular.

Pamper is anything else but (no pun intended). It obviously knows where it is going: Say like, ahead?

American Music Built On Pop-C&W Classics

A glance at the "country standards" in the American Music Company's catalogue would lead the casual observer to believe the firm was an old line music city operation.

Songs like "Sixteen Tons," "Cool Water," "Dear John," "Nine Pound Hammer," and many, many others belie the fact that the American operation in Nashville was opened less than a year ago.

Terry Fell, who heads the Nashville office of American and answers to boss man Sylvester Cross in Hollywood, is a well known song-writer and artist. Perhaps his best known work is "Don't Drop It," with which he scored big for the RCA Victor people. Terry really digs the Nashville scene. Working with the American firm in Hollywood for 16 years, the move to Nashville was made with some misgivings but after seven months here Terry says he's here to stay.

A great deal of the success of American has to be traced to one of the greatest composer-guitarists the world of music knows: Merle Travis. With "Sixteen Tons," "Dark As A Dungeon," "Nine Pound Hammer," and many others to his credit, Travis has to be

accepted as one of the best songwriters of this or any other era. Then, too, his style and early experiments with the Amplification of the Guitar have been influential in the creation of the "sound" which dominates recorded music today . . . especially in Nashville.

Also aligning American Music with Nashville has been the success of the Music City stars with its material. "Dear John" was one of the first country songs to make it big in the pop field and brought Jean Shepherd into the limelight. "You're The Reason," was instrumental in the success of Bobby Edwards. And on the current market, "In The Shadows of The Wine," is keeping the name of Porter Wagoner in the charts.

In addition to the publishing company, American Music also controls Crest Records, a label which has been a steppingstone for artists like Glen Campbell and Bobby Edwards . . . and as Terry Fell says in his Nashville office, at 726 Sixteenth Avenue South, "our door is always open to the unknown writer and artist . . . for new rungs are being added to the ladder of success every day."

"At a recording session in Nashville, there is a sense of closeness between artist and musicians that enables an artist to work better," Smash Records' talent roster of hit-makers all agree. And to prove the warm, informal and impromptu Nashville waxing sessions produce Smash chart-riding product, Charlie Fach, label topper, points out, "Smash recording stars, Bill Justis, Dickey Lee, Joe Dowell, Jerry Kennedy, The Echoes, Mother Maybelle Carter, Don Helms, and Buck Trent all cut sessions in Nashville."

The nationally popular Bill Justis has recorded three instrumental albums on Smash, and all three have been on the national hit charts. Coming up on the charts is a first for Justis, a single Smash waxing of "Tamoure" which was also recorded at a Music City session. A well-known arranger and producer in Nashville, Justis is a permanent resident-artist in the city of magic sound.

A & R Director for Smash Records in Nashville, is dynamic Shelby Singleton, champion of the Nashville "sound". Producer of many Smash hits, Singleton has recorded the above artists in the true Nashville atmosphere of complete relaxation of artist, musicians and technicians. In the past two years, Singleton has recorded such international Smash hits, as Joe Dowell's "Wooden Heart" and "Little Red Rented Rowboat" in Music City, U.S.A.

A consistent Smash hit-maker, teen favorite Dickey Lee warbled "I Saw Linda Yester-



The warm, informal atmosphere of a Nashville recording session brings a beaming smile from Dickey Lee, right, Smash Records popular singing star, during a break in the waxing of Dickey's new single, "I Go Lonely". Dickey is pictured here with the crew responsible for such hits as "I Saw Linda Yesterday" and "I Don't Want To Think About Paula". From left to right are Bill Hall, Johnny Preston, Jack Clement and A & R Director Shelby Singleton. Johnny Preston had just stopped in to say hello.

day" and "I Don't Want To Think About Paula" onto Nashville wax. From these sessions, cut by independent producers Bill Hall and Jack Clement, emerged international hit disks. A just-released Dickey Lee single, "I Go Lonely" also stems from a Nashville studio.

There is no big mystery about Smash Records' boom of hit waxings in the two short years the label has been launched. The Smash door is open to young untried talent—there is no secret formula for making hits. "Our organization is made up of young artists and young veterans and a lot of enthusiasm," claims the young head of Smash. "The welcome mat for fresh, exciting new talent in Music City, U.S.A., has been leading straight to the doors of Smash Records' Nashville home. We're proud that our doors have been wide open to the budding talents of America," adds Fach.

The "Nashville Sound" is one of the most ambiguous terms in the musical world today . . . and to define it defies many an expert. However, to hundreds of thousands of radio fans in this country the "Nashville Sound" is that of John "R", who's been "titillating the sensibilities" over 50 thousand watt WLAC since 1941. And when you combine John "R" Nee Richbourg with that musical genius Cliff Parman, you have Cape Ann Music, the first R & B publishing company to open its doors in music city.

Cape Ann Music, which also includes English Music and Rich Productions, came into being in August of 1961, when Richbourg, one of the leaders in the R & B field, decided no publisher in Nashville specialized in rhythm and blues music . . . so the doors at 801 Seventeenth Avenue South opened and the early success of Cape Ann indicates Richbourg was right. The firm has had big records by Little Esther, Joe Henderson, Otis Redding, Roscoe Shelton and many others.

Partners with Richbourg in the venture is the previously mentioned Cliff Parman and what a background this musician has had. As an arranger he ranks with the greatest with Connie Francis, Conway Twitty, Little Esther, Joe Henderson and many others calling on him time and again; and as a composer he need tip his hat to no one in Nashville, for among his many hits one song will perpetuate his name through the years: "Pretend." And to show he understands all fields of music, his latest composition, "Sands of Gold," is making the charts a bright place for country singer Webb Pierce.

An integral part of the operation, although in the background, is Russell Sims, long time music figure from Arkansas.

The past accomplishments of the Cape Ann operation speak for themselves, while the future could never be brighter.

Smash Is Sold On The N'ville Sound

Cape Ann One Of Leaders In Rhythm & Blues

Sure-Fire Wil-Helm Biz Bigger



Company chiefs of staff: Don Helms, and Wilburns Doyle, Lester, Leslie and Teddy

Eager and enthusiastic are apt adjectives when applied to the Brothers Wilburn—Doyle and Teddy.

They, along with Don Helms and two older brothers, Leslie and Lester Wilburn, own and operate Sure Fire Music, and this quintet, plus Smiley Wilson, are partners in Wil-Helm Agency.

"It was nothing but blue skies for us in 1962," exulted Doyle. "Agreed," seconded Teddy, adding, "The talent operation did \$200,000 more in booking contracts than in 1961, or a gain of about 75 per cent."

"The song publishing company has shown an increase every year since it started in 1957," said Doyle.

"And," chorused the handsome young men who record for Decca, "we expect Sure-Fire and Wil-Helm to do even better this year."

The Wilburns also are excited about their syndicated country and western television series.

It is produced by Noble Dury, a formidable Southern advertising agency with headquarters in Nashville. The agency auditioned eight acts—and signed Teddy and Doyle, who along with singer-comedian Harold Morrison, fiddle player Tommy Jackson, Don Helms (he was the late Hank Williams steel guitar man) and songstress Loretta Lynn are regulars on the show.

The series—a package of 56 half-hour episodes—is taped at WSM-TV studios under the direction of Elmer Alley and bankrolled by American Snuff Co. It already is programmed in 19 markets. Smiley Wilson (who is in charge of Wil-Helm) manages the teleseries.

"The TV show," Doyle said, "is the best thing that ever happened to us, I believe. TV exposure of this type is very necessary to an artist and especially those in the country and western field, who rarely appear on the major networks."

The roster of Wil-Helm—formed in 1960—now includes Slim Whitman, Hank Locklin, Loretta Lynn, Bobby Helms (no kin of Don Helms), Stringbean (Dave Akemann), Margie Bowes (Doyle's wife), the Barrier Brothers, Joe Dowell, Jimmy Martin, Diane Dickson, Earl Scott, Tommy Jackson and Smiley and Kitty Wilson; and of course Teddy and Doyle.

"Sure-Fire's main producers of material" (Teddy's words) are Betty Sue Perry, Jodi Bancino, Jack Ripley, Kathryn Fulton, Ray Frushay, Loretta Lynn, Anita McCune, Carl Phillips, Kitty Hawkins, Jenny Shook and Joe Dowell.

"We also encourage free-lancers to submit songs," said Teddy.

"Do you know why we started the music publishing company?" Doyle asked. "I don't think it has been related in print before.

"Back in 1957," he recalled, "Teddy and I were working road shows out of Nashville for \$25 a day each and couldn't get a publisher

to promote our records. We were using our own money. We decided we had nothing to lose—so we formed Sure-Fire.

"It was like so with the talent agency," Teddy pointed out. "We were doing most of our own booking. We checked our records for 1959 and discovered that only eight of our dates for that year had been set up by bookers. So in 1960 we organized Wil-Helm."

"We receive most of our income via personal appearances," Doyle advised. "However we have some albums coming out that may bring in some real money; then there is that TV series. It could be mighty big."

"Getting back to our steady increase dollarwise in the music publishing," said Teddy, "I think this is due to Sure-Fire's catalogue and backlog.

"'Fool No. 1,' for instance must have been recorded by six different labels in 1962."

You hear a great deal nowadays about "young men going places," but with Teddy and Doyle—the Wilburn Brothers!—it would appear they've already arrived, and intend to stay there!



The Brothers
Morgan . . . Bill
And George

Morgan A Well Known Name In Music City

Morgan is a well known name in Music City. Namely because of the Morgan boys. George and Bill—and they've even run in a younger brother, Rick.

George Morgan is the senior member of Columbia Records C&W talent roster with over 15-years in the fold. Bill Morgan, an ex-GI who never gives the impression that he is bothered by the fact that battle wounds received as a U-S Marine in the South Pacific during World War II pegged him for a lifetime in a wheel chair, ramrods a publishing firm. Rick has contributed two songs to the firm.

Recently renamed from Morgan-Shelley Music to Morgan-Tester Music, the pubbery is based in Brentwood, Tenn., a Music City suburb. The new partner in the firm, Bill Tester, owns and operates a well known C&W night spot, The 1440 Club in Santa Clara, Calif.

"Bill Tester," explains Bill Morgan, "is a veteran in the trade and a lot of people know him. He'll be picking up material on the West Coast for us."

The finest piece of material the Morgan boys ever came up with came before the publishing company—it was written by George, "Candy Kisses". A two-million seller which George recorded for Columbia, the record was covered 26 times.

One of Bill's chief claims to fame—being voted Deejay of the Year in 1957 by Downbeat Magazine. He was the first all-night deejay ever hired by WSM Radio.

This has been one of the busiest years on record for the Music City Morgan men. George has made two trips overseas—he just returned from a European tour and was in the Far East last winter. Bill got married late last fall and then came the new partnership with Tester.

In the meantime, the younger Morgan, Rick, found time to pen two tunes, one of them "Everyday Of My Life" waxed by George.

All told, there are three girls and four boys in the Morgan family and the parents were semi-professional musicians. None of the other children are in the business.

But with George and Bill. . . and Rick coming up. . . there are plenty of Morgan's as far as the competition in Music City is concerned.



Cohen Remembers When

"I'll tell you how long I've been in the record business," Paul Cohen said with a twinkle in his bright eyes. "I can remember when A&R men were called musical directors."

Cohen shapes up as the oldest-in-point-of-service A&R man on the Nashville scene and few will ante-date him in this elderly statesmanship nationally.

A gregarious, energetic person, Paul is now on his own (and has been since 1959) as head of Briar and Todd recording firms (The former is his country and western and album series label; the latter pop).

The past year was profitable for Cohen. "My best since I turned independent five years ago," he said.

Cohen reputedly is the very first A&R man to schedule an official major record session in Nashville. There is no official history on the event but he remembers the event well.

"The year was 1944 and the artist was Red Foley. The song, 'Chattanooga Shoe Shine Boy.'" It was a hit and he followed up with a session for Ernest Tubb.

Cohen at that time had just shifted from sales to production for Decca.

"I was one of the originals with Decca," he recalled. "I joined the company at Chicago in 1934 as a salesman shortly after the label came into being.

"I summarily brought the Four Aces, the Andrew Sisters and Evelyn Knight and others to Nashville. Many of the old-timers say I was the first and modestly or not I'm not disputing them," he said. "But right now I'm more interested in right now than what happened 15 or 20 years ago.

"My current forte—isn't that a fancy word? is developing new people; names which presently probably don't mean much, yet artists with potentials and high hopes.

"I got Joe Henderson, The 5-Royales, Johnny Winter, Sister Rosetta Tharpe, Larry Kirby and Cathy Dean as mainstays for the Todd operation. Incidentally I named it for a good friend, singer Dick Todd."

Todd, by the way is coming out this spring with a "Daddy's Little Girl" LP, but on Briar. "We did it about 3 years ago," he advised.

Cohen continued. "My Briar patch also includes Pee Wee King, Jimmy Riddle, Rusty Adams, The Huntsmen, Claudette Sutherland, the Shady Valley Boys & Cathy, Cecil Null, the Bluegrass Playboys and the Kentucky Colonels.

"I'm putting emphasis on Bluegrass. It is a staple thing and just beginning to spread all over like Dixieland did several years ago. Even the folk groups are picking up Bluegrass songs and improvising them to their own styles," he said.

Cohen doesn't wistfully look back; on the surface anyhow. Hence it isn't easy to persuade him to recount salient points of his flamboyant career, now in its 30th year.

When asked to name the favorite recording in which he was involved, Cohen replied, "Wait a minute and I'll play it for you. I just put it on tape the other day."

He grinned. "Red Foley's 'Peace in the Valley' and Bobby Helm's 'My Special Angel,' are my choices," he said.

He had, in concluding, a tip for neophyte recording executives: "Always remember the song is the thing. If you haven't got it before the session starts, you sure as hell won't have it when the record is released."

'62 Best Year—Ed Hines

RCA Victor's Custom division in Nashville had its best year in 1962 and the outlook for this year is even better.

Authority for this optimistic statement is quiet-spoken, prematurely white-haired ("it is a family trait") Ed Hines, the firm's custom sales representative in the South.

Hines office—one of four in the U.S.; the others are at New York, Chicago and Hollywood—serve clients (independent recording companies) in 11 states; Tennessee, Georgia, Florida, Mississippi, Alabama, Oklahoma, Texas, Louisiana, Arkansas, North Carolina and South Carolina.

"We are averaging about 100 services a month," reports Hines, who works directly under RCA Victor Custom's general sales manager Carl Reinschild, New York.

"What we do here (and do better we believe) is either rent the studio to other labels (chiefly independents) or take their tapes and send them to one of our 3 plants situated in Indianapolis, Ind., Rockaway, N. J. or Hollywood," Hines explained.

"Where necessary," he continued, "metal parts are manufactured with which to press the records.

"We are in a way similar to a tailor shop inasmuch as we tailor-make records to the customers specifications and design.

"We also attach their labels to the disks and handle the shipping.

"What it boils down to," Hines says, "is that RCA Custom is a operation which presses records for companies which do



Ed Hines

not have their own plant or facilities for such procedure."

"And I solicit these companies for their business. It is as simple as that."

He does a good job too, as increased business over the years he has been on the job attests.



Joe Wright

It could be said that Joe Wright just grew right into the Wright Talent Agency. It could be said, but not here.

Actually Joe Wright *worked* his way into the Wright Agency. In a sense he grew in that direction because he was raised right here in Music City, USA. And even in school, he was angling for a career in the music industry.

Starting with a guitar, Joe practiced until he could work with local bands. Then he

moved into the pro ranks becoming an original member of the Teardrops, Grand Ole Opry Star Marty Robbins' first band.

Today Joe is an accepted vet in the music whirl here and still plays an occasional session. However, his main interest today is picking up dates for artists under the banner of the Joe Wright Agency.

Joe's number one talent—Wavy haired Leroy VanDyke, the Mercury Records ace who has risen to the top of the C&World in a few short years. Joe has been a big help.

Joe, who has also handled such stars as Red Sovine, Bill Carlisle and Dick Flood, last year booked his key star into 52 major Fairs. The shows set 13 gate records. Another string of Fairs is on tap this year—but in a true sign of prosperity, the Fairs are fewer, but more profitable.

Joe's In Wright Business

Joe Wright Agency and Leroy VanDyke have, in other words, arrived.

VanDyke has his own band which include X Lincoln, Jack Eubanks and Wee Willy Rainsford—each musician is a recording artist in his own right . . . and each books an occasional solo date through the Wright Agency.

Joe's offices are located in Goodlettsville, Tenn. just outside Nashville. He also ramrods a pair of publishing firms—Vanjo Music and Awestock Music. The firms have published sides by VanDyke bandmen Lincoln (guitarist) and Rainsford (pianist) and has an upcoming release by Leroy.

Whether its because he grew up here . . . or whether its because he worked so hard . . . Joe has proved that he's Wright for Music City.

Baron Of The Box Office

In 1910 he was playing the violin accompanied by his sister on the piano. In 1917 he was in the U.S. Army and by 1919 he knew what it was like dodging German bullets while trying to keep his head out of French mud. In 1925 he was attending Boston University. In 1938 he was managing hillbilly stars. In 1953 he was managing the Country Music star—Hank Williams.

On May 5, 1963 he was making show biz history.

This is a thumbnail biographical timetable of one of Music City's most colorful citizens. Always uniformed in a blue serge suit with a white carnation in the lapel, Oscar Davis could easily have stepped out of a Damon Runyon short story.

Silver haired and ruddy faced, the short, not-quite rotund showman brought C&W box office records shattering to the soil as he marshalled an all-time record number

of headliner C&W acts into one magnificent stage spectacular in Detroit's block long Cobo Hall on May 5th.

Arranging the army-sized show through W. E. Moeller of the Jim Denny Artist Bureau here, the Baron tacked 18 headline acts on the contract for three shows in Detroit on May 5th. Some said he would lose his shirt. He didn't.

Davis rolled into Detroit the day before the show in time to stash a \$28,000 advance sale bundle in safe keeping. When the smoke had cleared and the last G chord had faded into the rafters, 25,000 persons had seen the show and the Baron was home free on that five figured talent tab. He grossed \$43,247 . . . not a bad day's work.

Such box office derring-do has earned the cagey promoter an honorary title of show biz nobility—The Baron of the Box Office.



Oscar Davis

During the past six months Oscar has been living up to his title gloriously. He kicked off the year by touring a multi-headliner package in the west and southwest. He jogged back to Music City with a \$116,000 gross in his jeans . . . or rather in his blue serge suit.

Incidentally . . . if you should run into him and he asks to borrow five bucks . . . loan it to him—tomorrow he may have \$50,000.



With Stapp on the right, Killen on the left, a giant Tree grows right smack in the middle of Music City, USA; one of the original Big Three pubberies, Trees' had its share of hits

Tree Music Now In Its 10th Year

There's a giant Tree in the musical forest of Music City and its roots are buried deep, close to the musical heartbeat of this world-ranked record producing center. It's helmed by longtime trade figure Jack Stapp who plays a dual role as publishing exec and radio station mogul (he's president-general manager of WKDA radio). It's ramrodded by Stapp's handpicked chief lieutenant, Buddy Killen, a triple threat man—singer-musician, songwriter (he clefled "Forever" a near-million-seller by The Little Dippers) and an indie record producer.

Giant Tree Publishing Co. ranks as one of Music City's original big three. Tree was one of the first to open offices in a castle-like building, now almost empty, located a few doors from WSM Radio. Tree was one of the last to move out of that building and into a modernistic, flashy fronted building on 16th Avenue South where the majority of the music action is centered.

Tree, now in its 10th year, was literally built on hits. It all started with a C&W money maker by Ferlin Husky called "Little Tom". The Tree was nourished by more C&W winners and pop gems like "Heartbreak Hotel" by Elvis Presley right on through the years to 1962's four BMI awards and chart kings like "Mama Sang A Song" and "Yakety Sax".

Will the Tree wither and die someday because a drought hits Music City? Never, says veep Killen.

"I don't go along with all that jazz about 'Nashville's going to go stale and that it's just a fad'. It's just not so!

"Everything has a leveling off point. We'll reach it here in Music City. Then we'll catch our breath and start climbing again.

"This business goes in cycles", continues Killen. "Even writers get hot and write two or three or four big hits in a row. But they can't write hits forever. They cool off, rest for a while and then they come back with another hit."

There's no budging Jack Stapp from Music City either. Stapp has seen this mid-south state capitol grow from a fledgling music-world jumping off spot whose only claim to fame was hometowning WSM's Grand Ole Opry. Stapp nurtured the Opry during 16 years as WSM program director. He produced the network portion of that show.

Even since the creation of Tree Publishing, Stapp has seen the time when he had to go to New York, Chicago or Hollywood to get songs cut. Now New York, Chicago and Hollywood often come here.

Two key members of the Tree organization are Robert Riley who has been on the team almost since the beginning and Ronnie Wilkins. This pair acts as assistants to Killen.

Tree's new offices are located at 905 16th Avenue South. The building front has a striking aqua tree formed with wrought iron on a silver background. It looks like there will be a tree in the musical forest of Music City for a long, long time to come.



The current buying and interest trend among embryonic pickers in Music City is the 5-string banjo.

That's the opinion of Henry Ferrell; and he should know. Ferrell, a 25-year veteran whose career includes playing in orchestras, teaching and sales, is manager of Hank Snow's Music Center downtown Nashville.

"The 5-string," he says, "has increased appreciably in popularity during the past six or eight months. It is fairly easy to play and has attracted the college boys. Perhaps its favor has been enhanced by the upsurge in Blue Grass music, and the influence of Earl Scruggs."

Ferrell, however is quick to point out that the guitar is the mainstay of the Music Center's sales-and-school' operation.

Hank's Music Center Sees A 5 String Boom

"The guitar manufacturing industry is one where the demand exceeds the supply," he explained. "We are about three or four months behind in filling orders. As for the music-instructions a great percentage of the students enroll in the guitar-teaching classes, which are limited to three or four students per session.

"We aim more at a modified 'private tutoring' formula rather than mass-production type teaching," advises Ferrell, who is assisted in teaching by Ernest Rufty.

"We conduct classes daily except Sunday with night sessions Monday and Friday. The course is 21 lessons. We do not accept anybody less than 12 years, but there is no maximum age limit.

"We have people from all trades, crafts and professions. Interestingly, we've had quite a few doctors and psychiatrists to 'graduate.' They describe guitar-picking as 'relaxing,' and have prescribed it for some of their patients."

Ferrell says that while sale of instruments is profitable, "the backbone of the operation is the music school."

Ferrell speaks fondly of Chet Atkins when discussing his phase of the music industry. "Chet has a style all his own and in his style he is the best," declares Ferrell. "He's very popular with the young and I rarely meet a prospective pupil who doesn't yearn to learn to play like Chet Atkins. He's done for the guitar what Henry Ford or General Motors did for the automobile."

Hank Snow's office and music publishing firm is also tenanted in the building, and there was talk at the presstime that Snow would move his Silver Star Music Co. to Nashville from its present location in Houston. Ted Daffan, who has been managing Silver Star, reportedly is retiring.

Buckley Builds Wax Empire

There's a southern gentleman who flits between a small retail record empire and a rambling farm in the bluegrass country of Kentucky. The bluegrass call is strong, but Louis Buckley just can't seem to give up Music City completely.

The jolly little man who holds the reigns of Music City's oldest one-stop is a man who knows the record industry. His shrewd maneuvering coupled with his ability to come up with the right answer at the right time in regards to the public's taste in records has enabled him to spread his empire into another new area during the past year.

His latest wax market is in Madison, Tenn., a Music City suburb which is a current population boiling pot. Over a year ago Buckley leased the record department of Nashville's largest department store, Harvey's. Today it is a booming wax market in the heart of the downtown area. The original Buckley's Record Shop is on the main drag of town, just a few blocks out of the business section.

Staying hip to the trade, Buckley has always placed his advertising money wisely and tradesmen feel this is one reason for his consistent success. When he went into Harvey's, he secured time on the WSM Grand Ole Opry and his pitchmen were the actual stars whose elpees and singles he was hawking. It was a natural.

In another move, the Kentucky bred Tennessean, gave his big band and good music elpees a shot in the arm by locking up time on WSIX radio's popular wake up show featuring deejay Buzz Benson who appeared at Harvey's record department afternoons to help his fans pick their music. It too was a natural.

There's no telling where Buckley will strike next to perpetuate his record biz. Only one thing is certain—the next move will be up!

New Manager For Backwoods

For two years representative of Backwoods Music, vet tradesman Don Light was recently promoted to General Manager of both Backwoods Music and the newer Robert B. Ferguson Music Inc.

Backwoods Music set up by Bob Ferguson in July, 1954, whose first address was an office on Marthonna Road in nearby Madison, Tenn. Backwoods Music for the first few years was primarily a "copyright holding" company, securing such evergreens as "Natividad" and "Poor Wildwood Flower". Ferguson was also manager of Capitol artist Ferlin Husky for whom Ferguson later penned "Wings of a Dove" which Husky recorded for a million-seller.

But Ferguson felt the omission of sheet music facilities in a city with such music potential as Nashville and hastened to correct it. In 1961 therefore, his Backwoods Music broadened its field to become a full-spectrum publisher by entering the sheet music field. Jobbing facilities were set up and "Poor Wildwood Flower" became one of the first pieces of sheet music to be completely arranged, printed and distributed in Nashville. Then followed the firm's incorporation as the Robert B. Ferguson Music Inc. to distinguish its functions from that of Backwoods Music which remains a country music publisher.

The sheet music firm's offices are Suite 700, 1719 West End building.

Some current sheet in the company's catalog are "Mr. Jukebox", "I'm Saving My Love", "Still", "Natividad", "God Bless the Whole Wide World" and "Back in Baby's Arms" plus a series of arrangements by Chet Atkins for piano and guitar.

Record Biz Is Big Biz For Distribbs Here



SOUTHERN DISTRIBS MET MANY PROBLEMS

In a year that ironically pitted an elpee with the wooly title of "The Stripper" against a Gospel Music album by the Sons of Song in a battle for the best-seller of the year title, Southern Record Distrib bossman Howard Allison found that bad weather and race riots were among his biggest problems.

Howard's Tennessee, Alabama, Arkansas, Kentucky and Mississippi suffered its most bitter winter, weather-wise, in over half a century and the area was also marred by various civil disorders which Allison says definitely affects records sales.

The big, bright spot in the Southern picture is their new headquarters. Placed next door to Southern Plastics, the mid-souths largest pressing plant and Hermitage Music, one of the areas biggest One-Stops, Southern Distribbs has roughly twice the space it had formerly.

"An important step forward in our procedure," says Allison, "was the installation of a special, long distance flat rate system.

"Now we make an average of 65 long distance calls a day which gives us close liaison with our customers."

A solid supporter of the Music City, USA image, Howard points out that one definite boost to his trade in this respect is the fact that the presence of publishers and labels en masse here, mean that much more promotional support for various records that he handles.

Another big help to Allison, he says, was the hiring of Jimmy Green, formerly associated with Music City Distributors here. Green serves as Howard's assistant.

In detailing his hottest records during the past 12 months, Howard says it was a dead heat between Rose's "Stripper" on MGM Records and "The Sons Of Song" on Songs of Faith Records. "Sherry" by The Four Seasons on VeeJay was his best single.



DOT CREATES POST FOR GEO. COOPER

When the boss creates a top national post for one of his men—he's got to think highly of that man. And, says Randy Wood, president of Dot Records, that's exactly the case in regards to George Cooper, III who was recently hiked to the post of National Director of Merchandising.

And Randy thought keenly enough about Music City to keep Cooper right here to handle the coast-to-coast responsibility.

"One reason Dot is keeping me here," explains Cooper, "is the fact that Nashville is a center in the eastern Dot operation. And too, Music City is close to the birth place of Dot, which means something to Randy."

Dot Records started in Gallatin, Tenn. when hardware store operator Wood got interested in the record business because of the fantastic sale of records he started carrying in the late 1940's.

In another key Music City move, Dot transferred Don Zack here from St. Louis. He became manager of the Nashville branch, filling the job vacated by Cooper's promotion. In Memphis, Vic Vescovo is resident salesman and Rod Bankston holds the same post in Atlanta.

What is Cooper's job under the new title?

"To stimulate sales and to come up with ideas", says George, "And to do anything to move records."

The Dot offices here are at 535 Fourth Avenue South. Noel Ball, Eastern Director of A&R and Promotion for Dot is also headquartered there.



MUSIC CITY OUTFIT HAD GIANT TO BEAT

When you have a super-giant, it's difficult to top it the following year. And that's basically the task faced by the chief wax merchant of Music City Distributors, Hutch Carlock.

"We had this Ray Charles thing last year," explains Hutch, referring to both the Ray Charles albums "Modern Sound Of Country Music" Vol. I & II and the single, "I Can't Stop Loving You" "It's hard to beat something like that . . . and we didn't. At least no one record topped them."

Speaking of the past few months since the first of the year, Carlock stated he felt there was a lack of a definitely exciting record like the Charles item. However, looking back over the past 12 months, Carlock pointed to several records that were large, but still not giants . . . and definitely not super-giants.

"We had some real fine records. We had "Alley Cat", "Bobby's Girl" which was real big for us. "Green Onions" was one of the best sellers we had. All of Dickey Lee's stuff was good and especially "Patches". The Rooftop Singers gave us a big one with their "Walk Right In" on Vanguard which is the only new major label we've taken on this year.

"When it comes right down to it, the Ray Charles thing is still a big seller. We're still buying it very big. And of course we had the big guns like Ricki Nelson on Imperial, Fats Domino on the same label, Chubby Checker on Cameo and Brook Benton on Mercury."

Carlock pointed out that he did a plus business with some of the indie labels. He cited Ned Miller's "Jack To A King" on the Fabor label as a good example.

Hutch says he's not crying the blues because his business, overall, has had a good year.

"Like we hope for Music City the town, we hope Music City the distrib, has a great year coming up.

Law & Jones: A Winning Team

The British aren't coming . . . they're here. And is Columbia Records, Music City, USA ever glad.

The sons of Blighty in this instance comprise one of the sharpest honed record producing teams in the trade today.

Don Law, British born, silver haired Music City pioneer, is the senior member of the A&R team. Frank Jones, Canadian born, dark haired personality dynamo, is the junior member of the team which directs the recording sessions of roughly 40 Columbia Records artists, mostly C&W, who have accounted for a giant sized share of Big 100 records during the past year.

Jones, the smiling Canadian quipped, "We're sort of the Hugo & Luigi of the country field."

Law and Jones have been a team for a little over two years and already they're smoother than a New York Yankee infield.

Jones again: "We work so closely in the recording studio that sometimes we just look at each other . . . don't say anything . . . and we both know what to do."

Whatever it is that they do, it must be right. The duo has cranked out smash hits by such Columbia gems of the industry as Marty Robbins, Anita Bryant, Jimmy Dean, Johnny Cash, Flatt and Scruggs, Jerry Reed and Claude King.

However, two of their biggest hits came from left field. Marion Worth had a Christmas-time click "Shake Me I Rattle" and Carl Butler and Pearl came up with the sleeper of the year, "Don't Let Me Cross Over".

Hits have become a habit with Law and Jones, but they prefer to credit great artists and great material rather than zero in on their role.

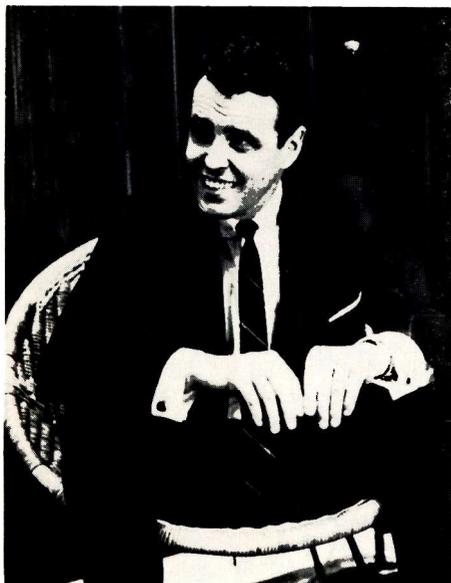
The pair state that the Music City musicians are an important key to hits. "They know what we want", says Don and Frank.

This year, the Columbia gold-dust twins, produced a pair of live albums by Lester Flatt & Earl Scruggs and the Foggy Mountain Boys; one at Carnegie Hall and the other at Vanderbilt University. In the studio, Don and Frank produced Lester and Earl's first pop-chart item, "Ballad of Jed Clampett" which is the theme of the CBS TV series, "Beverly Hillbillies"

"We cut a few sessions in New York City and on the West Coast," points out Jones. "But we prefer, and we do, have most of our sessions right here in Nashville."

It's unlikely that Columbia will unravel their phenomenal producer pair anytime soon. Law has been in Music City ever since there has been recording action and it appears that he'll be here for many more seasons. Law is figured as being at least partially responsible for the Columbia top brass seeing enough potential in its Music City operation to sink close to \$600,000 in a headquarters here.

Those two Britishers, Don and Frank, are doing their part to make the investment pay off by keeping those U-S dollars pouring into the Columbia treasury.



Two men dressed in look-alike blue, one-button suits, and white shirts framing look-alike string bow-ties, fidgeted with the narrow brimmed stetson hats they held in their hands. The stockiest of the two opened the door and the pair drifted into the office. Decor in the room held an air of plushness but still, there was a ring of simplicity to it that gave silent testimony that this was the lair of a working executive.

Smiling, the receptionist nodded them on to the inner sanctum.

Lester Flatt and Earl Scruggs walked into the office of Martha White Mills president, Cohen T. Williams.

Hand shaking over with, Lester said, "Cohen, Earl and I are going out to the Coast to be in the Beverly Hillbillies show."

Earl followed with "That's right. And we came up to ask if you wanted to come along."

Cohen did want to "come along" . . . and he did—just like he used to "come along" when Lester Flatt and Earl Scruggs were going no further than Etowah, Tennessee 80 miles away.

The above story brings up to date a friendship built around a business relationship spawned over a decade ago when

Cohen's Still "Going Along"

Cohen T. Williams gambled on a pair of relatively unknown Bluegrass musicians who were doing local radio programs on WROL and WNOX in Knoxville, Tenn.

Martha White Mills was a family firm built by Cohen T.'s father Cohen E. Williams from a \$10-per month feed broker's office over a period of 45 years. Today, headquartered in that plush office with the simple air in a Nashville penthouse which overlooks the Ryman Auditorium home of the WSM Grand Ole Opry and the Music City nerve center of recording and publishing houses, Martha White is a network of 17 corporations (some music related); the flour portion began just 21 years ago. "Flatt and Scruggs and the Grand Ole Opry," declares Williams, "built Martha White Mills."

Cohen T. is in charge of advertising and promotion and when he inked the contract to sponsor Flatt & Scruggs on Knoxville radio, he stayed close to the banjo and guitar aces. He traveled rut-scarred country roads with the pair as they pointed their

auto toward the next show town in a hectic race against time. Flatt and Scruggs never flew—neither did Cohen. He took the hard driving with them and slept sitting up in the car seat just like they did.

And he bumped and joggled and rode right up to the top with the pair—and vice versa. It's paid off both ways.

Flatt and Scruggs are the best known Bluegrass act in the nation with Carnegie Hall, Ivy League Colleges and national TV vying with Knoxville and Etowah for public appearances.

Martha White Mills is bigger and financially healthier than ever before. Martha White's "Hot-Rize" is an Opry by-word and the firm reigns as the C&W show's oldest sponsor.

With Cohen T. president; his brother Joe D. executive vice president; his father Cohen E. chairman of the board and Flatt & Scruggs close friends of the family, it means business as usual—and brother, in this case, that's good!



With a nod toward Music City, U.S.A., Philips Records points to the growing list of hits this bright young label has chalked up in a little over one year.

Crediting the Nashville sound for many of these hits, Lou Simon, Philips national sales manager, says Philips will continue to bring its potent new pop talent, like Randy Lee and Jan Fields, to Nashville to record.

Paul and Paula, the team rocking the teens with their million seller "Hey Paula" and repeating this action with "Young Lovers" and the new "First Quarrel", were brought to Music City as was Teresa Brewer for her "She'll Never Love You". The Springfields came all the way from their native England to cut their first Philips album here with the special Nashville sound.

Among those young artists the label is building on the Nashville scene are Jimmy Jay, The Barrier Brothers, Jimmy Day, and of course, C & W singer Darrell McCall who has made his first pop entry with the new single "Hud". Philips maintains A & R representation in Nashville for the recording of artists in this group of active pop and country artists. By being represented in Nashville, Philips is in a continuing position of being able to obtain the top talent that emerges from this area. Philips also maintains an A & R staff in New York and in Los Angeles.

Supporting its "One World of Music on One Great Label" objective, Philips Records is actively building new talent, both LP and singles artists, searching out hot masters, and racking up sales with an outstanding jazz roster including the big names—Woody Herman, Gerry Mulligan and Dizzie Gillespie. With an impressive classical catalogue listing I. Musici, acknowledged as one of the world's finest chamber groups; Sviataslav Richter, one of the great names today in the classics; the Concertgebouw Orchestra; the Vienna Boys Choir; Arthur Grumiaux; baritone, Gerard Souzay; and the famed violinist, David Oistrakh, Philips has moved ahead with distinction. Its new "Connoisseur Collection" series, featuring authentic productions from around the world, represents a creative new concept in recording.

With such across-the-board programming, Philips looks to Music City as an important source of that hit sound for its thriving pop product.

Philips Calls It Hitsville



Regent Had One Of City's First Hits

On the Nashville scene, Regent Music Corporation is an infant but a fast growing one.

Regent, headed by Harry and Gene Goodman, has been a long time power in the music world with offices in New York and in many foreign countries. But it was just in January of this year that Regent, along with its subsidiaries, Arc, Allied, Jewel, and Merri-mac, decided to become a permanent fixture on the Music City scene. And it wasn't because Regent had recently become alert to the power of the recording industry in Nashville for the firm controlled one of the first big songs to come out of here, "Hearts of Stone," by Red Foley . . . but Regent slowly searched for the right man to head their operation here and finally settled on Bob Tubert.

Since opening here in January, Regent songs have been recorded by Bobby Vinton, Paul and Paula, Chet Atkins, Bill Pursell, Sonny James, Johnny Ray, Anita Bryant, Red Foley, Margie Singleton, Jack Reno, Marion Worth and many others.

As a matter of fact, it was a recording by Marion Worth which hastened the move to Nashville. Marion scored a huge success with "Shake Me I Rattle," a chart rider for many weeks, which propelled her into the limelight as a top drawer recording star.

The Regent policy in its move to Music City U.S.A. is a refreshing one. There has been no attempt to force a high powered vehicle on the scene. The powers that be turned the office over to Tubert and told him to run it his way. Tubert, whose background includes a long time stint as writer for the network "Jubilee U.S.A." show, and a songwriter himself, says his way is the Nashville way . . . slow and easy, but always alert for that fresh new song and that bright new talent.

Just A Hobby For Dot's Noel Ball



It was just a hobby. A top-rated deejay fooling around with arrangements, material and amateur talent.

That is, it *was* a hobby! Today it is a fulltime job.

The deejay with a hobby is Noel Ball, currently in charge of A&R and Promotion for Dot Records in the south and east.

Ball had to pour on the pressure once he went into record producing full time in order to accomplish what he did while cranking out a handful of records as a hobby—namely, produce a million seller. In the hobby days he wrote and produced "Oh Julie" . . . a hometown effort that tore the lid off the music biz in 1958. The Crecendos, Nashville high school kids were the artists.

Young pros are in the Ball harness today. One of them, Chase Webster, Dot artist and talented writer, came up with the piece of material that gave Ball The Pro that million seller—"Moody River" by Pat Boone.

Webster, meanwhile, under Ball's direction has come up with his own chart challenger, "The Town Sleeps Through It".

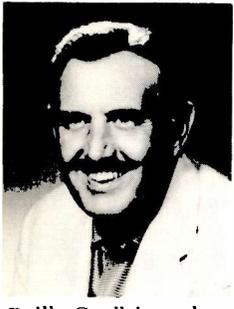
Other young pros in the Dot stable in Ball's Music City corral include singer-writer Arthur Alexander, currently hot with "I Wonder Where You Are Tonight". Arthur's biggest effort to date was his first for Dot, an original of his, "You Better Move On".

Latest Dot-type talent tagged by Ball is a group called Susan and The Dynamics who have a well timed release titled "Happy Birthday to Julie (On Her Graduation)". Benny Joy is another young pro and The Fireballs and The Stringalongs are two key instrumental groups on the Ball list.

Ball began his association with Dot Records while still deejaying in Music City for WSIX radio and later for WMAK radio. Dot President Randy Wood hand picked the cigar chewing music man for the post.

Ball has learned the knack of making hobbies pay off.

Relaxed Archie Sells Southern-Peer International



It isn't easy to find jolly Archie Campbell in a dead serious frame of mind. Archie is a funnyman and even when pinned down for a discussion about commerce he laces his breezy conversation with wit.

However during his 3-year tenure as Southern Music-Peer International's branch manager in Nashville the dapper "Mayor of Bull's Gap" has placed his share of material—so perhaps there is a method to his slightly relaxed madcap approach to the assignment. "Actually," he says displaying a grin that seems perpetual, "I am the company's public relations man. I associate with, tell jokes to and play golf with the artists and the record A & R people, and hope they'll use some of our songs.

"Levity aside for the nonce, Archie adds: "I stay in touch with my clients (fancy word for customers) but I don't hound them. If I've got anything new that I consider worthwhile I let them know; otherwise I let them be."

It's a system that has obviously proved successful for him.

"Overall," Campbell continues, "business has been good. South-

ern-Peer has such a terrific catalogue. The amount of tunes we publish is amazing. I suppose we have more Latin music than anybody."

Getting down to cases, Archie says: "My most recent personal placement was 'Dark Alley,' which Bill Pursell included in his Columbia album. I think it is going to be a big hit."

Campbell also in the past year signed Teddy Bart to a writer's contract. "If Teddy doesn't make it, work counts for nothing. He has a fine disciplined mind and knows music. You'll be hearing about him and of his material before the year is ended, I believe. He has one instrumental coming up in an Al Hirt LP, which he co-wrote with Beasley Smith," Campbell says.

Archie is a regular on WSM's Grand Ole Opry and makes about 50 personal appearances annually. "I don't want to work at my comic monologist trade any more than that," he advises with a sly smile.

"After all, Roy Horton (his New York-based boss), expects me to keep up a regular front for Southern-Peer."

... And it's a fairly strong and personally popular front he puts up.

Young Forrest Hills Music Has Open Door Policy



The fledgling pubbery in Music City, U.S.A., (unless another sprouts melodic wings by press time) is Forrest Hills, Inc., co-owned by Jerry Bradley and his uncle Harold Bradley.

Jerry, who at 23 might also qualify as the youngest-in-years publisher at Nashville, "minds the store," as it were, while Uncle Harold attends to more technical chores, an assignment befitting his background and status as one of the REAL musicians on the local scene.

"We have what I call an open door policy," enthuses Jerry, the son of Decca topper Owen Bradley. "By that I mean we welcome all song writers and all material.

"We haven't been around long enough to employ any exclusive writers—but if one should call, we'll be more than mildly interested."

Forrest Hills was granted its state charter, Jan. 1, 1963, and almost immediately came on rather strong with a pair of goodies.

The firm accepted Roy Botkin's "Cold and Lonely" and it was recorded by Kitty Wells. It got the spins! and sales.

Later Buzz Cason (now assistant A & R man to Snuff Garrett at Liberty) came along with "Long, Long Way of Happiness" and the Bradley tandem placed it with Checker for waxing via Steve Alaimo.

"We are encouraged about these two—our very first," says Jerry. "I am a green hand with a relatively small company, but I figure in two or three years we should be showing some real power.

"I may be wrong but I think all material is worth listening to. And that is what I intend to do—hence our 'open door' policy."

Uncle Harold, whose guitar work has backed up some of the nation's name artists, and who recently waxed his first album, insisted from the beginning that Jerry handle the administrative duties.

"You learn in this business by trial and error," he avers. "We figure the operation will be a gradual process.

"Things have happened fast for Jerry this year. He completed his military duty, he went into music publishing and got married (Feb. 23 to Gwynn Hastings). He's settled down quicker than I would under similar circumstances."

Wider Record Selection Boosts Tubb Record Shop



Broader horizons is the by-word at the Ernest Tubb Record Shop these days, according to Joe Walker who just recently marked his first year as manager of the record store which is a landmark in Music City.

"Our counter business has picked up considerably during the past year," says Walker. "We have them coming in from

Nashville in large numbers.

"I believe people are now finding out that we carry all kinds of records. At one time we were thought of as only a hillbilly record store."

Walker points out, however, that the store's biggest sellers are the C&W anchormen like Ernest Tubb, Roy Acuff, Bill Monroe, Hank Williams and Jimmie Rodgers.

"Rodgers is a tremendous seller. Especially elpees. 500 Jimmie Rodgers elpees don't go anywhere", Walker declares.

One reason for the heavier local traffic lies in the fact the store has initiated a campaign of local radio advertising, pushing its wares via WSM, WKDA (top 40 station) and a new Town & Country station, WLTV.

Walker stressed that one facet of the stores overall trade is the heavy summer tourist business. "This is just starting," he says, "And it looks like it's going to be real big."

Walker notes a new trend in the C&W album field during the past year. "For the first time, C&W elpees have been based on hit singles, like the pop elpees. Before, a C&W album had to have five or six hit records in it in order to sell. But now, an elpee based on a hit single is usually a real good item."

What was the best single of the year? "Don't Let Me Cross Over" by Carl and Pearl Butler. It moved over 1,500 copies.

The Ernest Tubb Record shop, scene of a weekly live post-Grand Ole Opry stage show, is a sort of C&W shrine for Opry fans. It was established, and is owned by Opry star Ernest Tubb. The store is in it's 17th year.

Troy Martin



Pros Never Die

Troy Martin gustily recalls the "good old days" of Music City, USA when records were at 78 rpm and tranquilizers were fishing trips instead of pills.

And they *were* "good old days" for the casually dapper man with the small moustache. Those were days that saw him gold mine glittering talent out of the Hills of Tennessee—talent giants like Carl Smith, Ray Price, The Everly Brothers, Don Gibson. Those were days that saw Troy glean such gems as "Mocking Bird Hill", "Just Walkin' In The Rain" and "I Overlooked An Orchid" from songwriters for his various publishing interests of the day. Those were days that saw Troy arm in arm with such music biz titans as Bing Crosby, Gene Autry and hometown Fred Rose.

Those *were* "good old days". However, if anyone should really appreciate the hectic Music City gold rush days of current times, it should be Troy Martin. This 37-year trade vet who came out of a medicine show and vaudeville background to become one of the top music men in the industry, was wholly responsible for one of the

biggest records to come out of Music City during the past year.

The song was "Don't Let Me Cross Over", a hit for Carl and Pearl Butler on Columbia . . . a smash for writer Penny Jay and a revenue king for Troy Martin Music which emerged with 15 cover records including two in England and one in Germany.

Repping for Southern Music and Peer International, Martin had one near miss he recalls vividly. Don Law and I tried to get Rosemary Clooney to record a little thing called "Don't Let The Stars Get In Your Eyes". She turned it down. Perry Como did it and had a million seller. Rosemary's manager told Don later, "If you fellows ever have another piece of material you think would be good for Rosemary, for heavens sake, call me!"

One of the dearest things about the "good old days" to Martin was his association with the music men of those times. Men like Fred Rose who he considers one of the great songwriters of all time; and two other figures who are still associates—

Just Get Richer

Cohen Williams, president of Martha White Mills (a staunch supporter of C&W, the first firm to sponsor Flatt & Scruggs and one of The WSM Grand Ole Opry's oldest sponsors) and Don Law, Columbia's Music City A&R Director.

"I worked closely with Don in the early days and between Don and Columbia and myself and Troy Martin Music, we had seven of the top 10 songs in the C&W charts.

"It wasn't any easier work than it is today. It was hard work. But it was worth it."

Operating from offices in the James Robertson Hotel in downtown Nashville, Troy is especially interested in a young singer named Stan Hardin who he has on his Martin label and a writer named Frances Bandy.

When it comes right down to it . . . Troy Martin is just as deep in, and just as thrilled with the music biz today as he was back in "the good ole days". But it's still fun looking back.

Mr. Drums Into Publishing

Buddy Harman



Buddy Harman, one of the more accomplished—and definitely one of the busiest and highest paid—recording drummers extant, is now in the music-publishing business. He recently became co-owner of Jackpot Inc., with Clyde Beavers, a young country and western entertainer and song-writer of limited experience, but proven drive and ability.

Jackpot was issued its charter in mid-April, 1962, and gained BMI membership via release of "Itty Bitty Esaw"(cq), written by Don Jones.

Harman, who averages 10 recording sessions (3-hours) a week, figures Jackpot is part of his security setup for the future. He says, "I love to play and have not given retirement from the drums any thought, but sooner or later I guess I will."

Harman's look-ahead plans also encompasses Record Row Development, a real estate operation, which already includes a \$50,000 office building housing Jackpot's headquarters and the Nashville base of Mercury Records and its subsidiaries Smash and Phillips-International.

"When I decided to have a go at music publishing I went after Clyde (Beavers) and just to keep the record straight he is half-owner and vice president," Harman pointed out. "I figure Beavers work like a beaver, and he is a writer with talent." Harman added.

"We'll just feel our way along gradually and hope to hit the jackpot with Jackpot.

It is readily evident from the tone of his conversation that playing the drums is Harman's life.

"I keep four sets—one for each Nashville studio—and change the heads (calfskin, since he hasn't shifted to plastic skins yet) once a year to maintain a live sound," explained Harman.

"Yes, I love to play the drums and always will. It's actually been fun to work with the likes of Connie Francis, Patti Page, Elvis Presley, Fats Domino, Anita Bryant, Johnnie Ray, Brenda Lee, the late Patsy Cline, Teresa Brewer, Red Foley, Brook Benton, Joni James, Eddy Arnold, Jaye P. Morgan, Burl Ives and the other great artists who record in Nashville.

"But," he reminded, "there are frustrations."

"Like what?" asked the Music Reporter's agent.

"Like when an artist comes to town and asks for our help in making a good record—and then disregards all suggestions."

Lester Vanadore: Trouble-Shooter

Lester Vanadore is a solidly built man, not extremely tall but still a rather big man. Despite his size, Lester is practically the invisible man in Music City business circles. Though he heads Vanadore Publications, a music pubbery which has had a heavy percentage of its material waxed by name artists during its 18 month existence, Vanadore's most important role here is as a behind-the-scenes trouble shooter and negotiator.

What trouble has he ferreted out? What deals has he swung? At press time, most of them are *known about*, and at the same time little is *known of them* detail wise.

A versatile tradesman, with an impressive background, Vanadore has played the middle man in the background for many key Music City industry chieftans. His ability to size up a situation, absorb the facts and then weigh the problems and merits involved and come to a swift, accurate conclusion, has won him this almost cloak-and-dagger task in several multi-thousand dollar deals that have helped Nashville to maintain its steady growth as a music center.

Music City has come to accept the fact that Lester Vanadore probably is not in his Vanadore Publications office at 801 16th Avenue South. But most of Music City can't help but wonder: "What's in the works now? Lester's out of town!"



Gene Ferguson Has Columbia Regional Promo Office Here

It took Columbia Records less than one year to decide that the place for their regional promotion boss was Music City rather than Atlanta. That's how tall, broad shouldered Gene Ferguson became a permanent resident of this city of music.

Stationed in Atlanta, Ferguson, who is responsible for sales and promotion in an eight state area, found himself spending more time in Nashville than anywhere else. Columbia reset his h-q in Nashville and Gene moved his wife and family into a modern new home in Brentwood, a suburb of Music City.

Here, Ferguson finds himself closer than ever to the source of much of the Columbia product, with the label's top A&R team of Don Law and Frank Jones recording some 40 artists in Nashville studios.

"Part of my job," explains Ferguson, "is to know the artist . . . what he likes and what he doesn't like. In other words, one artist may like a big reception. If he's coming into a town, we set up a big airport reception. Maybe the artist prefers more time and effort spent on window displays or some other area of promotion. We try to get the job done."

Illustrating Gene's closeness to the artist is a few days of his schedule from a few weeks ago: One day he met Jimmy Dean in Tulsa; planned to Oklahoma City to work with Marty Robbins; met Anita Bryant the following day in Houston; and then with a few days to spare, worked out final label aspects of a special Flatt & Scruggs Day in Sparta, Tenn. Lester Flatt and Earl Scruggs are one of the hottest acts on Columbia today.

Serving as coordinator between his men in the field (Tex., La., Ark., West Tenn., Okla., Kan., Mo., and part of Miss.) and the New York office, Ferguson finds that even though he is based in Music City, he still spends much of his time on the road and consequently, even though he is based here, he's almost like a visitor to Music City.



Vet Bandsman Beasley Smith Heads Big 3 Operation Here

It was a major news story in the trade the past February 1 when the Big 3—Robbins, Feist & Miller (owned by M-G-M)—opened an office in Nashville.

The firm is one of the giants of the publishing industry and establishment of the branch further emphasized the city's importance as a music center.

Simultaneous with its move South, Big 3 appointed Beasley Smith, veteran bandleader and composer to head up the Music City operation.

Smith, who cuffed such lilted leaders as "Lucky Old Sun," and "Old Master Painter," modestly describes his role as "a public relations representative."

He says, "What we are here for is to build corporate good will and let the A&R people, the artists and the record producers know we are in town available, for and ready to do some business.

"We don't expect to become a major factor on the scene overnight; it will be a slow, but sure, process," added Smith, a pioneer ASCAPster.

Smith (a pianist who conducted his own band from 1925 to 1955 and is a former musical director at WSM radio) during the primary stages of his assignment has been pushing the company's standards.

He placed "Don't Get Around Any More" in Floyd Cramer's RCA Album and has other Big 3 material pitched in the direction of Decca and Columbia.

During the interim, he has signed writer Leon Beavers to a contract. Beavers wrote "Gotta Rocket in My Pocket," which was recorded by his teen-age son, Stan Beavers, on the Ka\$h label.

"Once the office is firmly established," Smith says, "we'll start scouting around for additional writers."

"My immediate superiors—Maurice (Mickey) Scopp, Ed Slatery and Oscar Robbins—have high hopes for the Big 3 in Nashville.

"I believe both Big 3 and Nashville are going to benefit."

Charlie Mosely Is \$ Guardian

Today's hometown entertainer is a better businessman than his predecessor. This is the word from a man who should know—Charlie Mosely, the Purse Strings of Music City.

The gaunt financial wizard with coal black hair combed straight back manages the earnings of many top names in the music world including perennial recording star Eddy Arnold, Brenda Lee, Marty Robbins, Carl Smith, songwriters Boudleax and Felice Bryant and many others. He is Brenda Lee's legal guardian.

Once an Internal Revenue Service tax expert, Charlie became Music City's walking ledger book as far back as 1945 when

he took over the task of directing the show biz earnings of Eddy Arnold.

"I don't have anything to do with their actual music career," explains affable Mosely. "After they make their money, I work with them and advise them on how and where to spend it."

As to money management by today's younger music stars, Charlie declares, "There's no question about it, the younger stars are more sincere and have better business judgment than their star-born forefathers.

"These fellows today are managing their money so they won't have to pick and sing all their life."

What are they doing with their money?

"Eddy Arnold has probably done better with his earnings than almost any other star. He has many non-music enterprises such as Arnold Realty which is currently developing a huge sub-division south of Music City called Iriquois Estates (many of the artists are moving there) and he is part owner of Customs Jingles of Nashville, Inc. along with Vic Willis of the Willis Brothers and Don Pierce, president of Starday Records."

Lean Charlie Mosely has a fat list of financial interests going for himself. In addition to the Arnold Realty connection, he is an original partner in the Ernest Tubbs Record Shop and is an official of the Brentwood Water Company.



Gene Autry, President



Wesley Rose,
Chairman of the Board



Mrs. Jo Walker,
Executive Secretary

Autry, Rose Helm Fast Growing CMA

Many New York and Hollywood firms and agencies have set up offices in Music City. There is one agency that was founded here and may someday set up branches in New York and/or Hollywood.

That national agency—The Country Music Association, which was geographically founded and located here, draws heavily on Music City C&W tradesmen for leadership. Almost one-third of the 33 organizational members of CMA are Music City home-towners. Over two thirds of the organizational members of CMA have offices here.

CMA's president, Gene Autry, is based in Los Angeles but the chairman of the board is Music City vet Wesley Rose.

CMA's statehouse is here in the heart of Music City, at 801 16th Avenue South where it is surrounded on all sides by recording studios, record labels and publishing houses.

Mrs. Jo Walker, elevated last November from executive secretary to executive director, had to hire a full time secretary to battle the volumes of paper work that pour in daily: requests from radio stations for help in programming C&W music; inquiries from artists and songwriters about peddling their wares; info on C&W related activities for dissemination in the CMA monthly newsletter; correspondence regarding C&W publishing, booking, promotion and advertising—all of these subjects and more pour into the CMA offices. Mail plus phone calls from stations looking for deejays, labels seeking mailing lists, members wanting info in regards to newly instituted group insurance plan and on and on and on.

"Sometimes", says the often harried Jo Walker, "we feel as if we need eight or ten people to help out here in the office. But no matter how much work we have to do, we are always delighted that we are able to perform these services. And, naturally we are thrilled that there is so much interest in the C&W industry and in the CMA."

In between phone calls and mail replies, Jo has managed to accomplish the following:

- Completion of a detailed survey of U-S and Canada Radio. The survey revealed 115 fulltime C&W radio stations—an increase of 34 over the 1961 figure; and a total of 1,408 stations programming all or some C&W music—an increase of 31 over the '61 figure.

- Production of a plush Radio Kit geared to serve as a tool for selling time to sponsors for stations programming C&W and for selling country music to new stations. The kit, titled "The Wonderful World of Country & Western Music" is powered with facts, figures, sales points, success stories and general information built around the world of C&W.

- Polled the membership about and handled details of a group insurance policy for the membership.

This is a partial list of the CMA story in Music City. Jo is also involved in such key projects as the recent CMA produced C&W show before the elite Sales Executive Club in New York City.

The close to 900 members are proud of other CMA achievements such as the CMA Country Music Hall of Fame; establishment of National Country Music Week; the publication of "What Every Songwriter Should Know" booklet and the Grand Ole Opry performance in Carnegie Hall.

The members are proud of CMA's continuing drive to keep C&W in the national TV eye, in national magazines and key newspapers and in promoting C&W worldwide.

Music City is proud to be the base for these operations. And Music City will have something even more tangible to be proud of upon finalization of CMA's plans for a 2-million dollar combination CMA headquarters and C&W museum which will house the Hall of Fame.

Two million dollars is quite an investment . . . but then, Music City has proved to be a very profitable place to invest.

Only Bluegrass Change: It's Bigger

EVEN CARNEGIE HALL KNOWS SOUND OF BANJO AND DOBRO

Long before Music City earned its reputation as a record producing center there was bluegrass music. And Bluegrass stands almost unchanged, as one of the oldest landmarks on the face of Music City, USA.

There has been only one change in Bluegrass during the past 30 years—it has become bigger!

WSM's Grand Ole Opry was weaned on Bluegrass pickin' and singin' and it's the one form of music on the Opry that has never changed. The so-called Middle of the Road came in strong, but Bluegrass hung in there. Today, it reigns as one of the prime features of the Opry.

There's no real explanation for the staying power of Bluegrass music. There are many

theories but in the end, everyone admits they really can't explain it. Even though they sincerely believe in their music, the Bluegrass bandmen find themselves hard pressed to explain the swell of devotion to this style of music which has swept the five string banjo and the dobro to almost institutional heights and carried the unamplified pickin' right into the hallowed halls of society's ritziest houses like Carnegie Hall in NYC, the Hollywood Bowl and Prudential Assembly Hall in Chicago.

"Folks just seem to cotton to it," shrugged a sideman with one of the top Bluegrass outfits in Music City.

Trudy Stamper, WSM Promotion Director said, "I think it's a wonderful story how Bluegrass Music started with the Opry right from the very start and never changed a bit and even almost faded out of the scene . . . and then to make such a thrilling

comeback! It's just wonderful. And it proves that people *do* like *real* country music."

Bluegrass has found its most shining hour here in Music City—even brighter than the glory of the concerts in the high rent districts of society.

In Music City the five string banjo and the dobro (a guitar tuned hawaiian and played face up with a steel bar) were parlayed into magic wands of success. It was in Music City that Bluegrass got its heaviest exposure. It was in Music City that Bluegrass found its first support. While deejays in other areas were shunning this music, Nashville record spinners always found time for at least one solid Bluegrass number in his C&W show.

Bluegrass came into its own early in May of this year. One of the top Bluegrass bands went to Vanderbilt University here for a concert.

Former R&B Deejay Comes Up With New Ideas, Pro Talent

Who would have thought that an album of duck calls would be commercial? Hoss Allen for one. He not only thought it, he did it . . . put out an elpee of duck calls. It's by a talented duck caller named Bill Nation's and is on Hoss' own label Hermitage Records—and it's a hot piece of wax goods being sold heavily by Sears & Roebuck, Montgomery Ward and top sports stores.

Hermitage Records is one arm of Allen's Hermitage Productions Inc. Cal Music, a publishing firm is another arm.

Hoss, a former R&B deejay heard all over the U-S and in parts of other countries on WLAC radio, not only has an ear for duck calls, he has an ear for topflight singing talent . . . and a nose for ferretting the talent out.

Returning from a vacation in Nassau recently, Allen stopped into a Miami Beach night spot with the unlikely name of Tony's Fish Market and caught a great pop-R&B act called the Treniers. He signed them and they have a hot single on Hermitage today titled "After Hours Bosa Nova" and an in-person elpee is in the mill, to be cut at Tony's Fish Market where it all started. The well known Treniers have appeared on network TV on the Ed Sullivan Show several times.

Hoss' chief lieutenant is a young singer named Gene Kennedy who deals primarily with the promotional end of the firm. Kennedy had a hit with Old Town Records—"It's Too Late".

Hoss, a big, hard driving man with a commercial ear, has picked talent up from all over the U-S (one of the latest finds was The Huntsmen, a folk trio discovered on campus at Wake Forest U.), but has headquartered in Music City. His offices are located at 1719 West End.

Prior to organizing his own firm, Hoss repped Chess Records and did indie promotion work.

Incidentally, his real first name is William.



Webber Parrish Music Industry Veteran At 29

In one way or another, young Webber Parrish (he's 29 years old) has been involved with the record business almost ever since he was old enough to work. Today that record business is paying off in dividends—two fold.

The former Dot Records vice president today heads the aggressive Volunteer Distributing Co. which has a bevy of record departments its services that doesn't include a department which has a minimum inventory of less than \$1500. Parrish just built a new building to house Volunteer and its sister firm, WLVM FM, Music City's newest FM outlet.

"We've cut our rack business about 80% during the past year to concentrate on record departments," says Parrish.

"We can do volume with these departments. Even as slow as the record business is today, our setup at Fort Campbell (a Paratrooper training camp near Nashville) just rolls in sales. Those fellows over there buy those records.

"We also have the PX's at Stewart Air Force Base (also near Nashville), and we exclusively service all of the Grant Store's record departments in Tennessee and some in Alabama."

Parrish said his three year old distrib has already shown a profit increase over last year.

"We had to get more room", says Parrish talking about his new building located on Music City's west side. "In the new building we have 1500 square feet of space upstairs, 1,000 feet downstairs. The radio station doesn't take up too much of this room."

It appears that young Parrish has taken what he learned as a Nashville deejay and as a vice president with Dot's president Randy Wood, and applied it to a very successful business.



Four Star's Bob Jennings Is Man Of Many Talents

To corn a cliché, Nashville's Bob Jennings business activity requires three chapeaux:

He is a long-time (15-years) deejay on WLAC radio, concentrating on country music spins; he is a highly regarded announcer or caller at horse shows throughout Dixie, and the zealous Southern division manager of Four Star Music, one of zillionaire Gene Autrey's many holdings.

It isn't difficult to persuade the likeable Jennings to discuss his assignment as Four Star's representative.

"I'm encouraged by what I have been able to do during my first year on the job," Jennings says.

"And," he adds with a grin, "Four Star must be satisfied. I got a salary raise."

Jennings received credit (in official figures released by Four Star) for placing 47 of his firm's tunes on records during 1962.

"They tell me that is a good average," declares Jennings matter-of-factly.

Foremost among Jennings' placements were "Release Me" by Esther Phillips and "Send Me the Pillow You Dream On" by Johnny Tillotson.

Jennings' pitches also resulted in Four Star songs recorded by Eddy Arnold, Don Gibson, George Jones, Ray Price, LeRoy Van Dyke, Jim Reeves, Brook Benton and Ivory Joe Hunter.

He also signed writers Larry Kirby, Wendell Hall and The Browns to exclusive contracts in the past year.

"Four Star material appeared on about 400 records released in 1962," Jennings reports. "I am happy to have participated in this achievement. Many were hits," he adds. "And in my opinion the secret of a hit is good material."

Jennings, office is his home and his staff is his wife Robbie who serves as receptionist, secretary and domestic advisor.

"She minds a good store," quips Jennings happily.





Eddy Hill

There's a new boom on in Music City. It's new life for one of the oldest areas of the music biz—Gospel Music.

Major factors in the rebirth of Gospel Music as a dominant force in the overall entertainment picture are Songs of Faith Albums, "Heaven's Jubilee" a syndicated TV show starring Gospel Music acts and featuring C&W personality Eddy Hill as emcee, and a locally produced Gospel Music program, "Old Time Singing Convention" produced by WLAC TV and featuring former Oak Ridge Quartet baritone Ron Page.

Cecil Scaife, head of Songs of Faith, sent out a questionnaire earlier this year, seeking a basis for his firms' conviction that Gospel Music is stronger than ever.

Stacks of mail came back. The answers portrayed a Gospel Music hungry media with more time on the air than material to fill with. More than 600 stations reported programming up to six hours per day of Gospel Music.

Songs of Faith, with such stellar Gospel acts as The Sons of Song, The Plainsmen, Wally Fowler, The Oak Ridge Quartet, and Jake Hess—of the Statesmen Quartet (with the Jordanaires), are doing their utmost (with three releases per month currently) to fill the void.

The major labels are a minor force in the Gospel Music picture today. Many of the big labels have had or currently have Gospel Music makers on their rosters, but few push this product too much.

New Music Boom: Gospel Music

Gospel Music became the tool for raising \$30,000 and securing a job for the head of a hard-luck Kentucky family (three of four children had Muscular Dystrophy). Eddy Hill's "Little Country Church", a long-time radio feature that he adapted to an hour long TV format, told the story one day of the destitute family between selections by Gospel Music anchor men like Tennessee Ernie Ford, Jimmy Davis and Red Foley.

Tennessee Governor Frank Clement joined in a special tribute as a result of the show to dedicate a home built with the \$30,000. The family was given police escort to Nashville to appear on the show.

"This gave me the greatest personal satisfaction I have ever known in over 20 years in this business," said Hill.



Cecil Scaife

Gospel Music, always with us but not in such strength, has for years played the weak-sister role to Country Music. But today it is coming into a new era of power. All-Night Sings are consistent top-drawers for Music City promoter Wally Fowler. Gospel Music acts are finding more and higher priced bookings all the time.

Eddy Hill's WLAC TV produced syndicated Gospel show booms into 11 markets with additions very probable. Fort Worth is a prime market for the hour long video-taped show which features such groups as the Speer Family, The Statesmen, The Rangers and The Blackwood Brothers. A Fort Worth independent pits "Heaven's Jubilee" against CBS Saturday night giant, "Gunsmoke", with startlingly good results.

Scaife cites a good example of the sales potential in the Gospel field:

"We have a newly signed group called The Sego Brothers and Naomi. Their new elpee sold 20,000 copies in just three markets. Their single, "Sorry I Never Knew You" is being played by Birmingham's top pop jock, Joe Rumore of the 50,000 watt WVOK."

Songs of Faith apparently is able to sell all the product it can turn out. Scaife sums up the reason for the red-hot prospects of this old line product:

"Gospel Music is like antiques. . .the longer they're around, the more valuable they become."

It looks like Music City is going to have Gospel Music around for a long, long time.

An Eager Beaver Is Clyde

Clyde is one of the most eager Beavers in Music City. He can't rest until he has made his mark here.

A former Waynesboro, Ga. deejay, Beavers pushed wheel barrows and rode mules to herald his arrival here for a pair of country Music Festivals. After the mule trip he figured it was easier to just move here.

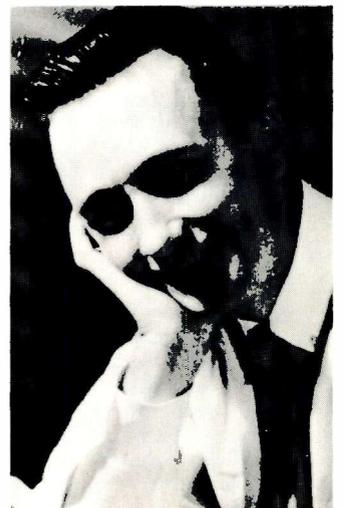
In about one year Clyde has fashioned a vehicle for "making it" in the Music City music whirl.

In partnership with another ex-deejay, Tom Reeder, once with a station in Arlington, Va.,

Clyde has formed Tom-Cat Publishing Co. and Kash Records. The pair have offices at 726 16th Avenue South. Recently Ree-Bee Talent was added to their enterprises—Clyde was the initial artist for the firm.

Artists on Kash Records are Gary Buck and Canadian singer and 14-year old Stan Beaver (no relation to Beavers) who did an imitation of JFK for his first release.

Clyde moved deeper into the music picture by recently joining drummer Buddy Harmon in forming another publishing firm, separate from Tom Cat, called Jackpot Music.



Who's That Humming Back There!



Music City's Jordanares



Anita Kerr Singers in session

Humming in the back of the room has been known to drive school teachers out of their educated minds. But humming in the background has also been known to give A&R men visions of gold records. In fact humming, or background singing, emerged some 10 years ago as a major force that literally tuned the music biz in on a new channel. Most of the credit is due a pair of Music City humming, or singing groups.

The Jordanares and the Anita Kerr Singers are now bywords in the record trade and are more valuable property today than ten years ago when doing concerts as single acts.

Probably a key in the gold-rush to the Nashville-Sound was the Jordanaire's success backing up Elvis Presley. Rock 'n rollers considered the Jordanaire's must items in Music City recording dates. Then the non-rock artists caught on. The Kerr's meanwhile were busy too. Soon, A&R men looking for a variation, picked perhaps two Jordanares and two Kerrs for a different blend.

Then other voices got into the act. Both of the above groups were delighted—they were overworked.

Mercury Records introduced its Merry Melody Singers and other labels waxing in Music City came up with various other combos of background voices.

Consequently, the panic days are over for the Jordanares and the Kerrs, but the demand is still so strong for "the voices", the two groups find it hard to get a day off.

Both groups record as singles, The Jordanares for Columbia, The Kerrs for RCA Victor. Although both have had good singles releases and heavy album sales, neither has had a giant hit record—something they helped scores of others win.

Ken White Saw Trend Coming; Opened Firm

Ken White is a "school" musician who had a feeling that educated music and the untrained musician had to come to a meeting of the ways . . . and so he established Seven Seas Music Publications some two and a half years ago here in Nashville.

And with the trend to the written arrangement in Music City U.S.A., it appears White was right.

Seven Seas Publications, which also encompasses Kenova Productions and the Talent Showcase of the South, is located at 801 Seventeenth Avenue South . . . and as the competition get keener for the proven writer, Seven Seas keeps its doors open for the new writer.

White himself is a writer with his current release on the Kenova label, "Memoria de Mexico," and "The Shenandoah Polka" both his compositions. Instrumentals, they feature White at the organ.

In addition to publishing, producing and booking, White also writes arrangements, and his orchestra is well known throughout the Tennessee Valley area.

A graduate of Ohio State University and the Cincinnati Conservatory of Music, White is a firm believer in the Nashville sound . . . and echoing the thoughts of many, many others he feels Music City U.S.A. is just on the threshold of realizing its full potential.

Pro Perrin Rides Hill & Range

Riding the range (and hills) for Hill and Range in Nashville is a 31-year veteran, dapper Jack Perrin, a newcomer to Music City, but an old-timer in the trade.

Perrin's arrival on the scene (March 1) is part of the company's plan to place more emphasis on country music.

Perrin's arrival on the scene (March 1) is part of the company's plan to place more emphasis on country music.

"Hill and Range," points out Perrin, "was the first to publish country and western music on a 100 per cent basis.

"We also," Perrin says, "pioneered the country song into the popular idiom. We thought (and still think) there wasn't any reason to identify a tune as country per se, because there are a lot of country people (so called) living in the cities.

"The first 'country' tune to break through was Eddy Arnold's 'Bouquet of Roses,' in 1948."

Perrin's prime objective, he explains, is to develop new song writers, unearth material and create 'standards' in the country field.

One of the first steps by way of putting his plans into motion was the signing of Bob Johnston, a Fort Worth, Texas arranger and former A&R man for Kapp Records.

Johnston, already situated in Nashville, heads up a new Hill and Range subsidiary,



Jack Perrin

Thunderbird Productions; designed to produce masters, and seek out new artists.

Perrin thinks the music business should establish more songs that will become evergreens.

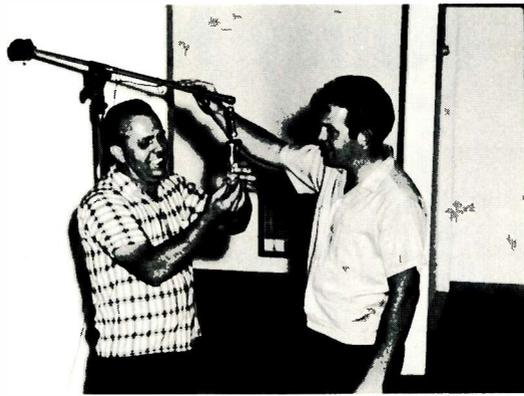
He declares, "One important facet missing today is the standard tune. In the old days (previous to television and radio exposure), writers strived to create standards—songs that would live on and on.

"Nowadays the quantity is here but in too many instances the quality isn't. Hill and Range hopes to revive standard-type tunes—and I think such material will originate in the country and western field.

Perrin appraises Hill and Range (owned by Jean and Julian Aberbach) as "the biggest and most aggressive of country music publishers."

"And," he adds confidently, "Hill and Range hasn't even hit its stride."

"\$ound" Of



Nugget

Jack Logan adjusts a mike. His brother Bud assists.

There's a new sound blowing across Music City from just northeast of the city limits. It's mostly the sound of country music and it's coming out of a cement block building which houses Music City's newest (and perhaps fastest growing) recording studios.

Home of Nugget Records and Sound Studios, the building could become a very significant factor in the overall picture in Music City.

Owners of the Nugget enterprises which also include a publishing firm and booking agency are country cutups 'Lonzo & Oscar (brothers Sullivan in real life). Manager-operator is derby wearing, steel guitar playing Jack Logan. Off stage, Logan dresses conservatively and is strictly business—he has a lot on his mind:

- Booking The 'Lonzo & Oscar Country Music Show featuring Mike Miller and Jack Casey with The Star Mountain Boys and others.
- Managing the new sound studio built in September and put into full scale operation in January of this year.
- Engineering for both outside label and Nugget recording sessions.
- Directing the publishing firm.

The Sullivan boys and Logan have been associated with the Nugget enterprises for five years. The association dates back to

when the firm was owned and located in Tampa, Fla. The local group bought out the owners and relocated here.

With a brief six-month history, Nugget's studio is already showing signs of life with more and more labels discovering the out-of-the-way sound factory located just three miles off U-S 41N near the Nashville suburb of Goodlettsville.

"We've had good luck with some of our artists here", says Logan. "Out of our first four releases, three of them went right into the C&W charts."

Nugget Records and its subsidiary Clark Records has 14 artists. Among them are 'Lonzo & Oscar, Melba Montgomery (signed to United Artists after her second Nugget release), Jean Gibson (a 14 year old Georgia girl), Mack King, Delores Smiley and recently signed Billy Hensen. Mike Miller and Jack Casey and their group are considered one of the hottest properties in the firm.

Nugget ramrod Logan has 25 years in the music business—12 with the Grand Ole Opry; eight with 'Lonzo & Oscar and three with the late Cowboy Copas.

Although he still plays occasional road dates and appears on the Opry with the perennial 'Lonzo & Oscar, Logan's keenest efforts are aimed at that cement block building just off U-S 41N.

Although off the beaten path geographically, Nugget appears to be right on the road to success!

Gilbert Brown Manages Randy's Record Shop

Manager Gilbert Brown speaks with such optimism when discussing Randy's Record Shop of Gallatin, Tenn., that an interviewer is wont to interrupt and ask if his fiscal appraisal is on the level.

"Certainly, I'm not kidding," he states firmly.

"We've had a good year. Sales in 1962 were on par with 1961 and 1961 was the operation's best year."

Brown, who has been managing the store for Dot Record's boss Randy Wood for more than 15 years, doesn't stop there with his glowing report.

"Furthermore," he adds, "I think 1963 is going to be a very good year."

"Sure," he admits, "I know there has been quite a bit of blues singing in the recording industry, and some of it is justified, but with Randy's it has been a blue sky climate."

Brown, who is assisted by Mrs. Louis Mitchener, estimates that the shop mails out about 2,000 records a week, and credits sponsored programs on radio station WLAC, Nashville, with a hefty assist in the strong sales campaign.

"We have customers in all of the 50 states, Canada, Mexico and most of the European nations. We have several regular customers, for instance, in London and orders come in constantly from military personnel stationed throughout the world," explains Brown.

"Gene Nobles," he continues, "came out of retirement early this year to rejoin our radio show and is doing fine."

"When we send out an order we also include one of our yearly catalogues in the packages. This too is a sales spur."

Any significant developments in the past 12 months? he was asked.

"Yes," he replied. "There has been an increase in demand for albums. I estimate that 40 per cent of our total dollar sales now come from albums."

"Ray Charles' albums and singles were very, very big for us. I can't remember anything better. We also did very well with the product of Billy Vaughn and Lawrence Welk."

"There is no ulterior or sinister prejudice in mentioning the popularity of Welk and

Vaughn, both of whom are on Dot," Brown said.

"Randy's is a direct-to-customer retail record operation and we stock and promote all labels. The same policy goes in publicizing records on our nightly radio program."

"We're selling records—not just pushing Randy's label and that's the way it is going to be and always has been."

Randy's Record Shop began humbly. Shortly after being mustered out of World War II service Randy Wood opened a small radio shop just off Gallatin's main square. He later—say about 1947—added records as a sideline. Soon the tail was wagging the dog, as the saying goes. The shop is now in a new and larger building.

Randy Wood still maintains a home in Gallatin and contends he'll return one of these days.

If and when, he'll find Randy's in smartly solvent shape, thanks to Gilbert Brown, Mrs. Louis Mitchener and the other Randy staffers.

They know their job—and perform it efficiently.

Murray Nash Speaks Frankly



Murray Nash

Murray Nash is a Music City tradesman with 26-years experience who readily and frankly talks about his ups and downs, but disdains pessimism and looks hopefully to the future in these talks.

Presently Murray is operating Ashna Publishing which is the parent corporation of Do-Ra-Me Records and Recording of

Nashville, the latter a more or less public studio.

"Business in the past year has been above the average. I am encouraged by the trade and public's acceptance of our operation," he reported.

"1962 was our best year. However," he qualified with a wry smile. "in a three-year old company you're in pretty bad shape if one year isn't better than the other."

Nash is one of the few in Nashville's music field who has performed in every phase—sales, production, manufacturing, promotion and advertising.

"I've never been in the management end," he advised. "But years ago when I was an A & R man I was the first to record such well-knowns of today as Flatt and Scruggs, Don Gibson, Sue Thompson, Jimmy Newman, Archie Campbell, The Carlisles, Pee Wee King and Tommy Jackson. They'll verify my statement.

Getting back to the present and the recent past, Nash said he was proud of two Ashna songs, "There's Always One," which

was recorded by Roy Drusky, and "Best Dressed Begger in Town." Houston Turner (who wrote the tune) recorded it originally for Do-Ra-Mi and it was covered profitably by Carl Smith for Columbia.

Turner, along with Jimmy John are currently Ashna's only contract writers. "I have two or three others, but it's too early to list them in print," he said.

Nash became silent and sat as though in reverie.

"I was thinking of the past again," he said wistfully. "Do you know I found and promoted 'Tennessee Waltz,?'"

"In my opinion it is the best song of the 20th Century.

"But a fellow can't exist on memories, can he?" he asked, obviously expecting no answer.

Murray Nash arose, walked to the rear of his office and resumed tinkering on a recording machine.

Which was where he was when the Music Reporter's man came in.

Central Songs Is Happy With Music City's Happy

Averaging better than one song recorded per week, Hollywood base Central Songs is extremely happy with their man in Music City, Happy Wilson.

The former deejay (he still does a show on WENO here) from Birmingham is responsible for one of the biggest C&W records of the past year—"You Took Her Off My Hands" by Ray Price. He also got "If I Cried Everytime You Hurt Me" recorded by Wanda Jackson and Happy's the man who talked rock 'n roll star Lloyd Price into cutting the old Ray Price hit, "Under Your Spell". Lloyd told Happy it is his best record in a long time. "Silver Threads And Golden Needles" is out by 10 name artists thanks to the efforts of Happy Wilson.

No wonder Central Songs is happy.

Central is owned by West Coast talent impresario Cluffie Stone but Happy's boss is former Nashvillian Joe Allison.

Says Happy, "The bosses are satisfied I guess. Personally, I'm delighted with the good fortune we've had in Music City. We have placed about 25 songs with major labels since the first of the year."

Three of Central's top producers/writers are Harlan Howard, Bobby Bare and Charlie Williams.

Another facet of the Central operation here is a subsidiary label called Insignia Records which Happy works with. Wilson also produces outside recording sessions on an independent basis. He recently produced a session for Kash Records with an artist from Canada named Gary Buck.



Happy Wilson

Central moved into a new home Jan. 1st of this year. Happy's office is at 728 16th Avenue South. He calls it being in the "hot circle" . . . the office is located within close walking distance of the major labels and recording studios based here.

And that makes Central, Happy and everyone happy.



Kenny Marlow

Marlow Found Music At The Bar—Of Justice That Is

for example, Kenny Marlow, a young local attorney.

Some of Marlow's first clients after he finished Vanderbilt Law School a few years ago were connected with the music field. Somewhere along the way since that time, aside from representing a number of clients in the music business, Marlow says he became so fascinated with it all that he decided to "dabble" in the business himself.

The "dabbling", to date, has included part

ownership of a local recording studio (which he sold three years ago), a publishing company (which, in five years, has accumulated a catalog of some two-hundred recorded compositions, with names like Brenda Lee, Jim Reeves, Dion, Ann-Margret, Jan and Dean, and others of similar stature represented), and a record label called "Image" which specializes in folk music and is distributed internationally by London Records, Inc.

Nashville's music industry attracts people with varied interests and backgrounds. Take,

It Started In Control Room

There are many ways to form a music publishing company. One improbable way is for two people to be seated in a control booth at a recording session, discuss the idea for a few minutes and reach a decision.

That's how Anita Kerr and Bill Porter organized Poker Music, Inc., which began formal operation April 1.

Anita, a skilful arranger and leader of the talented choral group which bears her name and backs up numerous top artists, remembers it thusly:

"I was handling an A&R session at RCA Victor last January and Bill Porter was the engineer. During a break I asked Bill if he would like to start a publishing company. He said he would try anything once. When the session was over we headed downtown to a lawyer's office and had the charter drawn".

The title, which has a connotation of the popular (?) card game—but in reality is blending of first letters of their family names (Po-Ker)—was approved by BMI on April's Fool Day.

The date and its traditionally facetious observance runs contrawise to the co-owners' intent and purposes.

"We are going to build our organization on sincerity," emphasized Anita, a winsome slip of femininity, known for her keen judg-

ment of songs; a zealous pro.

"By that," she explained more specifically, "we aren't going to pitch material just to get it recorded. Bill and I have both agreed—or rather solemnly sworn to ourselves—that unless we believe the song is good we'll have nothing to do with it. That may sound corny but it's exactly how we feel."

A pair of Poker-published tunes—both written by Tommy Cassada of Silver Springs, Md.—were recorded during the first 30-days of the fledgling's existence: Canadian star Bobby Curtola cut "3 Rows Over" for Tartan (which will be released in U.S. next August by Bob Keene's Del-Fi label), and "A Change in Plans," by Louisville, Ky's young Paul Penny on Jan for release this month.

Poker also has accepted two songs written by Galveston, Texas KILE dee-jay Bob Randall and a pop-religious composition by Gene Cole, blind Nashvillian.

"I think Cole's song is going to make it," forecast Porter. "The lyrics tenderly express the feelings of a sightless person.

"It reminds me," Anita interposed, "of 'I Believe.' It has a sincere message."



Establishment of the concern doesn't mean that either will sever connections with RCA Victor.

Porter remains as chief engineer and Anita will continue to prepare arrangements for material used by RCA Victor.

The Poker office is across-the-street from RCA Victor!

"And that too is a convenient arrangement," quipped arranger Anita, permitting herself a seven-word light respite from the normally grave Kerr position.

Anyone not close to the throb of Music City affairs, seeing the name Poker and not knowing the personalities behind the name might make the mistake of thinking "Another publishing firm". But Poker starts with miles of advantage over other beginners.

Scrivner Is Positive Thinker ABCO Thrives

Despite the loss of a promising artist by death in a highway mishap, Ray Scrivner thinks positive about ABCO, for which he serves as vice president and general manager.

ABCO is a three-tiered operation which includes Buna Publishing, Showboat Records and Skoop(cq) Records. The latter is a division of Showboat.

"We had a fine 22-year-old singer by the name of Edward Cossey out of Chicago under contract and had made some preliminary tapes when he was killed in an automobile accident the past spring," Scrivner explained.

"The boy had real potential and, I believe, would have developed into a real star. Who knows, perhaps another Johnny Mathis or Sam Cooke? The death also was a personal loss to all of us at ABCO.

"But that is the way things go in this business," he said resignedly.

Scrivner's mood and tone gradually become less negative when he discusses

ABCO's recent pulses.

"We now have four writers—Lita Marino, Chester Ward, Charley Dowell and Chuck Lewis—under contract.

"And a Buna song, 'Dream Time' by Rosemary and the Rosebuds on Larkwood label, could be a winner," said Scrivner who is assisted by his wife, Dee, whom he describes as "my right arm—and secretary of the firm."

Scrivner, still talking about successes, pointed out that "All Grown Up" waxed by Johnny Horton had been re-released, and that ABCO participated in publishing royalties via Webb Pierce's recording of "Walking the Streets," "A Wound Time Can't Erase" by Stonewall Jackson and "My World is Caving In," which was on the flip side of the LeRoy Van Dyke's "Walk On Bye."

"I've had more than my share of downs and ups in the music business," said Scrivner, who grew up with Red Foley in Berea, Ky., "and one of these days I'm going to hit it real big."

If perseverance is the ultimate open sesame to success, Scrivner has a splendid chance to achieve his goal.

Candleglo Is Big Listener

"Today's amateur songwriters are tomorrow's hit writers," at least that's how one Nashville music publisher goes about its business.

Candleglo music, located in the Bennie Dillon Building, never refuses to listen or consider songs from anyone. That's the word from its operators, Dave Barnett and John Richbourg.

Candleglo has been in operation in Music City for five years with the Jordanares originally connected with the firm but no longer active since their pressing recording schedule made it impossible to continue.

In addition to its publishing house, the firm also houses Candleglo records, a label which plans increased activity in the very near future. As a matter of fact, bossman Barnett reports several masters have already been cut and are awaiting late summer or early fall release.

Candleglo also anticipates a Damita Jo release of one of its publications on the Mercury label in the near future.



Hitchcock Is Pioneer In Music Biz

A pair of landmarks on the face of Music City, USA—C. V. Hitchcock and Hermitage Music Co. Hitchcock founded Hermitage in 1928 . . . fathered the city's first pressing plant about 15-years ago (Southern Plastics) and put Hermitage into this fine new home last month. Hermitage is a vending machine distrib and record one-stop. This building, like Southern Plastics, is located in the 400 block of Chestnut Street, within sight of downtown Nashville.

Clyde The Barber Is A Man To Know

What's the fastest climbing record in the nation? Whose recording in Nashville next week? What record company is thinking of building a new studio in Music City? The best place to get the answers to these questions or any other concerning the Nashville scene is in the Music Reporter. But the next best place is in the Green Hills barber shop where Clyde Waynick practices his tonsorial talents on some of the most famous heads in the music world.

Clyde, (it's said Ray Stevens named his famous camel after him) is a storehouse of record information as he clips and shaves, shampoos and colors.

And his list of customers looks like a rundown of the big 100 singles chart: Ray Stevens, Jerry Reed, Chris Jensen, Bobby Moore, Chet Atkins, Owen Bradley, the Jordanaires Tommy Roe, Rusty & Doug, Buddy Harmon, Faron Young and all his Deputies, Chase Webster, the Light Brothers, Darrell McCall, and Willie Ackerman, just to mention a few. And, of course, the Silky Locks of the MR's own Charlie Lamb are kept splendid by Mr. Waynick.

Clyde's talents with the scissors makes him much in demand in Music City and he's as familiar at recording sessions as any of the musicians. It's not unusual to see Clyde clipping away between "Takes" at a recording session. As a matter of fact Clyde's clippers accomplished almost the impossible just recently. Elvis was in town recording and a cordon of special police surrounded the RCA-Victor studios keeping the curious away. Security was the keyword and to crack the blue wall almost took an act of Congress. But not for Clyde. No sir. One of Clyde's customers needed to be shorn and the man who gives the Nashville Sound, the Nashville Look was ushered past the guards as though he were some foreign potentate.

Tommy Jackson Named To Assist A Big Man; UA's Pappy Dailey, C&W Chief

It would be almost a criminal pun to say Tommy Jackson has been fiddling around Music City for some time. Avoiding such crimes, Tommy Jackson, top C&W fiddler, is making a name for himself in other areas of the music trade.

This Spring Tommy got his biggest break. He was named assistant to the big man in United Artists C&W department—Pappy Dailey. This gave Jackson official status and placed him shoulder to shoulder with one of the most respected men in the field.

Jackson also reps Dailey's D Music and Glad Music firms here. The companies are based in Texas.

For the past year, Jackson has been working closely with Dailey in UA sessions. He is a working-A&Rman so to speak, in that he frequently plays on the sessions too.

Jerry Byrd Heads Combine Music Co.

Say steel guitar and you think "Jerry Byrd". Jerry is a permanent fixture on the Music City scene and although he is widely known for his steel guitar stylings which have given Monument Records some hot singles, Jerry is also in the publishing biz.

Working under Fred Foster, Jerry manages Combine Music Corp. housed in the Bryant Building in Hendersonville, about 20 miles from Nashville. Monument Records is at the same address.

Steeped in the music industry via his career as an instrumentalist, Jerry is already firmly in the saddle at Combine, picking up several pieces of material that will probably be recorded sometime this summer.

Drue Fools TV Panel



Drue Smith, flamboyant, vivacious Radio-TV news personality who has worked for NBC radio's Monitor and ABC radio's Flair, would be the last to be regarded as the author of some of Elvis Presley's biggest hits. The Music City lady did not write them—but she conned a panel of experts and probably a good share of America into thinking she had.

It came about on the popular weekly TV show "To Tell The Truth". The network selected Drue to impersonate rock 'n roll songstress Ruth Batchelor who *did* write many of Elvis' hits. The panel was stumped by Drue's southern manners and Music City address.

Drue, as network correspondent and commentator, is actually very close to the music world. She holds an interest in a Chattanooga radio-tv station (WDEF) and has aired network chats with such personalities as Tennessee Ernie Ford and Elvis. She's a member of the American Women In Radio & TV. She carried Music City's banners right into the White House May 24 as Tennessee's representative to President Kennedy's White House Correspondents dinner.



Dean May

Any visitor at the office of Acuff-Rose Publications is certain soon to become aware of the invaluable part that Dean May, secretary to Rose, plays in keeping the boss supplied with the thousands of bits of information he needs to keep the business operating smoothly. A business the size of Acuff-Rose Publications becomes more and more built around a personality overseeing a thousand details any one of which may need an immediate answer. Like Pierre Salinger, secretary to the President of the U.S., Dean must not only get the details quickly but anticipate her boss' need for them. Dean has been with the firm 13 years. She oversees correspondence, answers the phone, opens mail and routes it, files, looks after Acuff-Rose's huge copyright load. All three Acuff-Rose firms—Acuff-Rose Publications, Fred Rose Music and Milene Music—are a part of her secretarial responsibility. What makes this big job possible for Dean is the fact that she

Acuff-Rose's Work Many Sided



Mel Foree

Mel Foree is Acuff-Rose Publications' promotion man and in the 19 years he's carried these responsibilities he's come to know just about everybody in the trade. Easy going, he's the kind of man you'd like to talk records with, go on a fishing trip, or just have around. The whole U.S. is his territory. He's not only a good professional man but he's also a good songwriter—a talent that brought him and Fred Rose and Roy Acuff together in the early days of the firm.

finds it vitally interesting. "You couldn't find a nicer person to work for," she says, which is a high tribute for any secretary to pay to a boss after working closely with him all those years.



Johnny Erdelyan

This photo introduces Johnny Erdelyan of Acuff-Rose Publication's professional department. He's contact man there 24 hours a day and when it comes to hit song material . . . he's "Johnny on the spot". When Erdelyan goes out to pitch a tune he guards his dispatch case with all the care of a high-level diplomat assigned to duty in a foreign country for he's aware that any one piece of the merchandise he carries from Acuff-Rose may be a priceless jewel which could trigger an avalanche of sales and make someone a bright new star tomorrow.

Stronger C&W Emphasis In New Sesac Waxings

New York—Recognizing the tremendous importance of country music, SESAC will feature more country recordings than ever before in its 1963 release schedule of transcribed recordings.

The fifth entry in SESAC's highly successful Country and Western "Drummers" series, which has just been released to station subscribers, features that unmistakable Nashville Sound and the artistry of such top ranking country performers as Bill Anderson, Roy Drusky, and Darrell McCall. This adds another group of 25 bright new spots to SESAC's library of sales and programming aids, station promotions, and time and weather signals which have made broadcasting history. Not only are these "Drummers" unique in their freshness of ideas and timeliness of their messages, but they feature the instantly recognizable voices and warm personalities of these popular artists.

Roy Drusky and Darrell McCall are also

heard in one of the latest LP additions to the SESAC library of recordings, fittingly titled, "Pair Of Aces". The two artists are featured in a dozen tunes of folk-country variety, including some beloved folk songs, melodies from the hills and plains, and some fresh original material which, however, carries on in the tradition of the true folk-like spirit. Two selections features duo singing by these two outstanding artists, and the entire sequence receives outstanding support by the harmonious voices of The Anita Kerr Singers.

Also scheduled for 1963 release are two SESAC albums with Leon McAuliff and his top-notch Western Swing Band. One of these, entitled "Points West", is an LP of new country favorites, the other will be a new entry in SESAC's famous "Just A Minute" series. The latter features sixteen one-minute show stoppers that have proved available to broadcasters a special low-cost of uses. There is nothing quite like these

"Just A Minute" discs on the market. When SESAC initiated the series several years ago, it took the broadcast industry by storm. This is the first time, however, that the "Just A Minute" discs feature the real country sound.

Another "Just A Minute" disc which will be issued during 1963 will have the top ranking group of Nashville artists in sixteen country favorites of great variety. Included among the performers will be Shot Jackson, Walter Haynes, Ira Louvin, Bill Byrd, Floyd Chance, Melba Montgomery and Jimmie Riddle. Very appropriately, the title of this disc will be the "Nashville Sound".

In the Fall, SESAC is planning to make available to broadcasters a special low-cost program package devoted to country music. This "Country Music Spectacular" will feature many of the top-name C&W artists heard on SESAC Recordings.

SESAC is in negotiation with other great performers on the country scene. The increasing strength of the SESAC country repertoire—which produced such outstanding recordings recently as "Hillbilly Heaven" (Tex Ritter and Cowboy Copas), "Lorena" (Johnny Cash), "Burning Bridges" (Roy Drusky), and "I'll Cry Again Tomorrow" (Carl Butler)—points to a steadily deepening association between SESAC and that pulsating force that continually vitalizes the nation's musical bloodstream—country music.

Cedarwood Relies On Top Expertize To Make Pubbery Wheels Go Round



Mary Claire Rhodes

Ask Mary Claire Rhodes what her job is and she'll say she's secretary to Cedarwood Publishing Co.'s topper, Jim Denny. But that doesn't tell the story. She's a member of the board of directors and sits in on master conclaves. Seventeen years with Denny have given her an expertise that many might envy.

Mary Claire is smart as a tack, knows names and faces and has a memory like an elephant. If an earthquake ever hit the building so that facts and statistics on the business were destroyed, Mary Claire's the girl who, given an hour or so, could probably put them together again. She began with Denny in the old days at WSM. When he left, she naturally went with him and when it came to finding someone to understudy the early work of Cedarwood Publishing Co. she was naturally the one to whom he assigned command.

Cedarwood, needing quick answers on a routine subject, goes first to Mary Claire. She doesn't have to look in a book. She just knows.



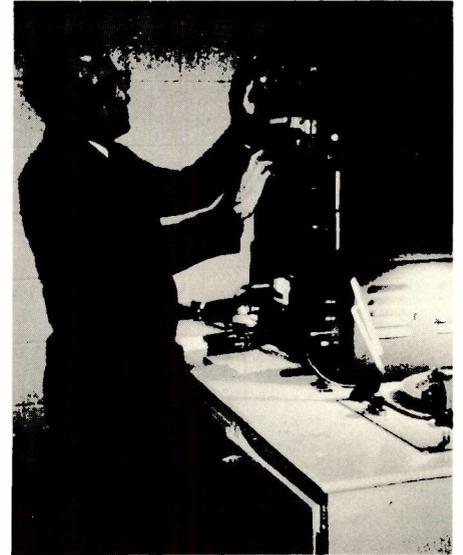
Dollie Denny

Dollie Denny is "the boss of the boss who bosses the business" at Cedarwood Publishing Co. She's receptionist at Cedarwood and every telephone call goes through her desk and is transmitted to the steaming music business cauldron nearby. Ever hear a girl smile over the telephone? Dollie does it and it sounds fine.



John Denny

John Denny is vice-president of Cedarwood Publishing Co., and a son of topper Jim Denny. But let no one think because his dad owns the business that John Denny enjoys a soft spot. The long hours he puts in, he says, are a vexation but they're part of the business. Denny thinks of himself as a "Fuller Brush Man" in the business of song plugging which means "selling an artist on a song before it's recorded." This isn't always easy to do but young Denny (he's just 22 years old) has a winsome way with artists. He talks their language and their hobbies so that after a quarter of an hour they figure he's a man after their own heart. People who have watched and heard him at his "plugging" work say he could charm the birds off the trees. They don't realize he's given that bird plenty of advance study so as to use the right approach. He's in charge of Cedarwood's catalog department, but he's the first to point out that you can't live on a catalog. The principal difference between song plugging now and what it was only two or three years ago, he says, is that there are so many more songs and more artists. A publishing company survives on its material and your ear must be attuned to every whisper in the wind that could lead to new, promising material or artists. This is a 24-hours a day job, Denny says, but he likes it. In fact, he grew up with it under the tutelage of his father.



Curley Rhodes

Curley Rhodes is vice-president and national promotion manager of Cedarwood Publishing Co. and as such contributed mightily to Cedarwood's impressive list of award winners and big sellers through the years. Rhodes makes it his business to know all the deejays on a first name basis. When Cedarwood gives the word to run with a record, Rhodes not only presses the buttons but follows through personally. It would be hard to find a man so ideally suited to the job with gobs of know-how. Before joining Cedarwood he was a comedy man with Roy Acuff. He also did booking and managing. He's fully aware of where the pitfalls lie in the entertainment field and can find his way around them in the dark. His easy going, congenial personality makes it hard for one to say "no" to him, and few do. Perhaps the Rhodes success saga is best recognized when one considers the list of hits on which Cedarwood scored just last year alone. Here are the BMI award winners for Cedarwood for that year and the artists who rode them to victory: "PT-109" with Jimmy Dean, "Crazy Wild Desire" with Webb Pierce, "A Little Heartache" with Eddy Arnold, "Take Time" with Webb Pierce, "How Do You Talk to a Baby?" with Webb Pierce, "The Comeback" with Faron Young, and "Unloved, Unwanted" with Kitty Wells. Competitors might wonder if Rhodes has a secret formula for putting this hefty hit repertoire across. But those who have watched Rhodes in action know it's only a happy combination of experience, brain work and leg work.

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Arlen

**I WISH THIS NIGHT WOULD
NEVER END** --- Ral Donner
Reprise

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MOMENT TO LOSE** --- Wanda Jackson
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I WOULDN'T BLAME YOU --- Pat Harvey
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GOIN' SURFIN' --- Ben Colder
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UNTIE ME --- Earl Dean Smith
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**HAD IT NOT
BEEN FOR LOVE** --- Jay Lewis
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COWBOY HERO --- Sheb Wooley
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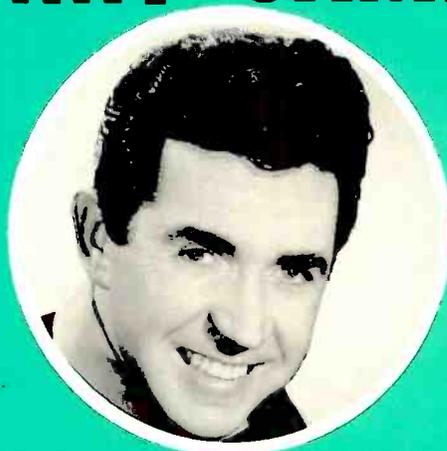
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CURRENT ALBUM

"Don't Let Me Cross Over"

CURRENT SINGLE

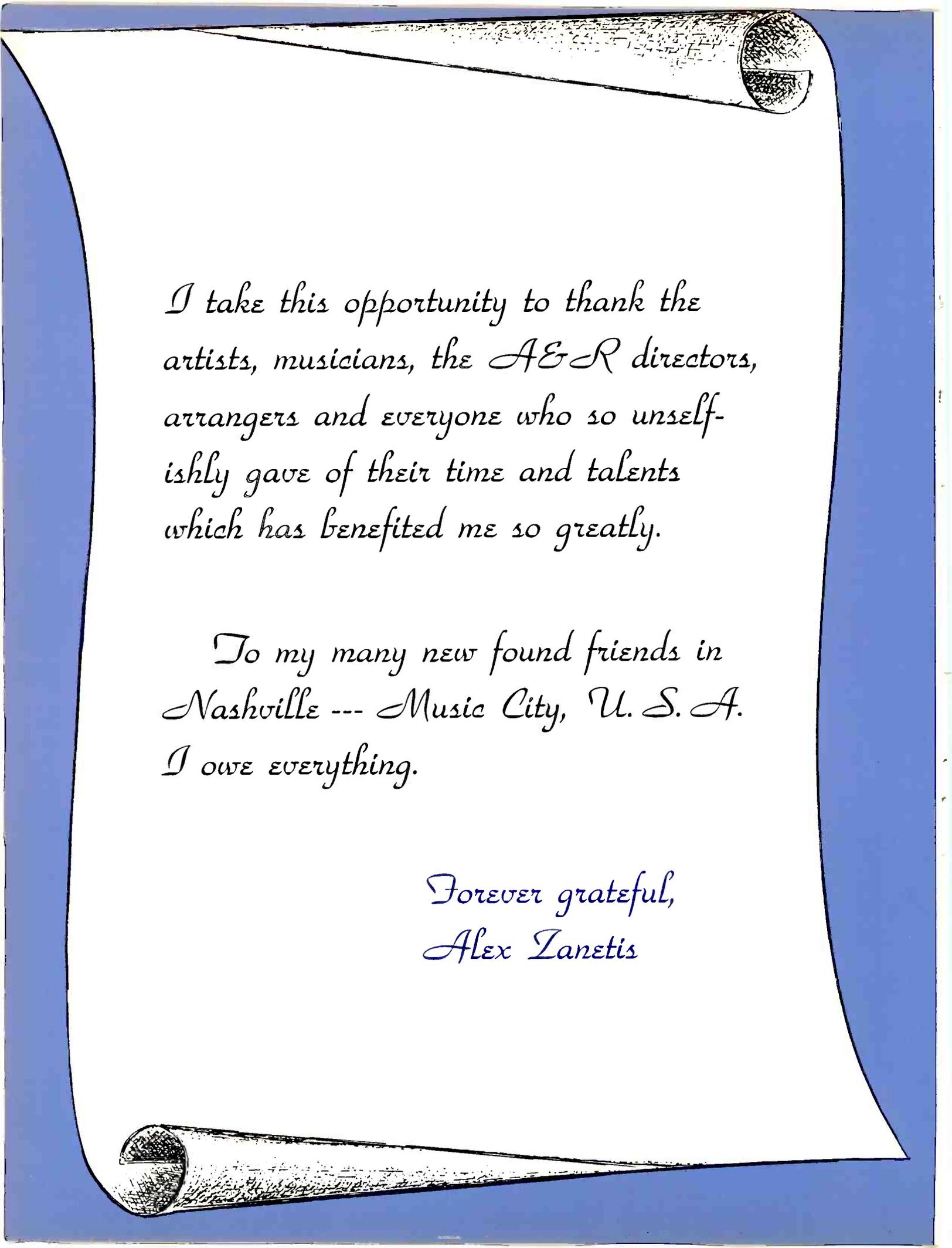
Columbia 2002

"Loving Arms" b/w "Who'll Be Next"

Columbia 42778

direction
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COLUMBIA 



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arrangers and everyone who so unself-
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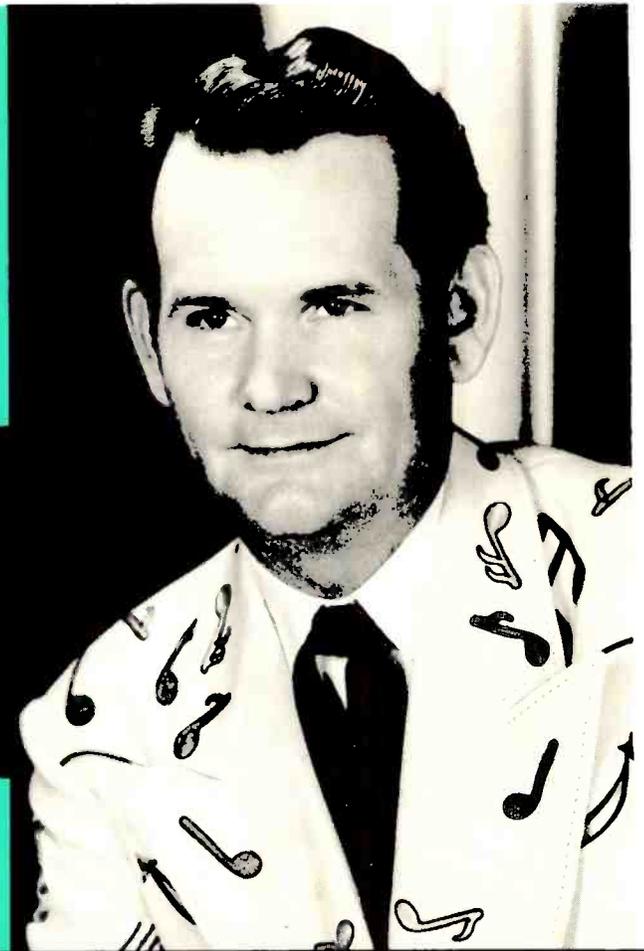
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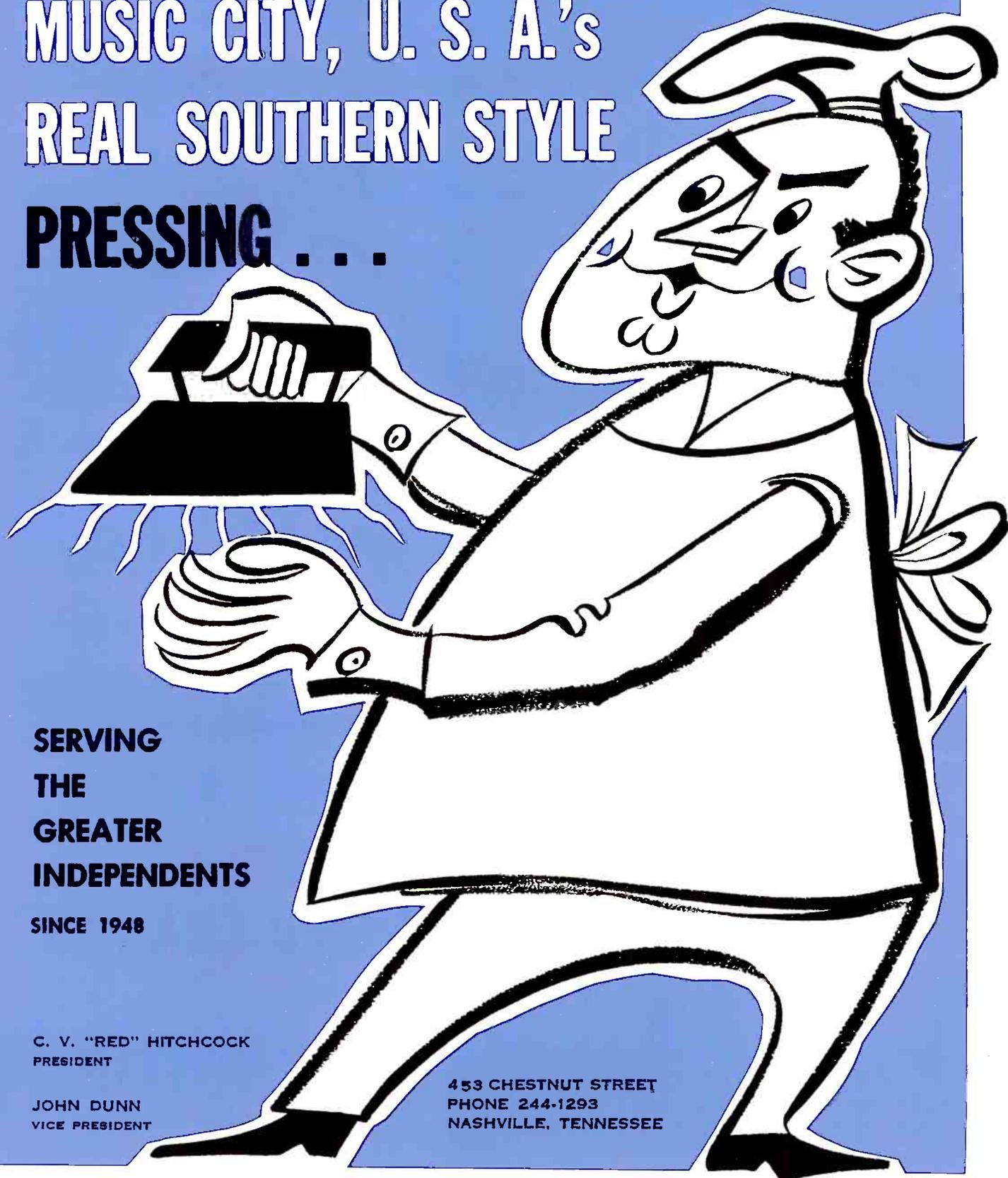
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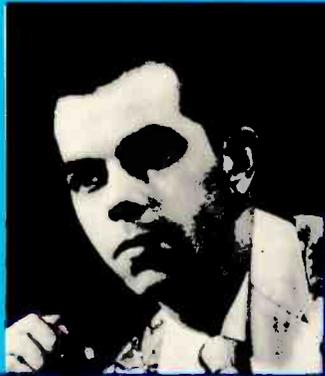
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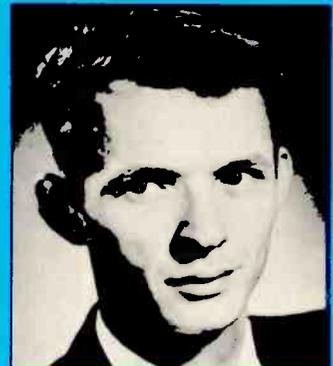
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SIMON CRUM
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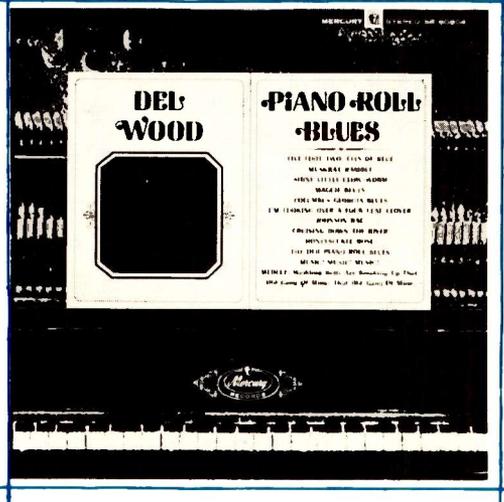
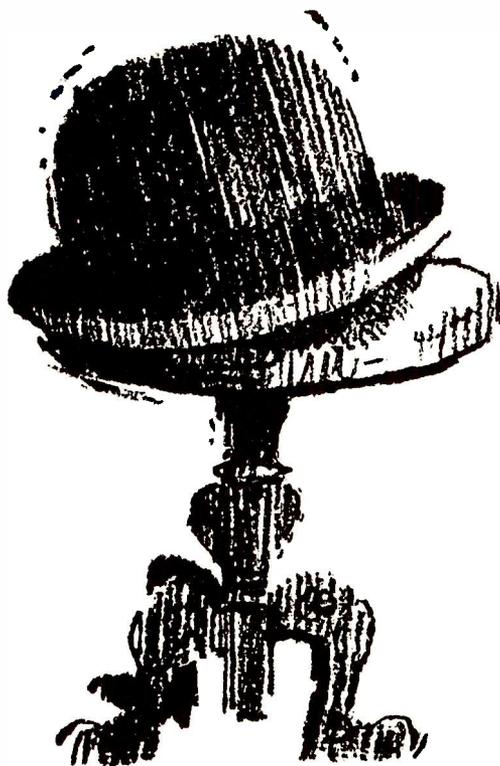
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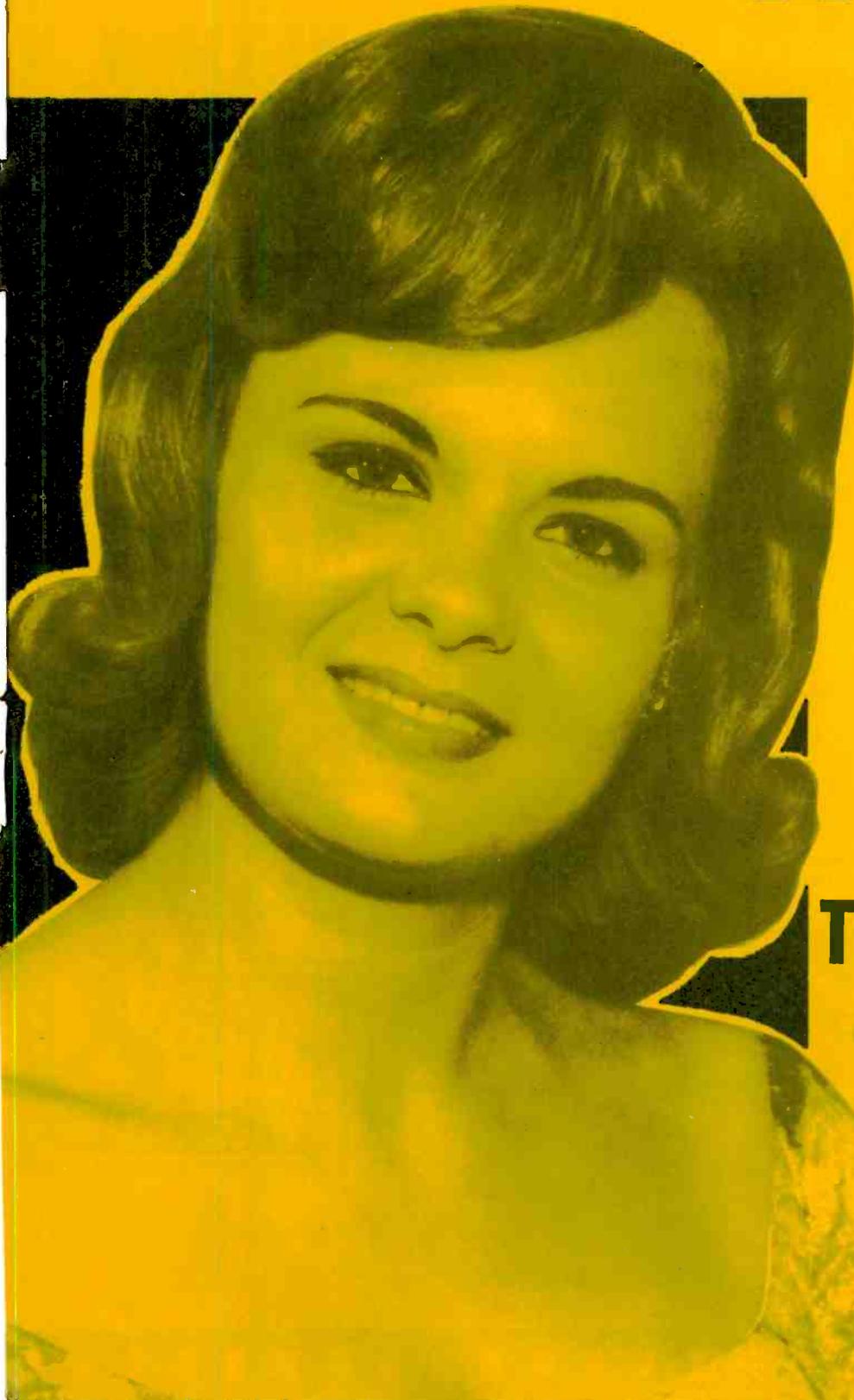
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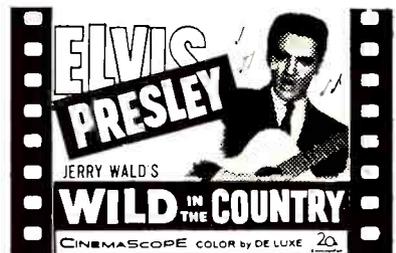
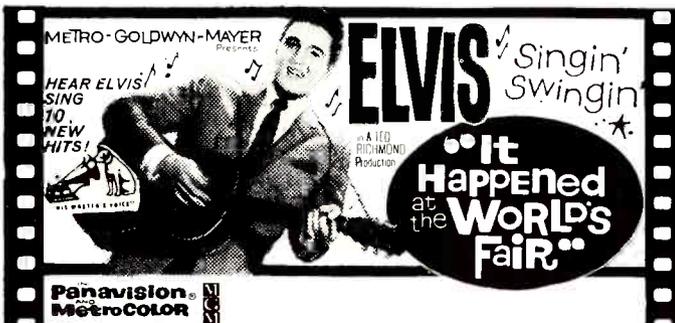
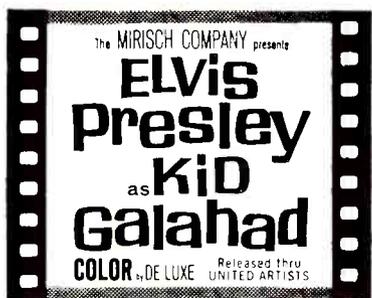
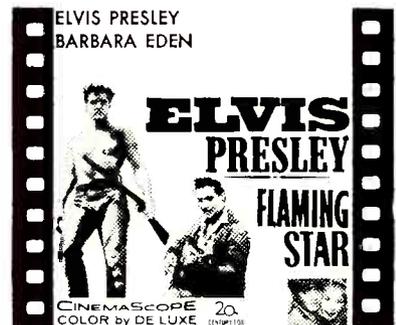
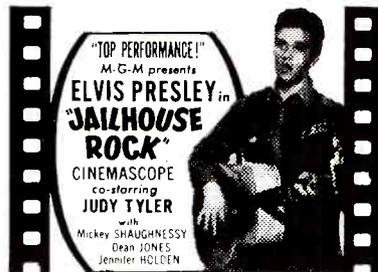
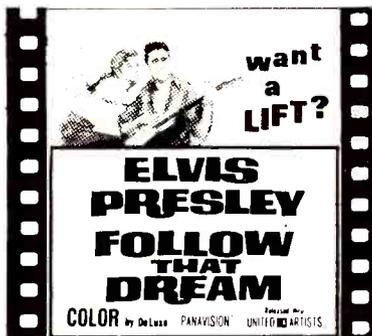
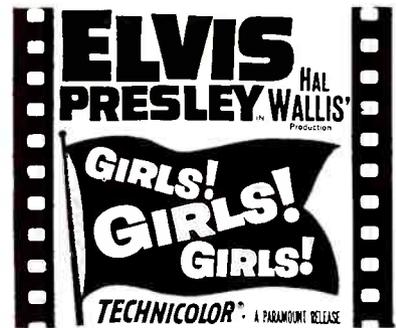
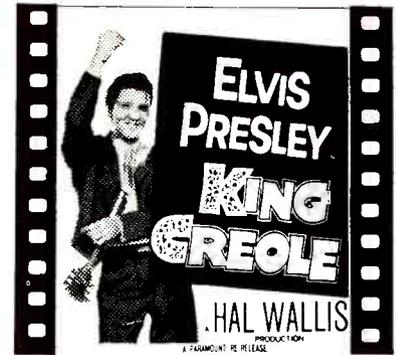
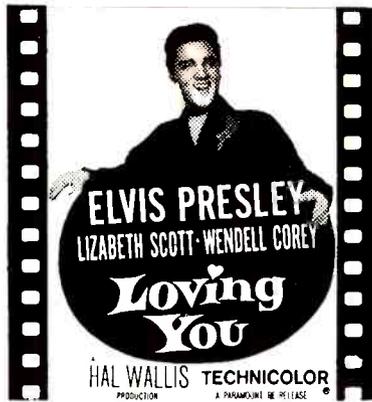
**“I DON'T HAVE
TO LOOK PRETTY”**

c/w

**“WALKIN' BACK
TO HAPPINESS”**



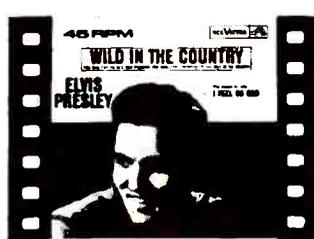
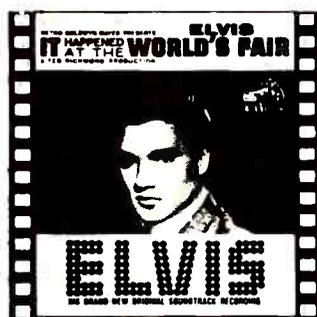
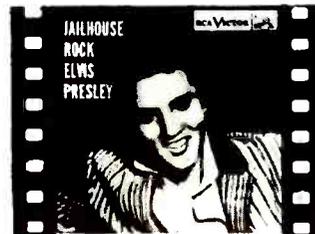
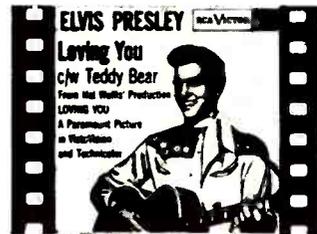
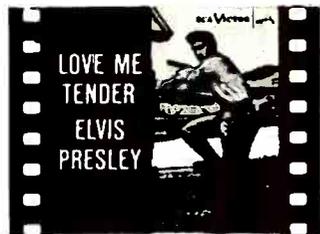
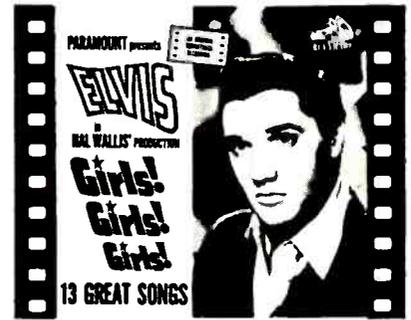
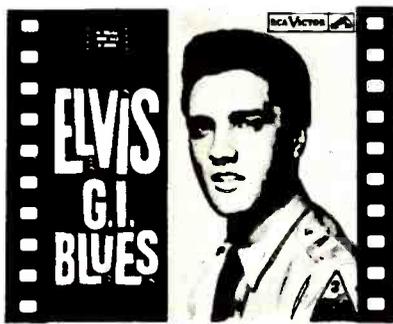
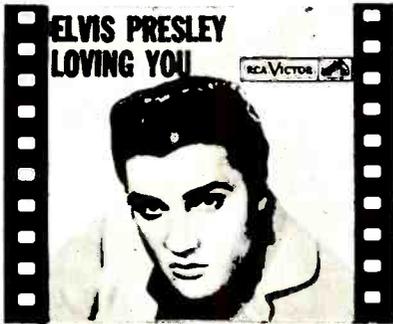
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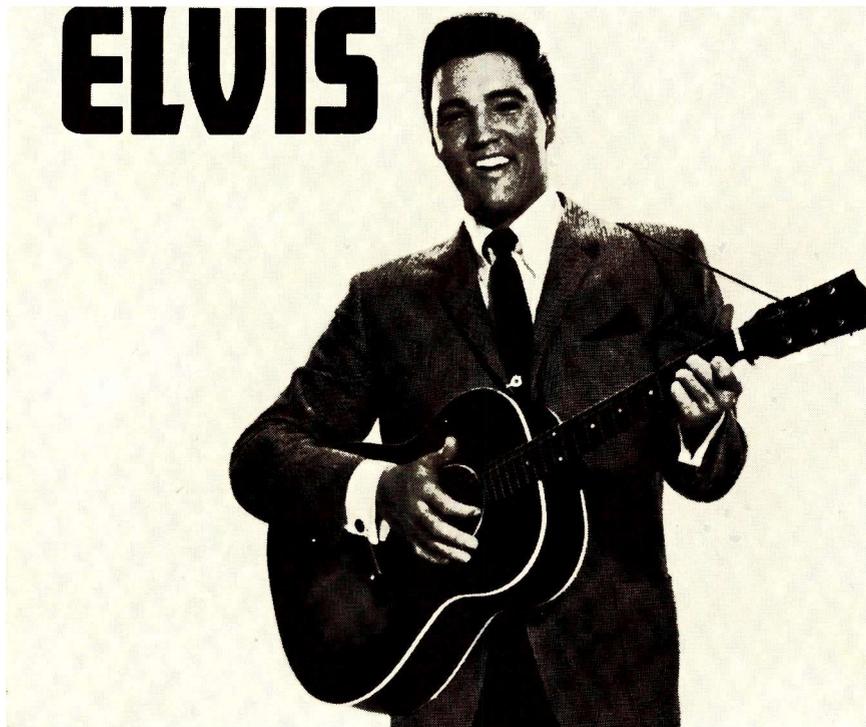
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Epic's Kennedy Young But Able

Jerry Kennedy at 22 figures to be just about the youngest A&R man in Music City. He was appointed May 15 to handle the job for Epic in Nashville.

"I'm in the process of looking and learning," said Kennedy, who was assistant to Shelby Singleton at Mercury prior to his present assignment.

"The company," Kennedy continued, "has given me a free hand to free-wheel.

"I'm looking for material and artists and learning about the overall operation.

"I have what may be called a backward approach to this business of making records. I want to find the material first and then find the artist that the material will fit.

"I could sign 50 artists but what would be accomplished if I didn't have the songs for them? My policy is going to be—get the songs and then send for the artists."

Kennedy, a deft guitarist who still plays two and three recording sessions daily became a member of the late Johnny Horton's band shortly after graduating from high school in Shreveport, La.

The events which led to his move to Nashville and his remaining here are stories in themselves.

"After Johnny died I was playing in and

around Shreveport, club dates and some recording sessions, and the likes," recalled Kennedy, whose office is temporarily in the downtown Hotel Hermitage, pending completion of Columbia's new building on 16th Ave., S. at Hawkins.

"One day in early 1961 Shelby Singleton came by and told me that he was moving to Nashville, as Mercury's A&R man. He suggested that I go along. I refused but after talking with him I was ready to leave in 30 minutes.

"I couldn't find much work in Nashville and after a month was rather downhearted so I told my wife (Linda) that it was best that we return to Shreveport.

"The moving van people were loading our furniture in the truck when Singleton—who had been in New York—came by the house and said, 'Forget about leaving. I've got you a job with Mercury as my assistant.' I would have been long gone in a half-hour if Shelby hadn't called.

"It was fate, I guess, that helped me make up my mind in 30 minutes to come to Nashville, and fate that sent Shelby to my house 30 minutes before departure.

"It would seem that I was destined to be in Music City.

"Incidentally," he concluded, "I'm glad it happened that way, destiny or not."

Is It Or Is It Not? That's The Question

A "head session" in the Music City vernacular, roughly translated means shooting from the hip . . . A&Rmen, artists and musicians all chipping in ideas as the recording session unfolds. Usually there are no written arrangements at a "head session".

Ironically, Music City has spawned simultaneously with this phenomenon, some of the finest arrangers in the nation. The talents of such arrangers as Anita Kerr, Bill McElhiney, Cliff Parman, Bill Justis and Ray Stevens have accounted for scores of hit records. Jim Hall, Ray Stevens and Cameron Mullin belong on that list too. Joe Tannen, Doug Kirkham and Karl Garvin are other regulars on the Music City arranging scene.

So the secret's out—the Nashville Sound comes from "head sessions" . . . or else it is arranged. In other words, we still don't know where it comes from.

ARNOLD IN CHICAGO THIS WEEK DJ'ING

Nashville—RCA-Victor artist Eddy Arnold will do the deejaying on Chicago's WIND from 1 to 4 p.m. this week, taking the place of a regular WIND deejay on vacation. Arnold will do his own adlibbing. Other artists later will replace other deejays on the station.

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KELSO HERSTON

Mercury's Herston Ready for Soloing

Kelso Herston is completing a six months 'shakedown cruise' as Mercury Records' assistant (to Shelby Singleton) A&R man in Nashville. During July he'll have 10 or 12 artists assigned to him and starts swinging solo.

Herston is no tyro to the music producing business. He has been a guitarist for 15 of his 29 years, and prior to his present assignment was manager of Sam Phillips' Hi-Lo and Knox music publishing firms in Music City.

"I've been getting my feet wet," he says. "I was in New York earlier this month for three days with other Mercury A&R staff men, auditioning material. We must have listened to 900 songs during that period. They (different publishers) came in at 30-minute intervals and 'showed' their tunes. It was quite an experience.

Herston, who arrived in Nashville four years ago via Florence, Ala. and Memphis, Tenn., presently has no definite notions about A&R.

"I guess I'll close my eyes and go into the session," he explains. "It is going to be difficult in a sense. We-A&R people-go along with trends. But trends change with the release or publication of charts. Practically overnight.

"Frankly," he adds, "I do not think there is such a thing as a trend today. Really it is a guessing game. You try to guess what song is right for what artist; and what the public will accept.

"Why don't you," he suggested with an easy laugh, "come back and talk to me again in six months? I played in 356 sessions during the past year and you'd be surprised at the percentage of songs I thought would be hits that didn't turn out too well. However, by the same token some I figured would lose developed into winners."

Herston shares a 15 by 15 foot office with Singleton in which there are six soft-cushioned chairs, two large desks and four white telephones.

Herston pointed to one of the phones and said, "That one is a direct wire to the home office in New York.

"Mercury," he grinned, "had a 'hot line' even before Kennedy and Khrushchev."

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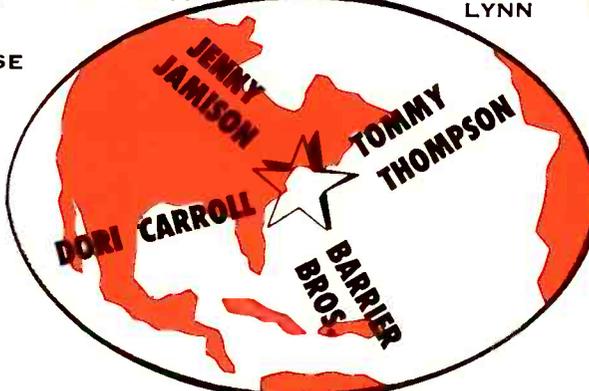
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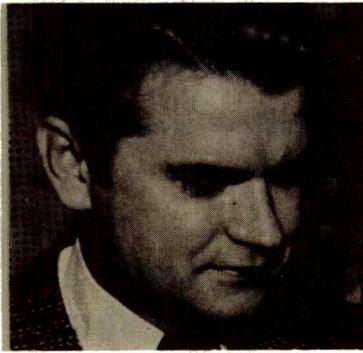


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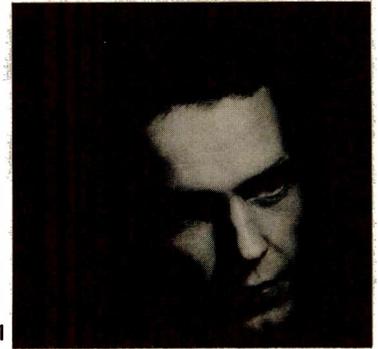
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Sam Phillips

Phillips Studio Counts Its Hits



Billy Sherrill

The pleasant mid-June day that the Music Reporter man rode the elevator of the Masonic Lodge building in uptown Nashville he got off at the third floor—and into Phillips Recording Studio. It isn't difficult to find Phillips on the third. The operation occupies the entire floor. And it's a modern operation done up in good decor taste. Sam Phillips, the owner, was in Memphis watching the Sun (Sun records, that is) and other Sun-dry matters. The man the MR man saw was Billy Sherrill, who is in charge of the studio, and Billy Sherrill was in a happy mood.

He had just learned that Fats Domino's ABC-Paramount disk of "There Goes My Heart" had soared into the top 20 on many national charts.

"It was made here," Sherrill said happily. "I mean right here at Phillips the past April. The session was the first in Nashville for Fats and he said it was the happiest session he'd ever had. He said he had never received such co-operation from all people involved.

"It's our most recent hit," reminded Sherrill, a slender 28-year-old out of Haleyville, Ala.

"Yeah," he continued, "I came up from Haleyville with Bill Cooner who was from a small town in Alabama named Townley in 1960. We started a dub studio here on the third floor.

"If I know what the word means the dub studio 'dwindled' for about six months.

'Dwindled' I think is most descriptive. Then one day Memphian Sam Phillips walked in, inspected our facilities saw potential and bought the property.

"Sam has some sharp ideas about sounds. Currently he is thinking and talking 'Big Beat' or 'Tomorrow's Sound Today.' It might be developed before this story gets into print," Sherrill guessed.

"But," he continued, "I think what sold him about the dub studio was the high ceiling. It is 28 feet from the floor and sound experts say it has the exact height to get rid of unwanted sounds, rumbles and such extraneous noises."

The studio—high ceiling and all—is used by Phillips, ABC-Paramount, Cameo, Capitol (some), numerous independent labels, and of course Sun.

Business during the 1962-63 period (as of June 1) increased 100 per cent over the previous 12 months, Sherrill pointed out. "The action here is steady," he said.

Phillips Studio has had its share of hits during its brief existence. Jerry Lee Lewis cut his "What'd I Say" for Sun there shortly after Sam Phillips (who also owns Sun) assumed ownership. "It was our first big hit," Sherrill recalled.

Later Charley Rich did his "Sittin' and Thinkin'" (too for Sun) and Paul and Paula waxed "Young Lovers" and "First Quarrel" and their best-selling album—all ABC-Paramount products—at Phillips.

Sherrill credits Sam Phillips' co-operation and the inherent know-how of engineer Ray Butts for the operation's success.

"Sam stands behind us in all experiments and decisions, and Ray Butts is a sound genius. You know he was the fellow who invented the echo-ponic guitar; the one with the equipped amplifier. What he doesn't know about sound isn't in or out of books," said Sherrill.

What is the Nashville Sound? Sherrill was asked.

"Who actually knows," he replied. "I think it varies quite frequently. Basically the Nashville Sound, in my opinion, is what you get when you turn the session over to the musicians.

"So, you see I only have a notion in regard to the subject. However I have learned something here at Phillips. When I first came to Nashville I kept hearing the phrase, 'That'll never sell; it's too pretty.' I had never heard a record thusly described. I didn't see how it could happen—but it does. A record has to be different rather than pretty.

"Another thing," opined Sherrill, "it isn't wise to hope for a perfect record. A spontaneous boo-boo, or a goof-oof chord during a session may be the difference between a hit and a so-so disk.

"More than often a perfect record turns out to be a perfect flop.

"Sam says stay commercial. And Sam's the man," concluded Sherrill with a smile.

Silverstein Job Far-Reaching

For a guy who's been carrying the ball for 10 years for Decca Records, one might assume that Harry Silverstein is a complacent, retiring sort of fellow. But Silverstein's responsibilities are far reaching and he's a very busy man. His forte is assistant A&R director in Music City, and as such he's the right hand man to Decca's A&R topper Owen Bradley.

He has a lot of other duties too. He handles Decca's promotion out of Nashville and with a roster the size of Decca's that means he covers a lot of men and territory. He also works closely with Decca artists, has brought many new names and voices to the label, and keeps his ear tuned to promising new material.

He had a lot to do with making 1962

a banner year for Decca in Nashville and nationally.

Silverstein joined Decca in 1953, after a one year interlude with its sister-label, Coral. He was branch manager in Pittsburgh, then moved his headquarters to Cincinnati and became label's southern promotion manager. Business kept him coming back to Nashville, which was growing by leaps and bounds as a music center, so Silverstein finally moved his headquarters to Nashville about four years ago.

He was in there pitching as aide to Bradley when Decca opened its own studios here. Telephone callers at the Decca studio, if unable to contact Bradley, usually ask to be switched to Silverstein. He knows a lot of the answers.



Harry Silverstein

DECCA'S SILVERSTEIN KNOWS THE ANSWERS



Vito Pellettieri

Opry's "Grand Old Man"

Vito M. Pellettieri is the "grand old man" of Music City's Grand Ole Opry. Technically his title is "stage manager" but that doesn't do justice to his long service and to the weight and responsibility he carries in keeping the Opry functioning smoothly. Vito—most of them know him by this abbreviated familiarity which he enjoys—went with WSM in 1925—

the year it went on the air. At the time he had his own dance orchestra. He left in 1928 but returned in 1934 as music librarian and also went with the Opry. At this time the only other person on the Opry who was there when it started was the "Solemn Old Judge", George Hay, who gave the Opry its name. The Opry at that time was held in the Hillsboro theater from which place it moved to an auditorium in East Nashville, and in turn to Ryman Auditorium which has been its home ever since.

Vito is a familiar figure around the Opry, shunning the gaudy costumes of the artists—. He's a plain clothesman, he likes to say, but that didn't lessen his authority. Visitors from some of the country's great music centers who had fixed ideas of how a big show ought to be run, were repeatedly astonished to see Vito handling his stage manager chores in work-a-day clothes—and not always too well pressed at that. For years Vito never missed an Opry performance but old man time has been nudging Vito to take it a little easier lately.

Vito still works with Ott Devine, Opry manager, but does most of his work at his home nowadays and places several hundred telephone calls a week to artists. He gets along well with the Opry people and NBC radio often calls on him to get information on songs.

Vito has been married for 37 years. Mrs. Pellettieri was a pianist when they married and she still teaches piano for the Anna Foutch School of Piano. At one time she played for WSM Strings.

One of Vito's great admirers is talent agency manager Hubert Long. "Mr. Vito is one man who is really respected by everyone in the music industry. He is the great godfather to the Opry. He's just one swell old man," says Long.

Pressing Ace



Leon DeWallen

When Southern Plastics recently held open house for their fabulous new Nashville plant, a distinguished visitor was Leon DeWallen, above, from Brussels, Belgium, who engineered the Fabel presses, in use at Southern Plastics and at numerous other pressing plants. DeWallen was present to insure the presses' smooth operation. In the picture he is seen beside a Fabel heating oven for granules which he invented.

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Busy On Music Scene: Shucher



Herb Shucher is as much a part of the MUSIC CITY scene as Nashville's Record Row itself. He's national promotion manager for Star-

day Records and his deft touch has been recognizable on a lot of recent Starday big sellers.

Shucher came to Nashville in 1956 through the friendly offices of Charlie Lamb, to become manager for vocalist Jim Reeves. He performed similar duties for The Browns, all of whom produced No. 1 hits. Thence he formed an association with Dub Allbritten and still works closely with him though his other duties take most of his time.

For some time Shucher was promotion manager in the south for Imperial Records, his principal achievement during this tenure being to bring Slim Whitman out of retirement with his big selling "Valley of Tears". Shucher was thereafter approached by Minaret Records which needed national distribution for their product. This was accomplished when Shucher moved to Starday Records and took the Minaret distribution problem with him, which promptly became no problem when Starday took over the job.

Cramart, Cigma Make Haste Slowly



GRADY MARTIN



LOUIE ENNIS



FLOYD CRAMER

The triumvirate of pianist Floyd Cramer, guitarist Grady Martin and Louis Ennis has three activities going in their Music City operation—Cramart and Cigma music publishing companies, and Cramart talent agency.

"We have been in business now for about three years but aren't rushing to make a big score," advised Ennis, spokesman for the trio.

"Rather," continued Ennis, who was with King Records for approximately 15 years, before coming to Nashville in 1959, "we are moving slowly,—and deliberately so. We are striving for quality instead of quantity.

"We submit only good songs that we think are good for the artist. If we can work on one or two songs at a time we'll be satisfied."

The method has been successful:

Published winners to date include "Big Bad John," "Our Winter Love," "Snap Your Fingers," "These Young Years," "Building A Bridge," and "What'll I Do?"

The firm also enjoyed "free rides" with "Sweetie Baby" on the back of Floyd Cramer's "Last Date" and "Learn About Love" on the flip of Brenda Lee's "Emo-

tions."

Points out Ennis, "those last two were good songs, but the public went for other sides.

Ennis agrees with Irving Berlin in regard what makes a hit.

"He said it for all the music makers when he observed that the public picks the hits," Ennis declared.

"And, as Berlin also says, a good song isn't necessarily going to be a hit.

"What we here at Cramart try to achieve is something different in a tune. The melodies have become more important, I believe. And this business has become so highly competitive that you also need good lyrics.

"So if you are making a record you require a good melody, good lyrics and a good rendition—then go home and pray the public will buy."

Innis also has other ideas about the making of a saleable disk. He notes,

"I've got to like the song. The artist has to like the song. The A&Rman has to like it. The label company has to like it. The dee-jays have to like it. The juke-box operators have to like it, and the public has to like it—then you get a hit.

"So you see it isn't easy."

The Cramart group currently has a talent-signing campaign underway.

"We recently placed singer Mary Moultrie out of Montgomery, Ala. under contract. She cut some records for Columbia. I think she'll be a winner. We've had Joe Henderson for about two years", Ennis advised.

"We have writers Nate Rust and the Keyes Brothers—Larry and Jerry—on our staff, and are in the process of adding others."

While all of this conversation was going on, partner Cramer was seated on a divan listening attentively (partner Martin was off somewhere on bitching material).

"For folks not in a hurry, you seem to be displaying some fast footwork," the Music Reporter agent said.

"We are encouraged—so far," replied Cramer.

"We didn't bust wide open moneywise the first year, but the last two have been all that we could have hoped for, and more than we anticipated.

"As Louis (Ennis) said in the beginning, our style is slow, and with purpose."

Yeah, slow like Man O'War?



Hermitage "Open House"

Employees of the Hermitage Music Co., a One-Stop and Vending operation, flank C. V. Hitchcock, center, president, at an open-house celebration marking Hermitage's recent move to new and larger offices at 469 Chestnut Street in Music City.

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Charles**

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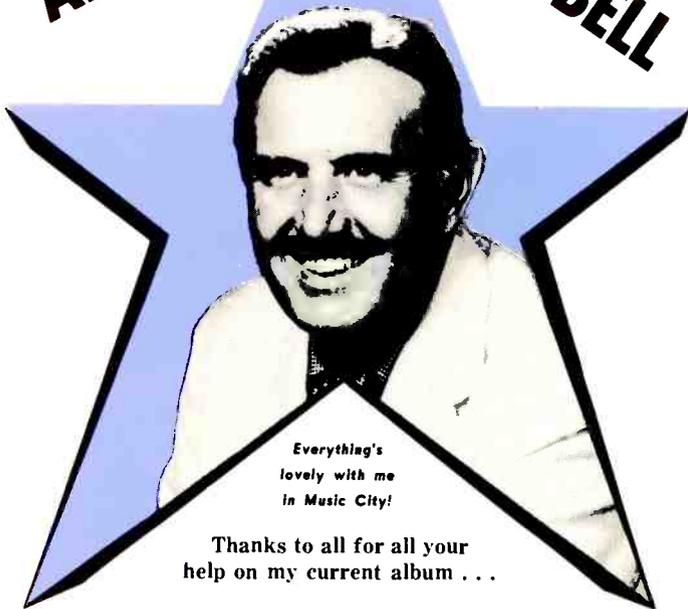


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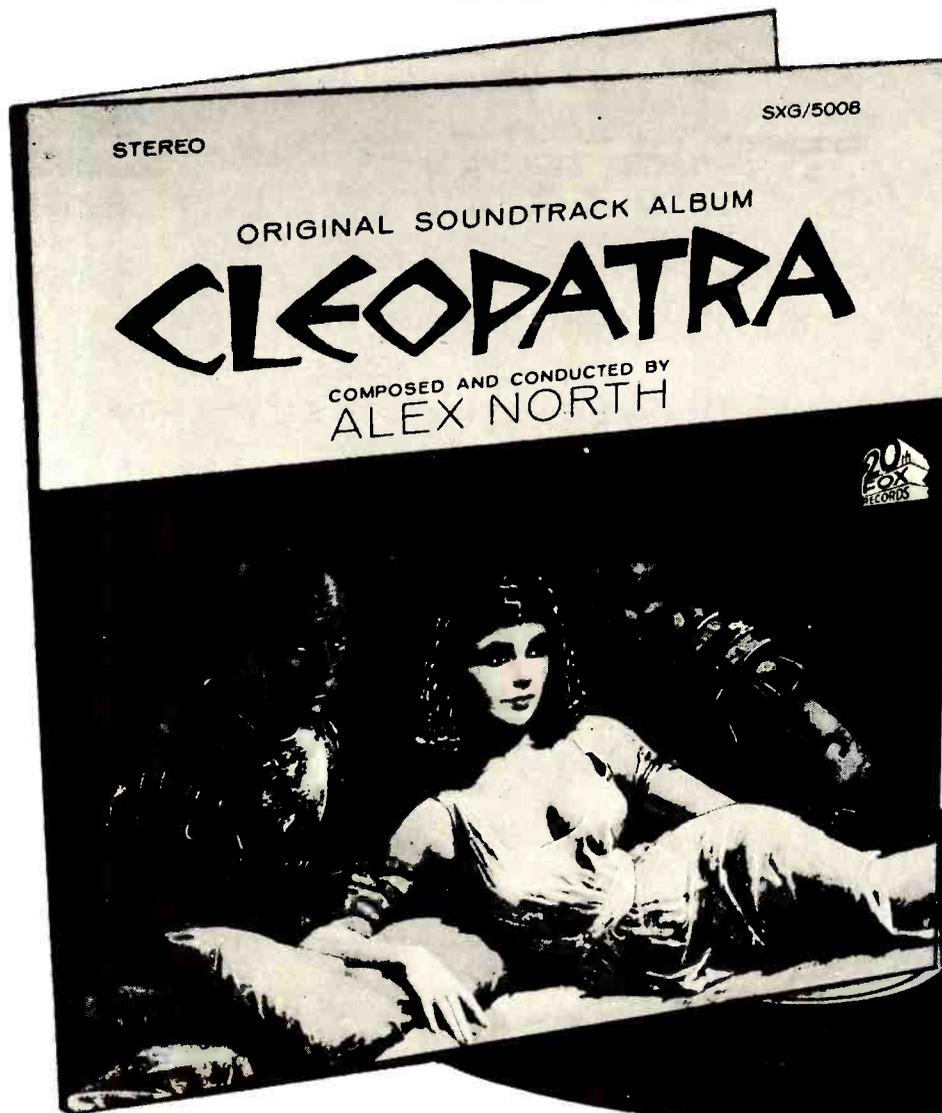


Open-necked sport shirts keynote the relaxed atmosphere of this Music City recording session for Mercury Records' never-miss Brook Benton. Ramrodding the record cutting soiree is label A&R boss Shelby Singleton, right. The "Nashville Sound" combined with the mighty Benton talent to come up with a chart-rocker that broke into the top 50 of the MR Big 100 Singles list in two giant sized jumps three weeks ago. The sizzler is "My True Confession" which is backed with "Tender Years".

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We'll See You at ARMADA

Jarvis Jived For ABC-Paramount

If accused of promoting the assignment for himself Felton Jarvis, just now celebrating his first year as A&R director for ABC-Paramount in Nashville, would be first to admit the charge.

The affable 28-year-old did everything conceivable to land the post. He was producing records independently in his hometown of Atlanta three years ago (working part-time for jovial Bill Lowery, et al) when he became associated with ABC Paramount as promotion man in the south-east.

He picks up the story—and it savors of a fictional script—at this point and relates it thusly:

"My aim, my goal, my ambition was to be an A&R man with a well known label. So after a year-and-half in the promo department I started bugging the main office executives about establishing a branch in Nashville. They listened attentively and the more they listened the more I persisted. I even half-heartedly threatened to quit the label.

"After six months my campaign paid off: the big boss himself, president Sam Clark, agreed that I could do some independent producing, sort of experiment.

"My first effort under this test was 'Shelia' which Tommy Roe recorded and became

a big hit. I signed Tommy for ABC-Paramount."

The success of "Shelia" undeniably prompted the label's opening of an office at Music City in July, 1962 and since that mid-summer day, Jarvis has been responsible for the signing of The Appalachians (who clicked with 'Bony Morine'), Vince Everett, the Light Brothers, and he recently handled the first Fats Domino session in Nashville—which resulted in Fats' current biggie, "There Goes My Heart."

"I have been very fortunate in the past 12 months," Felton says. "But I have a system, I think. It is my firm belief that the song is the main ingredient for a good record. There are a lot of fine artists around—but you got to pick the proper material for them.

"So, I go for the song. I don't record much, probably once a month or less, and in between sessions I scout for material.

"The label is also planning to break slowly into the country and western field. It wouldn't surprise me if ABC Paramount didn't come up with a C&W 'big name' any day now," he predicts. "I'm helping in the search."

"The nearest we've come to a country and western product was Curtis McPeck's recent Bluegrass album, 'Pickin' and



Felton Jarvis

Grinnin'," explains Jarvis, who once sang on the MGM label.

"By the way," he asked, "make mention that ABC-Paramount's Nashville office has been moved from 720 to larger space at 1007 on 17th Ave., S. I have the entire second floor.

"It'll be a bigger area for me to think up bigger ideas, I hope."



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Otis Blackwell-Winfield Scott
RCA VICTOR 8188

THE SPRINGFIELDS

"SAY I WON'T BE THERE"

(Chappel & Co., ASCAP) 2:45
Tom Springfield

"LITTLE BOAT"

(Belinda Canada Ltd.) 1:47
Tom Springfield-Clive Westlake
PHILIPS 40121

THE MADARA AND WHITE ORCHESTRA

"LA BAMBA"

(Merjoda Music, BMI) 2:30
J. Madara-D. White-C. Lee

"PINEAPPLE, PEACHES AN' CREAM"

(Merjoda Music, BMI) 2:05
C. Lee
MERCURY 72141

THE ROOMATES

"ANSWER ME MY LOVE"

(Bourne, ASCAP) 2:05
G. Winkler-C. Sigman

"GEE"

(Patricia, BMI) 1:46
V. Watkins-D. Norton-W. E. Davis
PHILIPS 40105

WILLIE HARPER

"SHE'S FAR AWAY"

(Jarb, BMI)
N. Neville

"MAKIN' ME CRY"

(Jarb, BMI)
N. Neville
ALON 9011

PAUL HAMPTON

"I'M IN LOVE WITH A BUNNY"

(Tod Music, Inc., ASCAP) 2:29
Hampton

"BANDERA"

(Tod Music, Inc., ASCAP) 2:45
Hampton-Churchill
BATTLE BF-45919

COREY DENVER

"JOHNNY RIVER"

(Horizon-Suebill, BMI) 2:12
A. Resnick-R. Fisher

"JOHNNY RIVER THEME"

(Horizon-Suebill, BMI) 2:12
A. Resnick-R. Fisher
20TH FOX 412

MAUREEN GRAY

"SUMMERTIME IS NEAR"

(New-Mark, BMI) 2:23
Finiz & Lee

"THE STORY OF MY LOVE"

(Merjoda, BMI) 2:23
John Madara & David White
MERCURY 72131

ANITA GORDON

"TOMMY"

(Al Gallicio Music, BMI) 2:31
Ruth McCarthy-Stephen McCarthy

"FUN HOUSE"

(Al Gallicio Music, BMI) 2:39
John H. McCarthy
RCA VICTOR 47-8201

ARAC FIRMS BRITAIN TOUR FOR HICKORY'S BOB LUMAN

Nashville—Hickory Records star Bob Luman breaks away from a heavy state-side personal appearance sked early this fall for a tour of Ireland, England and Wales. Luman, fresh out with the MR C&W Scooped "Can't Take The Country From The Boy", swings through Ireland Sept. 10-13 along with the popular home-based Terry Young band. Sept. 14 Luman joins Roy Orbison for a whirl across England and Wales, closing out the tour Oct. 6.

ROSE MADDOX PACKS 'EM IN AT FLAME; TOUR SET

Hollywood—Capitol C&W thrush Rose Maddox is earning her billing as America's Most Colorful Entertainer currently with a string of impressive bookings, according to her manager Jimmy Brogdon. Rose is currently pulling 'em into the Flame Theater in Minneapolis, Minn. and she proved to be a solid attraction recently at the Golden Nugget in Las Vegas and the Commercial Hotel in Elko, Nev. Rose takes her colorful troupe on a tour of Texas, New Mexico and Hawaii the first of July. Her Capitol discing of "Down To The River" is a hot C&W chart item.

MARKS' "MORE" SOARS TO HOT ACTION SPOT

Nashville—E. B. Marks Music Corp.'s Music City manager John Talley watched the firms "More" (theme from the Times Film release "Mondo Cane") soar into the "hot action" column on local radio as it took off nationally, primarily via the Kai Winding version on Verve Records. Talley reports the song has 19 covers already, including discs by some of the top pop and jazz names in the trade. The Kai Winding slicing was picked by KFVB in L.A.; KEWB in San Francisco; KYW, Cleveland, Ohio; KQV, Pittsburgh.

WBT SETS DOUG MAYES DAY CITING 25TH ANNIVERSARY

Charlotte, N. C.—A quarter of a century in broadcasting netted a day off for WBT radio's mike master, Doug Mayes. The airwaves vet marked his 25th anniversary in the biz last week and WBT set aside June 29 as Doug Mayes Day in Charlotte, to honor the versatile air personality. Mayes spins both C&W and Pop platters.

4-PAGE NARM-DISC BOWS

Philadelphia—A four page, enamel surface brochure titled "NARM Disc" made its bow last week under the aegis of the National Association of Record Merchandisers (NARM). Executive director Jules Malamud termed it "a sounding board for NARM".

K/C SIGNS DISTRIBS

Los Angeles—K/C Records, Nat King Cole's label, has signed the following new distributors for national representation: Cleve-Disc, Cleveland; Record Merchandis-

Dixie DJ Digest

WMOC's (Chattanooga) Sountific Tiger survey roars out that "Please Cry" by Wade Boling is destined for Hitdom. . . . WBGC (Chipley, Fla.) is seeing green this week as The New Christy Minstrels' "Green, Green" climbs its Top 25. . . . Paul Anka answers "Hello Jim" to all that call on WPGA (Perry, Ga.) . . . George Williams, WAKY (Louisville), says The Cookies have "Will Power" to make its Silver Dollar survey. . . . "Just One Look" by Doris Troy retains its No. 1 domain on WMBM's (Miami Beach) Top Forty-Nine again this week.

WKLO's (Louisville) Hot Prospects list sees "Brenda" by The Cupids to hit its Tunedex survey . . . Meanwhile Big Johnny Reb of WDAK (Columbus, Ga.) is riding the "Woody Wagon" with The Marketts . . . "Wait and See" by Kenni Rossi is the howl at WOOF (Dothan, Ala.) . . . June is here, says Joe Dowell, for "My Darling Wears White Today" at KDBS (Alexandria, La.) . . . "Patty Baby" is Freddie Cannon's girl at WGH (Newport News) . . . An "Even Tan" with Paul Evans is what you'll get in sunny St. Petersburg at WLCY . . . "Six Days on the Road" is not long for Dave Dudley whose hot disk is picking up speed on its run to Hitsville. . . . "So Much In Love" with the Tymes is Disc-Coverie of the week at WSGN (Birmingham) . . . and "Dion Million Sellers"—Dion's latest elpee effort, is travelling fast through Dixie.

UA'S DAILEY BATS OUT NOTHING BUT C&W HITS

Nashville—United Artists Records have a tremendous batting average going in its C&W department chiefed by H. W. "Pappy" Dailey, who also happens to head H. W. Dailey, Inc., the labels' distrib in the Houston area. UA has four best-sellers going for them—all produced in Music City by Pappy Dailey and his assistant Tommy Jackson. Heading the list is the red-hot duet "We Must Have Been Out Of Our Minds" which pairs George Jones and Melba Montgomery; a Jones solo "Not What I Had In Mind"; talented Judy Lynn's chart busting "My Father's Voice" and "Please Talk To My Heart" by Country Johnny Mathis.

ELVIS "WORLDS FAIR" GROSSES \$3-MILLION

Nashville—Elvis Presley is again proved one of the industry's top breadwinners in a startling array of figures released by RCA Victor Records execs. Sales reports show Elvis' elpee and single of "It Happened At The World's Fair" churned up a combined gross of \$3-million. At the same time, the singing stars' "Blue Hawaii" elpee is pressing toward the 2-million copies mark on the world-wide market.

ing, Los Angeles; and Heilicher Bros., Minneapolis.

ARMADA TO HEAR PROSPECTS FOR INDUSTRY CONFERENCE

New York—What are the prospects for a trade conference on the record industry, which ARMADA has made a major policy matter?

This question will be answered by Earle Kintner, special ARMADA attorney, at opening day sessions of the annual ARMADA convention at the Eden Rock Hotel in Miami Tuesday.

ARMADA has pressed its case before the Federal Trade Commission which has approved the calling of a conference but which has failed to set a date. All segments of the record industry would be notified and given an opportunity to present their views. In event they failed to agree on basic issues, the FTC, if it acts as it has done with similar trade conferences in the past, would draw up its own code of fair practices for the industry.

Laurie Ups Singer in Expansion Move

New York—Eddie Mathews, general manager of Laurie Productions Inc., announced the appointment of Murray Singer as director of special projects, his principal job to be keeping in close touch with leading rack jobbers and one-stops.

The appointment is in line with Laurie's continuing efforts to expand and keep abreast of trends, changes and distribution problems, a goal already realized in part by Laurie and its affiliated labels having four singles breaking in the charts, according to Mathews. They are "One Fine Day" by the Chiffons, "Come Go With Me" by Dion, "Denise" by Randy & The Rainbows, and "My Block" by the Four Pennies. Laurie president Bob Schwartz, said that never before has the Laurie group had so many records in the chart at one time.

Singer, a 15-year veteran of the record business, has been responsible for the Bethlehem jazz lines and the discovery of such talents as Chris Connors and Bernard Pfeiffer.

Mahalia Says Pop-Gospel "Blasphemy"

Hollywood—Mahalia Jackson, Columbia Records' renowned gospel singer, took a biting verbal swipe at the "pop-gospel" movement last week. The New Orleans-born vocalist says that night clubs that present gospel amid the clanking of glasses and tambourines commit "down right blasphemy." "The word of God is too precious to be so degraded," she remarked, her eyes afire. Just like the American flag stands for something, so gospel music has religious significance.

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RCA Wins "Promo of Year" Award

New York—RCA Victor Records last week was awarded the sales-promotion-of-the-year award by the Sales Promotion Executives' Association at a luncheon at the Waldorf-Astoria Hotel. Basis of the award was RCA's introduction and campaign in behalf of Dynagroove and its recording process. The award was accepted in RCA-Victor's behalf by W. I. Alexander, manager of advertising, publicity and promotion. The multi-million dollar campaign was launched with heavy newspaper, magazine and trade paper advertising, extensive network TV and radio, and point of sale materials.

Elvis Still Tops

Nashville—Elvis Presley, the lad critics of the early 1950's said would never last, today stands at the threshold of a full decade at the top! And the giant Presley legend grows even bigger with release of two polls which list the RCA Victor recording star as one of the top ten money-making movie stars of 1962 in the U-S and Canada and as the number two most popular movie star in England.

A best-seller record maker from the beginning, the polls conducted by Motion Picture Herald for Quigley Publishing Company's annual audit of box-office talent firmly entrenches Elvis as a movie box-office power. The list places Presley in the number five spot, just below John Wayne and just above Elizabeth Taylor. Doris Day topped the list.

Fame Magazine released the results of the polls. The British listings showed Elvis nailing down that number two spot over such great show names as Sinatra, Doris Day and John Wayne. Only British born-and-raised Cliff Richards topped the Prez.

Elvis, whose career is directed by Colonel Tom Parker, hit the movie jackpot with three offerings in 1962 to press from the number 10 position in the top ten money-maker listings of 1961 to the current number five slot. Pictures were United Artists' "Follow That Dream" and "Kid Galahad"; "Girls! Girls! Girls!" by Paramount.

Fame also listed the Presley starrer "Blue Hawaii" produced by Paramount, as one of the top four box-office champions of the 1961-62 season.

With Elvis continually developing cinema scope, he simultaneously maintains hit status in the wax field with screen soundtracks soaring into the multi-million dollar gross bracket.

Just this week, Presley hit the market with a brand new RCA Victor single released entitled "Devil In Disguise". Tradesmen are eyeing the record as a potential break-through product that might tend to loosen the so-called "soft" record market.

Prophets of doom who pointed Elvis to a short-lived career probably already have their orders in for the new Presley item . . . it's hard to say—everyone has forgotten their names.

Philips PPP Plan Offers 14% Disc't.

Chicago—Philips Records last week launched its new "PPP Program" (Product-Price-Profits) offering a 14 pct. discount on both new releases and the entire Philips catalog. The program which began June 15 will continue through July 31. According to Lou Simon, Philips' national sales manager, "This is a small, tight, star-studded release featuring product that will find a place in every outlet and offered at a highly competitive discount."

10,000 See WCMS Radio Road Show

Norfolk, Va.—A crowd estimated by police at 10,000 attended the WCMS Radio Ranch show here June 8, featuring Grand Ole Opry's Wilma Lee & Stoney Cooper with the Coinch Mountain Clan along with Dick Flood and the Searchers and the WCMS Four Horsemen. The second in the road-show series was June 20, and the third of the summer season is set for June 30 which will also celebrate the birthday of WCMS. Warren Miller is public relations director.

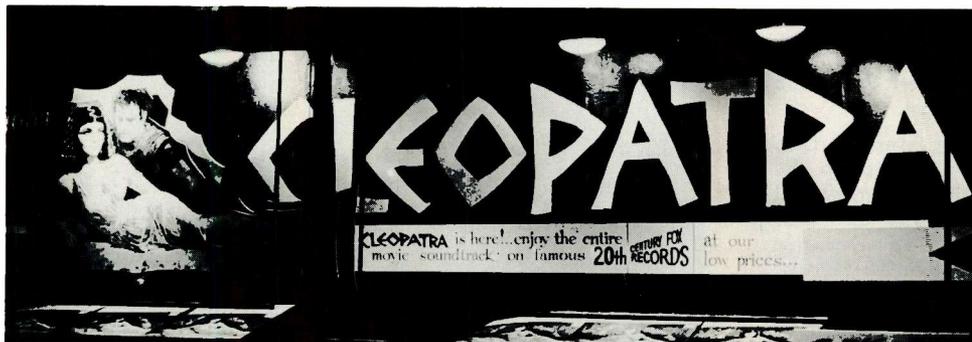
IPG Appoints Newmark

New York—Sid Parnes, vice-prexy and general manager of Independent Producers Group (IPG) has announced appointment of Ed Newmark as first staff producer. Newmark will combine functions of an A&R man with those of an indie producer, responsible for selection of his own artists and material, making the record and promotion.

3800 Hear Martha Carson

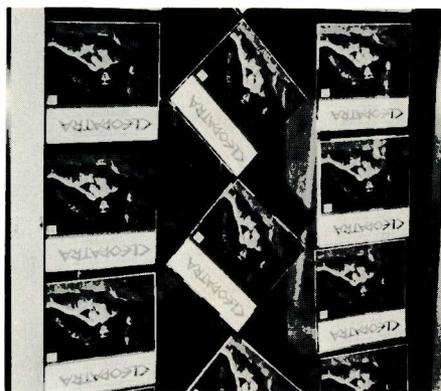
Anderson, Ind.—More than 3800 persons attended the concert by Martha Carson at Gilbert Moody's Mockingbird Hill Park here recently—her first play date since she and husband, X. Cosse, moved back to Nashville from the west coast. Martha was also booked at Mockingbird Hill Park for a return date in September.

2,000 DEALERS' WINDOWS SHOUT "CLEOPATRA" STORY



With more than 2,000 record dealers' windows over the U.S. simultaneously shouting the Cleopatra movie sound track story on 20th-Century Fox Records, the "Cleopatra" promotion promises to be the biggest of all time in the sound-track world.

The photographs of actual windows herewith depict how these dealers have gone "all out" to collar the most casual passerby and make buyers of them, including teeners who know the story from their history books and middle agers who thought their romanticism was defunct until the Cleopatra saga reawakened it.



IPG OUTLETS COVER 24 KEY MARKETS

New York—Independent Producers Group (IPG) the new national distributing firm which has already lined up outlets in 24 key markets, announced last week completion of arrangements for release of a record titled "Ooh Ooh" by Joe E. Ross who plays the officer Toody role in "Car 54, Where Are You?" Sid Parnes, veep of IPG, said the company would go all out in promoting the disk. Parnes also announced the appointment of veteran promotion man Paul Robinson to head the company's sales and radio promo efforts.

PETAL IN CIRCA DEAL

Hollywood—Mike Elliot, CIRCA prexy, announced a deal with Petal Records, a division of Petal Electronics, of Southern Pines, N. C. last week. Petal's new master, "Happy To Be Unhappy" by Gary Buck will get immediate national release.

LIBERTY PLANS BENEFIT

Hollywood—Liberty Records and the 452nd Troop Carrier Wing USAF, will hold a joint muscular dystrophy benefit July 17 at the Santa Monica Civic Auditorium. Vic Dana, a Liberty-Dolton pactee, now in the Air Force, will produce the show.

First American

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(I LOOK UP WHEN I WALK)

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Right, Brenda Lee, dynamic Decca darling, who graduated into the big time of the music biz while still in grammar school, was graduated with honors from the Hollywood Professional School last week. Here she poses with a graduation gift—a six foot floral key composed of 2,000 blossoms sprayed gold—from the National Brenda Lee Fan Club in London, England, together with cablegram.

Lower top photo, Sue Records prexy Juggy Murray, right, hit a high spot in artist pactings when he lined up the talent array: left to right: Ray Bryant, pianist, who'll be heard in the LP, "Groove House"; vocalist Ernestine Anderson who'll offer "The New Sound of Ernestine Anderson"; Julius Ehrenwerth, cellist; and John C. Melady, harpist, who'll be heard in the LP "Things With Strings".

Lower right, Mercury's top selling Platters smile happily at their coveted RIAA award plaques for sales of their "Encore of Golden Hits" album. Left to right are: David Lynch and Zola Taylor of the Platters; David Carroll, Mercury recording director; Buck Ram, the group's manager; and Paul Robi and Herbert Reed of the Platters.



More 'n Better Listening . . .

The Elusive Record Dollar Is Out There
Waiting as Tradesmen And Artists
Set Nets To Capture It





Above left, Checking the music at a playback of "Theme From Irma La Douce", Epic artists Adam Wade and George Maharis register pleasure. Wade recorded the theme for Epic last week while his label-mate Maharis stopped in to visit.

Above Mercury artist Ray Stevens, center, gets "thanks from the city of Miami" together with a key to the city, from Howard Berger, left, municipal representative, as Jerry Goodwin of WQAM, right, looks on. Stevens performed his "Harry the Hairy Ape" to help raise money for Variety Children's Hospital.

Left, Archie Bleyer, Cadence Records topper, who knows his sessions—and his stars—is after more of that hit sound as he is seen here in the RCA-Victor studios at Nashville with Cadence ace disk star, Johnny Tillotson.

IT'S A BOY FOR ALES; RECORD PROMOS HIM

Detroit—They promoted Brett Augustino Ales almost before he was an hour old. Ales is national sales manager for Tamla-Motown Records and almost simultaneously a new 45 rpm single appeared—"Ales Masterworks; produced by Mitzi and Barney; Announce the birth of their newest recording star etc." On the turntable it's a recitation about babies, how they affect the world, bundle of kicks and wiggles, symphony of coos and oohs and ahs." The flip is titled "Music For Brett Augustino Ales to Sleep By" . . . but it's no lullaby. It's a wild, rambunctious rock 'n roll." That's an example of super promotion Ales probably wishes his salesmen would go all out on.

CAPA'S DOC WHITING PROMOS IN NASHVILLE

Nashville—CAPA Records prexy Doc Whiting and secretary, Anne Johns, are due here this week to promote CAPA's "Green Stamp Bosa Nova" backed with "In Love With Love" by Bill Gillette. Whiting says promotion requests are pouring in from all over the country and the disk may be a million seller.

ARNOLD & JACKSON THANKS DEEJAYS

New York—Arnold & Jackson Master Productions have welcomd Marshall Sehorn, national sales manager; Preston Hale of Arnold and Ranieri Music Publishing; Jo James, head of national promotion; Bob Jones, of national promotion and Sid Wyche, national A&R man. The staff thanks deejays and distribs for helping make the firm's first two releases a success—"What's the Matter Baby" backed with "It Must Be Love" by Ila Van on Arnold, and "If He's Alone" backed with "Some Dues to Pay" by Gay Jamison on Craig.

ARC DISK WHIRLING

Toronto—Arc Records topper John Porteous reports that "Lookin' For a Girl" by Canadian-born Clive Clerk continues to pick up steam, being charted by a half dozen stations. Meanwhile teen-charmer Clive is keeping up a whirlwind pace on TV and in record hop appearances.

gospel news

For years the good news of gospel music has been crushed to earth by its top-heavy pop and C&W cousins, but like truth, it rose again. Sesac Inc., one of the oldest performing rights organizations, has long been a champion of the gospel music medium.

There are two schools of gospel in America today—one, "the quartet"; the other, the "old-time singing convention." The latter came first and is "grass roots". Today all over the country, but especially in the south and southwest there are Sunday sings as well as the monthly conventions. But gospel singing really goes on almost every week day too. Quartet singing is now a powerful commercial spearhead in the gospel field. The "dreadnaughts" are almost too numerous to attempt listing. They are on prolonged concert tours and they travel in buses that are a Hollywood press agent's dream. They see their families occasionally and undergo rigors which would have done credit to the ancient Spartans.

Dallas All-Night Sing

The Stamps Quartet opened in Dallas June 10 and will close June 29 with the 26th annual all-night broadcast from the Dallas Memorial Auditorium, featuring the Stamps, the Statesmen, The Blackwood Brothers and The Speer Family. It will be aired over 50,000 watt KRLD. . . . Jim Hill, formerly of the Golden Keys Quartet, has joined the Stamps group as first tenor and manager . . . The Blackwood Bros. recently purchased the Stamps Quartet Music Co. The office and printing plant will remain in Dallas under direction of Frank Stamps but the Quartet will head-quarter at Memphis. . . . More than 3000 paid to hear The Rebels, The Speer Family and the Blackwood Bros. in Grand Rapid June 8. . . . The National Quartet Convention will be held in Memphis Oct. 18-19, says James Blackwood, president.

Included in the July releases on RCA Victor are two gospel quartet LP's one by The Statesmen and one recorded live

at the 1962 National Quartet Convention. . . . Hovie Lister, Statesmen manager, announces two sun-down to sun-up sings July 27 at Greenville, S. C. and Waycross, Ga. Aug. 24. Last year's Greenville sing drew 9,000 and the Waycross sing drew 12,000.

Every Sunday morning the words "This Great Caravan Just Keeps Rolling Along" ring out to millions via the chain of TV stations on which the Gospel Singing Caravan is seen and heard. . . . Unique sounds of The Prophets, The LeFevres, The Blue Ridge Quartet and the Johnson Sisters . . . A tip of the hat to WCKI (Greer, S. C.) which has been a tremendous promoter of gospel, thanks to DJ Jim Massey and manager Vernon Fox. . . . "Sinner Come Home" a new tune penned by Elmo Fagg and Kenny Gates is kicking up dust on the concert trail, recorded on Sing Inc., by the Blue Ridge Quartet . . . Rumors persist that gospel quartets (the real ones, not the pop mixture kind) will invade New York City later this year . . . A brand new gospel singing program titled "Gospel Jubilee" is slated to start on WBT (Charlotte, N. C.) soon. . . . The famous Sunshine Boys, formerly stars on WWVA, (Wheeling, W. Va.) currently working out of Carson City, Nev., are planning a three weeks tour of their old stomping grounds.

Mileage For Weatherfords

The Sego Brothers and Naomi of Macon, Ga. have just inked a contract with Sing Records and have cut their first LP at the Sam Phillips studio in Nashville. One of the fastest growing groups in the business. . . . When chalking up mileage and nightly appearances it's hard to beat The Weatherford Quartet. The last two weeks in May, they traveled over 5,000 miles. A sample of their itinerary—Dayton, Ohio; Indianapolis, Springfield, Mo.; Ft. Smith, Ark.; Texas, New Mexico, Arizona, California; thence taking the northern route back home. They resumed travels June 6, to cover a lot of the midwest. . . . Jim Goss of The Goss Brothers notes that not long ago when a group made a record using anything other than a piano or guitar, many considered them rock 'n rollers". And if they used any songs not in the community hymn book they were in the same classification. Well, all that is over. Goss is glad because people who depended for a living on the sound they produce need a free hand. The young generation goes for gospels just like older folks and they demand music, music, music, in the sacred and heartfelt manner. The songs too have undergone a change . . . They're still gospel songs and retain the spiritual message of the songs of old, but they're livelier, more arranged and with new and different tempos set to gospel words.

JACK McDUFF

On the LP Charts and Climbing

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TO SELL 'EM YOU'VE GOT TO PLAY 'EM

Framingham, Mass.—George McElhiney, a customer at the Jordan-Marsh store here, riffled through the Schwann catalog and saw an LP by Bill McElhiney released on MGM. Intrigued by a name the same as his own, he asked that the record be played on the P.A. system. He liked it and so too did five other customers who were browsing all of whom bought it. George McElhiney phoned Bill McElhiney in Nashville to learn if they were related, but no connection could be traced. Clerks said the incident resulted in 23 McElhiney's being sold that day, underlining the rule "To sell 'em you've got to play 'em." The LP's title is "Instrumental Golden Giants".

NO REGIONAL TRENDS IN MUSIC—KAPRALIK

Hollywood—Dave Kapralik, director of pop A&R for Columbia Records, is here applying his theory of breaking down regional barriers and to bring the office headed by Irving Townsend, Columbia's coast operations vice-president and his A&R staff into closer coordination with the New York office.

"Geographical boundaries should not exist in the record industry," Kapralik says. "Too many things happen quickly in the music business to think of regional trends. We must align our thinking to take advantage of breaking trends and developing talents."

COLUMBIA DISTRIBS OPENS MIAMI BRANCH

New York—Columbia Record Distributors has established a branch office in Miami, Fla. and has assigned Robert Beasley as manager, it was announced by Jack Loetz, general manager. He will be responsible to Donald England, director of sales. He joined Columbia in 1956. Raymond Churchill has been named operations manager at Miami. He originally joined Columbia in 1958.

MERCURY TO OFFER POPE JOHN TAPES

Chicago—Mercury Records prexy Irving Green flew to New York June 13 to sign agreements giving Mercury rights to release a specially recorded collection of tapes presenting the highpoints in the reign of Pope John XXIII. It marks the first time a total presentation of life in the Vatican in recordings has been authorized by the Vatican City State.

"FRENCHMAN" SKEDDED

Boston—"A Frenchman in New York" by Darius Milhaud, commissioned by RCA Victor Records, will be given its world premiere June 25 in Boston Symphony Hall by the Boston Pops Ork.

HALANKA'S BETA GETS MORE LABELS

New York—Johnny Halanka of Beta Distributors, veteran distributor and record man, last week accentuated his position as one of the top men in the distributing end of the business by acquiring exclusive distributorship in New York of two more big accounts—Vee Jay Records and Reprise Records.

Halanka's firm is also exclusive distributors for such top labels as Philips, Laurie, Scepter, Wand, Glad Hamp, Joy, Delfi, and Vesuvius. Halanka's distributor savey is widely recognized by the trade and his acquisition of these new top labels as well as his chores with those previously held suggests that the part of the New York market that his firm covers will get a thorough working over in the months to come.

QUICK, PROFESSOR, AN "A"; SHE LIKES ALLEN

Lubbock, Texas—Coed Melinda Barker, trying for an "A" in English class, chose as her subject Rex Allen who was currently making a personal appearance at the College. She even asked for an interview and was delighted when she got it. She sent Allen a copy of her essay which closed with the words "I hope you live a thousand years. You will never die at least in the hearts of those who know you." Hurry up, Professor, and give this little girl her "A".

MELIC, CHRISFIELD FORM DISK-FILM TIE

Hollywood—Lee Young of Melic Records and Chris Warfield, president of Chrisfield Productions have signed a unique contract calling for Melic to supply the composing, conducting and recording for Chrisfield's entire film production slate on an exclusive basis. The Melic staff which includes composer Dudley Brooks and lyricist Wally Holmes will start work immediately on the score for "The Western Touch" which Chrisfield is filming in association with Noonan-Taylor. Warfield will also perform as a solo artist for Melic.

MOA'S "BROTHERHOOD" APPROACH PRAISED

Chicago—MOA president Harry Snodgrass was in receipt last week of a letter from Millie McCarthy, president of the New York State Coin Machine Association, praising MOA's new "How can we best serve you" approach to the industry's problems.

"The formula you people have worked out seems to be working well and I plan to present it before our state association," Miss McCarthy said. "I also like the emphasis you people are placing on having all segments of the industry participate in MOA matters and policies. I realize the rebuilding of MOA will take several years but the mere fact these first steps have been taken is gratifying. It has caused a 'brotherhood' feeling among operators and distributors that will in due time bind the members into a more solid organization than we ever had."

PHILIPS EXPANDS CONNOISSEUR SERIES

Chicago—Terming its "Connoisseur Collection", introduced three months ago "an unqualified success", Philips Records is expanding it with the addition of the fame "Missa Luba," a Congolese choir singing the Catholic Mass, and one of the best-selling LP's of all time, according to Philips national sales manager Lou Simon. "Reaction to the Connoisseur Collection has been enthusiastic," Simons says, "and has come from record stores, book stores, libraries and schools. The series will be further expanded with "Brigitte Bardot" and three other albums in the next few months.

SMASHING HIT!

"MARLENA"

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Vee Jay 512

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A
Two-
Sided
Hit!

"GREEN STAMP BOSA NOVA"

AND

"IN LOVE WITH LOVE"

BY

Bill (the Cat) Gillette

A
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TY HUNTER

CHESS 1857

—●—
IT'S A SMASH!

"THE MONKEY"

J. C. DAVIS

CHESS 1857

—●—
CHESS
PRODUCING CO.

2120 Michigan Ave.

Chicago 16, Ill.

DEBBIE INKING ADDS TO GROWING REPRISE

Hollywood—Debbie Reynolds has been signed by Reprise Records to an exclusive contract and will record her first disk for the label in August, it was announced by Reprise president Frank Sinatra. She was formerly with Dot Records. The signing further strengthens Reprise's growing artist roster among other recent signers being Dinah Shore, Duke Ellington, Rosemary Clooney, Keely Smith, Erroll Garner, Nelson Riddle, The McGuire Sisters, Count Stafford etc. Meanwhile Reprise's newly signed folk singer, Cathie Taylor, was being set as a regular on Tennessee Ernie Ford's ABC-TV'er. She will make her first album for Reprise before reporting to the Ford show next month. She was formerly under contract with Capitol. Morris Stoloff is preparing the first four albums in a Broadway musical series for Reprise, using the label's recently announced repertory company of contract artists.

COLUMBIA PARTY HOSTS WILLIAMS

New York—Andy Williams, whose LP, "Days of Wine and Roses" heads THE MUSIC REPORTER's "Big Albums" chart was honored by Columbia Records at a luncheon at the St. Regis Hotel last week attended by deejays, press reps, record dealers, and Columbia's top execs including President Goddard Lieberman. Others present were William Gallagher, veep of marketing; Schuyler Chapin, veep for creative service; Al Earl, veep of operations; David Kapralik, director of pop A&R; and Robert Mersey, musical director of pop A&R.

GORDY TO RESTORE DETROIT GRAYSTONE

Detroit—The Graystone Ballroom which in former years drew many big bands and whose dance floor accommodated up to 2500 persons, has been purchased by Rayber Corp., set up by Berry Gordy, Jr., president of Hitsville Inc. and topper of Motown Records, for approximately \$125,000. Gordy said approximately \$25,000 would be spent in renovating the Graystone, converting it into a top night club offering cream of the talent, and restoring its one-time image.

EPIC'S THEME WILL PROMO U.A. PICTURE

New York—Epic Records has announced release of "Theme From Irma La Douce" by Adam Wade, based on the United Artists film expected to be one of the important pictures of the year. The song was composed by the husband and wife team of Andre Previn and Dory Langdon, with Bob Morgan as producer. Wade's version will be part of an extensive radio spot announcement campaign for the film.

scoopin' the jocks

Chicago's WIND initiates an ambitious summer replacement program June 23 when it starts substituting nine top show business personalities for vacationing deejays. The acting deejays who, PD Guy Harris says, will do their own ad-libbing, will be Eddy Arnold, Mort Sahl, Frank Parker, Charles Farrell, Jack E. Leonard and four others—all be live. . . . KOMÉ deejay Vic Bastien (Tulsa, Okla.), veteran skydiver—parachutist who says the sport is tame compared with deejaying at times, celebrated his recent birthday by taking his 100th jump and commuted to work at the same time. He bailed out of a plane driven by a friend at 7500 feet and aimed for a target 150 yards square. He made it easily. "It's a lot easier'n fighting traffic", he drawled.

Kids around Tidewater, Va. gathered more than 700,000 signatures to win a full day of fun at Ocean View Amusement Park, supplied by WGH Radio, all free to the school body with longest list. . . . Epic's George Maharis crowned the May Queen for WGH and couldn't resist kissing the queen and, by way of consolation, the 10 runners-up too. . . . Darrell Farley PD at Stanford, Ky.'s WRSK played strictly top 50 music until he guested recently on WSM's Ralph Emery, show. It's the Nashville Sound from now on, he says. . . . KLAC deejay Jerry Dexter (Los Angeles) emceed for the all-night graduation parties of Savannah, Western, Anaheim and Magnolia High schools. . . . WTRY's Stan Roberts (Schenectady) has volunteered his services to man the "kissing booth" at a bazaar sponsored by a Troy area church. Kisses, he says, are \$1 each; hand shake costs 25 cents. . . . KEX's Ric Thomas rode an elephant at the Portland, Ore. Rose Festival spec last week. . . . Atlantic's Bob Althuler says recording companies are missing a good bet if not servicing Jobie Martin at Jackson, Miss.'s WOKY, going 50,000 watts next month. . . . Anybody need "Sukiyaki" copies? Write on your letterhead to Clyde Beavers, 726 16th Ave., South, Nashville.

Dean Lilly of WMTD (Hinton, W. Va.) attended revival services last week of Evangelist Jimmy Snow (Hank Snow's son) and wife, Carol, daughter of Wilma Lee and Stony Cooper. "He's a dynamic speaker doing great work," says Lilly. . . . WROV's Glenn C. Lewis (Roanoke), introduces a deejay singing group. Heretofore known as the "Gun Runners," they consist of DJ personalities Dr. Fred Frelantz, Jack Shields and Don Pugh.

SINGLE SCOOPS

Scoops are awarded to only those singles which, in the opinion of THE MUSIC REPORTER's reviewing panel, have sufficient commercial potential to achieve hit status in THE MUSIC REPORTER Big 100 Chart.

<p>PETER, PAUL AND MARY—WARNER BROTHERS 5368 "BLOWIN' IN THE WIND" (M. Witmark & Sons, ASCAP) 2:53—B. Dylan "FLORA" (Pepamar, ASCAP) 3:00—Stookey, Travers, Mezzetti 4000 Warner Blvd., Burbank, Calif.</p>	<p>BRENDA LEE—DECCA 31510 "MY WHOLE WORLD IS FALLING DOWN" (Champion, Moss Rose, BMI) 1:52—J. Crutchfield, B. Anderson "I WONDER" (Leeds, ASCAP) 2:55—C. Gant, R. Leveen 445 Park Ave., New York, N. Y.</p>
<p>MAJOR LANCE—OKEH 7175 "MAMA DIDN'T KNOW" (Curtom, Ingot, BMI) 2:40—C. Mayfield "THE MONKEY TIME" (Curtom, Paliro, BMI) 2:45—C. Mayfield 799 7th Ave., New York, N. Y.</p>	<p>THE PLAYMATES—ABC PARAMOUNT 10468 "BUT NOT THROUGH TEARS" (Vanno, ASCAP) 2:21—Florio, Wayne, Snyder "SHE NEVER LOOKED BETTER" (Vanno, ASCAP) 2:38—P. Vance, L. Carr 1501 Broadway, New York, N. Y.</p>
<p>DIANE DIXON—SMASH 1818 "HEY JIMMY" (Sure-Fire, BMI) 1:46—B. Walker "A TEAR STAINED LETTER" (Sure-Fire, BMI) 2:07—B. S. Perry 35 E. Wacker Drive, Chicago, Ill.</p>	<p>REX ALLEN—MERCURY 72137 "TO-RA" (Tronic, BMI) 1:57—T. Hill, Pierce "SILVER SPOON, LONELY ME" (Todd, BMI) 2:47—C. Null 35 E. Wacker Drive, Chicago, Ill.</p>
<p>CLIFF RICHARD—EPIC 9591 "LUCKY LIPS" (Tiger, BMI) 2:41—J. Leiber, M. Stoller "THE NEXT TIME" (Ross Jungnickle, Harms, ASCAP) 2:57—B. Kaye, P. Springer 799 7th Ave., New York, N. Y.</p>	<p>DONNIE ELBERT—CUB K1925 "LOVE STEW" (J. Little, Timie, BMI) 2:18—Carter, Shaw, Elbert, Cook "DON'T CRY MY LOVE" (J. Little, Timie, BMI) 2:43—Carter, Shaw, Elbert, Cook 1540 Broadway, New York, N. Y.</p>
<p>GENE PITNEY—MUSICOR 1032 "DONNA MEANS HEARTBREAK" (Arch, ASCAP) 2:22—H. David, P. Hampton "TRUE LOVE NEVER RUNS SMOOTH" (Arch, ASCAP) 2:30—H. David, B. Bacharach 729 7th Ave., New York, N. Y.</p>	<p>THE PIXIES THREE—MERCURY 72130 "BIRTHDAY PARTY" (Dandelion & Merjoda, BMI) 2:05—J. Madara, D. White "OUR LOVE" (Merjoda, BMI) 2:20—K. McCool 35 E. Wacker Drive, Chicago, Ill.</p>
<p>L. B. WILSON—VIVID 1002 "POCO LOCO" (Saturday, ASCAP) 2:16—Crewe, Bass "DON'T" (Saturday, ASCAP) 2:16—Crewe, Bass</p>	<p>PAUL REVERE AND THE RAIDERS—COLUMBIA 42814 "LOUIE, LOUIE" (Limax, BMI) 2:38—R. Berry "NIGHT TRAIN" (Frederick, BMI) 2:55—O. Washington, L. Simpkins, J. Forrest 799 7th Ave., New York, N. Y.</p>

In the opinion of THE MUSIC REPORTER's chart research department, the following is a compilation of the nation's best selling and most played phonograph records, according to reports received this week.

THIS WEEK	LAST WEEK		WEEKS ON CHART
68		80 RAT RACE The Drifters—Atlantic 2191	2
69		75 GOODNIGHT MY LOVE Fleetwoods—Dolton 75	5
70	★	GRADUATION DAY Bobby Pickett—Garpax 44175	1
71		79 WAIT & SEE Ken Rossi—Mercury 72116	5
72		91 SCARLETT O'HARA Lawrence Welk—Dot 16488 Bobby Gregg—Epic 9601	2
73	★	I WILL LOVE YOU Richard Chamberlain—MGM K 13148	1
74		96 I'M AFRAID TO GO HOME Brian Hyland—ABC Paramount 10452	2
75		93 ABILENE George Hamilton IV—RCA 8181	5
76		85 ALLENTOWN JAIL Lettermen—Capitol 4976	2
77		83 NOT ME The Orlans—Cameo 257	3
78		82 I KNOW WHO IT IS Roger Miller—RCA Victor 8175	5
79		86 TAMOURE Bill Justis—Smash 1812	4
80	★	HELLO JIM Paul Anka—RCA Victor 8195	1
81		66 DANGER Vic Dana—Dolton 73	8
82	★	MORE—KAI WINDING MGM Kai Winding—UK 10295 Katyna Ranier—London 10027	1
83		88 I LOVE YOU DON'T YOU FORGET IT Perry Como—RCA Victor 8186	4
84	★	COTTON FIELDS Ace Cannon—HI 2065	1
85	100	DON'T SAY GOODNIGHT & MEAN GOODBYE The Shirelles—Scepter 1255	2
86		99 DENISE Randy & Rainbows—Rust 5059	2
87	★	I (WHO HAVE NOTHING) Ben E. King—Atco 6267	1
88	★	BE TRUE TO YOURSELF Bobby Vee—Liberty 55581	1
89	★	TENDER YEARS Brook Benton—Mercury 72135	1
90		94 I ONLY HAVE EYES FOR YOU Frontiers—Phillips 40113	5
91		95 TEN COMMANDMENTS OF LOVE James McArthur—Scepter 1250	5
92	★	POP THE WHIP Miles Stone—Monogram 509	1
93	★	CONGRATULATIONS Ivory Joe Hunter—Smash 1825	1
94	★	WHEN A BOY FALLS IN LOVE Mel Carter—Derby 1063	1
95		98 ROLL MUDDY RIVER Wilburn Bros.—Decca 31464	2
96		97 YOUNG YEARS Floyd Cramer—RCA Victor 8171	10
97	★	SOME ONE TO TAKE YOUR PLACE Joe Tex—Dial 3013	1
98	★	WHERE CAN YOU GO FOR A BROKEN HEART George Maharis—Epic 9600	1
99	★	DID YOU EVER Jean & Jerry—Dial 3012	1
100	★	JACK THE RIPPER Link Wray—Swan 4137	1

HOTTEST PROSPECTS

LIKE THE BIG GUYS DO—Rocky Fellers—Scepter
GET HIM—The Exciters—U.A.
I CAN'T STOP LOVING YOU—Count Basie—Reprise
MY BLOCK—Four Pennies—Laurie
SPRING—Birdlegs and Pauline—Vee Jay
LONELY BOY, LONELY GUITAR—Duane Eddy—RCA Victor
GUILTY—Jim Reeves—RCA Victor
BEACH PARTY—Tex and the Chex—20th Fox
BE CAREFUL OF STONES THAT YOU THROW—Dion—Columbia
OLE BUTTERMILK SKY—Page Boys—Coral
DON'T THINK TWICE—New World Singers—Atlantic
MARLENA—Four Seasons—Vee Jay
WHAT MAKES THE BLUES (Want To Pick On Me)—Tommy Roe—ABC Paramount
EYES—The Earls—Old Town
LOOK DOWN—Timi Yuro—Liberty
ROCK ME IN THE CRADLE OF LOVE—Dee Dee Sharp—Cameo
RED WING—John Mahalic—Select
WHEN A BOY FALLS IN LOVE—Mel Carter—Derby
SO MUCH IN LOVE—The Thymes—Parkway
LOVE IS A ONCE IN A LIFE TIME THING—Dick and Dee Dee—Warner Brothers
LAND OF 1,000 DANCES—Chris Kenner—Instant
THE MONKEY—J. C. Davis—Chess
I'M WALKING—Patti Page—Mercury
I STILL HURT JUST THE SAME—Bobby Wood—Joy
SHAKE A TAIL FEATHER—Five Du-Tones—One-Der-Ful
SMALL TOWN GOSSIP—Cosmo—Sound Stage 7
RIVER'S INVITATION—Percy Mayfield—Tangerine
ALL I SEE IS BLUE—Jack Scott—Capitol
TILL THEN—The Classics—Music Note
LONG TALL TEXAN—Murray Kellum—MOC
LITTLE MISS FOOL—Marcie Blaine—Seville
MISS LONELINESS—Mitty Collier—Chess
CHITTLIN'S CON CARNE—Ken Burrell—Blue Note
JACK THE RIPPER—Link Wray—Swan
ALL ALONE IN MY LONELY ROOM—Lee Clark—Atco
BOBBY BLUE LOVES LINDA LOU—Joe Dowell—Smash
BUILDING A BRIDGE—Claude King—Columbia
THE LIFE I LIVE—Carla Thomas—Atlantic
SUKIYAKA—Clyde Beavers—Tempwood V
A HEARTACHE FOR A KEEPSAKE—Kitty Wells—Decca
DON DIDDLEY—Bobby Rio—Lenox
CAN YOU WOBBLE—Larry and the The Conservatives—Like
MONSOON—The Chantays—Dot
STANDING INVITATION—Joe South—MGM
MY BONNIE—The Tikis—Minaret
THE TWELFTH ROSE—The Browns—RCA Victor
NO OTHER BABY—Bruce Channel—Smash
MAN'S TEMPTATION—Gene Chandler—Vee Jay
SOMETIMES YOU GOTTA CRY A LITTLE—Bobby Bland—Duke
SHOUT HALLELUJAH—Linda Lloyd—Imco
LITTLE DANCING DOLL—Shelby Flint—Valiant
HILLY, BILLY DING DONG CHOO CHOO—Appalachians—ABC Paramount
STILL # 2—Ben Colder—MGM
SURFIN' HOOTENANNY—Al Casey—Stacy
TROUBLE'S BACK IN TOWN—Ginny Arnell—MGM

NEW ACTION SINGLES

DEVIL IN DISGUISE—Elvis Presley—RCA Victor
MY WHOLE WORLD IS FALLING DOWN—Brenda Lee—Decca
BLOWING IN THE WIND—Peter, Paul and Mary—Warner Brothers
A LONG VACATION—Rick Nelson—Imperial
REMEMBER ME—The Five Satins—Warner Brothers
I ALMOST LOST MY MIND—Jerry Butler—Vee Jay
EVEN TAN—Paul Evans—Kapp
JAMES BOND THEME—Johnny and The Hurricanes—Big Top
PLEASE DON'T TALK TO THE LIFEGUARD—Diane Ray—Mercury
SANTIFIED SAMBA—Jack McDuff—Prestige
THE CLEOPATRA—Phil Flowers—Josie
MY SPECIAL ANGEL—Bobby Helms—Columbia
LUCKY LIPS—Cliff Richards—Epic
MY FIRST DAY ALONE—The Cascades—Valiant
SATURDAY SUNSHINE—Bert Bacharach—Kapp
PLEASE WRITE—The Tokens—Laurie
THE TWELFTH OF NEVER—Mark Dinning—MGM
DANKE SCHOEN—Wayne Newton—Capitol
PLEASE MAKE HIM LOVE ME—Dionne Warwick—Scepter
I TOLD YOU SO—Steve Alaimo—Checker
LEAVE ME ALONE—Baby Washington—Sue
HERE COMES HEAVEN AGAIN—The Platters—Mercury
I CAME RUNNING (Back From The Party)—Wade Flemons—Vee Jay
MALIBU—Don Rondo—Atlantic
ONE LAST KISS—Marcellis—Colpix
PENNY'S WORTH OF HAPPINESS—Jimmy Elledge—RCA Victor
BABY I DIG LOVE—Rudy Lewis—Atlantic
ALL FOR THE LOVE OF A BOY—Brothers Four—Columbia
THE NEXT TIME—Wink Martindale—Dot
DAUGHTER—The Blenders—Witch
PEACH OF MIND—Gene Thomas—U.A.
PLEASE CRY—Wayne Boring—Spot
I GOT MY MOJO WORKING—Conway Twitty—MGM
WE'LL CROSS THAT BRIDGE—Kitty Kallen—RCA Victor
MARTIAN HOP—Ron Dells—Chairman

MONAURAL 100

THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	1	34	38	68	68
2	2	35	46	69	55
3	10	36	67	70	70
4	4	37	20	71	71
5	5	38	21	72	73
6	7	39	12	73	75
7	9	40	53	74	76
8	8	41	87	75	79
9	6	42	42	76	90
10	11	43	25	77	91
11	17	44	26	78	95
12	15	45	35	79	89
13	28	46	64	80	45
14	14	47	63	81	66
15	23	48	50	82	100
16	16	49	49	83	★
17	18	50	13	84	85
18	22	51	52	85	47
19	3	52	37	86	88
20	24	53	77	87	84
21	27	54	51	88	93
22	34	55	36	89	★
23	62	56	59	90	57
24	29	57	39	91	★
25	33	58	40	92	★
26	32	59	41	93	80
27	69	60	60	94	96
28	72	61	61	95	★
29	19	62	56	96	99
30	30	63	65	97	★
31	31	64	97	98	★
32	44	65	86	99	★
33	48	66	54	100	★
		67	58		

RED—ALBUMS MAKING SHARPEST UPWARD JUMP.

★—ALBUMS MAKING FIRST APPEARANCE ON ALBUM CHARTS.

In the opinion of THE MUSIC REPORTER's chart research department, the following is a compilation of the nation's best selling and most played albums, according to reports received this week.

ALBUM SCOOPS

Scoops are awarded to only those albums which, in the opinion of THE MUSIC REPORTER's reviewing panel, have sufficient commercial potential to achieve hit status in THE MUSIC REPORTER Chart which pertains to their individual category.

STEREO 50

THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1		26	14
2		27	20
3		28	21
4		29	35
5	6	30	36
6	13	31	37
7	10	32	39
8	9	33	28
9	34	33	40
10	29	34	31
11	5	35	31
12	7	36	41
13	8	37	42
14	15	38	48
15	17	39	30
16	16	40	★
17	18	41	32
18	19	42	★
19	22	43	27
20	25	44	★
21	23	45	43
22	24	46	★
23	26	47	33
24	11	48	★
25	12	49	44
		50	47

PHILIPS



"WE GO TOGETHER"
PAUL AND PAULA
PHILIPS PHS 600-089

ON TOP OF SPAGHETTI



"ON TOP OF SPAGHETTI"
TOM GLAZER AND
THE DO-RE-MI
CHILDREN'S CHORUS
KAPP KL 1331

PHILIPS



"ENCORE"
WOODY HERMAN
PHILIPS PHS 600-092

SOLO



"SOLO"
KAI WINDING
VERVE V 8525

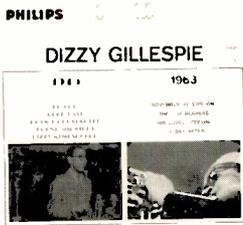
STANDARD SELLERS

The following listing includes those albums which have remained in the Big 100 chart 20 weeks or more and attained a position in the top 25 of the Big 100 Albums and started a sales decline, but continue to sell in hit quantity in many areas.

1	MOVIN' Peter, Paul & Mary Warner Bros. WB/WS 1473	13	I LEFT MY HEART IN SAN FRANCISCO Tony Bennett Columbia CL 1869, CS 8669
2	WEST SIDE STORY Soundtrack Columbia OL 5670, OS 2070	14	ROY ORBISON'S GREATEST HITS Monument M 8000
3	RICHARD CHAMBERLAIN SINGS MGM E/SE 4088	15	MOON RIVER Andy Williams Columbia CL 1809, CS 8609
4	SONGS I SING ON THE JACKIE GLEASON SHOW Frankie Fontane— ABC Paramount 442	16	OLIVER Broadway Cast RCA Victor LMOD 2004 LSOD 2004
5	JOAN BAEZ IN CONCERT Vanguard VRS 9112, VSD 2122	17	SINATRA/BASIE Reprise R 1008, R 9-1008
6	FOLLOW THE BOYS Connie Francis MGM E/SE 4123	18	JAZZ SAMBA Stan Getz Verve V 8432, V6—8432
7	PETER, PAUL & MARY Warner Bros. W/WS 1449	19	BIG GIRLS DON'T CRY 4 Seasons Vee Jay LP/SR 1056
8	ROGER WILLIAMS COUNTRY STYLE Kapp KL 1305 KS 3305	20	NEW FRONTIER Kingston Trio Capitol T/ST 1809
9	FLY ME TO THE MOON Joe Harnell Kapp KL 1318, KS 3318	21	THINK ETHNIC The Smothers Brothers Mercury MG 20777
10	SINCERELY YOURS Robert Goulet Columbia CL 1831, CS 8731	22	BLACK ORPHEUS Vincent Guaraldi Fantasy 3337
11	NEW CHRISTY MINSTRELS IN PERSON Columbia CL 1941, CS 8741	23	LOVE FOR SALE Arthur Lyman Hi Fi L 1009
12	STEVE LAWRENCE WINNERS Columbia CL 1935, CS 8735	24	TWO LOVERS Mary Wells Motown 607
		25	GYPSY Soundtrack Warner Bros. WP 1480

NEW LP PRODUCT

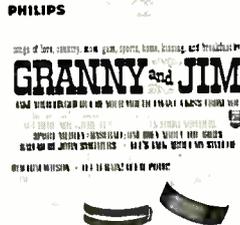
THE MUSIC REPORTER Reviewing Panel selects here some of the nation's most commercial LP product.



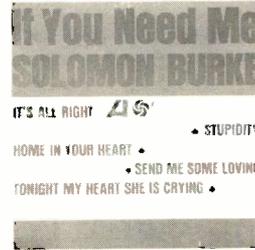
**SOMETHING OLD
SOMETHING NEW
DIZZY GILLESPIE**
PHILLIPS PHS 600-091



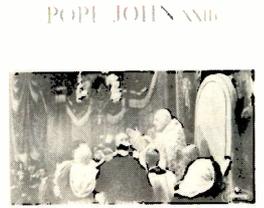
**JOHANN STRAUSS WALTZES
WOLFGANG SAWALLISCH**
PHILLIPS PHS 900-018



GRANNY AND JIM
PHILLIPS PHS 600-095



**IF YOU NEED ME
SOLOMON BURKE**
ATLANTIC 8085



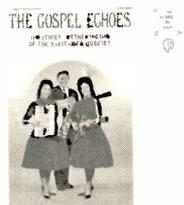
POPE JOHN XXIII
MERCURY RS 600



CAROUSEL
JAN CLAYTON
VISTA BV 3317



LOVE
ROSEMARY CLOONEY
REPRISE R 6088



THE GOSPEL ECHOES
JIM (CHIEF) WETHERINGTON
OF THE STATESMEN
QUARTET
WB W1499



KEEP A HAPPY HEART
THE SPEER FAMILY
SKYLITE SRLP 5999



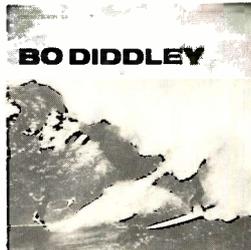
GLORY TRAIN
THE WATSON SISTERS
VEE JAY LP 5027



**AFTER HOURS
WITH THE FABULOUS
TRENTERS**
HERMITAGE



CUGAT'S GOLDEN GOODIES
MERCURY SR 60798



**SURFIN'
WITH BOB DIDDLEY**
CHECKER LP 2987



LITTLE GIRL BLUE
KEELY SMITH
REPRISE R 6086



**BILL DOGGETT PLAYS
AMERICAN SONGS**
KING 830



**ROLAND KIRK REEDS
& DEEDS**
MERCURY SR 60800



**JOSE MELLIS AT THE OPS
CONCERT**
MERCURY SR 60684



COME SURF WITH ME
AKI ALEONG AND THE
NOBLES
VEE JAY LP 1060



SUNSET SURF
JOHN SEVERSON PRESENTS
CAPITOL ST 1915



GREASY KID STUFF
AL CAIOLA GUITAR &
ORCHESTRA
UNITED ARTISTS UAS 6287

C&W big 50 hits

THIS WEEK	LAST WEEK	WEEKS ON CHART	THIS WEEK	LAST WEEK	WEEKS ON CHART
1	2	10	26	28	6
2	1	12	27	27	6
3	3	18	28	29	5
4	6	7	29	32	3
5	5	10	30	42	2
6	4	15	31	33	5
7	11	9	32	31	5
8	9	9	33	★	1
9	8	13	34	34	5
10	10	7	35	13	22
11	18	9	36	★	1
12	12	9	37	37	13
13	16	7	38	40	2
14	14	8	39	★	1
15	15	7	40	41	4
16	20	4	41	46	2
17	17	9	42	★	1
18	21	7	43	★	1
19	30	4	44	48	2
20	26	9	45	45	23
21	23	4	46	38	9
22	24	5	47	47	3
23	19	5	48	49	2
24	7	12	49	50	2
25	25	8	50	35	3

C&W SCOOPS C&W Scoops are awarded only to those C&W singles and/or albums which, in the opinion of THE MUSIC REPORTER's reviewing panel, have sufficient commercial potential to achieve hit status in THE MUSIC REPORTER C&W Big 50 Chart and/or big C&W Album Chart.

LAWTON WILLIAMS

"MOUNTAIN OF A MAN"
(Pamper, BMI) 2:03
R. Bohom

"IN LOVE WITH YOU"
(Western Hill, BMI) 2:12
L. Williams
RCA VICTOR 8203
155 E. 24th St., New York, N. Y.

JIMMIE DAVIS

"THERE WON'T BE A WEDDING"
(Zest, BMI) 2:52
J. Smith, B. Smith

"ROCKS IN THE MOUNTAIN"
(Vern, BMI) 3:07
V. Adams
DECCA 31509
445 Park Ave., New York, N. Y.

FREDDIE HART

"ANGELS LIKE YOU"
(Troy Martin Music, BMI) 2:45
F. Bondy

"MARY ANN"
(Ludlow Music, BMI) 2:23
COLUMBIA 4-42769

JIMMY WAKELY

"I STOPPED LIVIN'"
(Mono Music, BMI) 2:30
Weidler Brothers

"ON AND ON"
(Mono Music, BMI) 2:12
R. Mosten-I. Botkin
SHASTA 45-173

BUCK OWENS AND ROSE MADDOX

"WE'RE THE TALK OF THE TOWN"
(Bluebook, BMI) 2:02
B. Owens, R. Weber

"SWEETHEARTS IN HEAVEN"
(Pamper, BMI) 2:48
B. Owens
CAPITOL 4992
Hollywood & Vine, Hollywood, Calif.

big c & w albums

1	I WISH THE NIGHT WOULD NEVER END Geo. Jones U.A. L3270	11	PATSY CLINE STORY Patsy Cline Decca DXB 176
2	THE ALL NEW HAWKSHAW HAWKINS King 808	12	THE UNPREDICTABLE SIMON CRUM Capitol DT 1880
3	DON'T LET ME CROSS OVER Carl Butler Col. 2002	13	COUNTRY SONGS I LOVE TO SING Eddy Arnold Comden 741
4	THE END OF THE WORLD Skeeter Davis RCA Victor 2699	14	ON THE BANDSTAND Buck Owens Capitol ST 1879
5	GENTLEMAN JIM Jim Reeves RCA Victor LSP/LPM 2605	15	SMILES AND TEARS Johnnie and Jack Decca 4308
6	NIGHT LIFE Ray Price Col. 1971	16	I'VE BEEN EVERYWHERE Hank Snow RCA Victor LSP 2675
7	HARD TRAVELIN' Flatt & Scruggs Col. CL 1951	17	ROY ACUFF STAR OF THE GRAND OLD OPRY Hickory LP-113
8	THE PORTER WAGONER SHOW Porter Wagoner & Various Artists RCA Victor LSP/LPM 2650	18	SPOOFIN THE BIG ONES Ben Colder MGM E-4117
9	SONGS THAT MADE HIM FAMOUS Cowboy Copas Starday 144	19	STILL Bill Anderson Decca DL 4427
10	PATSY CLINE SHOWCASE Patsy Cline Decca DL 4202	20	ROSE MADDOX SINGS BLUE GRASS Capitol ST 1799

*In thanking you for your help and encouragement,
Roy Orbison and Fred Foster dedicate Roy's latest
album, **IN DREAMS**, to you.*

country clippings



BROTHER OSWALD



MARTY ROBBINS



HUBERT LONG



PAPPY DAILY

Claude King has received a Gold Record from Columbia of Canada for his Canadian sales on "Wolverton Mountain" during recent tour thru that country. Country Johnny Mathis just waxed new session for UA. A&R'd by Pappy Daily, Pappy says "Johnny's got another hit. It will be out in next few days." Atlanta International Speedway not only known to racing fans, but now to Grand Ole Opry fans, turned out to the tune of 5,000 payees June 15 to see Marty Robbins, Ernest Tubb, Skeeter Davis, Bill Anderson, The Junior Carolina Cloggers, Stringbean, Carl and Pearl Butler, Mel Tillis, Tompall and the Glaser Brothers on the big show booked by the Atlanta International Speedway and packaged by Hubert Long Talent. Little Richie Johnson Enterprises of Belen, New Mexico is real excited about all the airplay on Faron Young's "I've Just Come To Say Goodbye"; Kenny Roberts' "Cheer Up," and Earl Scott's "Loose Lips." Johnson has also signed new artists Warren Robbe, Carlton Rose and Don Bach. Helen Goglin wants it known that records by Paul Wayne (Starday) "I've Lost My Biggest Race" and "Whole Lot of Blues"; Roy Clark (Capitol) "Tips of My Fingers" and "Spooky Movies" and Cager Rose (Kay Bee) "My Little Yo-Yo" and "Why I'm So Sad and Blue" are available for the asking . . . write Country-Style Record Promotions, P. O. Box 2, Postal Station "J" Toronto 6, Ontario, Canada. Joseph Kundrat writes that Dewey Groom, prexy of Longhorn Records, has new hit sound in the tune penned by Willie Nelson (Within Your Crowd). Roy Clark (Tips of My Fingers) well received on his recent Canadian tour along with Claude King, Kitty Wells, Johnnie Wright, Wilf Carter. Paul Wayne slated for tour of New England air bases, opening in Boston, Mass.

June 21. Merle Kilgore up in the air about his scheduled tour to Europe.

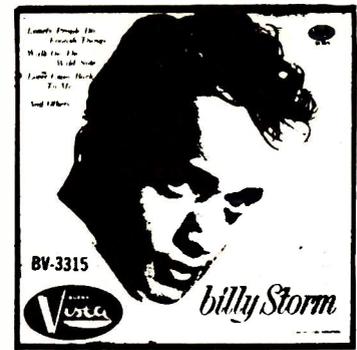
Gov. Jimmie Davis's new Decca release "There Won't Be A Wedding" and "Rocks On The Mountain" due out anytime now . . . Bashful Brother Oswald set to work the Watermelon Park, Berryville, Va. Aug. 11. Howdy Foster will accompany Oswald. This will mark only the second time in all these years that Oswald has worked a personal appearance separately from Roy Acuff. The other time being when he worked a date with Johnnie Wright shortly after Jack Anglin's fatal accident. The Watermelon Park date is gonna be a banjo contest type show and Oswald's gonna show 'em how. Les Cunningham into town and visiting backstage at the Opry. He's with the Decca Distributor in Minneapolis, Minn. Jim McConnell of the Acuff-Rose Artist Bureau escorting Hyman Zahl of the Foster Agency, Ltd., London, England around backstage at the Opry last Saturday night. Hyman's agency set the recent Roy Orbison tour in Europe.

"Country Classics" Pin KHEY Loyalty

El Paso—Every fourth record played at KHEY here is a "country classic", a programming fare that has won wide listener loyalty and at the same time insured variety, says PD "Ol' Mike Oatman." "I personally believe that any C&W audience will always have a certain number of people with a deep appreciation of the old time-all time favorites", he says, "My advice to a new spinner is to keep them country classics handy." Oatman also does a solid three hour Saturday show in which he programs only the old favorites. Columbia Records' Charlie Walker appeared along with Oatman and the Kheyriders at the NCO Ft. Bliss Club June 14 and in Alamogordo, N. M. June 15.

CURTIS ARTISTS DATES IN MID-WEST

Nashville—Curtis Artists Productions announced that Ernest Tubb and his Troubadours played Kansas, New Mexico, Oklahoma and Missouri last week, while Buck Owens and the Buckaroos played Texas, Oklahoma, Missouri and Indiana.



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