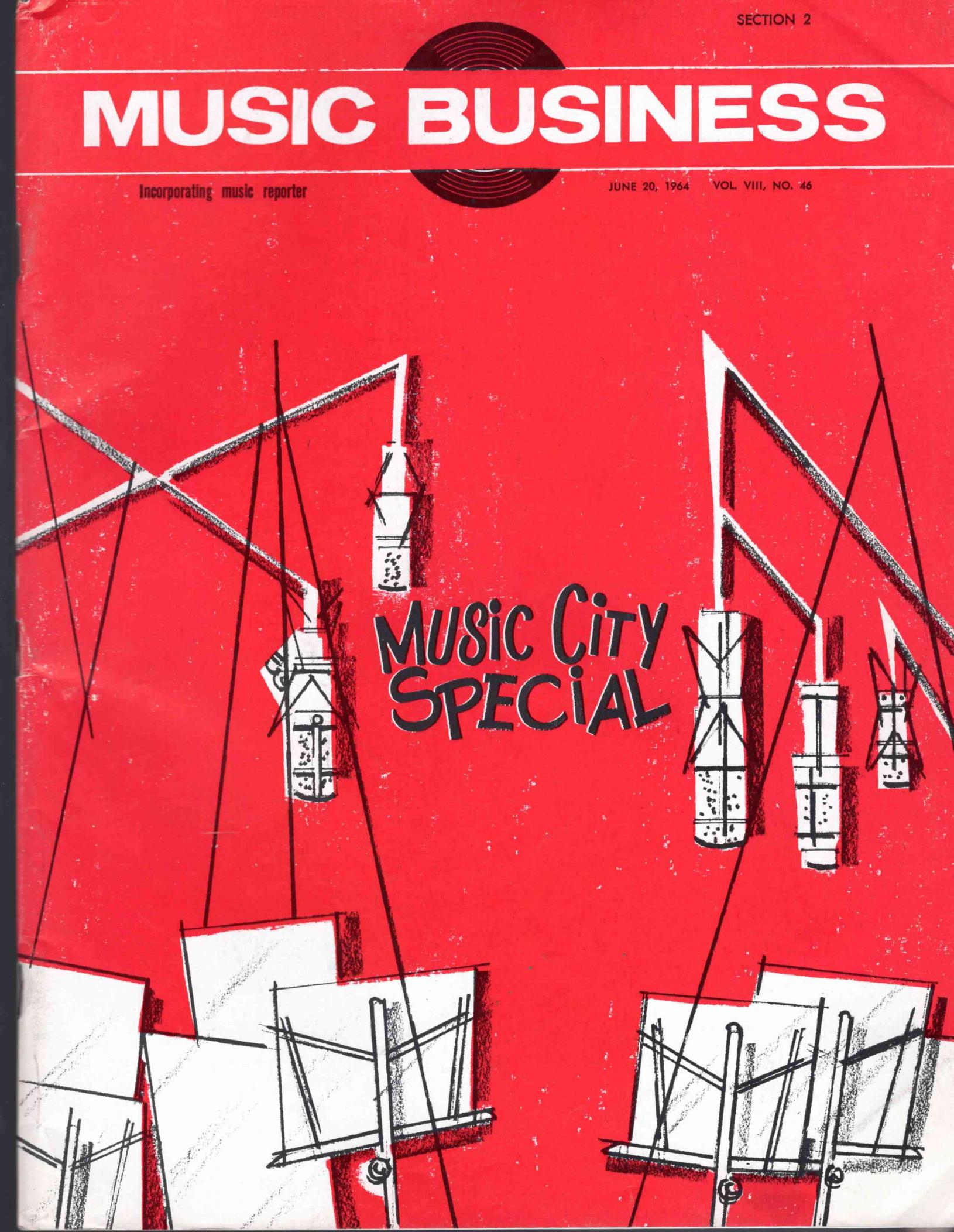


MUSIC BUSINESS

Incorporating music reporter

JUNE 20, 1964 VOL. VIII, NO. 46



MUSIC CITY
SPECIAL



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#1 Vocalist

dub allbritten

Current Single

MY DREAMS

Decca 31628

Current Album

BY REQUEST

Decca DL-4509

PENTHOUSE
1808 WEST END BLDG.
NASHVILLE, TENN.

dub allbritten



A WHOOP 'N' A HOLLER

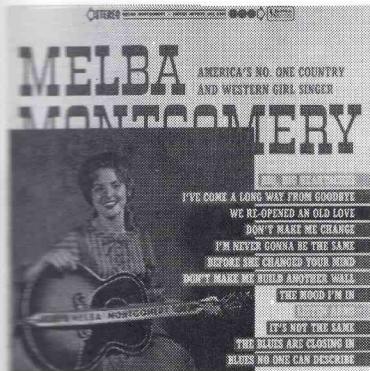
...AND A GREETING FROM
THE GUYS AND GALS ON THE
COUNTRY MUSIC ROSTER OF

COLUMBIA RECORDS 

**HAROLD BRADLEY CARL BUTLER THE CARTER
FAMILY JUNE CARTER JOHNNY CASH THE
CHUCK WAGON GANG JENNY CLAY JIMMY DEAN
'LITTLE' JIMMY DICKENS BUDDY DURHAM JOHN
FITZMORRIS LESTER FLATT & EARL SCRUGGS
LEFTY FRIZZELL KIRK HANSARD BOBBY HELMS
THE IRWIN TWINS (Lynn & Glynn) STONEWALL
JACKSON THE JORDANAires CLAUDE KING
SKEETS McDONALD GEORGE MORGAN JOHNNY
& JONIE MOSBY STU PHILLIPS RAY PRICE
BILL PURSELL JERRY REED DEL REEVES
MARTY ROBBINS SANDY SELSIE CARL SMITH
STATLER BROTHERS BILLY WALKER CHARLIE
WALKER REM WALL MARION WORTH**   

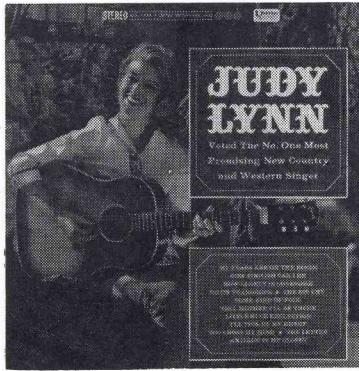
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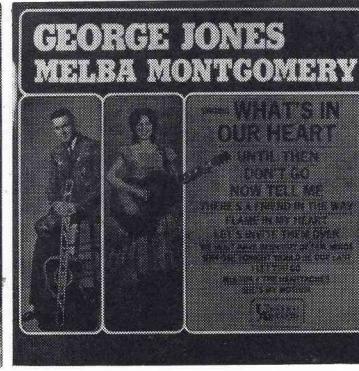
MELBA MONTGOMERY

Stereo: UAS 6341 Monaural: UAL 3341



JUDY LYNN

Stereo: UAS 6342 Monaural: UAL 3342



WHAT'S IN OUR HEART—
GEORGE JONES
& MELBA MONTGOMERY

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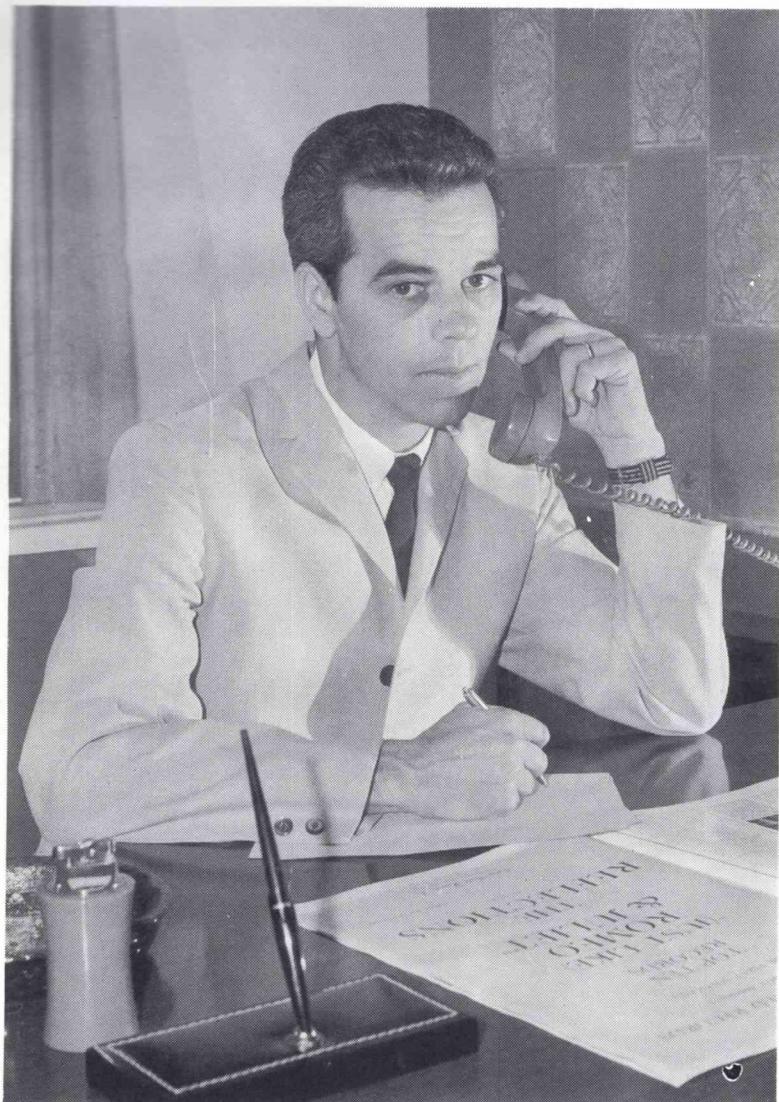
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WARNER MACK
GRADY MARTIN
JIMMY MARTIN
BILL MONROE
JIMMY NEWMAN

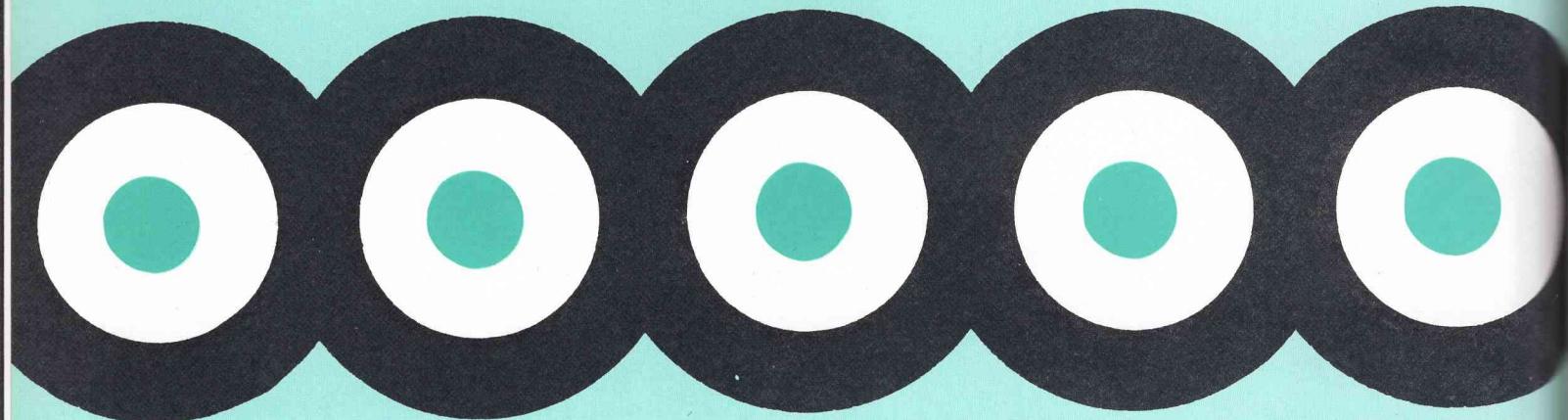
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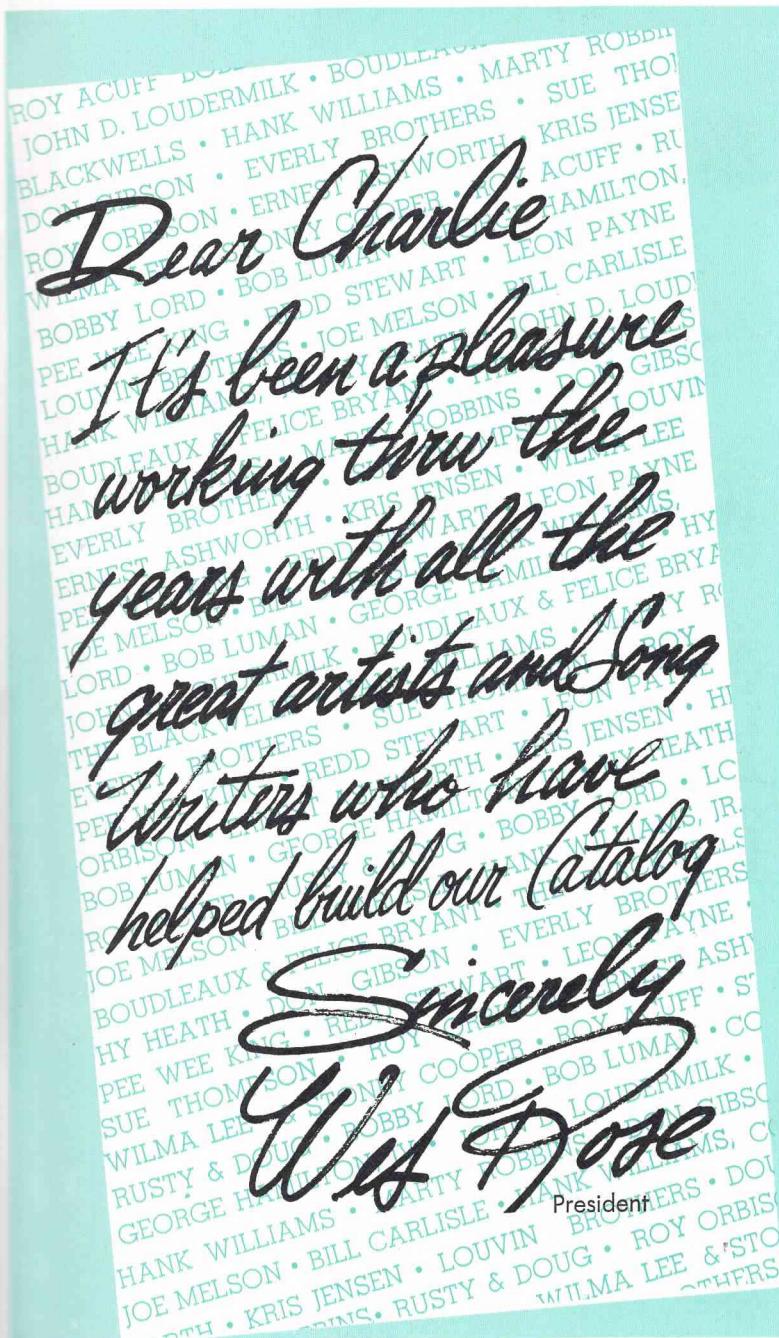
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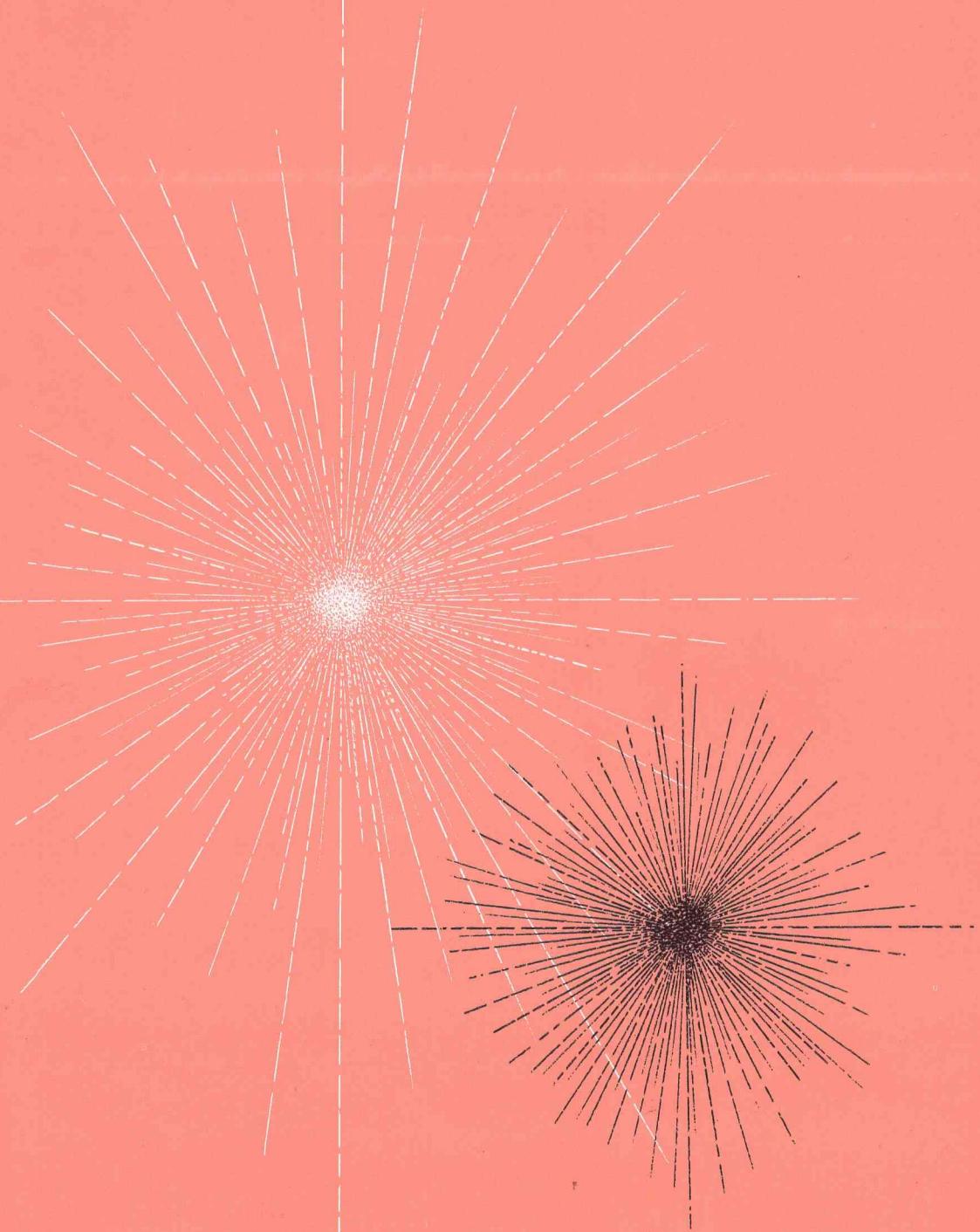
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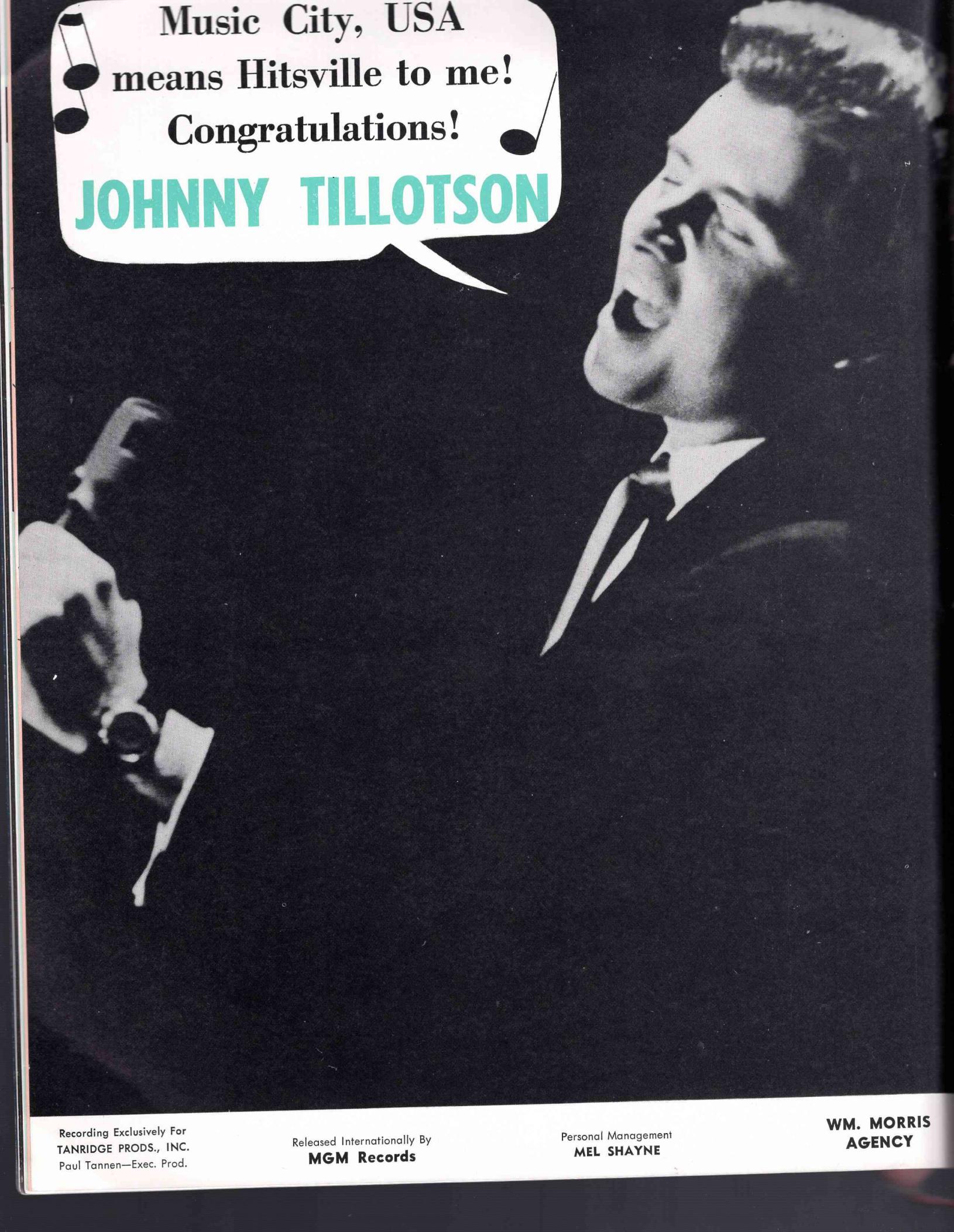
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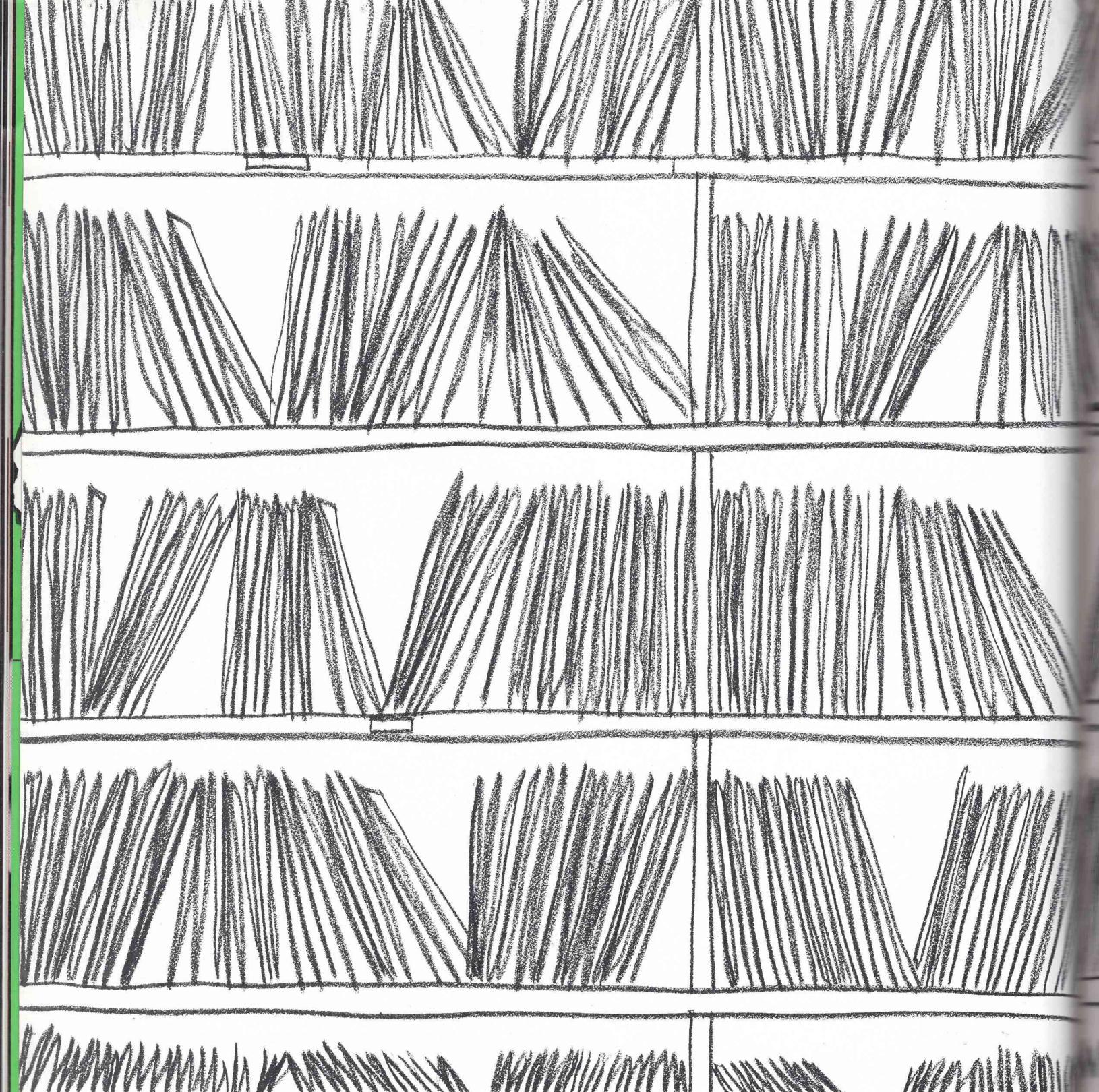
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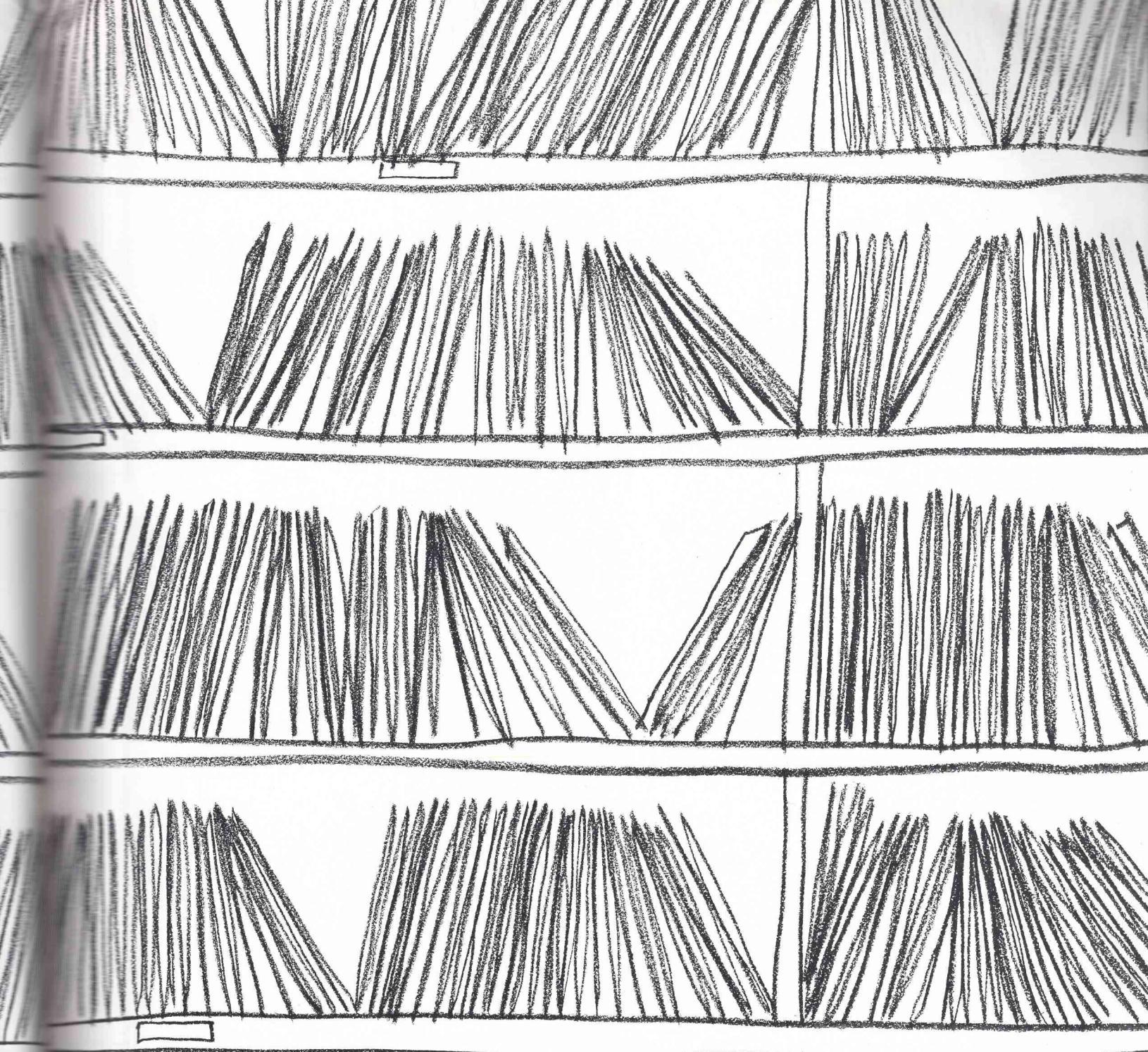
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MERCURY IMAGE
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to the many
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their great
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I CAN'T STOP LOVING YOU
TOO SOON TO KNOW
BLUE BLUE DAY
SWEET DREAMS
THERE'S A BIG WHEEL
JUST ONE TIME
DON'T TELL ME YOUR TROUBLES
(I'D BE) A LEGEND IN MY TIME
GIVE MYSELF A PARTY
LOOK WHO'S BLUE
WHO CARES FOR ME
WHAT ABOUT ME

Gratefully,
DON GIBSON

DON GIBSON/GOD WALKS THESE HILLS

God Walks These Hills with Me
You Don't Knock
If I Can Help Somebody
Do You Know My Jesus
Then I Met the Master
Old Ship of Zion
Hide Me, Rock of Ages
Where Else Would I Want to Be?
He's Everywhere
When They Ring the Golden Bells
Be Ready
I'd Rather Have Jesus



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EIGHT YEARS
(And Two Children Later)
CLAUDE GRAY ON MERCURY

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BARELY BEATIN' BROKEN HEART
JOHNNY WRIGHT ON DECCA

I'D RATHER HAVE YOU
b/w **OLD TIME LOVERS**
JOE TEX ON DIAL

I'M NOT SORRY FOR YOU
THE KAVETTES ON OKEH

TONIGHT KISS YOUR BABY GOODBYE
THE AVONS ON GROOVE

HOORAY FOR THAT LITTLE DIFFERENCE
JOHNNY HORTON ON COLUMBIA

NATCHEZ LANDING
SHEB WOOLEY ON MGM

JUST PLAIN HURT
JOHNNY PRESTON ON HALL-WAY

SAILS
b/w **FOR JUST A LITTLE WHILE TONIG**
THE LITTLE DIPPERS ON DOT

HOW MUCH CAN
A LONELY HEART STAND
b/w **THE DIFFERENCE IN ME IS YOU**
THE RHODES SISTERS ON DOT

THAT SON OF A SAGINAW FISHERMAN
TEX RITTER ON CAPITOL

IT'S A LONG LONG WAY
(To The Top of The World)
JIM AND JESSE ON EPIC

I'M GLAD TO HAVE HER BACK AGAIN
DONNY YOUNG ON TODD

YOU GOTTA DANCE
COSMO ON SOUND STAGE 7

TOP OF THE WORLD
RICHARD HAYES ON CONTEMPO

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I USED TO DO
AND
OUT OF THE BLUE

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MILLIE SMALL
SMASH S1893

DANG ME
ROGER MILLER
SMASH S1881

BE MY GIRL
THE FOUR EVERES
SMASH S1887

I LOVE YOU SO
BOBBY BYRD
SMASH S1893

... and so is
our Thanks
to everyone
in Music City!

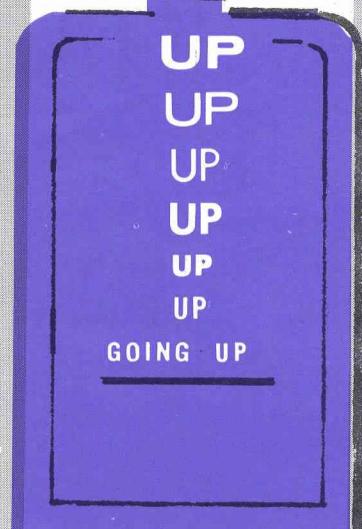
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IN MUSIC CITY U.S.A.

UP
UP



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"NOT MY KIND OF PEOPLE"

Stonewall Jackson—Columbia

(Hugh X. Lewis and Benny Joy)

"I'M GONNA ACT RIGHT"

Mel Tillis—Decca

(Mel Tillis)

"MY OLD HOMETOWN"

Kirk Hansard—Columbia

(Wayne P. Walker)

"OLD COURTHOUSE"

Faron Young—Mercury

(Danny Dill and Wayne P. Walker)

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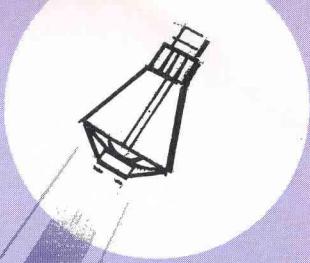
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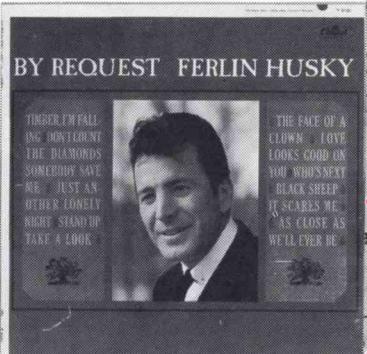
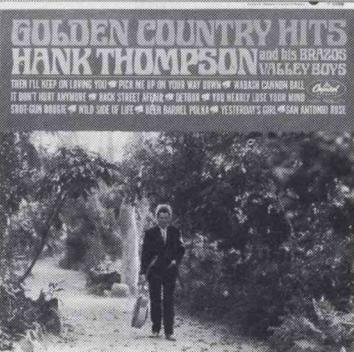
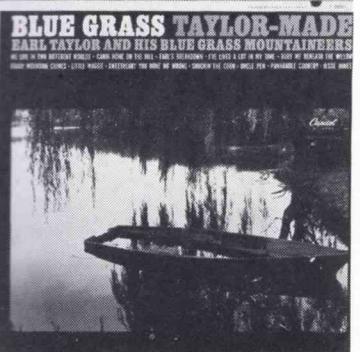
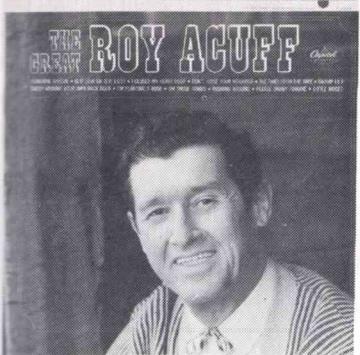
WELCOME TO MY WORLD
RCA 8389

Current Album

MOONLIGHT AND ROSES
RCA LSP/LPM 2854



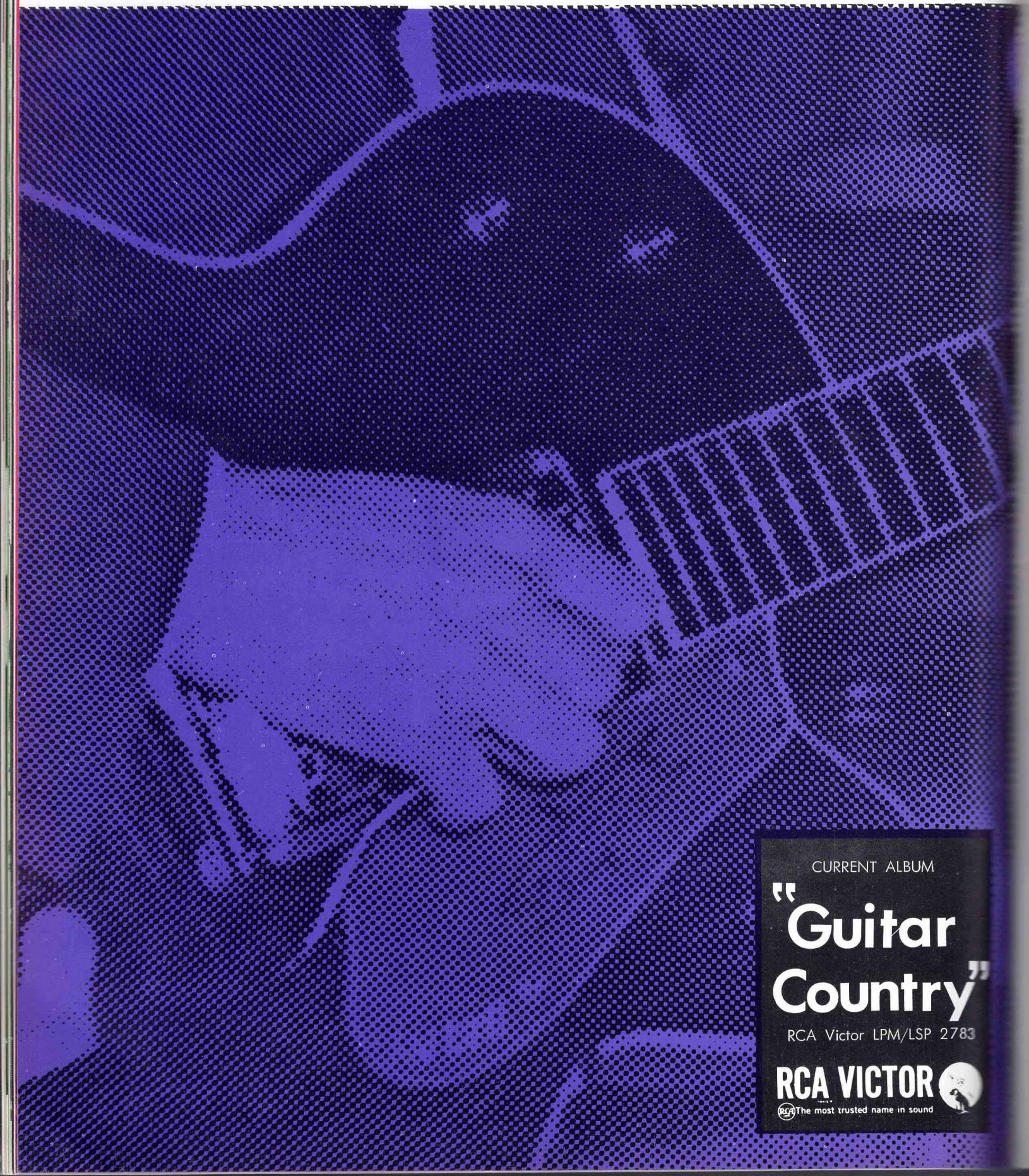
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MUSIC CITY... *Chet Atkins*



CURRENT ALBUM

"**Guitar
Country**"

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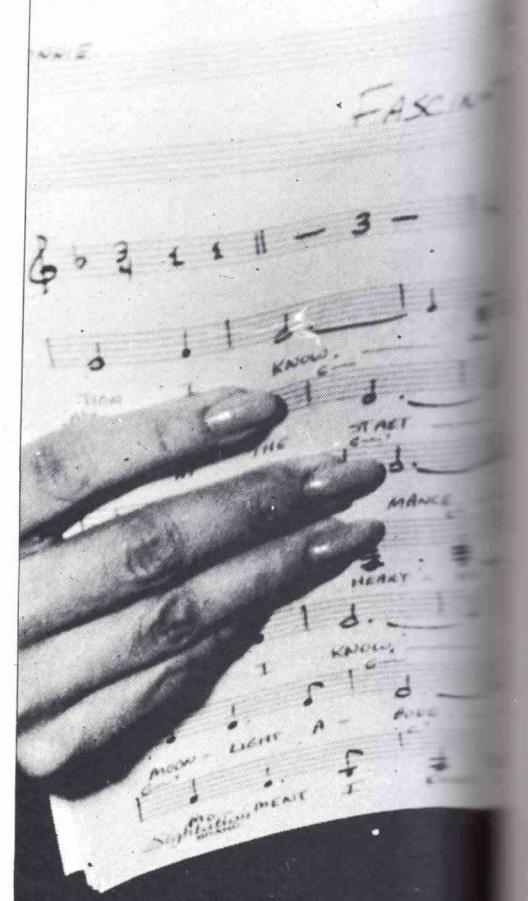
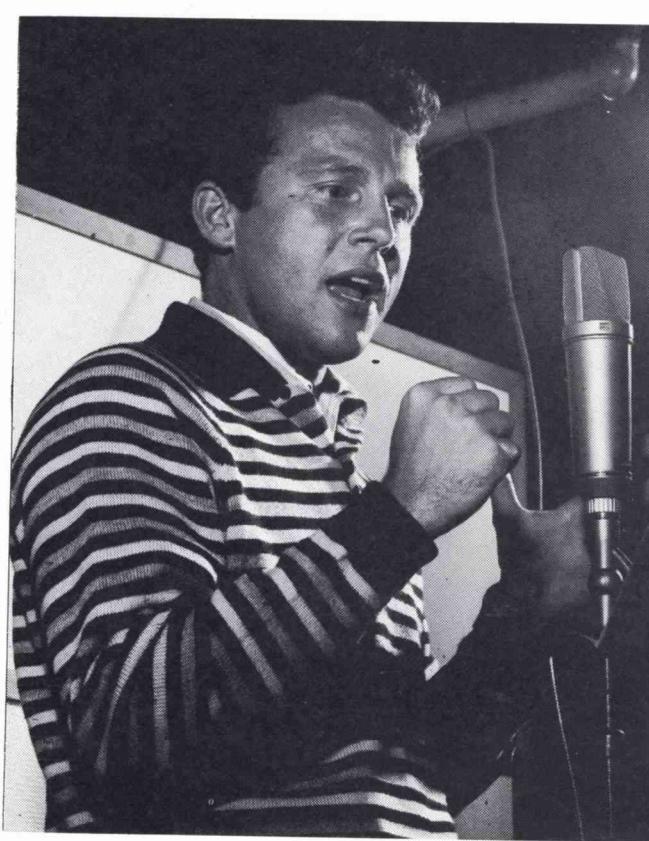
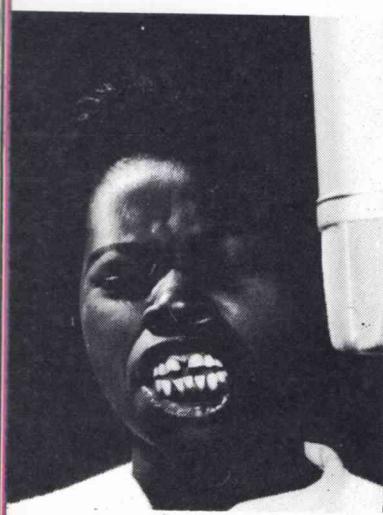
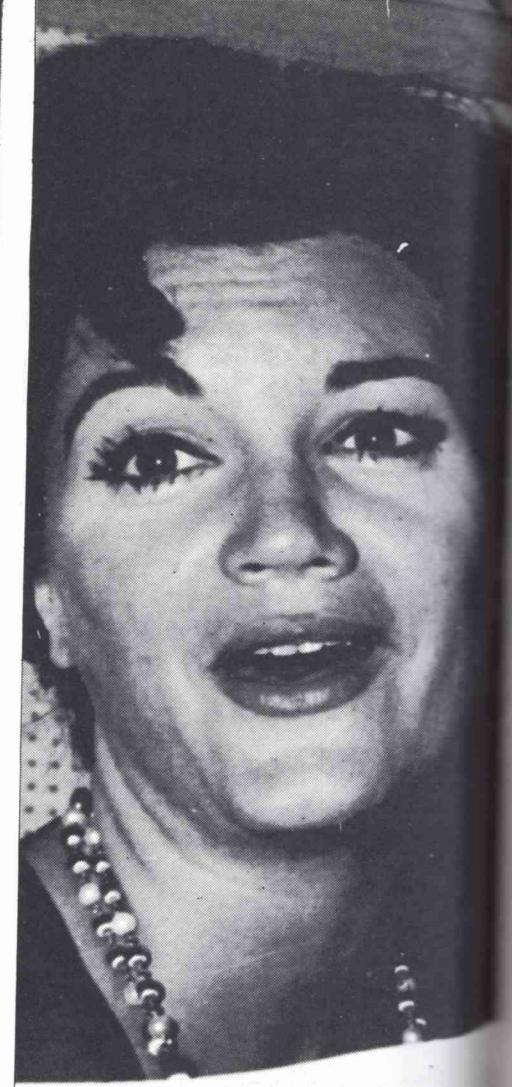
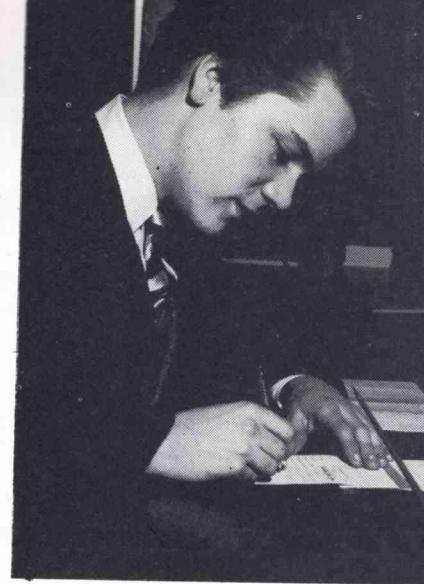


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CONGRATULATES MUSIC CITY, U.S.A.



Dot® The Nation's Best-Selling Records



THEY ALL COME TO MUSIC CITY

Since Music City earned its rep as a major recording center, it has become an international rallying point for the biggest of the big name record stars. Music City has become Celebrityville, USA.

Nashville's show folk are used to sidewalk conversations with such movie star figures as George Hamilton, Burl Ives and Sheb Wooley. Hometown tradesmen frequently have coffee with such elite disc darlings as Connie Francis, Patti Page, Teresa Brewer and Timi Yuro. Music City has a warm friendship with such male marquee toppers as Al Hirt, Brook Benton, Jimmy Dean, Fats Domino, Jerry Lee Lewis plus teen idols Johnny Tillotson and Bobby Vinton. Continent-jumping visits from music greats such as Germany's Bert Kaempfert are labeled "business as usual" today.

Even R&B giants such as Bobby Blue Bland and Little Esther cut the clouds for Music City when it comes time for another wax date. This is even more important in light of the fact that "The Nashville Sound" is generally regarded as "too clean" for the gutty growl of commercial R&B.

Facts speak for themselves! Music City's definitely a hit-record-mill for a gilt-edged society of recording industry greats. Insiders and outsiders all wonder and frequently inquire, "Why?"

The easy answer is the stock reply, "Because of the Nashville Sound". However, the term is as ambiguous as a label promotion man's perennial "It's a smash, baby!"

The stars themselves who roar into Music City from Hollywood, New York, points north and south stateside and from other countries, have more specific answers to the question, "Why Nashville?"

Epic sensation Bobby Vinton told *Music Business* during a recent wax date, "I love to cut here! This is the most relaxed atmosphere I have ever seen. Everybody seems to be trying to help and it makes an artist relax and be himself."

Connie Francis told *Music Business* in no uncertain terms that her heart was in Music City. "When you come here to record", explained the flaxen haired female vocalist-movie star, "all the boys (musicians) and all the singers pitch in ideas and bits to make the record stronger. It's like having a studio full of A&R men.

"And it's such a casual thing. No temper tantrums. No pressure. It's like getting together with old friends. I love every session and even look forward to them. It just doesn't seem like work!"

Al Hirt made his fame in New Orleans but he makes his wax in Music City. His description of a Nashville disc date: "Solid, man! Everything swings!"

Burl Ives fell in love with Music City and at one point gave serious consideration to making it home base.

Both big name headliners and unknown hopefuls are of one mind in pinpointing the magic magnetism of Music City's Nashville Sound.

★ Relaxed atmosphere which puts the artist at ease.

★ Gifted musicians and singers raised on the "head session" which is often, but not always, sans written arrangements.

★ Team spirit of the entire session crew from musicians to technicians to A&R chiefs . . . a spirit borne of spontaneity and trademarked by the oft spoken, "Say, what if I did a little of this (instrumental lick or vocal background pattern) right here and then wrap it up with this sort of ending."

★ Space-age caliber engineers and technicians with a down-to-earth feel for the "right sound" in every production stage from the studio taping to the control room mastering.

Why do they all come to Music City?

Perhaps it could be summed up like this:

"Music City's Mecca-like-magic lies in the fact that it takes Big City professionalism into a realm of hometown sincerity and family pride in a unique craftsmanship that it has created. Concert pianists and non-music-reading guitarists work side-by-side in their own, "y'all come" world of imagination, on-the-spot creativity and instant-friendship.

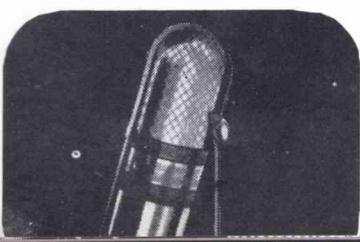
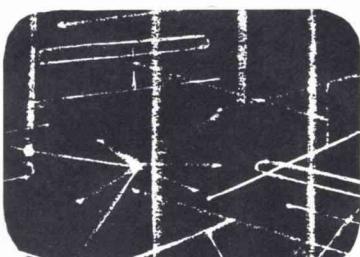
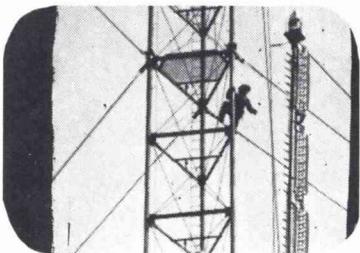
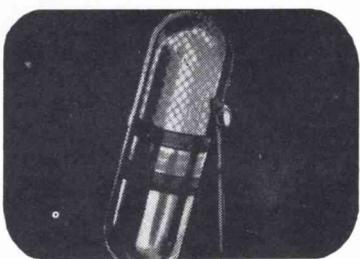
"And most important of all, Music City produces records that make money!"



MUSIC CITY

BROADCAST

BEST



Broadcasters in this mid-south music capital, a group that represents 14 A-M and F-M outlets, three commercial teevee outlets and one each radio and teevee educational station, are quick to sing hymns of praise for the burgeoning hometown music industry and what it has done for their annual billing.

A small handful of these owners don't sing out loud, but that doesn't prevent the same message from filtering through, reflected in their programming formats which literally burst at the seams with the product produced by this dollar-green giant bearing the catchall nickname "The Nashville Sound".

Music City broadcasting proves that "Nashville Sound" can range from gut-bucket Country to raunchy R&B, back to smooth "Big Band", or so-called "Good Music" stuff and on into the realm of race-horse Top 40 and off into unique worlds called Gospel Music, Spirituals and pure Sunday-go-to-meetin' religious material.

There is practically a station (or stations) that specialize almost solely in one of these categories. WSM (outside Grand Ole Opry and all-night, early morning C&W blocks), WSIX, WLAC and the F-M stations spray an audio mist of various forms of the "Good" stuff . . . soft, easy listening wax.

WKDA, longtime Top 40 kingpin here, is engaged in a wild airways battle for ratings and sponsor-dollars with WMAK. Rock and chart pop items are their prime ammo.

WENO is Music City's first all C&W operation, but the 24 hour outlet has one-year old competition in WLBN, a 10,000 watt daytimer originally dedicated to a "Nashville Sound" format. There are sparks of battle in this area.

In the specialization department, Music City has WVOL, a strong Negro station which is a constant contender in the ratings and apparently used to black-ink bookkeeping. WNAH, a non-rating contender is a constant operation built around a few sweet music record programs and considerable Religious fare.

Regardless of its specialty, a Nashville station finds it hard, if not impossible, to ignore the \$60-million-per-year Music Industry. Nashville written and/or produced discs, frequently by hometown artists or groups, keep turning up on the turntables.

Almost to a kilocycle, every station has in one way or another keyed' either its programming or its sales pitch to those greenback facts of life that Music City's recording industry is a station's best friend.

Probably the best result for music hometown tradesmen in Nashville or those linked with the city in various ways within the trade, is the fact that the some 100-plus airmen who front Nashville's army of stations mikeside, have made record buyers here more aware of that all important phonograph record—regardless of the brand it wears.

Deejays, especially in the hot pop and C&W stations have come in closer liaison with the music biz folk. And, many writers, performers, etc., are handling deejay chores for various location stations.

On the F-M side of the dial, music programming leans heavily toward the super-sweet, semi-classical and classical offerings with little emphasis on the local angle. One station, WLWM F-M features a Top 40 show Saturday nights featuring Noel Ball, one of the key Top 40 wax whirlers. Another outlet, WNFO has a daily C&W show ayems and has weekend top 40 type-dance parties.

Radio wise, listeners can spin the Nashville radio dial and come up with almost anything they prefer for their musical menu. And more and more listeners are waking up to the fact that much of this product they admire—again regardless of type of music—is a home-town product.

Until this past year, local commercial video outlets featured little, if any, of the small army

SOUND CASTER'S FRIEND

of trade pros homesteading here in Music City and representing the artist, songwriting, publishing, booking and other fields of the wide world of music. In fact there was little live teevee offered locally.

Suddenly the dam broke. Former WSM Radio's award grabbing C&W kilocycle nite-owl Eddy Hill jumped in with a daily sun-up show produced by WLAC TV. Eddy mixed his special brand of rural rooted lingo, live Country talent, best-seller wax starts primarily in the C&W realm but not limited to it. He played records, yakked, read letters and made himself at home while thousands and thousands of fans yawned themselves awake. Sponsors were already wide awake. One local furniture merchant jumped aboard Eddy's sunrise gravy train and literally doubled and later tripled billing for the chain furniture store which still has Eddy hawking its wares from Music City to Bowling Green, Ky.

SWING TO LIVE TV

Eddy hauled in tough ratings and WLAC TV couldn't have been happier. Later, the other two TV outlets ditched old formats to ring in each weekday with live C&W shows.

WSM TV waved The Ole Hoss, Ralph Emery, in from the radio bullpen where he was (and still is) inspiring C&W tinted insomnia in his vast 50,000 watt coverage area on the all-night Opry Almanac, Hill's old slot. Emery went to bat as host of "Opry Almanac", a wake-up show spotlighting wide awake guests (live) and gettin'-up musical fare by top C&W stars, almost 100% Grand Ole Opry regulars, via video tape, pre-recorded at a less drastic hour and filed in a well balanced library. WSM video brass ran a Bronx, N. Y. born-and-bred city-boy as weather man and announcer—Bob Olson, a name promptly changed to Tex. Ralph and his oft bewildered but always interested Bronx sidekick are currently pulling heavy mail and making life easier for account execs assigned to peddle the show.

AND MORE C&WATCHING

WSIX TV, Music City's third videoperation, put its recently erected "model TV studio facilities" in the hands of a pro TV performer, Country Boy Eddy during those early bird hours. This is a show which is syndicated in several markets in various fashion. WSIX tappers assure that this is a "natural" to sell.

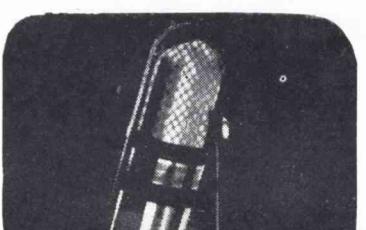
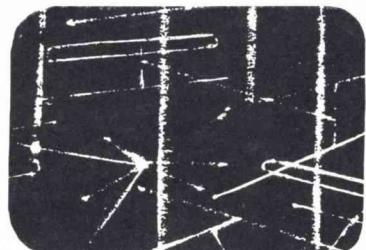
Meanwhile, at the other end of the day, WSM TV paged another C&Wheel hoss to beef up local programming. Hickory Records star Bobby Lord checked in a few months ago with his late afternoon hourly video go featuring a live C&W band, live guestars and current C&W chart tunes from that video tape library mentioned above. Lord at presstime appeared to be lord of the rating jungle and seemed to have plenty of wares to sell.

So Music City TV area viewers find themselves with plenty of tube time dedicated to the C&W field in specific and the music industry in general (non-C&W artists often supplement the guest lists for all of the above shows).

MR. TV HIMSELF

Meanwhile, Nashville's Mr. TV, Jud Collins, the city's first big teevee personality, continues to pull mail, win ratings, sell products and win friends with his long running "Noon Show" which features one of the few staff station bands in the land . . . the WSM Orchestra—usually thinned down to a combo with ASCAP writer, saloon entertainer and radio-tv personality Teddy Bart who plays piano and sings. Collins, a pro in the TV interview field, frequently brings top music industry figures onto the show for chats and occasional performances.

WSIX TV recently inaugurated a live noontime show built around host Ed Sheppard, newsman Jimmy Kent, weatherman Bob Bell and modeling school owner-operator Jo Coulter. There is a girl singer-pianist and a non-singing organist. Mrs. Coulter who has handled special make-up chores for Music City artists doing special TV shots, often brings on music biz tradesmen for interviews.



CMA Polishes C&W Image

During its most exciting and progressive years, the Country Music Association polished a road-show technique of presenting C&W music to handpicked audiences of major market Ad Agencies, Time Buyers and potential sponsors. In a slick, well written and highly produced presentation, the CMA showcased its product before select groups in such markets as New York City, Detroit and Music City, USA.

Featuring such high class stars as Tex Ritter, current CMA President and narrator for the presentations, Jimmy Dean, The Anita Kerr Singers, Sue Thompson, Don Gibson, Flatt and Scruggs and scores of other headline acts, the CMA gave their metropolitan audiences a high powered sales pitch on the high-potency sales power of Country Music. The presentations marked, in each instance, a major breakthrough exposure wise, for the C&W product.

Reception to the CMA's pitch was unanimously in the affirmative.

Those superb presentation packages were only one facet of CMA's exciting 1963-64. The association pressed its membership rolls past the 1,100 mark with an additional list of 47 corporate members which include the top music firms in the U. S. and Canada.

Another major milestone this year was the opening of actual fund raising campaigns which put feet to the almost six-year old CMA's dream of having its own building. Metropolitan Mayor Beverly Briley expressed Music City's backing of C&W by presenting CMA leaders with a deed to a parcel of land on Record Row as a building site for the new CMA home which will also house a C&W museum plus the CMA founded Country Music Hall of Fame. Top CMA members kicked the fund drive off with generous contributions. Actual construction plans should be announced soon.

In the meantime, CMA forged ahead in other areas. A special display was erected in Nashville's Municipal Airport, spelling out the story of Music City and Country Music to the hordes of incoming and outgoing airport traffic.

Lifetime membership rosters were reopened and extended to 200 members. Several name C&W vets promptly took advantage of the move by securing lifetime memberships for loyal members of their bands. Lifetime memberships cost \$100 each.

Headquartered here in Music City, CMA operations center in the offices of Executive Director Mrs. Jo Walker on Record Row. Tex Ritter, C&W recording star and former cowboy movie idol, is president. Chairman of the Board is Mrs. Frances Preston who heads BMI's vital Nashville office. Backing these executives is a board of directors that reads like a Who's Who of C&W and represents a cross-section of the various areas in the Country Music field.



Here's the 1963-64 CMA officers and board of directors with the exception of Roy Drusky, Music City SESAC rep; Ben Rosner, NYC based RCA Victor Records exec and Connie B. Gay, leading C&W-Broadcasting figure.

Tex Ritter first won fame as a cowboy movie hero. He later sang his way to the top of the C&W recording field and is one of Capitol Records' greatest artists. This year, Tex moved into a new area as he became President of Country Music Association.

In a candid, off the cuff statement to MUSIC BUSINESS, Tex gave these comments on Music City and the CMA:

Music City has played a very vital role in the upsurge of Country Music. Any agency (managing-booking firms) in Nashville will tell you that their bookings are real healthy.

CMA, I think, has played a vital part of that.

The CMA is as simple as this:

A thousand people going in a thousand different directions don't accomplish much. But if a thousand of them join together . . . it's a small Army—and when they march, you can hear the boots ring on the cobble stone. It's as simple as that—strength in numbers and strength in unity.

That's why I always like to get more members, because the more members we have, the more strength we have.. If I go to somebody and say we would like your help in doing thus and so . . . that's nothing. But! If I say 'We represent 1200 members, or 1100 members (I'd like to say 2,000 members!) . . . then they listen!

The only paid members of CMA are Mrs. Jo Walker, Executive Director, and her secretary, Miss Geneva Foster. Everybody else (officers and board members) who travel to (quarterly) meetings, travel at their own expense. This year we have met in Palm Springs, Calif. and we have met in Detroit, Mich. Next time we meet in Toronto, Ont. The next meeting after that will be in Nashville in the fall during the deejay convention.

There are only two paid members . . . that's why we can operate—after all, we are not a wealthy organization,

Abe Stein, right chats with Dick Clark, center and MUSIC BUSINESS associate publisher Charlie Lamb while a turn away crowd jammed the auditorium to see the Stein promoted Dick Clark Caravan in Music City.



PACKAGE SHOW

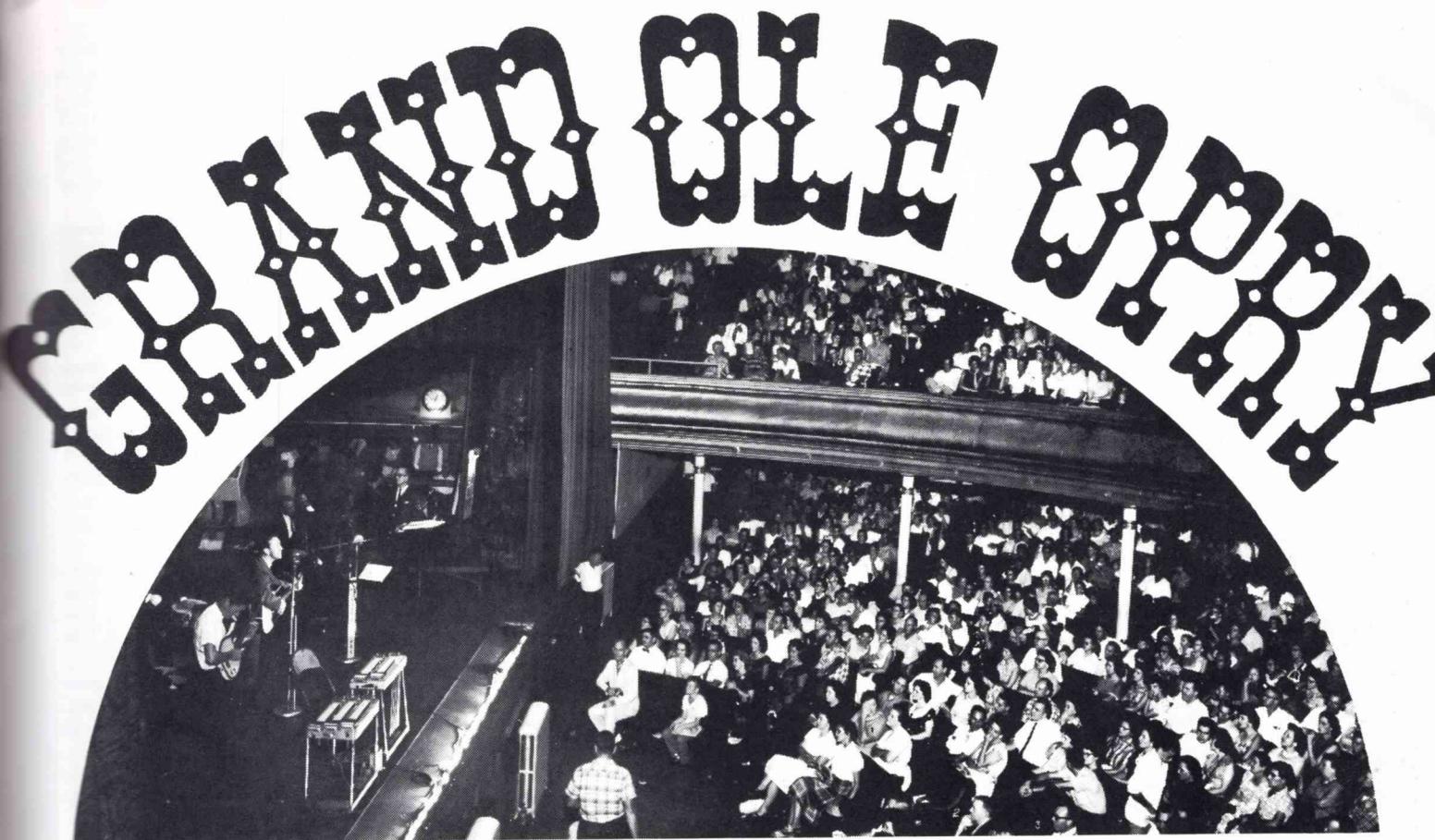
PROMOTER—

THAT'S ABE STEIN

Abe Stein, one of Music City's best known promoters, ironically uses Music City's prolific C&W industry and its\$-lined product as a gauge for selecting rock 'n roll and rhythm & blues packages to book in Nashville.

Stein made local history by being the first to pack Nashville's year-old Municipal Auditorium by playing on the C&W glory of Ray Charles' sizzling ABC Paramount elpee packages of country material. Two-thousand were turned away from that one.

Leaning toward R&B and rock acts with a C&W repertoire and playing on Music City's role in strengthening the overall-music biz, Stein declares he has no trouble in plucking the hottest acts of the hour for live Nashville shows.



Like Orphan Annie of the comic strips, the WSM Grand Ole Opry never seems to age and never fails to amaze!

Actually, WSM's 38-year old Saturday night C&W spectacular could more appropriately be likened to the Daddy Warbucks of Music City's \$60-million annual Music industry.

Grand Ole Opry! For well over a quarter of a century these three words have:

★ Filled three window churches and giant coliseums from Hohenwald, Tenn. to Tokyo, Japan.

★ Sold millions of phonograph records for C&W artists everywhere, including even those who never came within 500 miles of Nashville.

★ Created nationally known radio personalities out of C&W oriented deejays.

★ Pioneered a kilocycle trail that led to the recent radio station gold-rush into full-time C&W programming.

★ Developed lifetime stardom for scores of C&W artists.

The above facts are all off-shoots from the weekly 4½-hour long show which until last year, maintained a regular Saturday night spot on the NBC Radio Network for more than a decade. It is still an integral part of Armed Forces Network programming.

WSM's Opry has been a direct factor in:

★ Luring top C&W talent to Music City.
★ Attracting key bookers and promoters to Nashville.

★ Offering regular work for hometown sidemen.

★ Building a "music city" image around the world.

America's "most sold out" and longest running radio show made modern radio history, and perhaps underscored a new trend as it whipped the 4½ Saturday night shindig into syndication form and sold it to an initial 300 radio stations the first of May. Another 100 stations were already being lined up in the U.S. and Canada.

Syndicated via 12 inch discs, the show was sold in 55-minute segments on a five-a-week basis. Engineering for the giant task is handled by WSM staffer Charlie Bragg. National Sales Manager Len Hensel ramrodded placement of the syndication package.

"We only sent on mailer out to net the first 300 stations", Hensel states delightedly.

At the top in this historic "live radio" packaging of the most famous C&W show in captivity, are WSM Radio General Manager Bob Cooper and Opry Manager Ott Devine.

Already C&W's greatest springboard, the Opry will be an even greater force in the industry with the advent of syndication.

Local radio presentation of "live" Grand Ole Opry shows will make competition stations hustle with their record programs. This could mean a heavy swing to live programming on the airways.

Grand Ole Opry! These three words have been synonymous with "Mecca" and have inferred "Immortal Greatness" to untold numbers of hard striving young C&W artists. Those three words have meant "Greatness" (not necessarily immortal) to country music comers who did make the hallowed roster of the famed Opry.

★ Inspiring songwriters to become Music City citizens to be closer to the stars they "pitch" their material to.

★ Giving publishers, recording studios and record labels sound reason for investing in Music City real estate.

It's important to point out that the Opry has never been in the talent scout business as far as the actual broadcast itself is concerned. Acts introduced Saturday nights on the boards of the Grand Ole Opry House (recent new label for the Ryman Auditorium which has housed the Opry for some 20-plus years), had received the stamp of approval only after they had proved their merit. Until recent times, this meant a young star had to come up with two, three or maybe even four C&W hit records before winning a shot on the Opry and eventual "regular cast" status. With today's tremendous output of C&W product, those C&W giant-sellers are harder and harder to come by. However, WSM's Opry brass stick to rigid requirements for "proof by fire" for Opry candidates and guest stars.

Latest to prove their stuff and win contracts are Ernest Ashworth and Bluegrass crackerjacks, Jim and Jesse. They typify the young talent that have trod the Opry route to stardom and the two acts loom as future giants.

Pushing toward its 40th birthday the Opry continues to spawn fresh, exciting, new talent and to give an international sounding board for the established C&W Hall of Fame candidates who walk the boards each Saturday night.

No wonder *Grand Ole Opry* are three pretty important words in these parts! Even Little Orphan Annie would probably be so awed by those three cornerstone words of the music biz, that all she would be able to mutter to her faithful pooch Sandy would be, "Gee willikers, Sandy!"



RCA's Atkins . . . Another Big Year

The day before the reporter visited Chet Atkins a doctor had informed him he had an ulcer and placed him on a bland diet.

"Does success cause an ulcer?" he was asked.

"Could I guess," he said. "With me it is stress, I suppose. My job demands that I say no to so many people—publishers, writers, aspiring artists—and I'm a person who doesn't like to say no. So I just can't help sharing problems with those people to whom I must give a negative answer. Result: inner turmoil."

Ulcer (and it probably will be cured by the time you read this) or not, Atkins and RCA Victor in Nashville hardly qualify for the distressed area list.

"The operation has been profitable," Atkins reports more or less casually, as if to ask, what else could you expect?

"It's been as good during the past year as any year and better than some," he says.

"Bob Ferguson and Anita Kerr (his assistants) have helped a lot. And sure it is a 'stress' thing, but I kinda enjoy getting a slap on the back and being told 'that was a good record you produced.' Makes you feel like you're accomplishing something."

There is never an idle moment during a guest shot in Atkins' paneled office. He is either answering the phone (It rings constantly) or answering your questions.

"What we're going to do here before long," he picked up the conversation, "is to expand our space and our facilities. We've discussed this previously but it's now more definite. It's either expand or overflow into the street."

"I believe what we're more proud of

this year is what was done with Skeeter Davis, Al Hirt and Bobby Bare, or what they've done for Victor in Nashville.

"Skeeter followed up 'End of the World' with 'I Can't Stay Mad at You' (to mention just one hit); Al came alive with 'Java,' and Bobby scored with '500 Miles From Home,' 'Detroit City' and 'Miller's Cave.' . . . And working with Homer & Jethro is always fun."

"Then there were the two successful RCA Victor international tours: John D. Loudermilk and Duane Eddy to South Africa, and Jim Reeves, Anita Kerr, Bobby Bare and I to Europe. The latter was the first country and western package ever to play over there for the general public. There have been others but they performed mainly for military personnel."

"We've also brought in some new artists. We signed Charlie Rich, Don Bowman, Hank Cochran, Norma Jean, Rusty and Doug, and Jack Scott."

"I got a personal boot when Anita's 'Waiting for the Evening Train' almost went all the way in the charts, and Norma Jean came up with a hit in 'Let's Go All The Way.'

"And certainly we here in Nashville must not overlook Jim Reeves. A fine voice and a fine performer. He's big everywhere in the world."

"There are other things that made the year a success, but those are the high points."

The phone rang for the umpteenth time and Chet appeared to be talking about golf, his favorite sport and a game he plays well.

"If you were a millionaire I suspect you would play golf all the time?" guessed the visitor after the phone conversation had ended.

"You know what I enjoy best?" he asked. Then without waiting for a reply, said, "Picking a guitar."

"That's a real way to enjoy life," he added with emphasis.

The phone rang again.

The reporter departed, a loser to Alexander Graham Bell's invention. Yet even with the interruptions the visit had been most pleasant—for the reporter at least.

Nash's exclusive writers-artists include Houston Turner, Jimmie John, Ronnie Dale, the Webster Bros. (Earl and Audie), Cumberland Mountain Boys (5), The Moores (Bonnylou and Buster) and the Bluegrass Lookouts (5).

He also has another phase, which he terms "public-private-events." He tapes weddings, religious services, bar mitzvahs, receptions, parties, etc. for individuals and/or groups, and presses LPs on order.

"We even filled an order to record a funeral the other day," Nash advised. "None of the major recording companies can do that!"

MURRAY NASH



New Nash Notion

Young man and old boy, Murray Nash has been out and in, and up and down the Music City scene for 28 years, and his youthful looks and movement reflect the fresh ideas he generally is giving a mental workout.

Nash, whose activities include the Ashna and By-Nash publishing companies, Record of Nashville, a studio operation; and his labels Do-Ra-Me (country-western and pop) and IHS (on which he releases sacred material).

The latest innovation he has going for him is Country Music Nashville, a disc distributing firm.

"What we will do is to distribute all country music records, regardless of the

labels. We will be a sort of clearing house for all companies who produce this type material," Nash says.

"There is a need for this service. I found that out on a recent trip to the St. Louis, Michigan and Washington-Norfolk areas. I discovered there are all kinds of demand for this type of product, and that there is very poor distribution.

"I met dealers (retail) who were having calls but couldn't find the country records wanted, or couldn't get them.

"So we are set up, to do business with any label, or individual who has a quality product in this field."

Nash, never a blues-singer, is optimistic about the present and brightly hopeful about the future.

"We're doing more promoting, more producing and have more releases on the market than ever before. And we expect things to be even better!" he says.

HAMILTON IV- LOUDERMILK MUSIC CITY TOURS BOOMING

Loudermilk

Hamilton IV



MARATHON MOVIE MAKERS EXPLOIT C&W

One year ago, the just formed Marathon Pictures Corp., rolled the cameras on the first feature length, all Country Music motion picture ever filmed. A few weeks ago, movie-C&W fans jammed four Drive In Theaters in Baltimore to witness the film's public premiere. Last fall, several hundred deejays and top music industry brass witnessed a special sneak preview of the movie.

The fans in Baltimore loved it! Tradesmen were very impressed and termed the wide screen, full color celluloid country music spectacular "the finest exploitation vehicle for C&W ever."

The film, "Country Music On Broadway", was shot at Trafco Motion Picture Studios here which is owned by the Methodist Publishing Board. Vic Lewis, firm vice president, produced the flick and Victor Duncan directed.

General Manager of Marathon is Johnny Owens, a vet with over a decade in the

Thanks to C&W headliner George Hamilton IV and award-winning songwriter John D. Loudermilk, one of the best shows in town for Country Music Fan-type tourists in Music City, is witnessed from an airconditioned bus instead of an auditorium seat.

Officially, the "best show", goes by the title of George Hamilton IV and John D. Loudermilk Presents. In reality it is a carefully planned, educational and exciting 55 mile, two-and-one-half hour tour of Music City, USA.

This is the boy's second year in the Tour biz, but both admit that it never really got off the ground until this current season.

John D. explains: "We tried it on our own last year to see how it would work. We saw at once that we needed the full backing of the WSM Grand Ole Opry.

"We went to them and they gave it to us . . . all the way—they plug it on the air . . . the whole bit. They even let us set up a ticket booth at the Grand Ole Opry House (formerly called the Ryman Auditorium).

"And, man, business is booming!"

Each Saturday, George and John launch two tours; one at 12 noon, the other at 2:30 p.m.; both starting at the Opry House with air conditioned busses.

John quickly pointed out that there is another deal.

"We have a separate package designed especially for deejays who want to bring a busload of folks to Music City. Our pack-

age includes lodging at the Albert Pick Motel; breakfast with a Grand Ole Opry star and of course the regular tour plus reserved seats at the Opry. The deejay and his group are introduced at the Opry Saturday night and the deejay is set up to interview artists backstage during the Opry.

"We set all this up at a flat rate per person", John concluded.

What are the big attractions as far as tourists are concerned?

George and John agree that the trip through Foster Recording Studios (located next door to WSM Radio) interests the touring out of towners. And both agree that "show-stoppers" include the plush homes of such C&W stars as Faron Young, Bill Anderson, Jordanaire Gordy Stoker, Ralph Emery and Skeeter Davis and Ray Stevens. Tours do not take the customers into the homes . . . just by them, allowing time for pictures.

"Sometimes", injected Loudermilk, "the star will come out and chat for a few moments, sign autographs and pose for photos. Skeeter comes out once in a while, for instance."

"Of course," John pointed out, "the tour takes the folks down Record Row where they can see the studios, publishing houses, record label offices and so on. It seems to be quite a thing for them."

It appears at this point that George and John D. have made a success out of turning Music City, USA itself into a star.



motion picture field, including two years before the cameras, acting for Paramount Pictures. Owens' office is in the Music Mart Building here. He personally wrote and produced a series of C&W record shows featuring nationally known C&W deejay Bob Jennings of WLAC radio. The shows have already been played at more than 100 theaters for pre-show and intermission entertainment. The shows featured stars of the film and included plugs for the flick.

Marathon Pictures is keyed to Music City's \$60-million per year recording industry and the city's title as Country Music Capital

of the World. Marathon, declares firm president Mrs. Williams and veep Lewis, is not out to make Music City a small Hollywood. Instead, the executives point out, it is geared to take advantage of and exploit Country Music in an almost untouched field.

Marathon's first flick, "Country Music On Broadway" gave Vast-a-Vision and Eastman Color exposure to 21 top C&W acts and featured 30 hit songs.

A second film is already in the works for Marathon and is expected to go into production soon.



Old friends in a new partnership—Legendary Baron of the Box Office, Oscar Davis (standing) and Connie B. Gay.

Connie Gay Organisation Music City Booking Bonanza

When the long arm of internationally known entertainment entrepreneur Connie B. Gay reached into Music City, USA, no one was too surprised that the Bermuda based Gay selected for his right hand in Nashville, the Baron of the Box Office, Oscar Davis.

Davis, a walking show biz legend in a blue serge suit and white carnation, has a professional history that dates back to the very early days of the C&W road show business . . . back to the 1930's when he directed the career of the hottest name in the Country Music field, Roy Acuff. Davis' touch-of-magic helped such names as Hank Williams, Jerry Lee Lewis and Elvis Presley pack auditoriums and arenas and break box office records.

Connie B. Gay, a trade wizard who is founding president of the Country Music Association, at one time owned the limit of radio and teevee properties. He put the

early CBS TV daytime Jimmy Dean Show on the air and also started the one time ABC TV George Hamilton IV teevee show.

Early this year, Connie, who created "Town and Country Music" programming and moulded it into various forms (live shows, teevee etc.), organized the Nashville Division of Connie B. Gay Organisation (correct Virgin Islands spelling), Ltd. and set up shop at 815 16th Ave., So. with Davis in command. Primarily, the firm, which was capitalized with a cool \$1-million, is booking shows.

On the maiden tour of the Nashville Division of the Connie B. Gay Organisation, a whopping \$52,000 box office gross gave the firm a tremendous start.

Lucky Moeller of Denny-Moeller Talent, is furnishing all talent for the new venture which should spread the C&W word to any unlighted corners of the growing world of C&W music.



SESAC, America's second oldest performing rights organization, zeroed in on Music City early this year and tagged Grand Ole Opry star Roy Drusky to manage its new branch office located in the Capitol Building on Record Row.

SESAC execs declared the move into Nashville is designed to bring the organization closer to the red-hot pop-C&W recording industry centered here. Although SESAC has in the past concentrated heavily on its SESAC Repertoire series, an elpee service geared especially for broadcasters, the organization has rubbed shoulders with great-

ness by publishing such standards as "Cool Water," "Walking The Floor Over You" and "Mexicali Rose."

SESAC has never been a stranger to Music City. Scores of SESAC recording sessions have been held in studios here for some time. At least 25 of the elpees in the special series were produced here, Drusky points out.

Establishment of the Music City office and the appointment of Drusky as general manager were directed by SESAC's founding president, Paul Heinecke.

Artists on the SESAC series roster include

Sesac Zeros In On Music City, USA

Music City publishers, songwriters and stars turned out to welcome SESAC in the city's bulging \$60-million per year music trade. SESAC's founding president, Paul Heinecke, was unable to attend this Open House and sent his daughter, Mrs. Alice Heinecke Prager in his stead. She's flanked by, left to right, Roy Drusky, head of the local office, Doyle Wilburn, Hubert Long, Tommy Hill, Vic Willis, Vic McAlpine and Bill Denny. All are writers and/or publishers.

Johnny Horton, Faron Young, Webb Pierce, The Anita Kerr Singers, The Jordanaires, Leon McAuliff, Chet Atkins and Darrell McCall.

Drusky has already helped set up several SESAC publishing firms in Music City—many of them owned by top recording stars such as Ferlin Husky and The Wilburn Brothers.

"We're moving right along in this area," states Drusky. "I am proud, as an artist and writer, to have been selected for this job. I feel too, that SESAC is right at home in Music City."



DUB and BRENDA LEE

Dub Allbritten, One Niters, Inc. top left, points to some of the major U.S. markets covered by the firm in conversation with Don Arden, second from right, head of London's Arden Enterprises, Ltd. Also in the picture are, Herb Shucher, comptroller of One Niters, Inc. and X. Cossee, One Niters General Manager.

RED FOLEY and DUB

Dub Allbritten

MUSIC CITY'S SHOW BIZ PENTHOUSE PROPRIETOR

Anyone who refers to Music City as a backward town should visit the 14th floor penthouse suite of the 1808 West End Building which houses the various enterprises of colorful international entertainment pro Dub Allbritten. It's a classy showcase of carpeting, paneling and decor which is upstaged by one particular office half-way down the main corridor of the Allbritten layout. That office is scrolled with gold lettering: "Brenda Lee." Inside it's as fancy as the inscription with a lamp with crystal chandelier looking fixtures, a gold easy chair with matching foot stools, a petite, especially made desk with a velvet cushioned chair and a rich decor which reeks of a Hollywood stars office.

The entire layout is ritzy, showy and has class.

That's the way Dub does things.

Even industry people here in Music City aren't fully aware of all the high level show biz activity carried on in Dub's 14th floor penthouse suite. Here's a rough sketch of what goes on up there:

- Dub Allbritten Talent Associates manages Brenda Lee, Bob Beckham, The Casuals, The Four Fuller Brothers, and Mr. Country Music, Red Foley.

- One Niters, Inc., a 14 month old firm chiefed by Dub with cagey show biz pro X. Cosse as general manager, produces shows ranging from The Three Stooges, Pete Fountain, Dave Gardner and The Smothers Brothers to exhibition basketball games featuring The Texas Cow Girls all star team.

- Ronbree Music publishing, under the direction of Ronnie Shacklett, turns out such hit material as Brenda's Decca smash recording of "Think."

- Anglo American, Ltd., Dub's overseas arm, a partnership with England's Don Arden, which exchanges acts—Dub takes U-S acts like Brenda Lee to England and Arden sends top British acts over here, operating as a firm.

The latter firm figures in Brenda Lee's planned return to activity

after a hiatus to become a mother for the first time.

"In August, the last of July, Brenda plays a night club to fulfill a commitment made before she left the road to have her baby. Then in September we go to England for about four weeks," comments Dub.

Last time Brenda was in England, almost two years ago, she correctly called the shot on the Beatles fling to fame.

On the subject of Brenda Lee's popularity in light of her recent marriage and baby, Dub states, "She won every poll this year . . . there wasn't a one she didn't win."

One Niters, Inc. is probably the most unique organization in Music City. It probably is one of the biggest operators in Music City.

"One Niters is not a booking agency," Dub and X. Cosse are careful to point out.

"We produce shows from the ground up," Dub explains. "We have the most expensive elaborate lighting rig in the biz."

Cosse interjected at this point, "One Niters even handles the publicity and promotion. All they (who ever buys the show) have to do is buy the space (newspapers) or the time (radio and/or teevee) and we do the rest."

"We handle a park in Oklahoma and we produce probably 60% of their shows. It makes it simple for them . . . nothing for them to worry with."

Dub again: "We're very diversified. This Texas Cow Girls have the most expensive elaborate lighting rig in the biz." This Texas Cow Girls unit is one of the biggest things we have. We even have an election bandwagon that we package for politicians."

X. Cosse promptly enthused, "We used the election bandwagon in the Mississippi campaign last fall . . . working for the Republican Party candidate . . . and the bandwagon candidate nailed down 44% of the vote . . . established the two party system there . . . made a major breakthrough."

general.

"We are building a permanent mailing list from the names of customers over the past few months or so. We just finished mailing 10,000 copies of our brand new catalog."

Joe is extremely proud of that new catalog. It features photos of most of the C&W wax stars and includes pictures of what Joe terms, "almost every C&W elpee we have in stock."

Joe feels that his boss summed up how the firm feels about its customers. In the new catalog, Ernest personally scrolled, in gold:

"My friends are golden."

TUBB SHOP MGR. DREAM COMES TRUE

Young Joe Walker is a man who is happy with his job. Perhaps "elated" would be a more descriptive word. Managing the historic Ernest Tubb Record Shop in Music City, is the "dream job" as far as Walker is concerned.

"When I was a kid in Paris, Tenn., just 135 miles from here, I would sit up and listen to the "Midnight Jamboree" which was (and still is) broadcast live from the E. T. Record Shop following the 4½ hour

Grand Ole Opry on WSM each Saturday night. I would dream of someday going to Nashville just to see the Opry and the Jamboree."

Three years ago Joe saw the Opry for the first time. Six months later he was managing Ernest Tubb's well known retail record store.

Joe is a dedicated manager who is not only out to sell C&W records, but is also concerned with selling Country Music in

Bill Denny is completing his first year as president of Cedarwood Music, a post he assumed when his father Jim Denny died last summer.

Bill, at 28, is probably the youngest head-clear head, at that—of a major country music publishing company in the United States.

Denny's duties comprise a mental and/or physical round-the-clock assignment.

However he doesn't consider the assignment as difficult.

"No work is hard if you enjoy it," he opines. "I am certainly enjoying my work," he adds with feeling and emphasis.

Denny's clear blue eyes sparkle when he discusses what has transpired and what is happening since he moved into Cedarwood's command post.

"Presently," he said, "we have mighty high hopes for 'Burning Memories,' co-written by Max Powell and Wayne Walker and recorded for Columbia by Ray Price. We thought from the outset that Ray would go all the way with the tune—and it looks like we guessed correctly."

"Then," he continued, "we already have award songs in 'Heart Be Careful,' co-written by Billy Walker and J. Bovington, recorded, also for Columbia, by Billy Walker; and 'B. J. the D. J.,' which was a big one for Stonewall Jackson. It was the work of Hugh Lewis, whom I think is one of the finer writers around Music City, or anywhere else for that matter."

"We are proud of our achievements over the past 12 months. Cedarwood copped six awards at the BMI banquet last November, you remember.

"They were 'Hello Out There' by Kent



BILL DENNY

RIGHT DECISIONS KEEP CEDARWOOD ON TOP OF \$ PILE

Westberry and Wayne Walker; 'Pride' by Irene Stanton and Wayne Walker; 'Leavin' On Your Mind' by Wayne Walker and Webb Pierce; 'Sands of Gold' by Webb Pierce, Cliff Parman and Hal Eddy; 'Detroit City' by Danny Dill and Mel Tillis, and 'Lonesome 7-7203' by Justin Tubb."

Cedarwood's catalogue includes songs by more than 1,000 writers and others are being added constantly.

The firm currently has approximately 25 staff writers on its roster, including Marijohn Wilkins, Fred Burch, Benny Joy and teenager Kay Carroll—plus already mentioned Wayne Walker, Tillis, Lewis, Westberry and Powell.

"The main problems of my job," Denny said, "is deciding when to say yes or no. I think everyone in this business—and in other businesses too—will agree that luck plays a major role in selecting, or appraising a song."

"What you have to do, or try to do, is not make too many mistakes in judgment."

Last year at this time Bill Denny had just been installed as manager of Columbia's Studio in Nashville—which is virtually across the street from Cedarwood's offices on Record Row.

He was then enthused about his work. He, from all indications, is equally as fervent in his present role.

Denny is one of the few college-educated music business executives functioning in Music City.

"I don't think my college degree will handicap me," he said laughing.

"Least I'll try to prevent it from hurting me," he added.

R&B BOOSTER—THAT'S HOSS

Well, what do you know! A record producer who didn't have 'em said, "The Beatles were great for us!"

Speaking with a voice that literally booms, lumbering, burr-headed Hoss Allen, WLAC radio R&B air personality and independent record producer in the same field told *Music Business*, "The Beatles helped R&B. If anything helped the Blues come back this year, it was the Beatles . . . and I mean the real hard Blues like we used to play several years ago!

"People who got tired of the Beatles, swung our way," Hoss opined.

Hoss (real name William), has 15 years of nite-time R&B deejaying under his belt with powerful 50,000 watt WLAC. He was off the air for a short time but returned to his R&Beltng stint last September.

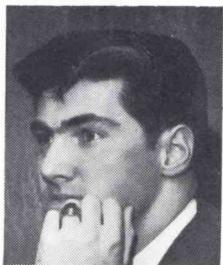
Off the air, the big man chiefs an outfit called Hermitage Productions, which includes three record labels—Athens, Lorral and Hermitage.

"Our biggest, at least steadiest item, is the Trenier's elpee on Hermitage. We put 'After Hours With the Fabulous Treniers' last year and just released 'The Treniers at Basin Street East'. Both were recorded live," said Hoss.

Hermitage Productions clanked out some good selling R&B singles this year, such as "I Trusted You" by Willie B., "She's Gone Again" by Joe Valentine and "Really" by The Imperials. Hermitage leased "Going To The River" by Bill & Will to Leonard Chess' Checker label.

"Hermitage also includes a music publishing firm—Cal Music (station's L-A-C call letters backwards). We're putting quite a few properties into this, working toward building a catalog," explained the Hoss man.

Minding the store at Hoss' office, which he seldom sees, is Miss June Vaupel who, in Hoss's words . . . "started out as a secretary but developed into more of an assistant. She's hip to the music biz."



OTT STEPHENS

CHART RECORDS BOOMS MUSIC CITY SOUND

Vet broadcaster Slim Williamson and young C&W singer Ott Stephens decided Music City was, in their words, "Where everything is." So, they set up offices here with tentative plans for a permanent move from their current homebase, Louisville, Ga.

Slim and Ott hit town with an impact. They started Chart Records off here with a bang! Their first release was "More In '64" by a singing deejay named Jim Nesbitt. It was a C&W smash.

The pair also have a pair of publishing firms which already this year boast hits by such C&W stars as Rose Maddox, Roy Drusky, Carl and Pearl Butler and Carl Smith.

Slim states, "I had Yonah Music before Ott and I teamed up. The two of us opened a SESAC publishing company, Peach Music. We have 'More In '64' in it."

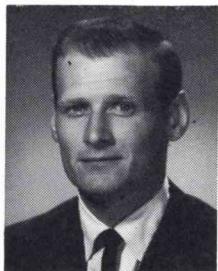
The other current hits such as Drusky's "Pick Of The Week" and Carl & Pearl's "Hanging Up The Phone" and Smith's "Pillow That Whispers" are in Yonah Music.

Stephens is a talented young artist on the Reprise label. Slim owns WPEH in Louisville. The pair have signed Tom Tall and Ginny Wright (she used to duet with Jim Reeves on Fabor Records) as exclusive Chart Records artists.

As for future plans, Slim states, "We (he and Ott) want to move here and really swing!"



LUCKY MOELLER



LARRY MOELLER



JACK ANDREWS

The Denny-Moeller Agency (nee Jim Denny Agency) came into corporate being the past January 1, but as a high styled purveyor of country music (and other fields if needed) artists, its reputation for professional service and dependability was on par with what it has been since 1953.

The agency—helmed by veteran Lucky Moeller from the president's chair, and assisted by his son, vice president Larry Moeller, and son-in-law, Jack Andrews, director of the firm—reports business up over last year.

"We estimate that our gross for 1964 will be \$2 million," Lucky says. He then adds, "And from the way talent is selling it could be more than that figure; our best in 10 years."

Moeller points out that the agency's 31 exclusive artists play more than 3,000 dates annually; headliners a maximum of 100, and the lesser knowns, approximately 200.

The exception to both of the preceding

\$2 MILLION GROSS Expected By DENNY-MOELLER

packages, if the promoter so desires, Denny-Moeller sends someone from the office to help with the production. "We do this with such attractions as the Phillip Morris pre-Derby festival (which we've handled for seven years) and the Houston (Tex.) Fireman's Benefit, which we've produced since 1956," he points out.

When asked what was the most exciting thing to happen at the agency this year, Moeller replied: "We don't pick out any single function or occurrence. We are proud that Jimmy Dean thought enough of Denny-Moeller to have us book talent for his weekly ABC-TV series. It was quite a compliment.

"We also arranged for Hank Snow to headline a Canadian Broadcasting Company network special this fall, and that is an accomplishment, we think.

"However after all is said and done, more than anything we strive to satisfy our customers and keep our talent happy.

"Sometimes we don't, I'm sure, but always we are in there trying."

"We Tailor-make Records," Says RCA Customs' Ed Hines

One of the more valuable, and lesser publicized members of RCA Victor's aggressively successful team in Music City is Ed J. Hines, the company's custom sales rep-

resentative in the South.

Able Eddie is one of those silent types who uses a low-pressure approach to arrive at high-pressure results.

"A real fine year," he says. "Better than last year. I'd say it was our best year.

"The future looks bright. As you probably know we're talking about expansion. If we get that other studio that is going to mean more sales."

Hines office—one of four in the U.S., serves independent recording companies in 11 states: Tennessee, Georgia, Florida, Mississippi, Alabama, Oklahoma, Texas, Arkansas, Louisiana, North Carolina and South Carolina.

"I'd estimate," Hines explains, "that we average more than 100 services a month. I spend about one-third of my time traveling, and we do a great amount of business on the telephone.

"We are a regular customer of the phone company with our long distance calls. Sometimes I wonder if Victor's budget director doesn't think we are TOO GOOD a customer."

Victor also receives an appreciable amount of customs work via mail, attesting to the firm's reputation for producing quality product.

After the tapes are produced in Nashville they are sent to one of three Victor plants situated in Indianapolis, Rockaway, N. J. or Hollywood for final processing, stamping, etc.

"We are," Hines said repeating a previous explanation of the modus operandi, "in a manner of speaking, comparable to a tailor shop. We tailor-make records to the clients' specifications and designs.

"And, do it better than anybody else, I firmly believe," he added loyally.

FOSTER SOUND STUDIOS

(Continued from previous page)

producers and song publishers.

And only last month a team from the J. Walter Thompson Advertising Agency came in, made commercials and took the tapes back to New York where top executives "flipped" over what they heard.

"The commercials," explained Foster proudly, "were for a national brewery ac-

count. The J. Walter Thompson folks were so pleased they intend to return here for additional production."

Likewise during the four months under the ownership of Foster, the operation has undergone modernizing.

"We are constantly improving facilities and equipment," Foster advised. "Our latest installation is a tape machine manufactured by the famous Studer company of Switzerland, which includes automatic editing devices. The Studer has been integrated with

our Ampex equipment.

"Incidentally," Foster said, "we are the only studio in Music City with a 4-track machine.

"We also are in the process of adding a smaller studio to take care of demos for publishers.

"When I transacted for the studio I figured it was a good investment. I haven't changed my mind, and if business keeps up I won't have to," concluded Foster on an optimistic note.



HAL SMITH, HAZE JONES, and MAC WISEMAN

"What we're trying to do here at J. Hal Smith Artists Production is to develop some young artists to work along with the performer we consider the king—Ernest Tubb."

J. Hal Smith was talking and the managing director of the agency, Haze Jones, was listening and offering occasional counsel.

"We have never," Smith said, "tried by trick or treat to get talent from any of our competitors. We prefer to discover our own people. However that doesn't mean the door isn't open to applicants with experience."

"Currently we have Bobby Lewis, Kirk Hansard and Chuck Howard as exclusives. We also have Hank Cochran and Willie Nelson, but I doubt if they are available for much work. Willie seems to be enjoying his farm more, and Hank is devoting most of his time to song-writing."

"Lewis is coming along fine. He seems to be able to hold an audience's attention and that is important. Bobby's 'Crying in

DEVELOPING TALENT-HAL SMITH'S BIZ

Public' disc for Fraternity might just be a hit.

"Hansard scored well with 'Widow-maker' on Columbia and I firmly believe he is going to become a major performer.

"Howard—who is not related to songwriter Harlan Howard—is young but developing.

"Then," said Smith, warming up, "there is the king Ernest Tubb."

"This man is a hard-worker—he does about 200 shows annually—and a great entertainer, but most of all he is extremely loyal, a virtue that cannot be purchased in the corner grocery, or anywhere else.

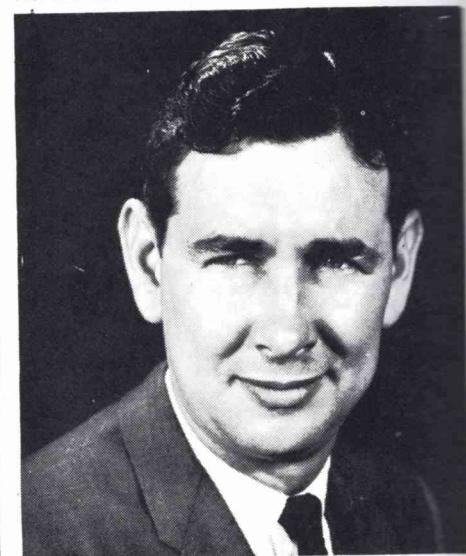
"Here is the kind of person Ernest Tubb is: If you were to call him on the phone at his home right now and offer him \$10,000 to work a one-nighter at a schoolhouse down the street for you, he would tell you—check with J. Hal Smith, he handles all that for me."

"Ernest might ask you to repeat the figure, but he would still refer you to us."

"And I'd say this about Ernest even if he wasn't with our agency. He's just that kind of a faithful gentleman and there aren't enough of them in the world today."

"TRADE CURING IT'S OWN ILLS," SAYS CARLOCK

HUTCH CARLOCK



A triumph tune the past year for Pamper Music was dourly titled, "Busted."

It was penned by Harlan Howard and recorded on ABC-Paramount. The title was neither prophetic nor significant insofar as Pamper was (or is) concerned.

"Busted" was one of several money-makers—or what head man J. Hal Smith prefers to describe as merit songs—produced within the past 12 months by the Goodlettsville, Tenn.-based operation, which was chartered in 1959.

"It was our best year," Smith said. "Last summer in reviewing what had transpired with us the previous year I was so enthused over our progress that I stated perhaps we might have attained maturity. I wasn't smug, but I may have settled as a peak standard that period's performance."

"Yet," Smith continued, "here we are again and things have been better, and barring something unforeseen Pamper should maintain the upswing."

Smith then began a rundown of his "merit songs" . . .

"Make the World Go Away," authored by Hank Cochran and recorded by Ray Price and Timi Yuro, and "Second Hand Rose" by Harlan Howard and recorded by

PAMPER ASTOUNDS

HAL SMITH AND CONTINUES UPSWING

Roy Drusky and Teresa Brewer, were Pamper front-runners, Smith pointed out.

"George Jones did Hank Cochran and Harlan Howard's 'You Comb Her Hair' and now Joey Powers has come out with a pop version," Smith explained.

"The Four Freshmen recorded 'Funny How Time Slips Away,' which of course isn't the first time this Willie Nelson winner has been put on wax—and done all right saleswise.

"Pamper," Smith said, "published 'Walk Me to the Door,'" which was written by singer Conway Twitty and Ray Price re-

corded it for Columbia.

"Then there was 'Permanently Lonely,' a Willie Nelson composition recorded by Timi Yuro, and Hank's 'What Kind of Bird Is That?' which the Four Preps released.

"Johnny and Jonie Mosby had 'Don't Call Me From A Honky Tonk,' authored by Harlan, which actually was Pamper's only 'country song' this year. We didn't plan it all that way, but it so turned out."

The current Pamper writer roster (8) includes Cochran, Nelson, Roy Baham, Helen Carter, Bob Forshee, Don McKinnon, Fred Carter, Jr., Dave Kirby and Ray Pennington. The last three named have joined the firm within the past six months.

Pamper's promotion and/or public relation specialists are Wayne (Stubby) Stubblefield, who ranges throughout the South and all territory west of the River Mississippi, and Pat Nelson, based in Columbus, Ohio, who covers the Eastern part of the U.S.A. plus Florida.

"We gave Pat Nelson Florida, so he would have some place to go on a vacation," quipped Smith.

The latter remark from the boss reflects the happy family atmosphere prevalent at the Pamper place.

Lanky, amiable Hutch Carlock sums up the status of his Music City Distributor firm with a two-fold statement:

"Business hasn't been too bad and there is definitely a lot of business out there . . . but, there are also a lot of problems out there to go with it."

His biggest business boom of the year was Beatles, Swan Records style.

"The Beatles were naturally the big item," states Hutch, "but we had some other real good things this past year."

Among his big movers were "Hello Dolly" by Louie Armstrong on Kapp, "Needles and Pins" by The Searchers, "Louie, Louie" by The Kingsmen, Lesley Gore's hits on Mercury and the Smash smash "Forever" by Pete Drake.

"This has been a year that has seen folk and gospel music come on real strong," declared Carlock. "Especially gospel music. This has become a real good item. There was also a definite upsurge in C&W product this past year."

What about those "problems out there?"

Hutch said, "The record business has got a lot of dirty linen to wash out. This is no secret. Anyone in the trade knows this to be fact. The FTC is due to make some rulings soon and I'm sure that this is going to clear the air considerably."

Carlock went on to state that he does not feel that the past year has been any more of a problem child for the industry than any of the previous years.

"Actually," continued Hutch, "The record industry has done a lot to discover and to a limited extent, cure its own ills. I look for much more progress in this area."

"You know," said Owen Bradley, "music could be compared to ice cream."

The top executive of Decca's Nashville operation then began to analogize:

"When we were kids there were only about three ice creams—vanilla, chocolate and strawberry—and only about two music styles—slow and fast.

"The other day I went into a Dipper Dan parlor and they had 48 different flavors—including licorice.

"And today there are many, many flavors of music.

"I suppose you call them trends but the go down and history and frequently are revived. Beatlemania is a current case in point.

"Yes," he continued, "there are many new and exotic ice cream flavors introduced and they have their periods of popularity. But in the final analysis vanilla, chocolate—and perhaps strawberry create no sensation, but they hold onto their fans.

"So, in my opinion, do our country music artists. The likes of Kitty Wells, Ernest Tubb, Webb Pierce, Hank Snow, Eddy Arnold, and others, aren't ever described as spectacular, but what they do continues on a steady, successful pace.

"They come into the studios three or four times a year, make their singles and albums, and those singles and albums sell.

"They are the vanillas, the chocolates, perhaps the strawberries, and often the peaches of our business.

"They are the 'flavors' a sizeable and loyal segment of the record-buying public prefers.

"Then, of course, we have that fine little mother-singer, Brenda Lee. You know that what she does is going to hit the charts. And add to her name Burl Ives and latterly Coral's Pete Fountain. Burl and Pete don't do all their recording here, but they've come up with some hits and they like the way we operate in Music City.

"During the past year Loretta Lynn and Bill Anderson have emerged as Grade A



OWEN BRADELY

"Music's Like Ice Cream" Says Owen

artists. They are developing very fast into splendid country acts. We have our kings & queens already in the counting house, as it were, and we like to think that Loretta is a princess and Bill a prince of country music.

"Among fine prospects I list Margie Bowes and Carl Perkins—both of whom joined us in recent months."

"We have no sure-fire formula for producing hits.

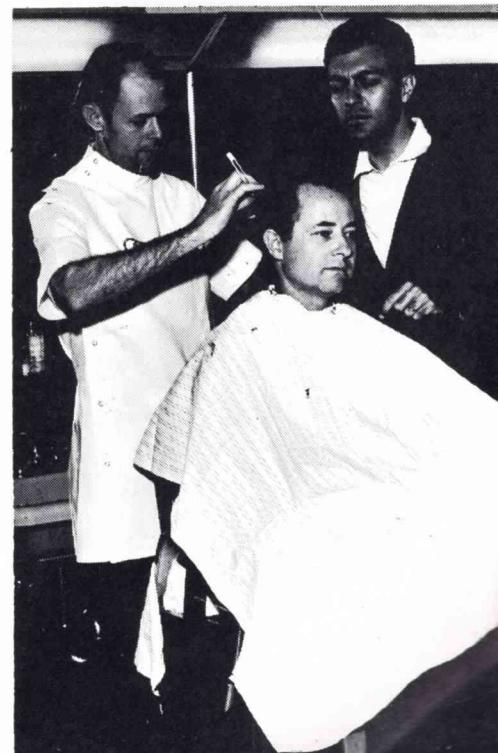
"When we record we go for a profitable record—and hope to sell a million.

"If it sells a million we Decca A&R men receive a bonus.

"That's where I hope to come in, but in the meantime I'll settle for a release that will sell.

"And I find it very pleasant working with our vanillas, chocolates,—and perhaps strawberries!"

No sherbet guy, Owen Bradley, he's all fine cream!



He Really Gets In Your Hair

There's a guy in Music City who gets in the hair of almost all the stars and many of the sidemen and other musicians here.

But there aren't any complaints.

The guy is Clyde The Barber. As far as his music biz clientel is concerned, the nickname Clyde The Barber, laid on him by Ray Stevens who named his Camel in "Ahab The Arab" after the hair clipper, is the only name he has.

For several years, Clyde has slowly been building a following in music trade circles here. Then, in April, he opened his own shop, Clyde's Music City Barbers, with two of the Jordanaires, Ray Walker and Gordy Stoker, as partners.

Clyde, personally cares for the hair of such stars as Leroy Van Dyke, Jim Reeves, Stoney Cooper, all of the Jordanaires, Ray Stevens, Bobby Lord, Shelby Singleton (Mercury A&R v-p) and scores of others representing a group estimated by the barber at about 300.

"Ray, Gordon and myself are really just beginning to get this thing set up here," states the tall, fast-talking Detroit raised Southerner. "We are working toward setting up a health salon with steam baths, exercise rooms and so on. We're going to have the works."

"I'll have a booth for the stars to dye in," he quips. "I'm going to concentrate more and more on dyeing and styling as time goes on."

In the meantime, Clyde's music biz following continues to grow. The music people seem to take to the talented top-trimmer who has become sort of a personality in his own realm.

The artist and musicians love for Clyde is reflected in an ink written insertion on a poster he placed in one of the recording studios on Record Row announcing the opening of his own shop.

Someone had inked in, "Go to Clyde and really get clipped!"

CLYDE →

CLYDE THE BARBER AND
JORDANAires, GORDON
STOKER AND RAY WALKER



**"This Must Be
the Place," Says
SIMS**



PAUL COHEN

With a borrowed \$25 in his pocket, a few old masters in the back seat, his wife and tiny daughter beside him, Russell Sims roared past the Rogers, Ark. City limits headed for Music City, USA.

Russ was determined to make it or break it. The first month he did neither. But he did get a \$150 advance from one of the music publishing firms he owns to pay the rent.

That was a shade less than a year ago. Eleven months, to be exact (Russ has kept close track).

Three weeks ago, Russ moved into a five room suite of offices on Record Row, serving notice to the world that he was ready to open a long, tedious campaign to make Sims Records a major label!

"In 1953 I quit as personal manager of a Country star named T. Texas Tyler and founded Sims Records. We operated out of North Hollywood, Calif. for five or six years. Then we moved to Phoenix, Ariz."

"I couldn't afford to cut many records, but I would never go through a year without releasing a record on the label."

This is tall, mustached, black haired Russell Sims telling about the early days of Sims Records . . . the days when he had to sell cars on full time to make a living.

That was then. Today, Sims, one of the most exciting wax-to-riches success story in this Cinderella town, has two singles in the best-seller lists; are shipping as many as 122,000 records per month; have 13 albums out—seven of them current releases;

They Call Cohen THE "OLD PRO"

The tradesmen in Nashville fondly refer to genial Paul Cohen as the old pro. And the appellation is no misnomer. He's moved around in music circles for 30 years.

And Cohen's latest move is in the nature of a family reunion: He recently became Kapp's agent in Music City.

And he's become allied with Dave Kapp, with whom he was associated at Decca a couple of decades back.

"I was in sales for Decca in 1944; I think that was the year," he recalls. "Dave Kapp, who had been directing a. and r. sessions for the country artists, moved to the pop end of the producing and brought me up as his replacement."

Cohen in recent years—since 1959—has been an independent, working in Nashville with his Todd and Briar labels.

"I have de-activated Briar and Todd," he says. "But my artists will be available for Kapp releases. Joe Henderson is going to be the first to start recording for Kapp. Mother Maybelle Carter may come along soon."

"My duties will be to develop C&W artists and produce. The first session was with Billy Ed Wheeler (Kapp artist who wrote 'The Rev. Mr. Black') and I enjoyed it thoroughly."

"Just write that it's great to be back with my old boss Dave Kapp."

Cohen (and Kapp) will continue to maintain offices in the 1719 West End Building and this, incidentally, marks the first major move of the label to enter the country field.

Cohen has worked with such stars as Ernest Tubb, Red Foley, Kitty Wells, Roy Acuff and others.

"It's like coming back home," he said elatedly.



WRIGHT BUILDING TALENT STABLE

Youthful looking Joe Wright who admits to being in the music biz, "longer than most people can believe," this year snagged red-hot teevee-movies-and record star Sheb Wooley. Joe's handling Sheb is part of a longrange plan to put his agency on a self-sustaining basis where he can put someone in charge of the agency leaving him free to concentrate on managing one or two big names like Wooley.

"Manager is a foreign word to most Music City talent," Joe said. "The talent has never been educated to realize the difference between a manager and a booking agency. Most of them feel that a manager is simply a glorified booking agency."

"But I think a lot of the stars are beginning to realize the importance of a personal manager—someone to handle their affairs and look out for their best interests all the way around."

"Don't take me wrong," Joe pointed out, "there are a few personal managers in Music City. Let's not forget men like Col. Tom Parker!"

Other talent in the Wright lineup currently include Claude Gray, Mac Wiseman, Bill Brock, X Lincoln, Billy Rainsford and Jack Eubanks.

Until recently, Joe handled Mercury recording star Leroy Van Dyke.

In addition to his talent firm, Joe owns Vanjo and Awesock Publishing Companies and is partners in Canyon Music with Sheb Wooley. He reps Sheb's Cordial Music (BMI) and Channel Music (ASCAP) which owns such copyrights as "Purple People Eater" (a 3-million seller), "That's My Pa," "Blue Guitar" and many others.

plus an artist roster which includes well known, top selling stars such as:

Johnnie Lee Wills and Autur Inman ("We had them when we came here from Arkansas"), Floyd Tillman, Martha Carson, Tony Douglas and Bobby Barnett who is enjoying a lot of success as a new artist, and WLAC radio's singing deejay, Bob Jennings. Both Jennings and Barnett have chart items going currently.

Russ admits that money has always been a problem to him. "We have never had any big financial backing. We've just had to do it a little at a time."

When did Sims start to take off?

"Last summer was really rough . . . I don't know what was wrong . . . I don't know if it was lack of financing or if I was

producing wrong. The stuff we cut just didn't seem to sell," admits Sims frankly.

"But about four months ago we started breaking through and just last month we shipped 122,000 records . . . that's our biggest month."

"We've got songs in all the charts . . . pop, C&W and R&B."

Russ quickly credits his change in luck to the evasive magic of Music City.

"The thing I like about Music City, it's studios and musicians here are something. The engineers . . . the people work with you. The people here who have worked with me have been fabulous!"

"I recommend any one who wants to make records in the Country field, or the Country-Pop to come here! Nashville is the most relaxed place to make records

with the greatest musicians and the greatest engineers and some of the best studios."

Sims declares that he feels he's a young man (37-years-old) and that with the proper help and a "little luck" he can make it as a major label. He explained that he meant to handle the whole shooting match, owning the pressing, distribution and even the sound studios.

One important fact to Russ: He wants to do it himself! He turned down a recent \$50,000 offer for the label stating:

"I figure if we can make \$50-thousand in just 10 months, in the next 10 months we should make \$150,000!"

It appears that whoever made that \$25 loan back in Rogers, Ark. last Spring made a mighty good investment.



JOHN DENNY'S JED, SMALLEST RECORD COMPANY MAKING MONEY ANYWHERE

Earlier this year John Denny announced plans for a syndicated country music radio show, and the series is still in the works. However John—the youngest son of the late Jim Denny—isn't talking too much about it.

"It's still in the works—but there is nothing new to make public at this time," he says.

However John wants everybody in the trade to know what is cooking with his JED recording operation.

"JED," John explains, "is the smallest record company in the world—which is making money."

Let him elaborate on the unique and unusual project:

"What we do is to produce records for artists—who aren't on any particular label—for sale on their personal appearance dates.

"One of my main clients is Rex Rhinehart, who has done well—and is making money as result of JED produced discs.

"JED is further unusual," Denny said, "in that it has no distributors."

John also is active in independent producing.

He supervised a single by young Bill Swann, "Lover, Please," which was picked up by MGM.

"Billy wrote the tune and I wouldn't be surprised if it didn't develop into a chart-rider," Denny said.

He also said that in the near future he probably would have a firm statement about his syndicated country music series.

"In the meantime," he reminded, "keep your eye on JED."

SONGS OF FAITH PROVES GOSPEL DEMAND

"We make records our business. That's why although we are one of the youngest labels in the Gospel Music Field, we have been able to move way out front in sales."

That's former recording studio manager Cecil Scaife's summation of the formula which has made the less than 2-year-old Songs Of Faith Gospel Music elpee line, the hottest product in its field.

Cecil points out that this has been a tremendous year for Gospel Music in general. He states that figures prove this type of music is more in demand than ever before.

"Both record sales and radio programming back me up on this," declares Scaife. "Gospel is being integrated into C&W shows with many, many stations scheduling one Gospel record every 15 or 30 minutes. This is in addition to regular one and two hour Gospel Music segments."

"And note that in almost every instance, those Gospel segs are sold out solid!"

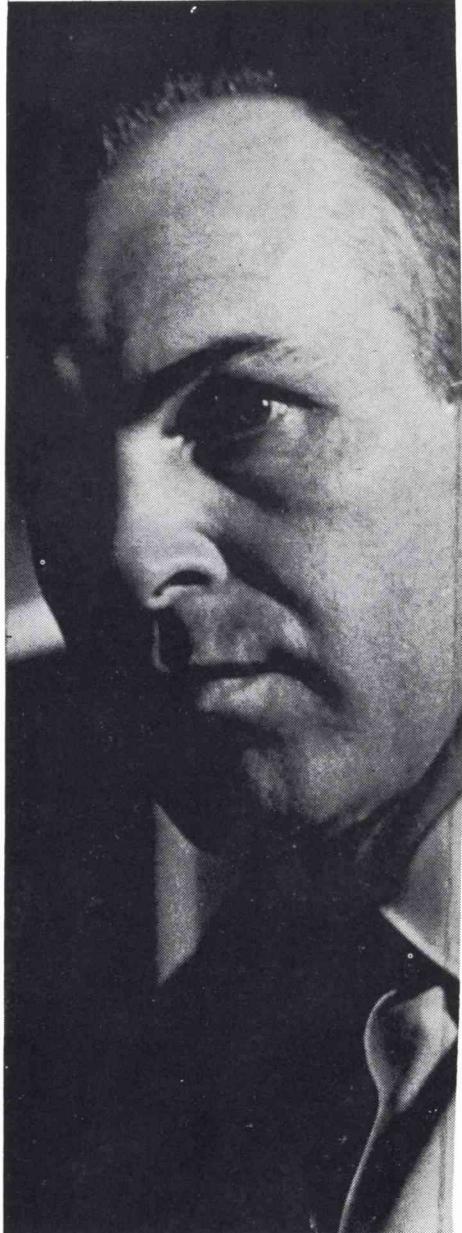
Going back to spelling out Songs of Faith's success formula, Scaife emphasized the firm leans heavily on sampling radio stations with new elpee products . . . "just like other companies sample singles," inserts Scaife.

Merchandising, he went on, is another important element in the label's success.

"We go through the same distribution channels the pop and country labels do," he explained. "And an important factor is that we furnish racks to our distribs. You've got to make a product like Gospel elpees as available as possible."

He went on, "Again, I say, we are in the record business. Many of the labels in our fields are actually Gospel groups who record as their budget dictates."

"We have, from the beginning, always cut in major recording studios. We have always been sound and quality conscious. As a result we get a good product. We are the only Compatible, full time record firm that I know of—in other words we produce everything both monaural and stereo."



CECIL SCAIFE



FRANCES PRESTON

BMI BUILDING 'BOUT COMPLETE

The headline news out of Broadcast Music Inc. this summer is its new building, rapidly nearing completion.

It is to be a one-story of contemporary design, situated on 16th Ave. So. at Sigler (in heart of Record Row) and will house BMI personnel exclusively.

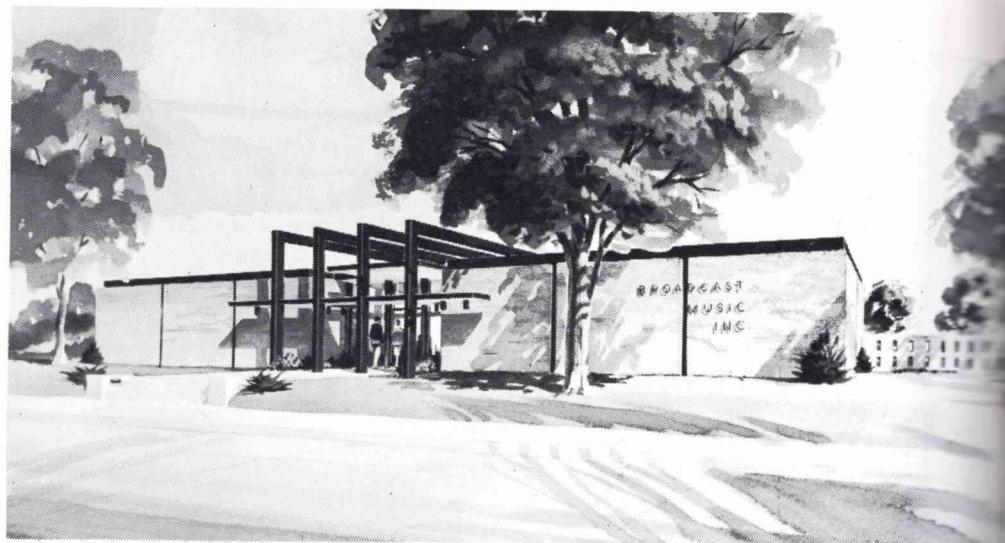
The structure covers virtually an entire city (or country music) block, and has more than 4,500 square feet of office space.

It is where the Nashville manager pretty Frances Williams Preston is scheduled to be desk-borne—BUT that'll be the day!

BMI's Lady Frances-on-the-move, just isn't a sit-in type executive. She is said to be the only active femme vice president in the South. And active she most certainly is; dedicated and devoted to her assignment.

The BMI books in Nashville currently list approximately 3,000 writers and more than 1,500 publishers—attesting to her well-earned reputation as a go-getter.

Additionally, she participates in beau coup civic, cultural and allied business activities.



She is on the National Board of American Women in Radio and Television;

Chairman of Board of the Country Music Association;

Past secretary of Nashville Advertising Federation, and . . .

Member of National Academy of Recording Art & Sciences; Nashville Symphony Guild, American Symphony Orchestra League and Tennessee Tourist & Travel Bureau.

Like a man said recently, "It wouldn't surprise me to see smiling Frances turn up on Candid Camera."

In this connection of extra-curricular goings-on, BMI boss Robert (Bob) Burton doesn't confine his zeal and labor to intra-office corporate matters.

He is national chairman of CMA's Hall of Fame and Museum building fund campaign,

and judging from recent results is directing the project to imminent reality.

But what about BMI's track record for the past season?

"It's been a very prosperous year," Frances replies. "Our office—which includes 14 states in the South and sections of the Southwest—has increasingly become a prominent part of the city, and been a vigorous participant in its growth as a music center, I think."

Speaking generally, she sounds the sentiments of BMI—

"The composer of country music has echoed the heart beat of a nation and in so doing has given birth to a music that has taken high place among the world's great means of expression.

"We at BMI salute the men and women who make country music.



HOWARD ALLISON

Howard Allison's Southern Distributing firm had its biggest year in history during the past 12 months. His accountants just told him that from this past January to May 1st, Southern's biz was up \$200,000! There's also an overall 30% increase in volume on the books.

What magic does the soft spoken, prematurely grey headed wax merchant got going for him different from the previous 52 weeks?

Two things:

One: (And how'd you guess), The Beatles! Southern just happened to handle the Veejay and MGM discings of the mop-top blockbusters from Blighty.

Two: He opened a One-Stop operation in conjunction with the distrib firm—and by so doing he was able to pick up on the Capitol and Swan plastic by the pace-setting Beatles.

SOUTHERN DISTRIB'S VOLUME UP 30%

Howard explains, "We went into this One-Stop thing because we had so many requests from the small retailers and juke operators to pick up so many of this label and so many of that one.

"It was done as a service to our accounts. It's been a boon to us. It's meant a 30% increase in our volume. Of course we had to add three more people to handle it right.

"But the important thing is that it's paying off. We're clearly doing a bigger volume now than we were last December for instance.

Any excitement outside the Beatles? Yes, says Howard.

"Nashville broke the Hank Williams, Jr. single and elpee and we jumped right in with the MGM people with a lot of promotion on our level. We did 25,000 on

the single "Long Gone Lonesome Blues" and the elpee is moving real, real good.

Howard outlined other hot action on his front. "Connie Francis holds her own, even though she hasn't had what one would term an out and out smash. Johnny Tillotson on MGM has been good for us. And Southern always does a lot of business with the albums of Hank Jr.'s father.

"A big line for us has been Tamla-Motown-Gordy. They've been hot for a year."

With the \$200-thousand increase this year, can Howard do better?

"It's been our biggest year by far! But next year we hope to do better.

"It's a funny thing about the record business, but something always seems to come along to jazz things up just a little bit more."



LESTER
VANADORE

Music City Expecting Big Things From



ALEX
ZANETIS

CORA
WILSON

RIC



FRANK
POOLE

JOE
CSIDA

One of the strongest indications that Nashville's "Music City" is rapidly becoming the recording center of the world is the establishment of RIC Records (Recording Industries Corporation), the first recording company ever to be financed from the start through a public stock issue.

The new Nashville oriented firm was capitalized from the sale of 200,000 shares at the issue price of \$5 to 600 investors, most of whom are residents of Nashville. Tennessee Securities, Inc. of Nashville handled the underwriting of the \$1 million in stock.

President of RIC is Joe Csida, who heads the New York operations. Nashvillians Lester Vanadore and Frank Poole as vice presidents handle the Nashville activities. All have long been associated with the music industry in Nashville, and are members of the firm's four-man executive committee. Rounding out the committee is Nashville talent agent Hubert Long.

RIC's first record releases have just hit the sales counters, and are aimed at four different segments of the record market. Already receiving plaudits from trade magazines is a single directed toward the rhythm and blues area by Roosevelt Grier, longtime pro football great for the New York Giants and now with the Los Angeles Rams. Rosey's record was produced by Bobby Darin's TM Music, Inc. and is believed to be one of Bobby's finest productions to date in this field.

RIC officials feel that Rosey Grier is the biggest new star find of Darin's career as an independent producer. Although Grier's career will undoubtedly be enhanced by his gridiron popularity, RIC execs are thoroughly convinced that he would still be one of the biggest potential recording stars to arrive on the scene in a long time.

The powers that be at RIC insist that they are not selling Grier as a star athlete, trying to make a few bucks as a singer, but rather, as a talented and great recording artist in the Ray Charles tradition. After previewing Grier's first attempt at musical stardom, with "Fool, Fool, Fool" and "Since You've Been Gone," many top music critics feel that RIC's faith in Rosey Grier is more than justified.

Small But "Sound" From 1 Big Hit

In the age of mass product, small companies find themselves eating high on the hog off just one good record. That's the case of Sound Of Nashville Record Pressing Co. Not in the recording business as such, Sound of Nashville, a year-old firm, pressed the Chart Records hit "Looking For More In '64" by Jim Nesbitt. The firm also handled national distribution on the disc.

"We handled the whole shooting match, distribution wise," beamed big Joe Talbot, veep in charge of sales. "And we even got paid by all our distribs . . . even the shaky ones!"

While rejoicing over this aspect of the new pressing plant's first year, Talbot and other firm officers, Bob Nelson, president, and Bob Beasley, production chief, added that business on the pressing end has been very substantial and gratifying.

"Of course we deal solely in custom jobs," explained Talbot. "But still, we did a lot of business with churches, clubs and big firms keeping pretty fair orders pouring in."

Sound of Nashville's trio of execs agreed that the magic of Music City seemed to spread to almost every facet of activity in Nashville.

One exec joked, "Almost everybody in town seems to want to get in on the recording bit in one way or another."

"And, believe me, we're all for it!"

RIC's big hopes in the country and western field are focused on The Terrys (Clay and Collis), a male duo which could be described as falling into the Everly Brothers tradition of close harmony. Produced by RIC artists and repertoire boss Alex Zanetis, The Terrys give RIC a powerful entry with "Wake Me 100 Years From Now" and "Never Never Land."

In Phil Bodner's rendition of "Bei Mir Bist Du Schoen" and "Sunset," the label's bid for the smooth listening audience is a certainty with the clarinetist's artistry. Bodner's many years of experience as an instrumentalist on hundreds of hit records for other artists are evident in this woodwind masterpiece. With a career closely resembling that of sax boss Boots Randolph, this could be just the right one the clarinet master needs.

The big Sunday punch at the vast teen market rests on the broad shoulders of young and handsome Larry Finnegan, whose "Dear One" on the Old Town label in 1962 was a smash hit while he was still a junior at Notre Dame. Since Finnegan chose to finish his work toward a degree at Notre Dame rather than devote the necessary time to a musical career, RIC legitimately claims "Dear One, Part Two" and "Baton Rouge" as Finnegan's deliberately delayed follow-up to the 1962 hit. Teenagers are often fickle, but RIC topper Joe Csida is betting his chips on Finnegan to restore that old flame into a roaring holocaust.

To produce four hits in four different categories, all simultaneously, would be an extremely difficult task for an established recording company with a battery of top stars. For a new label, such a fete seems almost impossible at the moment. But stranger things have happened in the world of entertainment, and there are a number of folks in "Music City" who believe that RIC has a good chance of beating the odds against them.

Win, or lose, in their first battle for buyers in the complex, competitive, spinning world of recorded music, RIC is on "Music Row" to stay, and will surely have its share of hits in the years to come.



RIGHT FROM THE BEGINNING

Mercury Believed In Music City

Even as far back as the WW II years of the early 1940's Mercury Records believed in Music City. Founding president Irving Green and his staff nurtured that belief into what stands today as one of the label's strongest arms.

Based in Chicago, Mercury has kept Nashville staffed by highly talented reps through the years and more than a year ago, moved into Music City with a permanent headquarters and a carefully selected staff.

In the earlier days before missiles and Music City, Mercury brass utilized such hometown talent as Murray Nash (now a successful indie publisher-producer), Dee Kilpatrick (one time WSM Artist Bureau chief and current rep for a major label) and Cliff Parham (top songwriter-arranger) to A&R Mercury sessions in Nashville.

Green and his executive staff even pulled one of the label's chief West Coast lieutenants out of Hollywood to train the A&Rman's nifty talents on Mercury's Nashville soundings. The man was Don Pierce and it was the early 1950's. In Nashville, where the recording industry was then picking up steam, Pierce teamed with C&W pro H. W. "Pappy" Dailey, to crank out top Mercury product. Dailey today heads the C&W department for another major label.

Flanked by such key execs as Kenny Myers, national sales boss for the label, Mercury pulled all the stops in expanding the Music City setup into a full blown, fulltime operation.

Insuring its double decade of development in Music City, Mercury dipped into its promotion ranks to secure a commandant for this productive mid-south music outpost. Shreveport, La. based promo kingpin Shelby Singleton was tapped for the top A&R post here. He had "grown up" with the Nashville Sound career-wise and his bosses felt he had the background and approach for the important job. Apparently it was a shrewd move—Shelby was later elevated to a national A&R vice presidency post, although he remained at his Music City station.

Picked to back Shelby in the A&R post here was his lifetime friend, Jerry Kennedy, guitar virtuoso with a flair for songwriting and arranging. Jerry had a hit record as an artist when he was only 15-years old.

Ever since their appointment in January, 1963, these two Shreveport sound-shed shrewdsmen have haunted Music City recording studios, spooking competition with an almost uncanny record average. Sizzling like a pair of dynamite fuses, the relentless duo have done much to explode the longtime hopes and dreams of Mercury Records for Music City into startling reality.

Shelby and Jerry decline the bows, stating rather that the label's strength here lies in the fact that Mercury built its roster of Music City talent on rock-solid names which are not only established in the recording field, but also in the area of personal appearances.

Shelby declares, "Mercury signed well known stars like Faron Young, Roy Drusky, Leroy Van Dyke, Dave Dudley, Claude Gray and Margie Singleton (Shelby's wife). These artists travel millions of miles playing hundreds of show dates every year. And they go the extra step toward helping promote their Mercury records by doing things like sandwiching in the taping of radio stations breaks behind the curtain while waiting to go on stage."

Mercury Music City talent homesteads best-seller lists everywhere and the roster of label talent with hits waxed here has included such stellar stars as Patti Page, Brook Benton, and others.

CHELLMAN PUSHES C&W ACROSS U. S.

Earlier this year the Mercury Records Corporation created a brand new post—National Promotions and Sales Director, C&W Division of Mercury, Smash, and Philips.

Mercury brass tapped record promotion vet, Chuck Chellman, to pioneer this new frontier. Mercury Corp. chose Music City as home base.

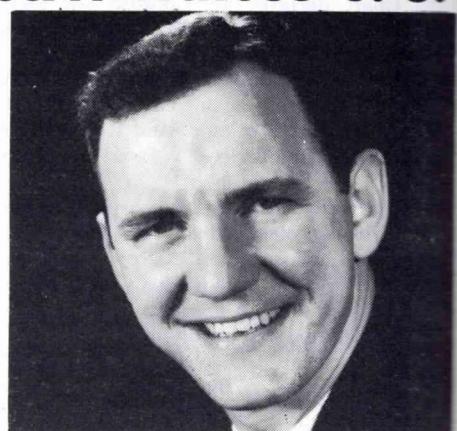
Chuck, already well-known in Country Music circles here, jumped in with both feet.

"We intend to go all out in our sales and promotion efforts with the hope and goal of becoming a leader in the C&W field," stated Chellman.

"We intend to work closely with deejays, one-stops and all major C&W outlets.

"Another big gun in our campaign to get this new C&W post off the ground is a twice a month newsletter that I will publish called 'Chuck Chellman's Country Corner'."

Chellman, originally from Pennsylvania, is a former professional musician (he plays the string bass). He spent 5½ years as promotion man and branch manager for Decca Records in both Cleveland, Ohio and



Pittsburgh, Pa.

With the entire U-S as his beat, Chuck knows he has a big, tough job on his hands.

"We (Mercury Corp.) feel that there is a place in every conceivable outlet (radio, retail stores, etc.) for our Country Music product. We intend to find those outlets and cover them with the Mercury, Smash and Philips C&W records."

A study in concentration, Mercury Records A&R veep Shelby Singleton and artist Brook Benton check the score of a tune being waxed during this Music City wax date. Brook is one of many top Mercury stars who have sliced hits here.

LIMELIGHT NEWEST MERCURY CORP. MEMBER

Newest member of the Mercury Records Corp. corporate wax family is Limelight Records, chiefed nationally by Dick Bruce and repped in Music City by the highly touted record producing team of Shelby Singleton and Jerry Kennedy.

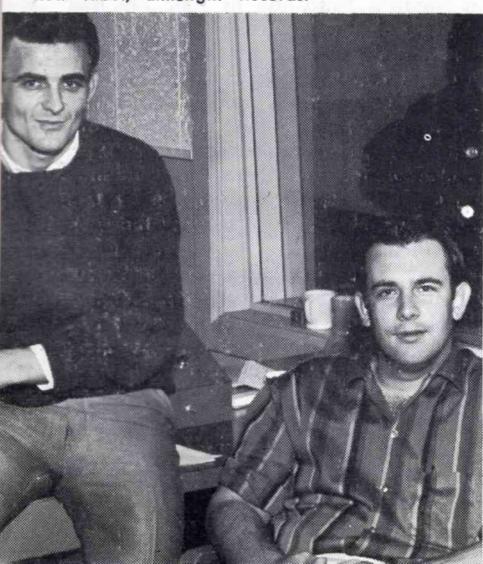
Shelby and Jerry jumped right into the limelight, so to speak, and whacked out a quick series of single releases for Limelight.

First session cut for the label here was with rocker Marv Martin. His initial release, already a chart contender, is "Don't Mis-judge Me." Second single slicing of the Limelight launching pad in Music City was by Glen Douglas Tubb, nephew of C&W great Ernest Tubb. His first disc is "I'm So Happy I Could Cry" coupled with "There's A Warm Welcome Waiting For You."

Shelby and Jerry pointed out that one of their prime activities for the new label is scouting for new blood.

"We're looking for strong, promising young talent to help give the label a firm footing", Shelby explained.

While the engineer prepares to play back another "take", producer Jerry Kennedy, right, and artist Leon Martin grab a short breather. Scene is during the first session for Mercury Records Corp.'s new label, Limelight Records.



What happens when a music business locates in Nashville?

It starts with three employees and now has more than 20;

It shares a 40 x 40 building with a church, and now has a studio, large office space and a 2-story warehouse with 8,000 square feet; plus a conference room and sun-bathing facilities for customers and friends;

It begins by buying \$30 worth of office supplies monthly, and now spends more than \$500 a month on these items;

Its printing bill at first is \$100 every 30 days and now it is more than \$3000.

. . . Yes, that is what happens, or rather did happen in the case of Starday Record.

President Don Pierce chronicles it as the 7-year-history of his swinging country music operation in Music City, adding with a grin, "It also keeps the tax collectors down at the IRS busier, not to mention increasing the revenue at the Madison, Tenn. Post Office."

Pierce, a dapper dynamo out of Seattle, Wash., by way of California, is a veritable town crier for Nashville in general and country music in particular.

When he isn't verbally promoting the city and its prime musical product, he is shipping albums which bear this liner note: "Starday Records; From the Musical Heart of America."

"I came to this town as an outsider and was welcomed. I had something for the town and the town had something for me," explains Pierce. "I wanted to do business in Music City and the market place was open to me. It has been a mutual benefit project; a two-way street.

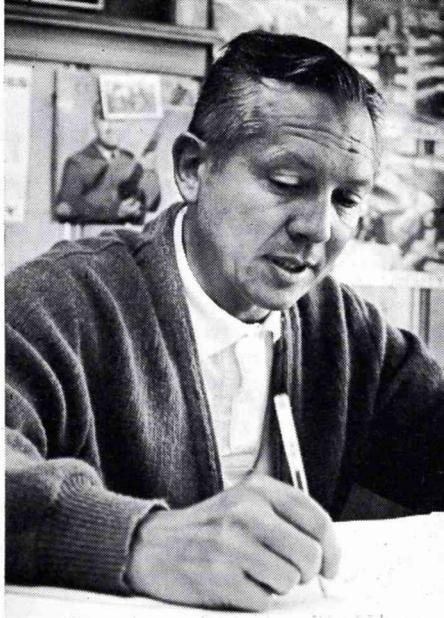
"I utilized the creativity of the town to

Starday Studio, a part of the multi-faceted Starday Records enterprise, has undergone a face-lifting within the past year.

Mainly it has been expanded to a three complete channel stereo type operation, and extra facilities have been installed all over the place.

"The studio," says Starday topper Don Pierce, "has been an artistic and financial success since it was opened four years ago.

"We do all of our Starday productions here, which includes the jingles.



DON PIERCE

Country Music Town Crier

STARDAY SUCCESS-A SEVEN YEAR SAGA

★ ★ ★

Starday Studios Modernizing

STUDIO GROWS IN SIZE-ACTIVITY

"Also the studio—which also has newly equipped control rooms—is available for custom work—and concerning the latter we have received nothing but compliments."

Pierce acknowledges only a modicum of credit for the studio's upbeat status.

"Starday is fortunate to have the old pro, Tommy Hill as an a. and r. man, or.

MUSIC CITY'S 'MUSIC REPORTER' NOW

One of the most important developments in Nashville's music trade during the last year was the purchase of Music Reporter which had its birth in Nashville eight years ago and attained world wide status from this city, by a New York based firm—Almat Corp. Almat Corp. is backed by the highly successful Pyramid Publications, world's leading paperback book and magazine publishers of which Matthew Huttner is head.

Sam Chase who until his resignation last summer was editor in chief of Billboard for 17 years, became publisher of the new trade journal, re-named Music Business, with publishing headquarters transferred from Nash-

ville to New York City. At the same time, Charlie Lamb who founded and operated Music Reporter successfully for more than seven years, was named associate publisher in charge of the Nashville area and the southwest.

While Music Reporter was Music City based, Lamb recalled recently, the trade simply would not allow it to remain a strictly Music City operation. Record manufacturers, publishers, artists and others quickly availed themselves of its exposure and advertising opportunities until after only a few months its impact became world wide.

build the label, Starday. I identified the label with the town. Even our subsidiary is titled 'Nashville.' So why shouldn't I love this town!"

"The 'Nashville' label, a recently added budget or economy disc, has proven unusually popular.

"It," advises Pierce, "is a smashing success, and I expect when its sales are combined with those of Starday, the result will total more than a million dollars gross for 1964."

Pierce, or Starday pluses also include the vigorously successful Country Music Record Club of America, with 20,000 members, and Minnie Pearl as honorary president.

Madison Music, a publishing firm with approximately 5,000 recorded copyrights; and Custom Jingles of Nashville, which produces and creates radio and television commercials; money-makers, all.

Summing up his affinity with Music City, Pierce lists these reasons:

1. Ideal location; "from here you can reach 80 per cent of the markets via a \$1.50 phone call, or a 6-hour plane ride."

2. The Grand Ole Opry, which attracts artists and writers, and is a showcase for material;

3. The colony of fine musicians, artists and writers; "If they're not here, they are coming here;"

4. Friendly co-operation of radio and television stations, newspapers, and trade papers; "Especially Charlie Lamb—and quote me on that."

During all this complimentary comment, Pierce's sales chief Martin Haerle was standing nearby.

"You are so right, boss," he said.

producer, and Jack Linneman as our technical man, or engineering expert," he explains.

"Dorothy Cole, who was a charter member of Starday's original 3-member staff, serves as secretary-treasurer," he added.

The studio was originally a partnership deal with investment broker John Story, who died in an accident May 9.

At the time of Story's death, Pierce was negotiating for the purchase of Story's stock, and has plans for consummating the deal with his late partner's estate executors,

"MUSIC BUSINESS"

"Because my dominant desire was to give the trade what I felt it lacked—an aggressive approach to the business of selling records plus hard-hitting exposure and wholly authentic trade reports," Lamb said, "I felt this expansion was good for us all. I think the record will show that we succeeded in this ambitious undertaking".

Lamb said that under the new set up as associate publisher in charge of the Nashville area and the southwest, he will continue to give Music City the same specialized attention exposure-wise as provided in the old Music Reporter.



Acuff-Rose Took "Our Kind Of Music" Uptown

Acuff-Rose Publications is a corporate giant in Music City that helped make the cynics smile when they referred to the Nashville music world as "Those hillbillies."

Wes Rose, president of the rich music empire consisting of Fred Rose Music (almost all of Hank Williams songs are in this company), Milene Music (ASCAP firm which holds most of Fred Rose's hits and giants like "Take These Chains From My Heart") and Acuff-Rose Publishing Co. which cranks out song folios (ranging from Roy Acuff to current Roy Orbison and Everly Brothers' items) and sheet music ("Tennessee Waltz" and "I Can't Stop Loving You"), recalls the early days in the history of music city publishing:

"We would go to New York and call on a major label. When they found out where we were from they would say, 'See the hillbilly man down the hall'. Things have changed!"

"We're personally happy over the acceptance of Nashville as a national and international recording center. It's interesting to note that in most cases, when a foreign artist comes to the U.S. to record, he heads right straight to Music City."

When asked about the fantastic number of big hit records coming out of the Acuff-Rose combine, Wes answered, "Times change. A song that was ahead of its time 10 or 12 years ago, is pulled out today and becomes a hit."

"This business of getting a hit record is a matter of a perfect wedding between the right song and the right artist. We feel that we have the greatest writers in the world with people like Boudleaux and Felice Bryant, John D. Loudermilk, Don Gibson and Roy Orbison!"

Wes went on to sing the praises of two young writers who are breaking out real big—The Blackwells, Ronnie and Dewayne.

They wrote "Mr. Blue", a million-seller a few years ago; Dewayne cleffed the new Bobby Vee chart climber, "Hickory Dick and Dock" and both writers penned "Ferris Wheel", the brand new red-hot Warner Brothers release by The Everly Brothers.

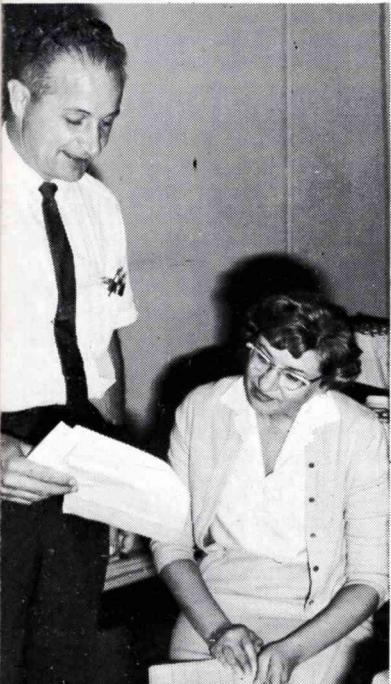
Wes A&R'd that Everly session early last month.

"It was like old times," said the music pro who managed the boys and produced their records when they clobbered the industry with a string of gold records a few years ago. "The last time I cut them was when they did "Ebony Eyes". This first release, "Ferris Wheel" is a little different from their other stuff but it still typical Everly Brothers.

"We didn't use voices," Wes explained. "There were only six instruments on the session, and Don played guitar on a couple of sides like he used to."

Openly excited about the new Everly Brothers single, Wes predicted the release would break the current "dry spell" for the hometown lads now based in California.

Taking a long, overall look at the past 12 months for Acuff-Rose Publications, Wes labeled it, "one of the firm's most productive years on record."



New Excitement At Hickory

There's a new spirit at the 11-year old Hickory Records diskery. Label promotion boss Joe Lucas summed it up with, "For years we produced almost nothing but C&W material. This year we jumped into some new fields. And, we souped up promotional machinery and consequently we're right in their scrapping for air play and retail sales in both the pop and C&W fields. It's brand new excitement for us all."

National sales chief Les Rose, brother to the parent Acuff Rose Publications, Inc. firm president Wes Rose, pointed to another new area of fresh excitement—the international market.

"We wrapped up a deal that is a milestone in the world-wide record industry this year," declared Les strongly. "Hickory worked out an agreement with England's Pye Records to release our Hickory

C&W stuff over, and to promote it, just like it would be stateside." Previously, many labels had overseas releases, but always on affiliated labels and seldom if ever on a major scale.

Lucas again: "Our sales in England are 10 times better since we worked this out with Pye."

Hickory's A&R topper, Wes Rose interjected at this point, "It's a real milestone. It's the first time a label's C&W product ever had a regular overseas outlet rather than a 'from time-to-time' sort of arrangement."

Wes continued, "And it's also important to note that Hickory has been accepted where we can record British talent right here in Music City for U.S. plus international release!"

Nine Pye artists were signed pacts to record exclusively on Hickory and the label has an option to record those artists here at anytime.

Prize catch in this deal, by unanimous agreement from Hickory's top echelon, was Lonnie Donegan.

(Cont. on next pg.)



Lester Rose National Sales Mgr., of Hickory; Bud Brown, and Joe Lucas, National Promo Manager for Hickory.

McConnell Marches ARAC Across World Markets

Seasoned booking pro Jim McConnell generals the continent spanning Acuff Rose Artist Corp. which handles such star attractions as Roy Acuff, Roy Orbison and Tex Ritter. This is Jim's third year with ARAC and he couldn't be happier with the way things are going.

"We are right smack in the middle of our biggest year ever!", beams the jolly McConnell fellow. "It's been a dandy year! Our overseas stuff has been real great."

He went on to excitedly report that Roy Orbison had scored three times with big tours in Britain during the past 11 months, plus big tours in Australia and New Zealand.

"And they want him back as soon as possible," exclaims exuberant Jim. "And Roy Acuff is already set for a big trip to Japan the first two weeks in June."

When asked about Roy Acuff's announced retirement several months ago, Jim replied, "Roy just can't quit. He's got to be out there working. He's a real trouper. Why, he started the year off in January with 28 days at the Mint Lounge (a C&W nite club in Las Vegas).

"I could book Roy every day of the year if he could stand it."

McConnell, headquartered in a second story suite of offices next door to the rambling, half-block long Acuff Rose Publications building, put one of Roy's Smoky Mountain Boys to work as his assistant in ARAC—Howdy Forrester. "He's doing a beautiful job," beams McConnell.

Back on the topic of talent, McConnell points to Roy Orbison and Tex Ritter.

"We booked 20 dates for Orbison in two days!", he declared. "And Tex . . . man, he's solid! We just wrapped up a deal with Tex, giving him a guaranteed number of days emceeing the Johnny Cash Show."

Other acts under the ARAC banner include Wilma Lee and Stoney Cooper, George Hamilton IV ("He's easy to book": McConnell), Bobby Lord, Bob Luman, Joe Melson, Kris Jensen, Ramsey Kearney, Lonnie "Pap" Wilson and Norris Wilson. ARAC books Sue Thompson on a non-exclusive basis.



JIM McCONNELL



HOWDY FORRESTER

Randy's Shop Looks For '64 Sales To Set A Record

If the Post Office Dept. issued Stamps saluting firms which contribute to that branch of government's fiscal well-being, Randy's Record Shop might qualify.

The disc operation, owned by Dot's Randy Wood, and managed by Gilbert Brown, spent more than \$50,000 on stamps and parcel post the past year in Gallatin, Tenn., which is mighty high buying for a town with a metropolitan population of approximately 10,000.

The Post Office patronage could mean that business is booming! And it is.

"Sales are terrific," said Brown. "We already have had our best year since 1958 (our peak) and I wouldn't be surprised if we didn't hit an all time high."

Brown explained that at this period in 1963, the shop was mailing about 2,000 items (singles and albums) weekly. "The figure now is near 2,500," he reports.

"We are growing so fast that we are now utilizing all the space of our 10,000 square foot-plus building. A few years ago when we expanded our footage, we assumed it would be adequate for years to come. Now we aren't so sure."

Brown (who is assisted in the operating by Polly (Mrs. Louis Mitchener) advises that The Beatles, anything by Sam Cooke, James Brown, Ray Charles and the Billy Vaughn and Lawrence Welk releases are his best sellers.

"I expect 80 per cent of our sales are rhythm and blues and rock 'n roll," he says. "However during the past six or eight months I have noticed a slight trend to country and western music."

Randy's—started in 1947—ships to customers all over the world. "We stock about 1,500 different labels, and if a customer wants one we don't carry, we try to get it." Brown explains.

He also pointed out that albums have been popular and in his opinion will continue so. "Virtually every order we ship," he says, "includes an album."

Brown gives a major assist to WLAC radio and dee-jay Gene Nobles for Randy's success. The Randy hour is aired nightly.

"That," he adds, "and service. We stress service."

(Cont. from previous page)

Wes stated, "We wanted Lonnie for five years. When we got him, we flew him here from London for three sessions . . . and they were sensational. Lonnie was a bit shaky about not having written arrangements and about not having worked with the musicians before. But it came off great . . . and everybody who worked with him,

loved him."

Donnegan has had two big U-S hits, "Rock Island Line" and "Does Your Chewing Gum Lose Its Flavor (On the Bedpost Overnight)".

The Pye deal also gave Hickory the current chart click, "Yesterday's Gone" by

the Overlanders.

Despite all the excitement about the international setup, Hickory hasn't forgotten the home folk.

"We're still clicking with our Music City guys like Roy Acuff, Ernest Ashworth, Kris Jensen, and the others," stated Lucas.

TOMMY JACKSON UA'S TOP HAND

Featured WSM Grand Ole Opry fiddler Tommy Jackson last year became United Artist's top hand in Music City, working under UA's C&W chief, Pappy Dailey. A casual glance at the C&W charts clearly proves the label made a good choice.

Setting up shop in the Music Mart building here, Tommy got right down to business—and one giant sized item on that business agenda is a burr-headed fellow named George Jones, ranked as the nation's Number One C&W Singer.

Although Jones sometimes records in his native state of Texas, most of his sessions are in Music City. Tommy jumps in to give Pappy a big helping hand in producing those \$weet \$ounding George Jones singles and elpees.

Tommy is also an important asset in recording such other UA talent as star thrush Melba Montgomery who has hits of her own in addition to sharing hit billing with George Jones.

Tommy, a long time figure on the Music City scene, is regarded as one of the top fiddle players in the trade. He was featured on the former NBC radio network portion of the WSM Grand Ole Opry.

Other talent in the UA C&W fold include such glittering names as Judy Lynn who was last year voted Most Promising C&W Female Artist (Melba placed second in that division), Kathy Dee, Frankie Miller, Georgie Riddle and Country Johnny Mathis.



GRADY MARTIN



FLOYD CRAMER



LOUIE INNIS

The titles of Cramart-Cigma come from the names of the names of the trio that operate the publishing firm—pianist Floyd Cramer, guitarist Grady and quondam artist Lou Innis.

Innis is the spokesman for the triumvirate: "This is where we came in," he says.

"Last year I stated that our policy was—move slowly and strive for quality.

"It hasn't been changed. We're still in the market for quality goods. You might even say we're choosy.

"We have continued to submit only ma-

HANK SNOW CENTER HAILS "HOOTENANNY"

The Hank Snow Music Center, named after its C&W star owner, has a success story this year that could plausibly be titled "Hooray for Hootenanny!"

Snow Music Center general manager Henry Ferrell, a music pro with a quarter of a century background in guitar playing, teaching and selling, declared, "Since the Hootenanny boys came along, we have sold out of flat top guitars completely. You can hardly find one anywhere!"

The Hoot hasn't exactly hurt the Hank Snow Music Center's burgeoning guitar and banjo school either. Ferrell points out that he has a six month waiting list.

"We just can't get to them. Every single vacancy is filled to the brim. There are more than 100 names on the waiting list."

In a word, business is "Good!!!"

Ferrell looks to the future when the Music Center will be able to get into an expansion program and build extra studios to house the overflow.

The Music Center is located in downtown Nashville and was opened by RCA Victor C&W perennial Hank Snow some seven years ago. Snow also has his Silver Star music publishing firm housed at the Music Center. His pubbery is chieftained by Music City vet Troy Martin who in the past unearthed such hit material as "Mocking Bird Hill" and "Just A Walkin' In The Rain."

COOPER HEAD OF AFM 25 YEARS

"We have from two to three times as many people participating in recording sessions today than we had four years ago."

Speaking is the white haired, bass fiddle playing patriarch of Music City's professional musicians—George Cooper, 25-year president of the Nashville local of the American Federation of Musicians.

In the eyes of this soft-spoken, white haired union chief, the recording industry boom began to register in the local's AFM roster around 1950.

George recalls, "We had about 450 members at the time. They weren't all cutting sessions. Some were Grand Ole Opry sidemen . . . some were symphony people, and so on.

"Right now our AFM local is about 1,000 strong!"

Figuring in the Nashville music picture since 1937, Cooper recalls when there were no studios in Music City. He worked on sessions for such people as Red Foley and Francis Craig that were cut in one of WSM's radio studios.

Updating the music scene, Cooper expresses his feeling that recording sessions are on the upswing here. He pointed out that Music had its biggest year in 1962. Then it tapered off last year but is already well on its way to another possible peak.

Cooper explains, "Recording business was off everywhere last year, not only here.

"Of course you know what happened. We had the . . . what is it . . . The Beatles or whaddya call 'em . . . oh, the Beatles."

George doesn't feel obligated to keep track of those "out of town groups." After all, they aren't in his local.

"QUALITY FIRST" AT CRAMART-CIGMA

terial that fits, and seems to be good for the artist.

"Like Jerry McCain's 'Want Me' for Floyd Cramer and 'You Take One Step' for Joe Henderson.

"We now have on our writing staff Henderson, H. Jackson Brown, Jr. and young Billy Swann."

Innis, who was with King Records for 15 years before moving to Nashville in 1959, continued to discourse on the Cramart-Cigma policy:

"We shoot for something different in a

tune. Competition demands that you go for A-1 lyrics, but the melody is also important.

"We look at it this away: We have to like the song. The artist has to like it. So does the A. and R. man.

"If we got those three going for us, then there is a chance it could be a hit.

"However in the final analysis the public makes the hits. You could produce a perfect record and if it didn't sell, you'd be better off if you had stayed out of the studio."

Innis had one parting pronouncement for the reporter:

"We didn't make a heckuva lot of money during the past year—but we didn't put out any junk."

"It's been a fantastic year!" Buddy Killen, the youthful looking, hit songwriting ramrod of 10-year old Tree Publishing Co. leaned across his desk and looked this reporter in the eye and declared, "I don't mind telling you that we are working toward being the Number One publisher in the country field this year!"

There was no tone or suggestion of a brag in Buddy Killen's voice. His eyes shone with the same honest enthusiasm reflected in his statement. He was spelling out the facts of life that were solidly backed up by facts, figures and best-seller charts.

Killen, who joined Tree as a \$35-a-week assistant at the very beginning a decade ago, had every reason to believe what he said. As he made the statement, Tree had four songs in the nation's top 15 list of best-sellers; four legitimate top 10 songs for the year; and a flock of tunes pushing into the winners' circle.

Take a look at some Tree titles from current lists:

"Saginaw Michigan" by Lefty Frizzell on Columbia.

"Forever" by Pete Drake on Smash.

"Love Is No Excuse" by Jim Reeves and Dottie West on RCA Victor.

"Eight Years" by Claude Gray on Mercury.

"Keeping Up With The Joneses" by Faron Young and Margie Singleton on Mercury.

"It's just hard to believe that we're getting so many records," stated Killen.

Taking a long, objective look at the Tree operation, an observer is able to come up with some reasons for Tree's high flying days of hit after hit.

Killen helps sum it up: "Tree has reached a point where more is accomplished with

less effort. Artists and labels know us now. We have a good catalog working for us. And one of the most important things is the fact that we have the best writers anywhere!"

Buddy's last point is a big one. Tree boasts staff writers like Roger Miller, Justin Tubb and Don Wayne, a young man who is probably the most exciting new writing talent of the year in the C&W field. Miller

has had an entire elpee and a single released on Smash Records containing nothing but Roger Miller-Tree tunes. Justin Tubb

clefed "Keeping Up With The Joneses" and "Love Is No Excuse" which hit the C&W top 10 concurrently. Don Wayne has such credits as "Saginaw" and "Eight Years".

Wayne, a hometown lad, has stirred up a lot of excitement in Music City with the above hits plus sides in the can by such artists as Sheb Wooley and Stonewall Jackson. Until November he was working in a factory here.

"I just signed him to a contract and turned him loose to write," explains Killen. "He had written a few things up till then, but nothing exciting had happened for him. Since then, there has been nothing but big things for him."

Killen, lavish in his praise for his other writers, failed to mention his own successes such as "Forever" hitting again and his "Sails" hitting the charts by the Little Dippers.

And, Tree founding president Jack Stapp is always quick to point out that much of Tree's success is hinged on Buddy's ability to get as many, if not more, sides cut by artists and labels than any other pubby pitchman in Music City.

Killen waved away the above compliment and stated modestly, "Well, I've been lucky. But Tree could hardly miss with the sort of material it's built on. For instance things like "Heartbreak Hotel", a giant for Elvis Presley in the mid-fifties . . . we just got a big record on it by the Orlons. Things like "Yakkyd Sax" and "Tip Of My Fingers" keep us right in there."

Killen went on with more proof, but he had already made his point. It has truly been a "Fantastic year" for Tree Publishing Co.



JACK STAPP

W. D. KILLE

BIG YEAR FOR TREE

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GENE FERGUSON

GENE LIKES THE UPS & DOWNS

New York City home office. In each key city in his territory, Gene has a promo man or a combination sales-promotion man. He is on call with all of these people.

"Being in Nashville brings me even closer to the C&W artists who make Music City their home. These people have been friends of mine for five or 10 years. They feel closer to me and feel free to call on me at any time. And I'm glad it's that way,"

he says.

Stars who "feel free to call on him" as a fellow Music City neighbor include Ray Price, Billy Walker, Johnny Cash, Lefty Frizzell, Marty Robbins, Claude King, Flatt and Scruggs, George Morgan, Carl Smith and Marion Worth, to name just a few.

Gene feels a keen responsibility for exposing the product of these homeowners who are basically C&W acts. He seems to be doing more than a fair job of it.

The artists themselves personally credit Gene with breaking pop with such hits as Price's current "Burning Memories" and his earlier "Make The World Go Away"; Lefty's "Saginaw Michigan", Cash's "Understand Your Man" and earlier hits like Jimmy Dean's "Big Bad John" and Claude King's "Wolverton Mountain", a pair of million-sellers.

"This travel business," Gene states, changing the subject, "is a running gag with friends of mine who are artists. I hit so many towns that when they name a town they have just played, I say 'I've been there'."

Gene Ferguson is a Music City guy whose job has its ups and downs—at least 1,000 of them in the past three years alone, according to Gene's figures. The tall, black haired Columbia Records promotion chief of the south is talking about airplane flights.

"I figure I've made an easy 1,000 trips on commercial airlines," he states. "And probably have made 1,000 take offs and landings in the past year. I made 16 landings and take-offs in one day on a Texas airliner that hit every strip of land long enough to land on."

Since January, 1963, Gene has been based in Music City. However, this is loose usage of the word "based".

"When I am in town, I am seldom able to keep office hours. Artists are constantly calling me to meet with them to work out various phases of promotion on their records. So even when I'm not on the road, I am still not at home or in my office."

Gene's not complaining. Just summing up his job which commands a sweeping nine-state territory places him as the top Columbia promotion man this side of the

ASCAP

100 Years Old In
The World
1 Year Old In
Music City

This is the year that ASCAP (American Society of Composers, Authors and Publishers) is celebrating its golden anniversary. It also is the year that ASCAP's Nashville office is observing its first birthday.

The Music City Branch was opened in March, 1963, with executives Jimmy McHugh, Ned Washington, Gerald Marks, Jimmy Rule, Dick Frolich, Jack Bregman, J. M. Collins and others down for the official dedication, and also to install and welcome Juanita Jones as manager.

So what's happened in the past year.

"It's been a cautious, if not casual type progress," explains Juanita, an energetic package of music know-how.

"We are not striving to set the woods afire," she adds. "We just want to keep



JUANITA JONES

the ASCAP light burning."

Obviously Juanita is maintaining the flame satisfactorily.

A spokesman at New York headquarters advises, "We are pleased with our progress in Music City. We didn't expect to come in and assume command."

"Our operation there is, in a sense at this time, educational. We want to familiarize the writers and publishers down thataway with our way of doing things—our methods; our style."

"The establishment of the Nashville office was a slight change in ASCAP policy. It put us in the country and western music field."

Admittedly the progress has been slow,

but the Jones lady's personality and tenacity have reaped results.

She has signed such publishing firms as Prize, Cross Keys, Denny, Milene, Terry, Alamo, Northern, Hermitage, Queen-M, Vanilla and Fia. The last listed is owned by versatile Bill Justis, who is renowned for his ability as artist, writer, arranger, producer—and you-name-it; he has it. (Or if he hasn't Bill will get it for you!)

Juanita also has brought such writers as Teddy Bart, Paul Wyatt, Bryan Lindsey, Lucy Stokes, et al into the ASCAP fold.

"We have high hopes for newcomer Teddy Bart," she says. "And we're proud that two songs he co-authored with Beasley Smith were included in Al Hirt's latest hit RCA Victor albums. 'To Be in Love' in the 'Honey in the Horn' LP, and 'Big Man' in Al's current 'Cotton Candy'!"

"Teddy also worked with Paul Wyatt on 'Fia, Fia,' which Bill Justis recorded as a single on the Smash label."

Concluding Juanita—who was Chet Atkins' efficient Girl Friday at RCA Victor for eight years prior to joining ASCAP—said, "We anticipated it would be a long hard pull to introduce ASCAP to Nashville. It has been and is—but we are in there pulling, and will be.

"We came to stay—and to have play for ASCAP material."

And Juanita talks like a lady not accustomed to pulling the wool over eyes!

ELVIS LIVES IN THE CHARTS... Music City's Col. Tom Keeps Him There



COL. TOM

These days—or at least the day Music Business' representative called—Col. Tom Parker was "down in the back," but up-and-at-em, as per usual, when discussing his star, Elvis Presley.

"Let me shift this harness or girdle I'm wearing," he said. "My back is in traction.

This thing has been paining me for sometime. I have trouble getting around—but so far it hasn't interfered with my voice. The doctors say it will eventually be cured," he said.

"About Elvis? Still a winner," he ejaculated.

"Still going strong in the movies and on records."

"Voted the No. 5 box office attraction in Motion Picture Herald's annual poll."

"His popularity remains at a high and intense level," The Colonel continued.

"This year Elvis' fee for movies is increased from a half million to \$750,000."

"He is finishing up 'The Roustabout' with Barbara Stanwyck and upcoming on his film schedule are 'Girl Happy' and 'Isle of Paradise.' There you have three pictures for which he'll be paid in the neighborhood of \$2 million."

"Despite The Beatles' explosion, Elvis' records are hotter than ever. He just lives in the charts. April and May were 'Elvis Presley Months' with RCA Victor. We figure his total album sales will hit a million for that campaign."

Colonel Tom paused to adjust the brace on his back.

He resumed:

"About The Beatles. I don't knock them. I think they're good for our business. Why criticize them. They have certainly created an impact—a sensation."

"They not only sing—but they make those cash registers at the record shops sing. And that's good music."

KILPATRICK-W. BROS "EYE IN NASHVILLE"

Warner Brothers (and Reprise) went winging into \$\$\$ orbit this year, and affable W. D. (Dee) Kilpatrick, the label's "eye in Nashville," was flying with the label.

Dee sprays enthusiasm all over the premises when he discusses what's up front, as it were, with the firm he represents in the 16-state territory he travels.

"Here's a tip," he comes up with a prophecy. "You're gonna be hearing lots and lots about Don and Phil Everly ere long. The brothers came up with some fine material in a session at Nashville, which was produced by their old friend Wesley Rose."

"On my form sheet the Everlys will be the comeback story of the year," said Kilpatrick.

Recapping the past 12 months, Kilpatrick said, "Jimmy Durante had a pair of fine albums and a selling single; WB signed Freddie Cannon, Ike & Tina Turner, Ronnie Milsaps, that classy performer Barbara McNair and a fine young comedian in Bill Cosby."

"Peter, Paul and Mary and Allan Sherman continue to hit the charts with their output," Dee continued. "Sherman's 'Allan in Wonderland' looks like another winner, and we have high hopes for the sound track of the movie, 'Yesterday, Today and Tomorrow.'

"Yes, the Warner Brothers operation appears headed for another banner year," Kilpatrick concluded.

MUSIC CITIANS COOKIN' WITH KITTY

Kitty Wells is one of the few queens who prefers an apron to royal gowns. However, the unchallenged Queen of Country Music has taken her love for homemaking one step further. She has compiled a cookbook comprised of her own personal receipts gathered in her off-stage career of being wife and mother to family.

An attractive, multi-colored publication with a calico cover with pastel pink shades and a photo of America's most popular C&W singing star, the official Kitty Wells Country Kitchen Cookbook is somewhat of a milestone in the music field. It's the first book of its type.

In reality it's a photo album and cookbook, the smart looking, budget priced book is packed with Kitty's private receipts, stories about her and her show biz family—they all sing (including hubby Johnny Wright who has had two strong Decca releases since his career-long partner Jack Anglin was killed in an auto crash last year) or act on TV like their oldest, Bobby. Adding spice to the tasty literary dish are scores of candid photos of Kitty and her family. There is also a complete listing of all her Decca releases, both singles and elpees.

Kitty won the Queen of Country Music title more than a decade ago and has never come close to losing it. After struggling in the Country Music field for several years, Kitty suddenly plunged into stardom with her Decca discing, "It Wasn't God Who

There have been a lot of changes in the old, green frame house on 16th Ave. So. that 10 years ago was the only music biz firm on that street which has since bloomed into the multi-million dollar Record Row. Owen Bradley had his studio in a quonset hut built onto the rear of that green frame house.

But that was 10 years and several hundred thousand dollars ago. Columbia Records purchased the studio in 1962. Last year Columbia put almost \$300,000 on the line for a face-lifting and remodeling job of the studios and offices of their new Music City property. They are ready for another expansion program right now.

There has been another change at Columbia in the past 12 months. Harold Hitt, former prep football coach here, took over as Studio Manager when Bill Denny resigned to return to Cedarwood Publishing Co. The current building program is part of Hitt's responsibility.

The rest of his responsibility includes Columbia's 17 man staff here, which includes two A&R men, a promo man, seven engineers and one man who is account executive in charge of Columbia's fast growing Music City Custom Records operation.

In Hitt's words, "I serve as landlord for the A&R men, Don Law and Frank Jones; the label's regional promotion chief, Gene Ferguson; and Jay Maddox in the Customs department.

SILVERSTEIN Solid Decca Wax Promoter

When eager efferescent Harry Silverstein isn't giving an assist to A&R chief Owen Bradley at Decca, he is promoting the records made by the approximate 30 artists who comprise Nashville's roster.

Harry, who came down from Cincinnati, five years ago, joined the Decca team in 1953, after a year with the subsidiary label Coral—and during those overall 12 years of service, has contributed much to the firm's achievements and public relations image.

He covers a lot of territory and a lot of people, working closely with the artists. He has also been instrumental in bringing new talent to the company, plus keeping a lot of them happy.

"Decca, from my standpoint," says Silverstein, "has had a fine year. Furthermore I'm optimistic about the future."

Harry, diplomat that he is, refuses to

Made Honky Tonk Angels."

The unique Kitty Wells Country Kitchen Cookbook will be merchandised nationally via television, radio, national magazines and various other key ad media.



HARRY SILVERSTEIN

single out his favorite performer—for the record anyhow.

"I enjoy 'em all. The newcomers and our 'bread and butter' talent. They're a great group to be around," he says.

What many Music City tradesters also enjoy about Harry is his availability.

Callers by phone and in person, if unable to get in touch with headman Bradley, generally find Harry an affable substitute or pinch-hitter.

. . . And almost invariably, come away impressed with the genial young executive.

"Silverstein," said a trade journal reporter after being exposed to Harry's courteous and casual style, "why the man is solid gold!"

A refreshing comment about a refreshing person!

This Ole House Just Keeps Growing

COLUMBIA STUDIO EXPANDING



HAROLD HITT

"I am directly in charge of the engineers and am responsible for the new building program."

Hitt said that remodeling plans tentatively call for larger studios and a two-story office section.

It's been a big year for Columbia in Nashville according to Hitt.

"Our studio did 65% of the recording in Nashville during the month of January," he stated with pride. "It has been Columbia's best year here dollar-wise and recording-wise."

He went on to detail an upswing in editing and mastering business at Columbia.

"We've had to work our seven engineers overtime and we're considering going to two shifts," he explained.

Engineers at Columbia include chief engineer Glenn Snoddy, Mort Thomason,

Selby Coffeen, Tom Sparkman, Charlie Bradley, Norbert Ward and Lacey O'Neil.

"We've just got a lot of things going for us this year," Hitt enthused further. "Our Custom sales are picking up and we're looking to expand in this area in the future.

"We have all the big, major labels and all the big name stars coming here to record. We even get a lot of business from other countries. One firm in Germany records here regularly."

Harold calls on his former coaching lingo to sum up the reason behind Columbia's big year in Music City:

"It's our staff, from my secretary, and right-hand-gal Polly Roper right down to our capable porter. It's the old story, 'If you have the best horses on the team, you're gonna win your share of the races.'"



Jimmy Tyner and Eddy Arnold

Paul Wyatt

In business a brief one year and a month, Standard Pressing Company has already carved a firm foothold for itself in an area that includes two other plants in the same business. Standard promises to be one of the long-running business firms in Music City.

Making the turn into its second year, Standard Pressing is topped by a trio of trade vets who have established themselves in three separate phases of the industry:

Jimmy Tyner, president, draws on a reservoir of 30 years experience in the music field.

Eddy Arnold, RCA Victor recording perennial and all time C&W great, is vice president of the firm. He gives Standard the benefit of his highly regarded savvy, not only as an artist, but also as one of the most successful business minds in these parts.

Paul Wyatt, vice president in charge of sales, contributes a diversified background which includes successful stints as record producer for Capitol in Music City; teevee and stage singer; and as a songwriter (he is co-writer with Teddy Bart on what will probably be the next Mercury release for Johnny Mathis).

Trio of Vets Head Standard Pressing Plant

Adding further strength, Standard recently added Donald Maloney, a recognized expert in the field of management and plant supervision.

Wyatt, serving as spokesman for the Standard firm, stated, "Currently, we are pressing for labels on both the east and west coast and for locally based labels. Over 40% of our business right now is elpees."

"We feel very confident about the future. We are building on three factors . . . quality . . . integrity and sincerity."

"Also, we are right in the middle of a rapid expansion program that will in a short time triple our current volume."



JIMMY KEY

"Slow But Sure" KEY TO SUCCESS

In 1942, Jimmy Key was a young fiddle player for a radio band which broadcast on WLAC radio in Nashville. Twenty years later, Jimmy joined forces with another former fiddler, Hal Smith, to learn the booking business as part of Hal Smith Productions, one of the city's leading talent agencies and publishing houses (Pamper Music is an affiliate firm). A year ago, Jimmy Key went in business for himself.

Forming Jimmy Key Talent, he im-

mediately snagged two top C&W acts—Jimmy Newman and Dave Dudley. With Newman as a partner, Jimmy further formed Newkeys Music and later, with Newman and Dudley both, opened Circle Dot and Circle Music.

With his combine set, Jimmy began to build. He began to add talent. He signed pretty Linda Manning, David Price, vet Buddy Meredith, George Kent and Lattie Moore.

Jimmy insists on building slowly and surely.

He states, "I think it's possible to expand too fast. With new talent especially. It takes a lot of time to build a new artist. I want to concentrate on what I already have before I try to expand further."

Another enterprise under the Key banner is Rice Records which is owned by Newkeys Music. Miss Manning, Price, Meredith and Kent are the sole artists. Jimmy insists on cutting only his artists.

"We are not in the market for masters," he states.

Everything is moving well for Jimmy Key. Talent wise, he says, business has been steady and good since January with Newman and Dudley providing added impetus.

Newkeys Music has frosted the cake with such hits as "Alligator Man," "I May Fall Again," "Bayou Talk," "Angel On Leave" and "Last Day In The Mines."

Key, incidentally, is writer of the latter two hits. He also penned, for another publery, Jim Reeves RCA Victor hit "Good Morning Self."

Another keynote of prosperity in the Key enterprises is the recent appointment of Bobby Dyson as National Promotion Director for the firm's publishing companies.

Business A'Plenty At Globe Studios

Jim Maxwell and Bill Connor, owners and operators of Globe Studios here, have been proving for six years that there is plenty of room for the small sound studio operation in the midst of Nashville's super-growth as a world recording center.

"We haven't cut any million sellers here this year," says Jim (the studio has had one—"Oh Julie") "but our mastering business has been very heavy."

"I'd say that this past 12 months has been fantastic in this area!"

Maxwell, who checked out of the business administration field to join Connor in the Globe Studio venture, said he believes the reason for the upswing in mastering business for his studio is the fact that they give personal attention to each master.

"We work closely with each customer to give them exactly what they want," he states. "In fact, we knock ourselves out to do this."

On the recording end of the ledger, Globe still finds fairly heavy traffic from church musical groups, schools, and advertising agencies. Globe also manages to snare its share of the demo biz from hometown publishing firms.

During the past year, Globe installed new equipment which gave them a set up for putting echo directly onto the master lacquer.

Maxwell explained, "Other studios can put echo on the masters, but they have to go through an extra process."

Background Soundmakers

No one has ever compiled the statistics, but it is generally accepted in Music City, that the Jordanaires and the Anita Kerr Singers, as background voices, have been determining factors in turning "good records" into best-sellers during the past several years.

The hit-making potential of the two groups goes much further than a mere ability to hum compatibly in the background. Both units are composed of "idea people."

An appropriate label for all of them would be . . . "the thinking voices."

On literally hundreds of recording sessions every year, each respective member of both the Jordanaires and the Kerrs, have tossed in winning suggestions for voice patterns or musical gimmicks that were later credited with netting hit-record status for that particular piece of material.

All members of both groups are skilled



The Jordanaires

Anita Kerr Singers

technicians in the field of music. Each member has what the trade calls a "commercial ear" for that elusive hit record sound. One A&R man who produces sessions for many of the nation's top selling pop artists, put it this way, "When the Kerrs or the Jordanaires are on a session, it is like having four extra A&R men."

Both the Kerrs and Jordanaires seem completely content to hum in the background without any recognition when the record hits the top of the nation's charts. However, both groups own respective chunks of individual fame.

The Kerrs, recent guests on the Arthur

Godfrey CBS radio network show, have a string of big selling elpees on RCA Victor under their own name.

The Jordanaires who appeared on all of Elvis Presley's early road shows and teevee appearances, still work all of his RCA Victor wax dates and soundtrack all of his movies. The Jordanaires have a current elpee release on Capitol, sharing top billing with Tennessee Ernie Ford. The Jordanaires recently signed an exclusive contract with Columbia Records and will soon have a release on that label.

It seems that he who hums first haws last?????



Arnold Maxin, MGM President, Hank Williams, Jr., Audrey Williams, and Jim Vienneau

JIM VIENNEAU

MGM's Man In Music City

Sometimes it's hard for Jim Vienneau to figure out whether he is a visitor in Music City or his hometown New York City.

Tall, good looking Vienneau is one of MGM Records top A&R chiefs and he has the Music City beat. Prime among his charges here currently are Miss Connie Francis and young Hank Williams, Jr. who just recently sliced an album of duets under Jim's direction.

Such sterling MGM talent keeps Vienneau on the Nashville bound jet much of the time.

MGM Records is a firm believer in Music City. The biggest album seller they have, bar none, is the late Hank Williams. MGM

came to Nashville with a pop thrush named Joni James and cranked out one hit after another for her. Hits by such stars as Sheb Wooley and his comic counterpart Ben Colder came out of Nashville with Vienneau at the helm. Mark Dinning and Conway Twitty took the Vienneau guide tour through Music City to chartsville. And Jim produced Hank Williams Jr.'s first commercial record here—"Long Gone Lonesome Blues," early this past Spring.

Jim isn't considered an outsider and artists, musicians and studio engineers are only surprised when several days go by without seeing the popular young New Yorker.

KATHY GANNS . . .

Music City's Only Female Talent Booker

Kathy Ganns is Music City's newest, perhaps most inexperienced, and yet one of this recording center's most fiercely determined bookers. Her spanking new Kathy Ganns Talent Agency is also one of the city's most unique in that it concentrates on top 40 type pop acts.

Young and inexperienced she is, "but dumb she ain't."

She just happens to be booking such pistol hot acts as America's chart-busting sweethearts Dale and Grace who rocked the industry last year with their smasheroo "I'm Leaving It Up To You"; The West Coast based Ventures and Johnnie Laine and The Sir J's who formerly worked with the Frankie Laine Show. Johnnie is Frankie's brother.

Kathy sewed the Dale and Grace deal up through their Baton Rouge, La. based personal manager, Sam Montel, before the movers had her office furniture situated in her Record Row office.

For two years, Kathy worked in the Shelley Snyder Talent Agency as a secretary. Before that, her only music biz experience was rubbing shoulders with various trades people who associated with members of her family.

Kathy is a determined young lady. She's out to prove to Music City . . . and to herself . . . that a woman can make it in the booking biz.



REEVES Adds Acclaim To Growing Activities

The corporate corridor at Jim Reeves' Madison diggings became a bit crowded during the past year, so the RCA Victor star added width (and perhaps depth) by forming another music publishing firm, Acclaim, to step along in fiscal tune with Tuckahoe and Open Road, which have been flourishing since 1956.

The newcomer lived up to its name, generating applause and bravos of welcome from artists and A&R staffers.

Its material wasted no motion and right-

away was released by Bill Anderson ("Me"), Claude King ("A Poor Boy Like Me") and "Look Who's Talking?" by Cindy Walker and Reeves.

Acclaim tunes on wax and "in the can" include singles by Eddy Arnold, Margie Singleton, Billy Walker, Stonewall Jackson, Billy Deaton, Chris Collins, Max Powell and Ray Baker.

Tuckahoe, however wasn't dormant during this period.

It published "Welcome to My World," which Jim tabs as his best record of 1963-64. "Pride Goes Before A Fall," also by Reeves, was another winner.

"I Want to Change Everything," which was authored by Alex Zanetis, was a Tuckahoe triumph, was recorded by Dean Martin for Reprise and Marion Worth and George Morgan in a duet on Columbia.

"Guilty" by Kitty Wells and "Quattro Rosa" by a new Mercury artist, Bobby Rio, were other releases featuring products by Tuckahoe, as was Bill Carlisle's "John Henry's Girl" on Hickory.

The publishing rights to Reeves' South-African-made movie, "Kimberly Jim," were also acquired by the company.

Reeves also came up with a new budget-type label, "Shannon," named for the river in Ireland that flows, which recorded San Antonio's Billy Deaton: "Is It Really Over" — and that made some money.

Speaking of the record firm, Reeves pointed out: "I'd rather have a small operation of this sort which makes a little money, than a big one that makes a lot; and which just might be difficult to collect."

Reeves' motion picture has not yet been released in the U. S. for public viewing. "Rights to distribute the film in America are now being discussed," he advises. "It was done remarkably well in South Africa. It even outgrossed 'Ben Hur'."

Reeves books a maximum of 100 personal appearances annually and plans to continue so despite the press of other of his enterprises.

"It is the aspect of the profession I most enjoy," he declares. "I like to perform. I'm just a ham. The main trouble with tours is getting there and then getting back. However, we went to Europe this year for RCA Victor and played strictly for the public, and I enjoyed every minute of it."

"It's a fascinating thing—what I'm doing; but I couldn't do it if I didn't stop every now and then and rest; and I didn't have such fine help."

"By help I mean Ray Baker, who manages the three publishing companies; my secretary Joyce Gray, and the Blue Boys band. They are pianist-leader Dean Manuel, guitarist Leo Jackson, bass-vocalist Bud Logan and drummer Jimmy Orr; a mighty fine group."

Jim's attractive wife Mary was present during the interview.

"Does she participate in the operation?" he was asked.

"She's the golfer in the family," Jim replied laughing.

"For that," exclaimed Mary grinning, "I ought to tee off on you with a 2-iron."

Fore!



JACK LOGAN

There's Gold In Them There NUGGETTS

Grand Ole Opry stars 'Lonzo and Oscar and their guitar playing business agent Jack Logan aren't kidding when they say they built Nugget Records from the ground up.

The trio actually helped lay the cement blocks for the building in Goodlettsville, Tenn. (just 14 miles outside Music City) which houses Nugget Records and its own sound studios. At the time, Nugget didn't have much of a roster outside of 'Lonzo and Oscar, who cut the first session in the new building in January, 1963.

A year later, the boys were having the studios expanded, adding new equipment, installing an echo chamber and they were adding to an already fat artist roster, such sterling C&W names as Dick Flood.

Flood, newest member of the Nugget family, is pressing for space in the C&W charts with his new release "Blue, Blue Party" b/w "Same Old Cheatin' You" on Nugget.

Other Nugget artists include Delores Smiley who doubles as "gal friday" in the Nugget offices, Billy Henson, B. J. Johnson, Jerry Dyke and many others.

'Lonzo, Oscar and Logan also own and operate a subsidiary label, Clark Records plus 'Lonzo & Oscar Music Publishing and the 'Lonzo and Oscar Country Music Show. All of the enterprises are based on the Goodlettsville farm which is also home for the trio and their families.

"We're proud of the fact that both Nugget and Clark Records mean 'Country Music in the Country,'" declares Logan.

One of the newer members of the organization is Ray Butts. He set up the original equipment and later joined the firm as a full time chief engineer. He was previously affiliated with the Phillips Studios recently purchased by Fred Foster.

Logan is head A&R man for the two labels. He is a perfectionist who demands the very best from both artists and musicians on sessions at Nugget.

He can't be blamed for this . . . after all, he helped build the places.

"The Song's The Thing," Says ABC's FELTON JARVIS

Because he is so elusive and difficult to track down Felton Jarvis, ABC-Paramount's on-the-go agent in Nashville, has been dubbed by many as "The Phantom."

Yet what the rather good-looking, personable 29-year-old native of Atlanta, has done for the label during his two years on the job is far from unreal, or an illusion.

"I don't mind the 'Phantom' tag," he says good-naturedly. "But to see everybody who wants to see you in this business, you'd have to be Superman."

"Now," he addressed the interviewer who had finally tracked him down, "let's talk about what you want to know."

"It's been a good year. Oh, I didn't produce much. I guess I cut less than any A&R man in Nashville, mainly because I might be overly selective in choosing material."

"But to me, the song is the thing. That is what counts. If you don't have the material, you don't have a good record."

"I guess I got my biggest boot out of handling the Fats Domino sessions. Fats is well pleased with Nashville."

"When he signed with ABC Paramount, he was asked where he wanted to cut his records. He chose Nashville—and he came out of those sessions with some winners."

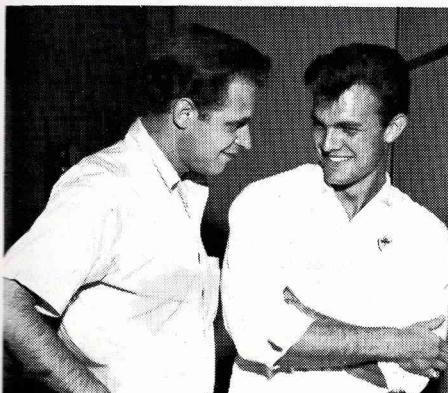
"I also produced for Conway Twitty, Tommy Roe, Steve Alimo, and the Light Brothers, Sonny and Larry."

"I brought into the company young Nashville singer Harry Charles, who is a linotype operator with a Nashville newspaper, who I think is going to be a valuable artist."

"The boss—Sam Clark in New York—also lets me contract for masters produced by free-lancers or independents. I picked up 'What Kind of Fool Do You Think I Am,' by The Tams, and it did okay saleswise."

"And what I am doing when I am 'Phantoming' around is not hiding out, but scouting for material. And you can't ever tell where material is these days. It may just be where The Phantom will strike next."

FELTON JARVIS AND TOMMY ROE



SURE-FIRE

Sure-Fire Music has sure-fire been busy publishing the winners this year.

Sure-Fire is a flourishing Music City operation owned and directed by the four Wilburn brothers—Doyle, Teddy, Lester and Leslie—and Don Helms.

"It was our best in the past seven years," said Doyle Wilburn, spokesman for the firm which organized in 1957. "We did twice as much business as we did the previous 12 months."

"We have added Earl Montgomery and the Osborne Brothers—Sonny and Bobby—to our writing staff, but for the most part we have been working with our regulars, hoping to help in their development."

"One of the latter," Doyle explained, "is Betty Sue Perry."

"Betty Sue, who wrote 'Muddy River,' also came up with two high and handsome chartriders in 'Before I'm Over You,' and 'Wine, Women and Song,' which Loretta Lynn recorded for Decca and scored heavily.

"The two tunes were a fine blending of artist and material."

"We also are proud of the Kitty Wells' recording of 'This White Circle,' which was co-authored by Dorothy Lewis and Margie Bainbridge."

"The Osborne boys' 'Take This Hammer' was a plus song for Sure-Fire."

"So were 'That's Why I'm Sorry' by Jan Crutchfield and recorded by Vic Dana and 'Look Down' by Jan Crutchfield and Jodi Bancino, which Timi Yuro waxed for Liberty."

Crutchfield also composed "Lights Are Burning," which Red Foley did for Decca.

"Overall," said Doyle, "Sure-Fire handled about 200 songs in the past 12 months, but the tunes I've mentioned are the standouts."

"Incidentally, and back-tracking a bit, while we have our own roster of writers, we are always in the market for material, and encourage free-lancers and independents to submit material."

The establishment of Sure-Fire resulted more or less as a challenge to the Wilburn boys. It's a story related before, but worth repeating.

Back in the mid-50s Teddy and Doyle were working on the road for \$25 a day (or night), but couldn't induce a publisher to promote their records.

"We were using our own money to advertise our records," Doyle recalls. "We talked the situation over among ourselves. We figured we had nothing to lose by starting our own publishing company. We did—and it was one of the smartest decisions ever made by the Wilburns."

WILBURN'S WIL-HELM-SURE-FIRE GOING GREAT

WIL-HELM AGENCY

Spectacular is an adjective frequently over-used these days, but in describing the Wil-Helm Agency it might just qualify. Especially when reviewing the talent agency's results for the past season.

It is owned by the Wilburn Brothers—Teddy, Doyle, Leslie and Lester—and Don Helms, and ably managed by Smiley Wilson, as director of talent.

If you talk to Doyle or Teddy Wilburn about their success of the past year you hear loud hurrahs and bravos for television.

"Television is the thing," exclaimed Doyle.

He was referring to their syndicated video series which is now programmed regularly in 20 prime markets. The show is produced by Noble-Dury, a hot-shot Nashville advertising agency; filmed at WSM-TV's new studios under the direction of Elmer Alley—and what is more than slightly important, fully sponsored by the American Snuff Co., Memphis, Tenn.

"Frankly," Doyle said, "Teddy and I were thinking seriously of retiring and handling the business end of the talent agency and music publishing activity. We figured we had gone about as far as we could in making money via personal ap-

pearances.

"Then this television show came along. The public response and the exposure it gave, changed our minds pronto.

"Shortly after the series hit the screens in such states as Texas, Tennessee, Arkansas, Virginia, Missouri, North and South Carolina, Louisiana, Florida, Georgia, Mississippi, etc., our date crowds began to increase, and our record sales started to rise."

"I know this change came about because folks recognized us—and members of the cast such as Loretta Lynn, Harold Morrison, Don Helms, et al—from seeing us on TV."

Smiley Wilson came in at this juncture of the "Praise Allah" for TV, and gave with the news that within the past year Jean Shepard, James O'Gwynn, the Osborne Brothers (Sonny & Bobby) and Big Pete Duker (from England) had joined Loretta, Hank Locklin, Slim Whitman, Margie Bowes, George Riddle, Earl Scott and Shorty Lavender on the regular Wil-Helm artists roster.

"Our bookings," advised Wilson, "are up from 25 to 30 per cent over last year."

Doyle then was back in the conversation picture—"And let me tell you about the TV show's high ratings . . . Why in . . ."

Music City

PUBLISHER'S PARADISE



TERRY FELL
AMERICAN MUSIC

The American Music Co. shingle came down in Music City last month . . . it came down alright, but it went right back up again about an hour later.—It went up on a smart looking new office building about two blocks from its smaller, less modern facilities. Newer offices are indicative of the constant progress American Music has made in Nashville since writer-singer Terry Fell was installed here over two years ago.

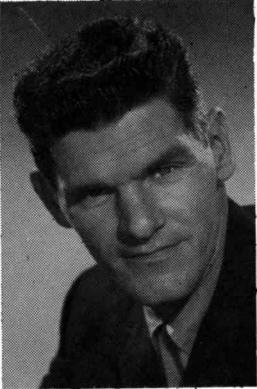
New address for American Music in Nashville is 814 16th Ave. So. One of the newest hits for American out of the Music City address is "Let's Go All The Way", a best seller by Norma Jean on RCA Victor.

Fell, who had a big smash on RCA Victor titled "Don't Drop It", which he penned, is also clever of the giant "Sandy", a top 15 tune of about two years ago.

American Music is a standard brand in the C&W field, producing such evergreen evermores as "Sixteen Tons", "Cool Water", "Dear John" and many others.

How is business for the newly situated, old-line firm in Music City? Terry declares its tougher than ever to find good writers.

"We can't complain though. We always seem to be able to find writers who come up with hits."



HARLAN HOWARD
WILDERNESS MUSIC

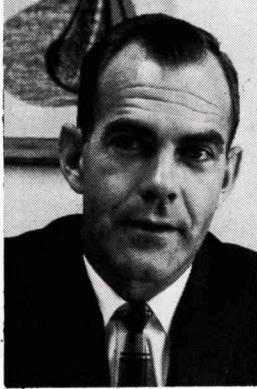
One of Music City's most prolific, big-dollar-earning song-writers, Harlan Howard, went into business for himself this past spring, inaugurating Wilderness Music and Bramble Music with offices at 913 17th Ave. So. Although Howard insisted on free-lance status, he placed the bulk of his material with Hal Smith's Pamper Music here and with the West Coast based Central Songs.

"Heartaches By The Number", "I Fall To Pieces" and "Busted" are just starters for a long roster of hits penned by Howard. Harlan is also a recording artist formerly with Capitol and currently with Monument Records. He is married to Jan Howard.

Howard picked Don Davis, Country Music TV star on WKRG TV in Mobile, Ala. to ramrod his two BMI music pubberies as general manager.

Harlan's pubbery is off to a fast start with a string of high-potential records already wrapped up.

"Cards and Letters" by Johnny and Jonie Mosby on Columbia; "Something I Dreamed" by George Jones on United Artist; "I Leaned Over Backwards" b/w "Too Many Irons (In the Fire)" by Jimmy Dickens on Columbia; "Cleopatra" by Rusty and Doug on RCA Victor and "You Comb Her Hair" by Joey Powers on Amy.



BOB FERGUSON
ROBT. B. FERGUSON
MUSIC

Helping to round out the picture of a fully diversified world recording center is Robert B. Ferguson Music, Inc., an indie sheet music publisher which already has scored with such sheet sizzlers as "Still", "Detroit City", "Down At Poppa Joe's" and many others.

Founder Ferguson, currently an exec with RCA Victor's office here under Chet Atkins, declares, "I saw that all the sheet music business was going out of town. There was no one here to handle it . . . so, here we are."

Giant Acuff-Rose Publications prints sheet music and song folios but is exclusive with Acuff-Rose Publishing Co. material.

Ferguson recently named Glen Baxter General Manager of the firm to succeed Don Light. Baxter is well known as a musician here and plays on many wax dates for top artists.

This year, the Ferguson sheet music combine pushed into a new area—educational music . . . catering primarily to high schools, colleges and universities, pitching choral and band arrangements to such institutions. They also deal in instructional material and teacher's guides.

Says Ferguson today, "We feel that we're on the ground floor of something really big."



TONY MOON
SCREEN-GEMS
ALDON MUSIC

When gigantic Columbia Pictures trained its corporate guns on the music industry and purchased the assembly-line - hit - manufacturing Aldon Music Publishing interests, one of its first official moves was to set up a high-priority branch H-Q in Music City. Screen Gems-Columbia Music (official tag for Columbia Pictures music arm) hand-picked blond, Nordic looking Tony Moon to head the Nashville shop. Moon, originally from the West Coast, had strong credentials — for two years he was a member of the red-hot nitery-circuit Casuals and served as Brenda Lee's guitarist for personal appearances. He also has a background in songwriting.

Setting up the Screen Gems-Columbia Music office here last July, General Professional Manager Moon bore down on lining up top writers — he has six under contract currently.

Meanwhile, New York based Don Kirshner, chief of the music & record division of SG-CM, already sold on the tremendous value of the Music City office, displayed even more confidence in this recording center by signing Eddie Kilroy as Promotion Chief for the South to rep the firm's sister organizations Colpix and Dimension Records.



TOM CASH
JOHNNY CASH MUSIC

A fertile valley in California with a hard to pronounce name is "home" for Johnny Cash currently, but the Tennessee born-and-bred C&W talent touted as the hottest Country-Folk act in the nation, personally made sure he had a shingle up on Record Row here. Johnny, whose Columbia Record singles and 45s perennially dominate both pop and country sales charts, assigned his brother Tom to chief Johnny Cash Music which is housed in just-enlarged quarters in the Music Mart building here just a few doors from the Columbia Recording Studio where Johnny waxed such self-penned and Johnny Cash Music power product as "Understand Your Man".

The office is also national H-Q for his fan club. Efficient West Coast native Betty Siegfried first handled President chores and served as gal-friday to Tom Cash. Recently, Betty turned the job over to Judy Myers, formerly with Denver's C&W nitery The Four Seasons.

Married Johnny Cash, loaded with personals, network teevee shots, recording dates etc., frequently checks in at his Music Mart office. Johnny's determined that there will always be Cash in Music City, USA.

A major music publishing figure said last week: "I can sit at my desk and look out the window and see Columbia, Decca, Mercury, Smash, Philips, Epic and RCA Victor offices and recording studios. I'm right in the middle of everything and consequently when out of town A&R men or artists come to Music City to record, they can hardly avoid bumping into me." A hometown publishing company presxy said, "I couldn't be anywhere else—this (Nashville) is where it's all happening!"

At last count 215 publishing houses had shingles up in Music City.

Music City is metropolitan enough to be hip to the times and hometown enough to do business over a cup of coffee.

There are literally hundreds of chart breaking artists in both the Pop and Country field who make their home here. There is a slightly smaller contingent of best-seller out of town stars who make regular pilgrimages here for their recording sessions. Record Row is routine stomping grounds for material hungry A&R men from all over.

No wonder both out of town big-catalog pubberies as well as hometown firms consider Music City the Promised Land . . . a royal realm with streets lined with record royalties.



BOB MOORE
MIMOSA MUSIC

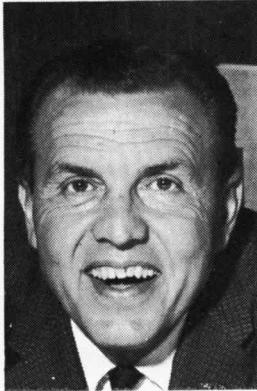
Bob Moore, a rugged, good looking bass player who keeps in shape by practising the art of Karate, is typical of the new breed of musician-executive which has emerged from Music City's development as a world music center.

He still spends a major portion of his working week in various recording studios but like many of his fellow musicians, he spends more and more time behind the desk in the office marked Mimosa Music, Inc., at 801 17th Ave. So. He is president of the firm.

Assisting capable Moore is former West Coast singer - writer, Johnny MacRae. He is general manager. Office secretary Carolyn Endeman also assists in the actual mechanics of publishing.

Just one year old, Mimosa has already nailed down some sizzling sides by name artists, Jerry Lee Lewis, George Jones, Goldie Hill and even Moore who has had chart toppers on Monument Records, have cut Mimosa published tunes.

The success of young musicians like Bob Moore have done much to create the excellent public image of Music City's "new breed musicians".



HAPPY WILSON
CENTRAL SONGS

Hollywood based Central Songs is flying high in Music City with songwriter-deejay Happy Wilson at the throttle. At last fall's C&W BMI Award Dinner, Central grabbed four citations. Happy was responsible for three of them . . . "Happy To Be Unhappy" by Gary Buck on Petal, "A Million Years Or So" by Eddy Arnold on RCA Victor and "You Took Her Off My Hands" by Ray Price on Columbia.

Happy, a jolly, country-takin' son of the south, has another big year shaping up for him already.

"Bob Crosby's son Chris just cut our Harlan Howard tune, "She Calls Me Baby All Night Long" and we're getting a lot of album stuff," exclaimed Happy.

"George Jones and Melba Montgomery put our "Wait A Little Longer Dear Jesus" in an album; Loretta Lynn did "Loose Talk" in an elpee and we have four sides in the new George Morgan and Marion Worth album of duets."

Marion is Happy's wife.

"It just looks like a bigger than ever year," Hap said.



PETE DRAKE
WINDOW MUSIC

"Pete is really surprising a lot of people in this town!"

These are the words of Jerry Shook and he refers to his fellow musician and publishing company partner Pete Drake, a steel guitarist with a sizzling single and red-hot elpee in the charts on Smash titled "Forever."

Window Music is Pete's pubberry and in addition to musician Shook, corporations partners include Pete's brother Jack Drake, bass player for Ernest Tubb's Texas Troubadours; Tommy Hill, A&R man for Starday Records, and musician Ralph Davis.

Pete, a shy young man with thinning blond hair and striking features, earned a spot in Music City record books by developing an electronic "talking steel guitar" currently heard on scores of records and used on station breaks for powerful Top 40 and C&W outlets all over the U.S.

Publishing-wise, Pete's less-than-two-year old firm raked in a gratifying BMI Award last fall for Window published "Is This Me," a hit for Jim Reeves on RCA Victor. Ironically, the night of the presentation during the WSM C&W Festival, all four of the officers were working either on the road, in a recording studio or at one of the live shows here.



AUDREY WILLIAMS
LY-RANN MUSIC

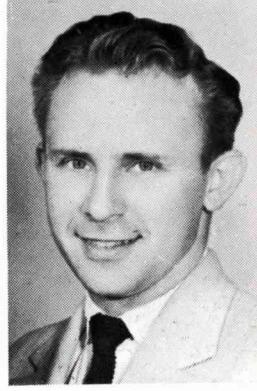
Paradoxically, Ly-Rann Publishing Co., pairs one of the oldest names in Music City songwriting ranks . . . and one of the newest.

Audrey Williams, widow of the late Hank Williams who left behind a gold-lined legacy of hundreds of great songs. For instance, a mere 16 songs penned by the C&W Hall of Fame honoree and placed with Acuff-Rose Publishing, have been waxed by major labels on both singles and elpees, at last count, over 475 times.

Audrey, considered one of the shrewdest female business minds in Music City, tops Ly-Rann. Her general manager, and perhaps most promising writer is Johnny Owens, ex-movie actor, film biz exec and more recently Nashville public relations and advertising expert.

Owens who wrote his first song last October, already has several items in the can by top 10 artists on several major labels. Tradesters up and down Music Row are talking about the apparent natural writing gift the youthful looking, black haired entertainment pro has.

First notch in the Ly-Rann six-gun was placing Lamar Morris, one of Hank Williams' four back up musician. Morris is married to Audrey's daughter Lycrecia.



DON WARDEN
WARDEN MUSIC

Warden Music is one of the smaller pubberies in Music City that has "made it big". Block-buster hits like "Battle Of New Orleans", the Homer and Jethro's take-off "Battle of Kooka-monga" and Eddy Arnold's "Tennessee Stud" give Warden Music a firm foundation.

But the publishing firm which is ram-rodded by RCA Victor Records and syndicated teevee star Porter Wagoner's chief lieutenant, Don Warden, isn't about to rest on its foundation.

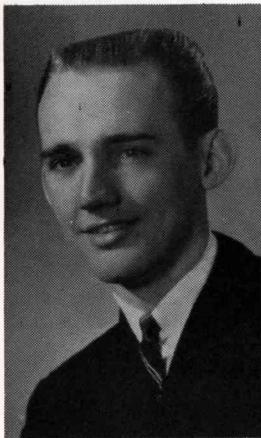
Warden Music came up with Porter's early '64 top 10 chart buster, "Howdy, Neighbor Howdy." It was penned by Porter and Don's longtime personal friend, folk great Jimmy Driftwood, the Snowball, Ark. school teacher whom Porter called to the attention of RCA Victor A&R boss Chet Atkins. That was 1959 and that was "Battle of New Orleans," and that was the Number One record of that year. And that was the beginning of Warden Music.

Syndicated "Porter Wagoner Show" popularity has created a wild stir of new activity in Warden Music's four office buildings on the northeast outskirts of Music City.

"We have a staff handling the tremendous mail order requests for the Porter Wagoner song and picture album."

Music City

PUBLISHER'S PARADISE



STAN HITCHCOCK
EARL-BARTON MUSIC

How Stan Hitchcock became the Earl-Barton Music man in Music City is a story that dates back to 1959 and has its start completely out of the realm of the music business.

Hitchcock, now in his early 20's, founded a Boys Ranch just outside of Springfield, Mo. He and his wife lived on the ranch and took care of 52 homeless boys. In the course of promoting the ranch Stan made personal appearances and did a radio show, singing Gospel Music. Radio station KWTO which aired his program, sent a tape of some of Stan's singing to Music City A&R genius Don Law at Columbia Records. Before Stan realized what had happened, he was in Nashville auditioning for Law. He won a contract with Columbia on Epic Records.

Stan's first release was "This Town Ain't Big Enough" by Jay Rainwater, frequent writer for Earl-Barton Music. About the time the record came out around the first of this year, Ed Hamilton resigned as boss of the Earl-Barton branch here to return to deejay chores at WENO here.

Earl-Barton president Si Siman flew in from his Springfield, Mo. headquarters to pick a new man. Stan Hitchcock was his choice.

Stan, who is not a writer, is trying his first hand at repping a publishing firm but finds himself quite at home. Already he has placed several album tunes and has had sides cut by such stars as Porter Wagoner. The congenial, well liked burr headed lad from Springfield is well-

comed into the offices of every A&R man and top artist in town. Prez Siman is pleased with his choice of Hitchcock for the key Music City post.

And it all started with a Boys Ranch . . . which is still going with Stan a member of the board of directors.

REGENT MUSIC

Regent Music Corporation, a comparative newcomer to Music City U.S.A., must now be considered an integral part of its operation.

Regent, under the leadership of Harry and Gene Goodman and their man in Nashville, Bob Tubert, consider their operation here not as a sideline but as a vital part of an impressive publishing house.

Always looking for new writers, and adapting their catalogue to the Nashville scene, Regent has rung up an impressive record. Their attitude, progressive to say the least, is one of complete cooperation with artist, A & R man, and writer. And quality is never sacrificed for quantity, although even in this their record is enviable. Within the past twelve months Regent has had its songs, or those of its affiliates, Arc, Allied and Valleydale, recorded by all the top stars who come to Nashville including Elvis Presley, Eddy Arnold, Burl Ives, Sonny James, Kitty Wells, Loretta Lynn, Al Hirt, Chris Crosby, Jimmy Velvet, Diane Ray, Tommy Roe, Jerry Lee Lewis, Skeeter Davis, The Anita Kerr Singers, Chet Atkins, Conway Twitty, Harold Bradley, Johnny Ray, Anita Bryant, Red Foley, Carl Smith, Claude King, and many more. And included among its songs recorded here were "Memphis," "The Minute You're Gone," "Going Through The Motions Of Living," "Triangle," "Carol," "Scarlett O'Hara," "Happy, Happy Birthday Baby," just to mention a few.

That's Regent Music Corporation, a swinging firm, but always swinging with the artist, the A & R man, the writer and a firm believer in the greatness of Music City U.S.A.



BOB JENNINGS

FOUR STAR MUSIC

For three and one half years, Music City deejay Bob Jennings has been repping the West Coast based Four Star Music firm. He has averaged about 50 songs recorded by major artists per year. His average includes such giants as the 1962 smash "Release Me" by Little Esther and "Send Me The Pillow You Dream On" by Johnny Tillotson.

This is quite an achievement in light of the fact that the WLAC C&W deejay has to sandwich his Four Star operations into a jammed schedule that includes his 3 a.m. to 6 a.m. six-day-a-week record show; a career as recording artist which today finds him at the top of the C&W charts with his "The First Step Down" on Sims Records; and a heavy schedule of emcee chores at Horse Shows throughout the South.

So far, 1964 has been a good year, Four Star wise. Bob has placed 15 of the 20 records cut on Four Star songs this year.

"The best way to look at the year," says Bob, "is to look at what we've got going for us right now."

"Going" for Four Star and placed by Bob, are such chart climbers as "Sweet Adorable You" by Eddy Arnold on RCA Victor, "In The Misty Moonlight" by Jerry Wallace on Challenge, "Put Your Arms Around Me" by Norma Jean on RCA Victor and "My Baby's Not Here In Town Tonight?" by Rusty Draper on Monument.

Although Four Star holds an impressive catalog, Bob

finds that currently he is placing more new material.

"New or old," says Bob, "it still boils down to being at the right place with the right song at the right time. There's no substitute for good material."

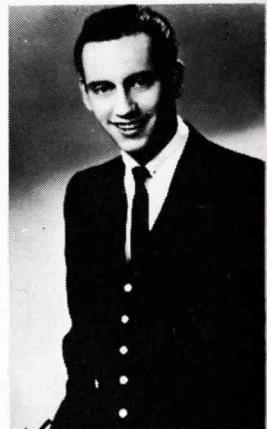


JERRY BRADLEY
FORREST HILLS MUSIC

Others will be coming out soon, we hope.

"It was our first year—and also our best year.

"I'm just hoping the second year will be as successful," he said with youthful exuberance.



RAY STEVENS
AHAB MUSIC

Ask the talented, versatile Ray Stevens about his Ahab Music Co., and he begins talking about his new house.

And the way Stevens talks about it, makes for a story to heck with the subject of music!

"Frankly," he says, "I haven't done much with Ahab in the past year. I've been supervising the construction of my new home.

"It's gonna be a Stevens special, with an office for Ahab Music.

"I've been auditioning carpenters instead of writers. I don't know how many rooms we're gonna have but at last count we were installing five bathrooms. Sounds like it was designed by Mr. Clean, eh?

"It's modern with contemporary features, if you get what I mean," Stevens continued. "There will be an inside court about 15 X 30 partially roofed, but enough uncovered to let the sunshine in. There is gonna be grass on the court and a tree growing high into the sky from the court."

So much for the house which sounds like a much smaller house?

"I've been doing quite a bit of arrangements for recording sessions, and mulling plans for an act of my own. I have hopes of doing some television and night-

club work. I am aiming for network shots, but you never know, but at least I am going to try.

"Then I did the 'Butch Bavarian' record, and it has done all right. 'Harry, the Hairy Ape,' made some money—as all love songs do," he dead-panned.

"And I almost forgot, I've played for quite a few sessions. I have to keep those house-builders in nails, you know."

A conversation with Ray Stevens is wild—but delightful.

The house sounds like a figment of his imagination—but it is for very real.

"I just didn't want any old house. I wanted something different," he declared.

From all indications it is gonna be!

ABCO MUSIC

Forget the flashy predictions of million-sellers still in the can . . . forget the wild preachers regarding the writing discovery who is the "most fantastic songwriter to come along since Irving Berlin . . . forget big deals brewing and don't look for big wheels stewing.

This is the office of Buna Music. The man behind the desk is Ray Scrivner. For more than a decade, Ray has been a successful Music City publisher. A Journalism Major, Ray shys from speculation, preferring to stick to the hard, cold facts and figures of the present.

"I'd rather not make a lot of excited predictions, no matter how strongly I feel about a piece of material," says Ray.

Ray has a few things in the realm of "hard cold facts" to talk about. For instance, his Buna Music just had one of their big hits, "A Wound Time Can't Erase", recorded on a major label by a top artist for the 12th time. The latest record is by Kitty Wells on Decca.

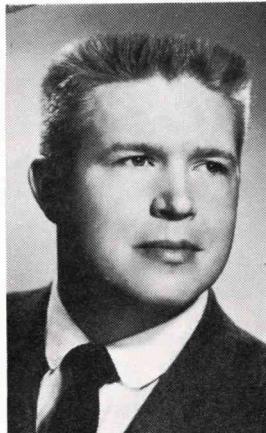
Scrivner, a boyhood chum of C&W great Red Foley in their hometown Berea, Ky., has had Buna since 1958. One of their big money earners was "My World Is Caving In", the flip of Leroy Van Dyke's best-seller "Walk On By".

Ray is a man who believes

in what he calls an open door policy.

"I don't have any exclusive contract writers," Ray stated. "I just feel that we have better results the other way."

ABCO's track record seems to support his stand.



GARY WALKER
PAINTED DESERT MUSIC

Gary Walker believes every hit record begins with the writer. "The most important assets of any publishing firm are its writers; who can challenge that?" he asks.

And it is for this reason that Walker, who is in charge of Painted Desert Music in Music City, spends 50 per cent of his time working with the four young writers he has signed during his first year of service with the firm, which is the BMI wing of the pioneer Shapiro-Bernstein operation.

The Painted Desert roster of four are: Kay Arnold, Bobby Russell, Martha Sharp and Kendall Hayes.

Kay wrote (with Merle Kilgore in both instances) "Lipstick Paint A Smile On Me," which Demetress Tapp recorded for Brunswick, and "All I See Is Blue," which Jack Scott has as a Capitol release;

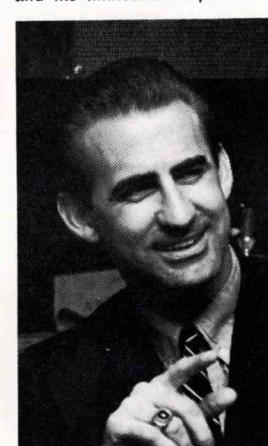
Russell has The Fleetwoods' Dolton disc of "Ruby Red, Baby Blue;" Martha has an Imperial release by Joyce Paul titled "Lasting Love," and Kendall's main contribution to the Painted Desert cause is "Six Nights, And Seven Days;" on 20th-Fox by a country music new-comer, with the hippy-hop tag of Eddie Rabbit.

Walker's chores also encompass placing the company's extensive catalogue of

ASCAP tunes, which successes include, "Glory of Love," with Cris Crosby on MGM, "Red Sails in the Sunset" with Pete Drake on Smash, and "Mr. and Mrs. Mississippi" with The Browns on Victor.

Another phase of the parent organization in which Walker functions is production deals, where in masters are made on assignment. Two such contracts are now current with Imperial and 20th-Fox, and first results were the Joyce Paul and Eddie Rabbit releases.

Walker is joined in the latter by Emil La Viola, general manager of Shapiro-Bernstein's overall activity, and his immediate superior.



JERRY CRUTCHFIELD
CHAMPION MUSIC

Champion Music, now in its third year of operation, at Nashville, is moving along at a pace the name implies.

"Yes," admits the company's 29-year-old branch manager Jerry Crutchfield "Champion (which is BMI) not only had a successful year, but Northern, our ASCAP-affiliated company, did a bit of better than all right."

Crutchfield in singling out the latter said, "Followed Closely By My Teardrops," Hank Locklin recorded for Victor was one of the very few ASCAP tunes to hit the country charts during the past 12 months."

Continuing the ASCAP theme, Crutchfield pointed out, "We also placed 'Captain Newman, M.D.' with Bill Pursell on Columbia."

Champion's current roster of writers include Ronnie Self (big at present with "Circumstances" by Billy Walker on Columbia), Jimmy Gately,

Jerry Keller and Bob Beckham.

Reports Crutchfield:

"I imagine our biggest thing this year was Brenda Lee's 'My Whole World is Falling Down,' but Jerry Keller could have hits in his current 'Here Comes Summer,' and 'I'd Rather Fight Than Switch.' The latter is by The Tomboys (3) on the Swan label."

Crutchfield, a graduate of Murray State (Ky.) College in the mid-50s, still evinces campus-type zeal when reviewing assignment.

"The pleasure comes from working with the pros. . . . They are the ones who know the music," he says with obvious sincerity.

LOWERY MUSIC

Joe South, Music City rep for Atlanta based Lowery Music since the first of this year is new in the publishing game, but far from a novice in the music trade. Also, he is no stranger to Atlantan Bill Lowery, talent manager, record firm president and founder of Lowery Music.

Young South states, "I have known Bill Lowery for several years. In fact, he has been my manager since 1958."

Lowery picked Joe for the Nashville post when it was vacated by writer-singer Bob Beckham.

South, rated by many pros here as one of the town's most promising young writers, recently placed one of his own tunes for Lowery. RCA Victor cut his "Gonna Turn My Voodoo On" with Jimmy Ellidge.

What else has been happening for the new Music City Lowery rep?

"We've just about been keeping the Tams in the charts," states South. "We had their, 'What Kind of Fool Do You Think I Am', which was a top 10 tune . . . and that's when the Beatles were breaking everything up. Ray Whitley, one of our writers in Atlanta wrote it. Then the Tams had our 'It's Alright, You're Just In Love'. Sometime ago the Tams gave me just about my biggest record—"Untie Me".

"One of regular writers . . . and a fine one . . . is Jerry Reed. He lives here

now, but was in Atlanta until last year."

Looking to the future, Joe declares, "It looks very, very good . . . we have so many things in the can about to explode!"



BUDDY HARMON
JACKPOT MUSIC

Buddy Harmon went into the publishing business a little over a year ago, but today finds himself in the ironical position of being able to devote little, if any, time to finding hits for his Jackpot Publishing firm because he is too busy helping other people get hit records in an endless string of recording sessions.

Buddy, one of the original so-called "Nashville Sound" gang of musicians, is touted as Music City's number one drummer. His reputation has created such a demand for his talents on recording dates, that he finds himself frequently turning down sessions because of previous bookings for that particular time. Sometimes the artist or A&R man hold up a session in order to get Buddy and certain other musicians here.

Buddy's recording sessions this year have taken him, in the past two months, from New York City (for a string of Mercury dates for such artists as Brook Benton) to Hollywood (to slice the soundtrack for and upcoming Elvis Presley movie).

Meanwhile, back in the publishing game, Jackpot, with Clyde Beavers, Music City artist-writer-label owner-and-publisher, as partner and vice president, has managed during the past year to pick up a little business such as having one of their tunes cut by Paul and Paula.



BOB BECKHAM
Raleigh Music

Bob Beckham is a young man about Music City who is dedicated to his two-fold career as a writer-singer. Bob makes it clear he doesn't consider himself one of Decca's greatest artists and he is plainly not convinced that he's the world's greatest songwriter. His Decca discs have sold well and he has written some potent sellers—but most important of all, Beckham has the attitude of a real pro.

No doubt the latter quality figured largely in his selection to head Raleigh Music's Nashville arm. Bob took over the job last November, exiting a similar post with the well-established Lowery Music. Getting the nod to chief of the Raleigh firm here speaks highly of the personable, dark-complexioned artist-cleffer.

Raleigh, a real vet in publishing circles, was built primarily by hit songwriter Dave Dreyer of New York City. Dave cleffed such standards as "Me And My Shadow" and wrote considerable material for all-time all-star Al Jolson.

Beckham feels a strong responsibility for keeping up the solid-gold image carved out by Dreyer and his associates.

Bob is right on the track in this department.

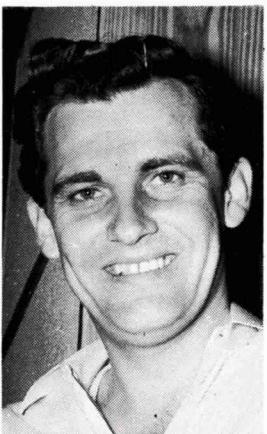
Since he took over the Music City office, Raleigh has racked up such highly touted singles as "Such A Night" by Conway Twitty, "Taste Of Tears" by Johnny Mathis, "After Midnight" by Brook Benton and "Tied Up With May" by Diane Ray.

Beckham, who is co-writer

with Nashvillian — moved — West Buzz Cason on best-sellers like "Danger", "Footprints" and "Why Me", has a current Decca single which he penned, "Helpless". A fine nightclub entertainer, Bob worked shows for some time with Decca's Brenda Lee. Both stars were managed by Music City talent mogul Dub Allbritton.

Raleigh execs say they could not be happier with the way Beckham's handling of the Nashville office fits into their program. Firm brass declare that Bob seems to have a special knack for working with both new and experienced writers which seems to incite extra effort from those cleffers.

There's little question that Bob has Raleigh really rolling in Music City, USA.



MERLE KILGORE
Al Gallico Music

New Yorker Al Gallico cut his professional teeth on a copyright form as a teenaged assistant to the founder of Leeds Music. Later he built a highly respected reputation during a 15 year stint with the Shapiro-Bernstein and Painted Desert publishing combine.

Last year Al went into business for himself. And as he inked corporation papers setting up Al Gallico Music, Inc. and pacts to rep Britain's hit-logged Peter Maurice & Keith Prowse Ltd publishing firm, Al immediately snagged tall, black-haired singer-writer Merle Kilgore as his man in Music City. Merle worked for Al in Painted Desert.

Al and Merle have proved a potent combination. In their first year they came up

with a big pop BMI achievement award for Shirley Ellis' "Nitty Gritty" on Congress Records and C&W BMI awards for "Old Records" on Mercury Records by Margie Singleton and another Mercury discing "You'll Drive Me Back (Into Her Arms)" by Faron Young. Merle also grabbed a BMI winning master — "Mountain Of Love" which wound up on the Epic label by David Houston. Al and Merle came up with Vaughn Meador's first single for MGM, "No Hiding Place". This was just as Meador came off the historic "First Family" elpee.

Merle is a powerhouse writer who easily ranks as one of the nation's top five C&W cleffers. He wrote his first song while in high school. He recorded it but was covered by a star who later became a close friend and advisor — Webb Pierce. The song—the million selling "More and More." Merle cleffed the giant "Wolverton Mountain", Tommy Roe's international hit on ABC Paramount, "The Folk Singer", and the Johnny Cash Columbia smash, "Ring of Fire".

Hit writer Kilgore is also an extremely ambitious artist currently on MGM Records.

"I'll consider my career successful if I make it as a top 10 artist," Kilgore states seriously. He is apparently heading in the right direction with his last single "Johnny Zero" clicking in the charts and with encores becoming almost a regular part of his road show act and frequent WSM Grand Ole Opry guestings.

There are other big things in the works for Merle. He's putting the finishing touches to material that will be included in movie-tv actor Lorne Greene's next RCA Victor elpee. There's also a possibility that Merle will get an opportunity to try his hand at television acting.

But the big thing right now is Gallico Music.

Gallico keeps in close touch with his Music City agent and often jets to Nashville to lend a personal hand in sleuthing out new material and getting sides cut for both Gallico and the Peter Maurice-Keith Prowse interests. Gallico readily declares that Music City is where

more and more of the action is with each passing year.



JOHN TALLY
E. B. Marks Music

Flaunting a reporter's alledged "poetic license", we tuck tongue in cheek to report that as far as E. B. Marks Publishing Co.'s man in Music City, John Tally, is concerned, the story this year has been "More" in '64!

Tally, a tall, dark guy with wavy black hair, a pleasant, wide eyed, country boy attitude, coupled with big city show biz savvy, grabbed E. B. Marks' hottest property of the year, the academy award nominated "More" and romped into Music City's Record Row and scored important bonus victories by getting added elpee mileage on the tune via, albums by Decca's Brenda Lee, Grady Martin, and Columbia's talented pianist Bill Purcell.

Tally, has other red hot products on the market for E. B. Marks. "Night People" by Le Roy VanDyke on Mercury is a cash register ringer in both pop and country fields and tallied more dollars for the New York parent firm by breaking the Danny Williams United Artists version of "More" right here in Music City. Tally credits WMAK radio top personality Noel Ball with cracking the sales barrier on this one.

Tally is first to admit that his prime task in Nashville is placing giants picked up by the Marks firm elsewhere in the country.

"More is a good example" says Tally. "I'm convinced the boss likes that black ink rather than red ink, I don't

pick up an awful lot of original material from Nashville writers", Talley explained. "Of course, I'm always on the prowl for real, knock out stuff . . . you know what I mean—That Big One!"

"E. B. Marks in other words, is not out to build a catalog of Nashville material just because it is Music City stuff."

Who is the big noise song writer-wise in Marks' Music City arm? Talley points to Bob Montgomery.

"Bob hasn't exactly cracked Big Sjesino with all of his stuff. But Bob is a steady producer of good commercial stuff. He has had his share of the big ones.

"One of his biggest came home in the winners circle by detouring all the way to England. His Somebody's Elses Girl sold 300,000 copies in England. In the U.S. . . . Nothing to speak of." Parking our literary tongue in said cheek once more, we wrap this piece up with the straight to the point kicker that "The Long Arm E. B. Marks Music Company's arm in Music City is mighty long arm that reaches across continents for hits."

And, who could ask "More"???



PATSY WILLIS
Tiki Music

Geographically, the Exchange Building in downtown Nashville is a good four or five miles from Record Row, the heart of Music City. However, there's an office on the sixth floor that seems to be just one step away from that magic musical Mecca.

Tiki Music Co. occupies that sixth floor office and

Music City

PUBLISHER'S PARADISE

behind the president's desk is one of the most attractive publishers in Music City—and, one of the few gals chieffing a pubberty here—Miss Patsy Willis.

About that giant, one-step to Record Row:

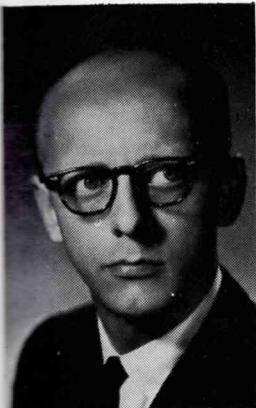
Arthur Alexander, Dot Records standout artist-wise, stepped through the doorway with a piece of material entitled "Everyday I Have To Cry". One step later the tune was a hit disc by Steve Alaimo; a best-seller in England by Julie Grant; a heavily played cut on a Dusty Springfield elpee; and the tune eventually wound up on four more records by other artists.

This is just one example.

A rock 'n roll group from Florida rolled into Music City looking for that "big break" and somehow wound up taking that big step through the doorway of Tiki Music. Patsy Willis spanned that four miles to Record Row and before you could spell Tiki backwards the group was tagged The Crescents; had a hot release on Dot titled "When You Wish Upon A Star" and were filling such top engagements as the Dick Clark TV Show.

"It's just too amazing for words", says Tiki's pretty prez, "the way talent and writers just walk in off the street. I don't know what brings them to my office or how they hear about Tiki. But, believe me, I'm not complaining."

Patsy was interrupted at this point. A new writer just walked in and asked if the head of Tiki Music was in.



KENNY MARLOWE
Grille Music

Kenny Marlowe is a man torn between two destinies.

He can't quite decide whether he wants to be a Perry Mason type or jump headlong into the music biz. Currently the bar of justice is winning on points.

"I still dabble in the music field," smiles the slender, young attorney who handles scores of legal cases for music tradespeople here."

His 'dabbling' includes a record label, Image, which two years ago socked the charts with a 200,000 seller "If The World Don't End Tomorrow"—these sales were in the face of a half-dozen covers, including one by a top C&W star on a major label. 'Dabbling' also includes Grille Music Co. which has a catalog of tunes which are out, mostly on elpees, by such names as Brenda Lee, Dion and Jerry Wallace.

Has the tremendous influx of new business and activity in the Nashville music whirl created scads of legal problems?

"There's a lot of activity in the legal field because of the industry's rapid, continuous growth here," Marlowe stated. "But it's mostly copyright business and foreign deals. Paperwork,



MRS.
BILL PORTER
Poker Music

Poker Music, a one-year old pubberty in Music City, lost one of its founders and key execs to a too-busy professional schedule. But Poker's still in there playing it close to the chest with no plans to "get quick rich" but to build a long-running extra-income source that its owners hope will make some money in the years to come.

Famed singer - arranger Anita Kerr, of The Singers by

the same name, formed Poker with recording engineer Bill Porter. Anita's pressing recording and arranging schedule forced her to abandon active participation in the firm.

Taking her place is Bill Porter's wife Corrine.

"She doesn't have any music background to speak of," states soft spoken Bill Porter, who is chief engineer and manager of Foster Studios here (formerly Phillips Studios). "But she is a level headed business woman and knows what she's doing.

"We set our office up in the basement so she can run it and ride herd on our three kids. It works out well."

Bill continues, "We don't expect to get rich quick. It's a slow process for a small outfit like ours. But the royalty checks are coming and we're getting things cut. Soundstage 7 released our "Soft And Pretty" by Cosmo and it's getting played."

Poker recently secured an affiliation with SESAC, the latest licensing firm to open a branch in Music City. Called Poker SESAC, the young firm has a C&W tune on Santella, "I'm Blue" by Bobby & Billy Kidd which is kicking up sales action.

"We're happy with the SESAC thing," Bill stated. "I think they're really going gung-ho into the C&W field. I think they will benefit the publishers here."



JOHN RICHBOURG
English, Cape Ann, and
Hotpoint Music Cos.

John R is a by-word in the R&B field! This WLAC radio personality has been at his

nightly stand blowin' those R&B sounds for over 20 years. John Richbourg, his full monicker, knows the field.

John R sees a slow but definite trend of recognition of Music City as a more and more potent R&B field.

"Don Robey has been cutting a lot of his Duke-Peacock R&B stuff here for quite a while," points out John R. "Bobby Blue Bland, for instance cuts a lot of his stuff here."

John R doesn't foresee Music City as a major recording center for the R&B product but he does feel that definite strengthening trend.

However, thanks to John R and his 50,000 watt wailings, Music City is a definite power in breaking R&B product. He is definitely the man to see in this part of the country as far as the R&B labels are concerned.

John R's music activities range beyond the WLAC microphone. He heads JR Enterprises, Inc. a mail order firm dealing currently in such items as R&B picture albums. John R has three pubberies; English, Cape Ann and Hotpoint. The latter came up with a big hit record this year . . . ironically not in the R&B vein, but rather in the Country field. It was "Thanks A Lot", a hit on Decca by Ernest Tubb. There were two other covers on the disc.

"We don't have a lot of real big records," explains John R, "But we get a lot of material cut. That means we have a lot of things working."

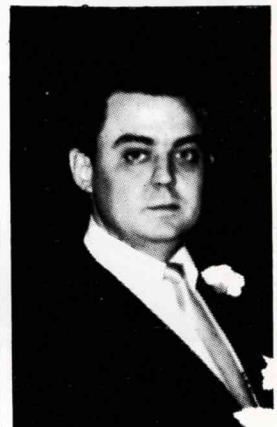
In a breakdown estimate, John R said he figured the two year old English pubberty had at least 50 songs cut this past year; he estimated Cape Ann placed about 10 tunes on record. Hotpoint had the biggest year of all, he stated.

John R figures the biggest selling side the pubberies ever clicked with was "Don't Feel Rained On", the flip of Little Esther's million selling "Release Me" on Lennox.

John's R&B show and music activities keep him on the prowl from 8 a.m. until 3 o'clock the next morning. That's quite a schedule for a family man with six youngsters.

But John doesn't seem to mind. He's doing the thing that he really likes and

apparently that makes it all right with the family too.



LAMAR FIKE
Hill & Range

Hill and Range Music, giant international pubberty with such copyright gems as "Bouquet Of Roses", "Room Full Of Roses" and a handful of Elvis Presley clicks like his "Don't Be Cruel" which sold a cool 8½-million copies, tapped a longtime friend and six-year traveling companion of Elvis to spearhead the H&R operation in Music City.

Lamar Fike, a giant-sized native of Memphis, Tenn., is the man. Since saddling up to ride herd here 'bout over Hill and Range, this past February, large Lamar has had more than two dozen sides recorded by big artists on major labels.

"This is all original material," Lamar hastens to point out. "This doesn't include the catalog tunes we've had cut."

Lamar is holding up his end of the Hill & Range habit for getting hits. The firm has nine or 10 songs in the charts currently.

Lamar, headquarters at 801 16th Ave., So., next door to the Country Music Association national hub.

With hot writing talent in his backyard, and the gilt-edged Hill & Range Catalog on his desk, Lamar finds no lack of material to pitch to the hit-hungry artists and A&R men in Music City.

Fike, who spent one year as road manager for Brenda Lee, is a strong believer in Music City, USA. He declares stoutly:

"There's no way for this town to go but up!"

PUBLISHER'S PARADISE



TROY MARTIN
TROY MARTIN MUSIC

Pick a big name in the record biz from today back to 1934 . . . the odds are pretty good that Troy Martin rubbed shoulders with that person somewhere along the line. Troy is one of the pioneers who helped build Music City into the world recording center it is today . . . and one of the old pros helping to keep it the way it is today.

Perry Como, Rosemary Clooney, Bing Crosby and Gene Autry are friends of Troy's who he worked with in the early days of his career. That was back in the days of 78 rpm records and big time radio shows featuring live bands and singing stars. Troy was repping the giant Southern Music and Peer International pubberty combine in those days.

Times changed and so did the speed, size and sound of records. Troy swung with the times and became an important man in the newer world of the 45 rpm record. His career is marked by such tune finds as "Just A Walkin' In The Rain," "Mocking Bird Hill," "If You've Got The Money," "I Overlooked An Orchid" and last year he struck paydirt with "Don't Let Me Cross Over."

The latter tune was pub-

lished under his own banner—Troy Martin Music and was penned by Penny Jay, C&W gal singer under personal management contract with Troy. Then Troy Music clicked Country-wise again with "Widow Maker," a giant for Decca's Jimmy Martin and His Sunny Mountain Boys and a good seller for newcomer Kirk Hansard on Columbia.

Right now, Troy's singer-writer protégé, Penny Jay, is in the C&W charts with her self-penned "Pay The Piper" on the Decca label.



HUBERT LONG
MOSS ROSE PUBLISHING

A handful of years ago, Moss Rose was just the name of a street on the outskirts of Nashville. Today it's symbolic of an avenue of success which is lined with award winning hits.

Either way, Moss Rose is home for Hubert Long. Moss Rose Publishing Co., which walked off with both Pop and C&W BMI awards for the Bill Anderson written - performed "Still" last time around, was founded by the energetic Long. At first it was a sideline to the Hubert Long Talent Agency.

That was at first. Today, Moss Rose is a separate firm with steel guitar playing industry pro, Walter Haynes, as the veep in charge. On the job about one year, Walter

has found the job extremely rewarding.

"We got the Pop and C&W BMI citation for Bill's "Still" and we won another C&W BMI award last fall for "I've Enjoyed About As Much of This As I Can Stand," which was another Anderson tune which was recorded on RCA Victor by Porter Wagoner.

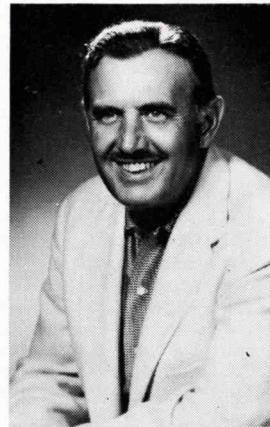
Bill Anderson, a tall, clean cut singer-artist from Georgia is red-hot, and has been for almost two solid years. He cleffed both sides of his latest Decca hit disc, "Five Little Fingers" b/w "Easy Come, Easy Go." He started his career by writing a million seller, "City Lights."

Hubert's Moss Rose has other top hands in the cleffing department, including Roy Drusky. There's a long list of other Moss Rose writers who are turning out material that's turning into hit records. One Moss Rose tune, "My Whole World Is Falling Down" was recorded by Brenda Lee. Scores of top selling artists are cutting Moss Rose tracks.

Hubert's one time "sideline" is now a giant that even spans continents. This past year, Hubert worked out final details for getting his Moss Rose material overseas. Already, such gems as "Black Cloud," "8 x 10" and "Still" waxed most grandly on the foreign record market.

From the looks of things, a street named Moss Rose is turning into a musical superhighway by the same name!

Just a quick look at the physical layout of Moss Rose is proof of its giant stature. At one time, the pubberty was practically just a desk drawer. Today, Moss Rose sprawls across half of Hubert Long's plush second story layout in the Capitol Records building here . . . which, incidentally, Hubert built and leased the lower level to Capitol. With its small recording or "dubbing" studio, battery of tape recorders and turntables and offices, Moss Rose is quite an operation.



ARCHIE CAMPBELL
SOUTHERN PEER

Southern Music-Peer International's office in Music City is under the direction of dapper Archie Campbell.

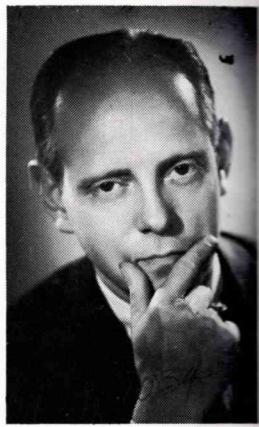
Archie appears to be at all times relaxed, and his approach to any situation is casual—but there is no busier, or more active Record Rower than the genial "Mayor of Bull's Gap."

"My performing career is at its peak," he states with obvious satisfaction. "I am getting a more-than-maximum bookings. Yet I have so arranged my schedule that it includes ample time for song-plugging."

An avid golfer, Archie utilizes his links game (near par) to place tunes with artists and recording company execs.

"I deny that I occasionally lose a game to an a. and r. man whom I am wooing," Archie says. "However," and this is in all sincerity, "golf has opened a few doors for me. I often invite a prospect out to the club for a round or two (golf, that is) and somewhere along the fairway I drop the gentle hint that I would like to sell him a song."

"I'm smart enough not to mention my motive while on the putting green. I usually come up with the proposition after he has socked a good shot off the tee."



BEASLEY SMITH
BIG 3 MUSIC

If, on a late May bright and early morning, Beasley Smith is asked: "What happened by you during the past 12 months?" his reply might just be (and was), "Well, for one thing I'm a year older."

He then might add, "this weather reminds me that my 'Lucky Old Sun' is still shining strong."

And Beasley Smith is so right. "Lucky Old Sun" keeps coming back stronger and brighter each time it is put on wax. Ray Charles recorded it during the past year for ABC-Paramount, and it was a chart-rider—again.

Smith, who is the representative of Big 3—Robbins, Fesite & Miller (owned by MGM)—in Nashville also reported that he had placed several of his firm's tunes with Music City artists.

Smith in recent months has been composing some commercial jingles, and has renewed his collaboration with Haven Gillespie.

"I did some jingles for Schaeffer Pen Co., which will be aired in the fall," he said.

"I also have been working with young writer Teddy Bart. We were able to place two tunes in Al Hirt's hit albums, 'To Be In Love' in his 'Honey in the Horn' LP and 'Big Man' in the trumpet star's 'Cotton Candy'."



KIRK
HANSARD

IF THE RAINS
DON'T COME
Columbia
43039

HOT
C&W!

TROY MARTIN MUSIC, INC.

JAMES ROBERTSON HOTEL • NASHVILLE, TENN. AL 6-1452

PAY THE
PIPER
Decca
31604

PENNY
JOY



PHILIPS HAS "HOMETOWN TOUCH"

Philips Records put a spectacular "hometown touch" to the gilt-edged international wax giant. Philips toppers homed in on the Nashville Sound of Music City, USA as soon as they launched stateside arm of the world-wide world-beating disc combine.

Leveling its biggest and boomin'est guns on this mid-south music metropolis, Philips reamed the bullseye with a salve of explosive hit records. Philips pressed their point home re Music City when they ocean-jumped France's Elvis Presley—Johnny Halliday, to Nashville for a string of sessions . . . the result was a holiday of Halliday hits on the French hit parade—ten solid sides soared into the French top 10 from the Music City launching pad.

Lou Simon, the label's president, quickly points out that success like the above came from far more than decisions to navigate key label talent into the Music City sea of sensational sound. Simon declares that the Philips organization believed Nashville was a key spot and that they backed up their faith with firm action . . . namely, harnessing the creative A&Ristry genius of Shelby Singleton, A&R chief and his assistant Jerry Kennedy.

After picking this pair of hometown side-kicks from Shreveport, La. for the Music



Shelby Singleton's rolled up sleeves typify the informality of a Music City wax date at this Philip's session with lovely Teresa Brewer.

City posts, Philips Records watched a fantastic string of singles and elpees clobber sales charts everywhere. This tremendous twosome took full advantage of top-drawer recording artists snagged by Philips . . . stars like Teresa Brewer, Paul and Paula, England's Springfields and most recently, teen-idols Brian Hyland and Jimmy Clanton.

Philips toppers don't hesitate to laud the "other side" of Shelby and Jerry. They openly applaud their ability to ferret out "just right" material for the Philips artists who record here. Right off the bat, Shelby snagged young C&W comer Darrell McCall and put another young C&W potential great back on record after an extended, self-imposed career hiatus—Johnny Sea. Shelby signed him and along with Kennedy, turned out an initial Philips disc for Sea that whipped right into the C&W charts.

On the production end, Shelby primarily works out of the control room while guitarist-arranger-songwriter Kennedy works in the studio with the musicians, usually playing one of the guitar parts.

Sales records are proof positive that the Music City pair have a winning system going that provides a solid follow to the top level planning of the Philips organization and its Chicago based staff.

MARTY'S NO PUBLICITY HOUND



It's almost impossible to get Marty Robbins to talk about himself or personal accomplishments in his chosen field.

"I like publicity and need it," he'll tell you. "But I don't go around seeking it. Frankly, I don't think I've ever done anything so spectacular that it should be recorded in print. I am merely making a living doing what I like doing. Is that news?"

So you talk to folks who work with the singer.

Like Don Law, who with Frank Jones directs his Music City recording sessions:

"A fine, versatile artist," reports Law. "He can sing any type song. He comes to the sessions ready for a good performance. He is easy to work with and most co-operative. A well-disciplined mind and boy—that's Marty."

Like a fellow writer who says, "Marty is this type of human being. He wrote a song 'Two Little Boys' and arranged for the royalties to be paid the small fry sons—Don Robin and Harold—of the late Hawkshaw Hawkins and Jean Shepard. Jean recorded the tune for Capitol and it is going all right.

"Marty did all of this on the quiet, without fanfare. He wanted it kept a secret. When the story became public, Marty was embarrassed. 'I hope,' he said, 'nobody thinks I did this to show off.'"

Marty—whose interests also include Marizon and Marican music publishing firms—has come up with some money-making wax in the past year.

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An album, "Island Women," was done in calypso style.

"You don't release too many Marty records," points out Don Law. "Because when he releases one it stays around, and retains its popularity for a long time."

Oh, we get it! Now we know why Marty doesn't have much to say. He lets his records and actions speak for him.

FLATT & SCRUGGS DEANS OF FOLK SOUND

Lester Flatt and Earl Scruggs, America's foremost pros of blue-grass music, make no claims of high cultural attainment in their repertory, but folks high and low, with taste impeccable or no taste at all, flock to their concerts all over the U. S.

Flatt & Scruggs with their Foggy Mountain Boys are unquestionably the deans of American folk music. They can truthfully lay claim to being the prophets of the oldest indigenous folk music in America—bluegrass. When Flatt starts singing or thumping his guitar and Scruggs starts making his five string banjo sound like 10 men playing on 20 strings, something happens deep inside the listener. He forgets to speculate whether it's bluegrass, "country" or "hillbilly." He just knows it's unique, vivacious, with life and good natured robustness. Scruggs has no peer on the banjo.

Scruggs is a shy, polite gentleman from North Carolina who started playing the banjo when it was too heavy for him to lift and he let the box part rest on the floor. Flatt is a Tennessean. The Foggy Mountain Boys are part of their act, but if one wonders where the Foggy Mountains are—forget it. It's just a good descriptive name.

But that shouldn't fool anyone into thinking Flatt and Scruggs don't know their way around among music's most faithful and appreciative audiences. They've filled New York's Carnegie Hall. Vanderbilt University overflowed when they appeared. And blue grass lovers, folk music fans and harmony lovers always swarm whenever they are billed.

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Hughes-Graves Handle CAP's C&W Chores

Hollywood based Capitol Records is capitalizing on its operation in the Country Music Capitol of the World. Long time Music City trade vet, Marvin Hughes is in the drivers seat here and talented young Billy Graves who used to side kick such stars as Wanda Jackson and appeared regularly on the old CBS-TV daytime Jimmy Dean show is his chief lieutenant.

Capitol's Music City arm has cranked out such hits during the past year as Sonny James' giant "The Minute You're Gone", his follow up "Going Through The Motions", and his current smash "Baltimore;" Marvin

and Billy gave Capitol current chart clicks like "I Don't Love You Anymore" by Charlie Louvin, "Second Fiddle" by Jean Shepherd, and Ferlin Husky's best selling "Timber."

Marvin, who also serves as music director for WSM Radio and actively leads the station's staff band on the daily morning program, "Waking Crew," told *Music Business*, "This has been one of the biggest years we've had for Capitol in Music City."

Capitol Records brass gave Marvin and Billy's Music City operation a big vote of confidence by turning artists here over to them to record on their own. Previously, Ken Nelson, the label's national C&W chief, flew in from Hollywood to assist on most of the sessions.

"Yes," said Marvin, "Ken's trips here have been less frequent this past year. He did come in just a few weeks ago for a big Wanda Jackson session."

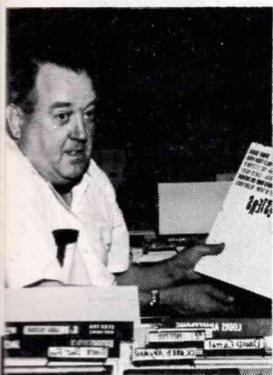
It was Marvin and Billy all the way on sessions with such stars as Sonny James, Ferlin Husky, Jean Shepherd, Leon McAuliffe and Simon Crum.. Ferlin Husky's comical sidekick.

"We listen to an awful lot of songs," said Billy. "In picking material for one artist alone, I personally listened to probably close to three hundred songs. Then I narrow the field down to about fifty songs and then Marvin joins in to help pick the final material.

Both Marvin and Billy feel that they have a definite advantage in the fact that they are not, as they put it, "covered up with artists."

"We are able to spend time on each artist," states Billy, "because we don't have more artists than we can take care of."

WAX SELLING COMES NATURALLY FOR BUCKLEY



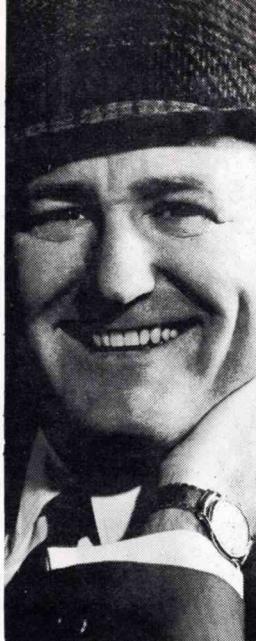
LOUIS BUCKLEY

Louis Buckley, a jolly, rotund pro in the fine art of selling records, has probably the largest retail wax outfit in Music City. He has his original Buckley's Record Shop, which is home base; Harvey's Record Department which does land-office business in Harvey's, kingpin mid-south department store; and a fast growing shop in one of the major suburban shopping centers.

Not satisfied to settle for just over-the-counter traffic, Buckley has his wares hawked on Music City's biggest and boomin'est radio stations—WSM and WLAC, both 50,000 watters.

Nashville airways perennial Col. Herman Grizzard has been pitching Buckley Record Shop mail order deals on R&B stuff ever since most of today's teen pop idols were born.

"Herman is the greatest," Buck proudly boasts. "He knows how to pull that mail for those R&B records."



HUBERT LONG

An Eye For A Buck And A Head For The Future

That Long arm of talent reaching around the world and racking up consistent five-figure box office grosses belongs to a Long named Hubert. He's shrewd, thoroughly organized and holds a masters degree in show-biz foxiness from the "School of Col. Tom Parker" (Elvis Presley's mentor who brought Hubert here from Texas more than 10 years ago.)

In a sense, this past year marked a break-out for Hubert from the realm of personal management into a wider realm of the star-lined talent agency. Early in his career he would only handle one or two stars. Less

than two years ago he had only five stars in his stable, including Faron Young, Ferlin Husky, Roy Drusky, Bill Anderson and Skeeter Davis.

Today, the above headliners, minus Young, are flanked by 10 other stars including C&W powerhouse Ray Price. Long also handles Leroy Van Dyke's C&W activities. The Long arm of talent has scattered top C&W acts like Tompall and the Glaser Brothers, The Carters, The Browns, Del Reeves and even Chet Atkins to almost every corner of the world. The Glasers and Husky made separate sojourns to the Far East. Del Reeves went to England and so on.

International show dates will become an even bigger part of the Hubert Long Talent activities in months to come.

At first playing a lone hand, and then recruiting a chieftain, well known C&W fiddler Shorty Lavendar, Hubert carefully cultivated showplaces in Country Music hotbeds ranging from Detroit, Mich. to Charlotte, N. C., to Miami, Fla. to Denver, Colo. etc.

Repeat business with key promoters in prime C&W markets is the keynote of Hubert's long range battle plan.

For example: Hubert packages nine all-stars C&W shows a year for promoter Paul Buck to showcase in the fine Charlotte Coliseum. This represents \$40-thousand worth of talent per year and an annual gross of \$180-thousand. It represents 100,000 fans seeing great live C&W talent in action.

Another example: Cobo Hall, a canyon sized, 12,000 seat arena in Detroit, is a regular, twice a year target for Long's talent combine. Hubert tied the Cobo Hall colossus, sometimes featuring as many as 15 headline acts, in with a similar C&W spectacular in Indianapolis, Ind. on the following weekend. The mid-April shows were promoted by Indianapolis' gold-dust C&W promotion twins, Dick Blake and Jim Peachy. Those two succeeding Sundays grossed a cool \$65-thousand dollars.

WSM is another powerhouse mail getter for Buckley's mail order trade. Buck trailblazed retail record selling on the WSM Grand Ole Opry about two years ago, utilizing the 10:15 P.M. segment star to pitch one of his own latest elpees and then sing a song from it live.

"I'll tell you where I'm really getting some mail," exclaims the sport-shirted Louis B. "I put three spots on the Ralph Emery Opry Spotlight Show on WSM from 11 P.M. 'til midnight weekdays. He's doing a job!"

"He even sold someone in the east, Pennsylvania I think, on trying the same thing. At least the fellow wrote to the Country Music Association here asking all about my Emery ad campaign and how I work it."

Meanwhile, back at the store, his assistant Jimmy Lancaster helps keep things on the move while Mrs. Mary Hale directs the bustling mail order department.

Buckley's strategic ad and promotion campaigns maintain a steady, heavy volume. Louis says volume is going up, if anything.

"We get mail from 26 states and Canada regular as clockwork," he declares.

BILLY SHERRILL KEEPS EPIC RED-HOT IN MUSIC CITY

Billy Sherill, Epic Record's Music City A&R mentor since last November, has done, almost literally, everything there is to do in the field of producing phonograph records:

- For over two years he was chief engineer at the former Phillips Recording Studio which was recently purchased by Fred Foster of Monument Records.

- He is a hit songwriter with such credits as "Southtown, USA," a top 20 tune by the Dixiebelles which was cut down in its climb toward the top 10 by the British Beatle bombardment of the U. S. best-seller lists.

- He is an arranger with many top records to his credit.

- Ditto as an artist with his latest wax effort, "Tipsey," a good selling instrumental.

- Ditto as an independent record producer.

Epic handpicked Billy to succeed talented Jerry Kennedy who exited the Music City A&R post the first of this year.

"I am excited about my job with Epic.

It is a relatively new but red-hot label. And I have a free hand to cut who I want . . . when I want. It's the best possible deal I could have.

"This has been Epic's best year. It's just a real swingin' label."

It has been a good year for Sherill in regards to Epic product. He has produced two chart items by David Houston plus A&Ring sessions by such comers as Linda Branion, Shirley Ray and Jim and Jesse, a bluegrass act.

Billy says that C&W biz is about 25% of his activities in Music City.

Working under the direction of Epic's New York based A&R boss Bob Morgan, Billy chips in on sessions by such great stars as Bobby Vinton.

Sherill's fulltime chores as Epic A&Rman here, almost make him forget other phases of his music career.

"I sometimes forget that I am signed with Epic as an artist too. I am going to have to get around to cutting myself one of these days," he laughs.

Webber Parrish is a bright young Music City wax merchant who discovered that racks weren't really the way to rack up the big coin! He hit on an almost untouched gold-mine in department store record shops.

Putting facts and figures on the line, Webber points out that late figures for last month show his Volunteer Distributing Co. doing \$8,000 better than for the same month last year. Further, he points to his total volume for the current year—it's \$18-thousand dollars over the same period last year.

Did the Beatles boost his business? Webber, a former vice president of Dot Records,

doesn't think so.

"Our books show that our biggest increase this year was in April and the past 30 days. That's after the big Beatle thing was at its peak."

Parrish has 130 record departments to service in stores located in southern Kentucky, middle Tennessee and northern Alabama. His biggest account, singles wise, is Grants Department stores.

Webber, who also owns WLWM FM radio here, isn't satisfied just to service his stores. He had to come up with a blockbuster merchandising plan. He did just that.

Last November he got Music City deejay vet Noel Ball to go on one of the top 40 outlets here to pitch Grants record department. Record sales shot up at Grants . . . and so did the station's ratings.

Now the show is syndicated, with four stations in Alabama and one in Columbia, Tenn., 50 miles from Music City. In each of these markets where Ball is heard on the top rated local station, Grants has recorded an upsurge in singles sales.

"A man cannot be satisfied with just displaying his merchandise," Webber declares emphatically. "He's got to create a demand for it. I tried various deejays, but none of them could move those records like Ball. He's been the king in radio here for 20 years. I knew he'd do it in Nashville, but I didn't know how he would do it, say, Gadsden, Ala."

"I'll tell you what he did. He moved goods!"

Parrish and his less than two-year old Volunteer Distributing firm is moving goods alright. He had to add an extra 1,000 square feet of warehouse space during the past 30 days.



BOB NEAL

"A Happy Man"

Just about this time in 1963, Bob Neal suggested that he be described as "a happy man." He had launched his new agency and was gratified by grosses on early bookings.

And now in 1964, Neal still classifies himself as a happy man. "Why shouldn't I admit to being a happy man?" he asks. "Business is good and getting better."

Neal is an old pro at the booking game. He's been up and down in show business for more than 21 years and has been in Nashville since 1962. His agency celebrated its first anniversary Feb. 1 of this year.

"My volume is up about 25 per cent," he advised. "I predict, if the present trend continues, business for this year should double that of 1963."

"There is more demand than ever for country music acts," he continued. "And I have a roster of eleven crowd-pleasers."

He then rattled off the names of George Jones, Marion Worth, Sonny James, Claude King, Connie Hall, Charlie Rich, Charlie Louvin, Martha Carson, Merle Kilgore, Melba Montgomery and Jim Nesbitt.

"Claude, Martha, Connie, Charlie and Jim have joined me in the past year," he pointed out.

Neal, who is assisted in his operation by his 26-year-old offspring, Sonny Neal, is particularly proud of his booking of the De Quoin, Ill. fair this summer.

"This is a class fair," Neal said, "and it is the first time country acts have been featured."

The package—a single performance on Aug. 30—includes Hank Snow, Ferlin Husky, Ray Price, Skeeter Davis, Bill Anderson, Stringbean, Little Jimmy Dickens, Melba Montgomery, Gordon Terry and the Carolina Cloggers.

"I worked with E. O. Stacey of GAC in negotiating the deal. The DeQuoin fair's grandstand shows also featured Danny Kaye, Johnny Carson and Skitch Henderson on other nights, so you can see our country artists are going to share the spotlight with some fast company."

Neal also is enthused over a deal swung by his son.

"Sonny," said Neal, "is supplying shows to arenas in Barrie and Pickering, Ont. during June, July and August. While Barrie and Pickering aren't resort centers, they are popular tourist attractions, and we consider this prime booking."

Neal said that additionally his agency had six other fairs lined up for the season.

"That's why," he said, "I tell you that the Bob Neal Agency is doing bigger and better than ever."

Busy Wax Merchant WEBBER PARRISH





CHARLIE LAMB

LAMB ROLLING WITH CONSULTATION FIRM

The Charlie Lamb Corporation, a newly organized, top level operation specializing in trade consultation and talent relations, is the newest addition to complete the constantly accelerating growth and increasing world impact of Music City in the entertainment field.

The enterprise is entirely independent of the old Charlie Lamb Agency or of the new Music Business magazine of which Charlie Lamb is associate publisher. Through the corporation, Lamb will make available his long and intimate knowledge in the areas of radio-TV promotion and relations between manufacturers and publishers, writers and publishers and artists and manufacturers. The firm will handle public relations in the artist-manufacturer field for established name talent and direct the promotion of their releases. In the area of talent development it will direct launching of the careers of newly discovered talent.

The development of Music City as a recording metropolis, most tradesmen are aware, has brought many new problems in relations between various segments of the industry based in Nashville. Lamb is convinced that Nashville's increasing importance to the industry as a whole can be strengthened and facilitated by the expert know-how which the Charlie Lamb Corporation offers.

The Charlie Lamb Corporation has recently moved into new offices in the 1808 West End Bldg., Suite 1223.

SOUTHERN PLASTICS PRESSING BEATLES IN MUSIC CITY ON VJ

It's a long way to Liverpool, England and British rock 'n roll wouldn't seem to groove with a place recognized as the Country Music Capital of the World. Southern Plastics, local record pressing firm now in its 16th year of volume business, proved that Liverpool's not so far away after all and that there's a lot more to Music City than its very big and important C&W industry.

In one word—Beatles!

Southern Plastics snagged the healthy assignment of helping press the Beatle product for the VeeJay label.

Southern Plastics vice president John Dunn said it's almost impossible at this point to say exactly what the VeeJay Beatle account has meant in pure profit dollars and cents.



BOB HOLT

Buddy, Banker, Brother, Booster

Bob Holt, like many great C&W stars today Roy Acuff, Carl Smith, Flatt & Scruggs, George Morgan etc., came to Music City from Knoxville, Tenn. And like the great C&W stars who hailed from that Smoky Mountain city, Bob Holt has done much to build and promote Music City and Country Music.

Holt, a tall, fast-witted young wax wheeler-dealer, worked his way up to his current sales exec post with Music City's RCA Victor H-Q from the bottom of the ladder. Although his title is related to sales, Holt is a very important cog in RCA Victor's southern promotional machinery.

During a long stint as promotion man for the label, Holt became, as one deejay in Chattanooga puts it, "buddy, banker, brother and booster" of almost every disc jockey in the mid-south. "Holt was almost better known than the artists," stated another deejay. Holt, at the same time, became just as close to those artists, referred to by the turntable jockey.

"I felt that I needed to know both the deejays and the artists," explained Holt, "in order to do my job properly. But even better, I loved working with both groups. Most of those people are still close, personal friends even though I'm not on the road, working the (radio) stations any more."

RCA Victor chief of the Music City office, Chet Atkins, is well aware of what the long, tall, talented East Tennessee lad has done for Victor. "That's why he was promoted to his current executive post," declares Atkins. "And the brass in New York feel the same way about Bob as we do down here."



JIM WARDLAW

RIGHT ON TOP OF DOT THINGS

Jim Wardlaw, Nashville Branch manager of Dot Records Distributing Co. and Dot Records, Inc., came to Music City from Memphis, Tenn.—by way of Houston, Tex.

"It was the long way around," jokes Wardlaw, "but at least I got here. I wanted to get in this area because, for one thing, it's where it all started . . . this is where Dot Records was founded."

Jim worked out of Dot's Memphis branch in 1962 when he was transferred to Houston, Tex. where he served two years. Then he was moved into the Nashville branch.

"Working out of Music City where many of the artists record . . . and where Pat Boone calls home . . . makes you feel more like part of the company."

"Here I'm right on top of things. I can work with Noel Ball, who produces lots of things for Dot like all of Arthur Alexander's stuff. It gives a certain awareness and closeness that livens up this sort of job."

Dot's president, Randy Wood, last month came up with another factor that has "livened up" the jobs of Dot distribs everywhere—a new economy line, Hamilton Records.

Wardlaw explains, "This is a budget line featuring all of Dot's talent . . . or most of it. We started with 15 releases. I'm just beginning to sell the line, and already the reaction is great!"

Working in Nashville places Wardlaw in the same offices with the label's National Director of Merchandising, George Cooper III. At one time, Cooper handled both the Nashville and the Cincinnati, Ohio branch distribs for Dot. Recently, Dot prez Randy Wood elevated the son of the Nashville musician's AFM local to the National Merchandising post.

Wardlaw's branch responsibilities cover Tennessee, Arkansas and Kentucky.

ferred to above included major pressing orders from such red-hot diskies as Barry Gordy's Tamla-Motown-Gordy combine.

Dunn pointed out, "We worked more people more hours during the past six months to a year than ever before."

"The Beatles were an important factor for us, naturally, but it's also important to realize that the music industry in general . . . and I mean outside of Nashville . . . now recognizes Music City goes much deeper than just the area of producing records and the Nashville Sound. The industry recognizes Nashville production wise more and more all the time."

The "regular production schedule" re-

Foster Building a Bigger monument

Monument Records

It isn't easy to dig a review type interview out of Fred Foster, the youthful (he's only 33 this July) good-looking president of Hendersonville, Tennessee's Monument Records, and its subsidiaries Sound Stage 7 and Southtown. He doesn't dig what happened last year, or even sometimes what happened last month.

"I don't believe living in the past," he tells you. "I like the freshness and newness of things. I live in the present and look to the future. Or to put it in more emphatic terms, we're only good as the product we release tomorrow."

So what's for the future at Monument? Foster elaborates:

1. "We are going to hire resident representatives (local men) in major key cities, about 10, starting with New York.

2. "We are going to develop a field force to act as liaison between the label and distributors and rack jobbers. So we'll know where we are going at all times."

3. "We are going after two major artists, who will not compete with our existing contracted artists. I have never tried to sign any artist to compete with one I had under contract.

4. "We are going to continue to build the image of Monument as one of quality and integrity."

Quality is the keynote word in all of Foster's discussions about his operation.

"We sacrifice everything but quality. I always try to put good songs on both sides of a record. I never settle for a B side," he points out.

"We use vinyl that is 90 per cent pure, and even our sleeves are made of quality (70-pound) paper.

"I emphasize quality and have since we officially launched Monument. It has paid off; 1964 looks to be our best in history."

Foster is upper case savvy in matters which are only remotely connected with the music business.

For instance, he calls attention to Great Britain's present influence on the artistic tastes of Americans.

"It's been—and is—a great year for England in the United States," he points out. "There was the Oscar-winning movie, 'Tom Jones', two top Broadway stage plays, 'Stop the World' and 'Oliver,' the best-selling (though banned in some places) novel, 'Fanny Hill,' and of course The Beatles. All from Jolly Ole."

"And," he interposed, "The Beatles aren't through yet. I predict they'll be around for most of this year."

"Speaking of predictions," Foster continued, "my guess is that the next big overseas market is going to be the Orient. For

a longtime Germany was No. 1, but Japan all of a sudden is a nation where a lot of singles can be (and are being) sold. It's never happened over there before, and to me it is a trend.

"Already for us Roy Orbison and Rusty Draper have become very popular in the Orient."

Foster says Monument's major achievement recently has been "going deeper into the production of albums and being successful at it."

"Another plus for us," he explains, "is that our merchandise is experiencing better success in the foreign markets. I give a major assist for this upsurge to Peter Walsh of England, who is our representative outside the U. S."

Foster advised that his yardstick (or gauge) for a hit record is one that sells at least 200,000. "That may be too steep for some, but it's my standard," he says.

As mentioned in the opening paragraph, Foster doesn't talk about the past, but he does verify the bookkeeping (and charts) facts that Orbison came up with hits in "In Dreams," "Pretty Paper," "Falling," "Blue Bayou," and "Mean Woman Blues"; and

FRED FOSTER



that likewise Draper scored with "Night Life," Grandpa Jones with "T. for Texas," Bob Moore with "Kentucky," and Boots Randolph with "Yakety-Sax" and "Hey, Mr. Sax Man"—all on Monument. And that Sound Stage 7 had winners in "Down at Pappa Joe's" and "Southtown, U.S.A.," by The Dixiebells and Joe Perkins with "Little Effin Annie."

While Foster quarterbacked the Monument team, he gets able assistance from "varsity" regulars such as Jack Kirby, vice president in charge of promotion; Johnny Sippel, director of marketing, and Joe Cash and B. J. McElwee of the promotion dept.

The operation also receives professional-type aid from the Tupper Saussey Advertising Agency, which conceives and designs its clever and classy "boosters" in the trades, and recently has negotiated a deal with Connie DeNave of New York to handle national and international publicity.

No story about Monument would be complete without noting the talented steel-guitarist Jerry Byrd, who not only records for the label, but also is in charge of its music publishing company, Combine.

Foster Sound Studio

Last mid-February when Fred Foster paid a tidy sum for Memphian Sam Phillips' recording studio in downtown Nashville, buyer Foster issued this announcement:

"This is a statement of my faith in the music and recording industry in Nashville."

Simultaneously a few cynics asked dubiously: "Can he make it go?"

Well, after four months, Fred Foster still has faith in the music and recording industry in Nashville, and those few cynics have acquired faith in Foster's ability and foresight. They are now commenting, "Looks like he is going to make it."

Shortly after the official papers were signed, sealed and delivered, Foster hired Bill Porter as his chief engineer. Porter, with experience at RCA Victor and Columbia studios, was informed, "It's your operation. Run it like you owned it."

Porter has been running it like he owned it—and it's a solid success. Business has been so steady that Porter has employed Tommy Strong, also formerly with RCA Victor, as his associate in the control booth and elsewhere in the office.

Officially known as The Fred Foster Sound Studios, it has been during the intervening weeks the site of sessions for ABC-Paramount, Coral, Dot, Hickory, Jamie, Liberty, Mercury, Nugget, Time, United Artists and Warner Brothers, plus a consistent schedule of bookings by independent

(Continued on next page)

Music City "SMASH-ville" for SMASH

In a little over three years, Smash Records has soared into the select galaxy of major labels like a moon-bound rocket ship. With Charlie Fach topping the aggressive young label, Smash has clobbered competition, set a sizzling sales pace and grabbed off a lion's share of record charts since its inception.

Fach, a wiley wax pro with an extensive industry background, looked southward to Music City as soon as he was named to the top Smash post by the parent Mercury Records Corp. Fach was convinced that Music City had to be a major production center for the label in order to give Smash a well rounded plan of attack.

Music City met his expectations. Nashville became Smash-ville as A&R producer Shelby Singleton and his assistant Jerry Kennedy splashed Smash across the national charts with bell ringing consistency.

Smash, built around what its brass calls "unique, unusual sounds", bolts boldly into every field with championship form. The label's current crop of coin grabbers provides tangible proof of the latter statement.

"Forever," a hit single and elpee, features the way out "talking" steel guitar of Pete Drake, a one-time C&W sideman; "Golden Hits Of Jerry Lee Lewis", spotlighting the rock-'em-sock-'em million-seller stylings of the blond haired wailer inked by Smash in a major industry talent grab last year; Roger Miller's fast rising, hot selling Smash single,

"Dang Me" (taken from his equally hot new elpee "Roger And Out") is a wild, far far out middle of the road novelty thing by another star snagged by the alert Smash brass this year.

More variety in the Smash repertoire: C&W-Folk perennial Mother Maybelle Carter's singles and elpees; hard-to-categorize instrumentals by arranger-songwriter-bandsman Bill Justis who cranks out product of the likes of "Dixieland Folk Sing"; repping the R&B field is newly signed James Brown, considered probably the hottest name in the R&B market—Mercury Records Corp. president Irving Green personally engineered the deal with Try-Me Records to release their James Brown masters under the Smash banner.

Even Shelby's top hand, Jerry Kennedy, contributes to the Smash "unique, unusual sounds" trademark of success, performing as an artist on "Blue Beat", a hot disc pegged on a new fad . . . a rhythm sound which began in Jamaica and migrated to England.

Speaking of England, Smash is red-hot with a "blue beat" type slicing by 14-year old British thrush Millie Small titled "My Boyfriend Lollipop."

Music City also figures prominently in producing product for the Smash economy C&W line, Cumberland Records. Twelve elpees are already on the market and six



Smash wailer Jerry Lee Lewis, right, and label A&Rman Jerry Kennedy let the piano keys "cool off" to strike a pose for the MUSIC BUSINESS camera during a recent Music City session.

more were released this month. All were produced in Nashville by the Smash Music City gold dust twins, Shelby and Jerry.

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MUSIC CITY SHUTTERBUG



BILL FORSHEE

Nashville's bombshell-growth as a music biz hub is spawning new businesses out of the actual music realm. One instance is Forshee Photography, a commercial-industrial photo firm which caters almost exclusively to entertainment tradesmen.

Doing a considerable amount of album cover photography, Forshee Photography snagged a "best album cover" award for an Atlantic Records elpee by Carla Thomas the first month the firm was open.

Chief lensman and head of the firm is Bill Forshee, former U-S Army photographer who got into show biz shutter-bugging as a hobby. The "hobby horse" ran away with him and he found himself with too much "hobby" in order to handle his fulltime job as an insurance underwriter.

He did the natural thing. He gave up his job.

It has all turned out well. Forshee and an assistant, Miss Martha Sheffield, have more work than they can handle. Assignments range from elpee covers (quite a chore in itself and one that has involved stopping traffic to snap Ray Stevens "driving" a bathtub down the middle of the road and cliff-hanging to catch an action shot of Roger Miller swinging from a high bannister) to routine publicity shots and various commercial and industrial jobs.

In the line of duty, Forshee has shot almost every major recording artist that has cut sessions here. Most of these were in recording studios . . . some were not—in order to snap Fats Domino, he had to lean out of a convertible and catch Fats on the back of a fire engine!

SHUCHER SURE PROUD OF MOVE



HERB SCHUCHER

Herb Shucher claims he'll swear on a stack of trade magazines that he has never, for the first time, regretted taking the advice of a close friend to give up promoting shows in Boston, Mass. and relocate in Nashville—which at that time was a mere skeleton compared to the dollar-green giant it is today.

Herb is a slightly built guy with a solidly built music business mind. He jumped right into the music trade here with both feet . . . and landed right on top. He grabbed chart topping, gate busting Jim Reeves, The Browns and The Louvin Brothers and inked personal management pacts with each act.

His gifted, commercial recording studio knack for coming up with a hit record sound, caught the ear of West Coast Imperial Records brass. They wooed Herb and signed him as label A&R and promotion rep in Music City which by then was beginning to take shape as a recording center. Imperial was built on such star-brites as Fats Domino and Ricky Nelson at the time.

Today finds Herb with his talented finger in various trade pies. He is personal manager of a fine young club group that records, under his direction, top 40-type stuff for Minaret Records. Herb is also the local rep for United Artists Music and is currently pushing such product as "Yesterday's Gone" by Chad Stuart and Jeremy Clyde on World Artists Records.

Shucher juggles his schedule in order to serve as comptroller for One Nitors, Inc., plush packaging combine topped by Dub Allbritten who also manages Brenda Lee and Red Foley, longtime trade figure, assists in the 1-Niter management.

With all this going for him, Herb figures, who needs Boston?

CUSTOM JINGLES— THEIR BUSINESS



VIC WILLIS

Vic Willis, one of the three Willis Brothers—Starday Records team and members of the WSM Grand Ole Opry, jumped full-time into the field of writing and producing radio and teevee jingles last year and promptly showed a long string of top national ad agencies, national product manufacturers and regional sponsors how to successfully pitch products via Country Flavored Sell.

Vic "fooled around" with writing and producing musical jingles off and on for 17 years while performing with his brothers, first as Eddy Arnold's back-up Oklahoma Wranglers and later as the Willis Brothers.

"I got serious about jingles last year," he declares. "Eddy Arnold, Starday president Don Pierce, Eddy's business assistant (also steel guitar player) Roy Wiggins and business administrator Charles Mosley pitched in and together we set up Custom Jingles of Nashville."

Vic was made president. It's Vic who ram-rods the actual writing and production—which he does almost single handed. Vic's one-man approach to the production end, utilizing such Music City all-stars as his own brothers ("they know exactly what I want") The Anita Kerr Singers, The Jordanaires, Marion Worth, Dottie West and many others, has sold products for such clients as Kroger Stores, Pet Milk, Newport Cigarettes, Ford Motors and Krispy Kreme Doughnuts.

Ernie's Enterprises Strictly Music City

NASHBORO RECORDS

You might say Ernie Young is a paradox of the music field. The onetime part-owner of a string of super-markets, who admittedly can't carry a tune, or write a note heads up a profitable, active operation which includes Nashboro and Excello Records and Excellorec Music Publishing Company. Furthermore it all started as a hobby in 1950. "I just wanted to tinker around with some sounds," Young remembers.

Young's enterprise is strictly Music City. And is strictly Young! Nashville is where he produces the records and in his own studio. He has them pressed here at Southern Plastics. A Nashville firm does the lithographing for the album covers—which are designed or photographed by local craftsmen.

However his sales aren't limited to Nashville. Nashboro-Excello has distribution in the major cities of the U. S. A.

Young also helms a most successful Record Mart in conjunction with his music business—but that is covered in another story of this special edition of *Music Business*.

Ted Adams, Ernie's good Man Friday who is manager of the dual operation, speaks glowingly of the firm's action during the past year.

"It was our best," he says. "And unless something happens, the future is even going to be brighter. Like the song goes, 'More in '64'."

Nashboro (which is the gospel-spiritual line) has been paced in recent months by The Consolers, the husband-and-wife team of Sullivan & Iola whose "Heartwarming Spirituals", album and single therefrom, "Waiting for My Child," have been consistent sellers.

"Waiting for My Child," isn't the first plus item for The Consolers and Nashboro. Back in 1950 their "Give Me My Flowers" was a winning number moneywise.

Nashboro's regular roster also includes The Angelic Gospel Singers, Morgan Babb, Prof. Harold Boggs, The Bright Stars, The Canaanites, CBS Trumpeteers, Bonita Cantrell, The Chosen Gospel Singers, Edna Gallmon Cooke;

Dixie Nightengales, Golden Trumpets, Gospel Clouds of Joy, Gospel Five Singers, Gospel Solotones, Gospel Song Birds, Holmes Sisters, Maggie Ingram & the Silver Stars;

Brother Joe May, National Clouds of Joy, Phillipian Gospel Singers, Pilgrim Jubilee Singers, Radio Four, Rock Island Singers, The Silver Bells, The Sim-Aires, Singing Sons, Six Trumpets, Skylarks, Sons of Faith, Sons of Glory, Sons of Jehovah, Supreme Angels, Swanee Quintet, Taylor Brothers, Traveling Kings, Trumpets of Joy and Emma Tucker.

Excello (which is pop and blues) lists in its artists lineup, Marva Allen, Jimmy Anderson, Silas Hogan, Lazy Lester, Lightnin' Slim, J. Nelson & the Jumpers, Little Florene, Slim Harpo, Sonny Martin,

Sally Stanley, Clifford Sweet, Tabby Thomas, Lionel Torrence, Leroy Washington and Whispering Smith.

Young's Nasco Records—which produced a million seller in "Oh Julie" by the Crescendos in 1957—is now inactive.

Young's music publishing company released "Little Darling" several years ago which was a hit for The Diamonds on Mercury.

Nowadays however the publishing firm is maintained exclusively for Young's own record tunes.

"We've come a long way in the past 14 years—and we're still going forward," says Young.

ERNIE'S RECORD SHOP

Ernie's Record Mart, owned by Ernie Young and managed by Ted Adams, has enjoyed another winning year.

"It's been just short of great," enthuses the Young-Adams tandem. "The present looks okay and what's coming up should be even better—we hope."

The Record Mart (situated in a slightly off-the-beaten-track area of Third Avenue North) garners approximately 90 per cent of its sales via mail. The result of constant advertising on WLAC and WVOL radio and in the *Music Business*.

"We use WLAC (50,000 watts) to hit the national sales and WVOL for the local business," explains Adams. "We're on WLAC every night in the week-prime time, we think—for an overall airing of about 12 hours. We reach customers who do not live in cities where there are record shops. We advertise weekly in Charlie Lamb's magazine to keep our name before the trade. It's fine exposure."

The Mart stocks all varieties of discs, but about 70 per cent of its sales are rock 'n roll and rhythm and blues, and singles are the predominant factor, Adams says.

"We sell 'em and we have no sure-fire policy for advertising or promoting any certain record. We, of course, do not promote any material unless we consider it a good product.

"If we appraise it as a potentially strong item we air it several times and wait for the reaction. If the orders come in we give it a good ride on radio. If nothing happens we just assume we have made a bad guess—and try something else.

"We have made one interesting discovery down through the years," Young pointed out.

"The customers who come to the Mart buy the tune. The people who order by mail go for the artist.

"We also know that you just can't survive on one trend or fad. We did all right on The Beatles this year and very well with Ray Charles last year. But we pushed a lot of other records—some even by unknown artists and that boosted our sales to an estimated all time high," declared Adams, who has been with Ernie's Record Mart since 1948.

A CINDERELLA IN THIS BUSINESS?

Cinderella Studios is an appropriately named sound factory which was homespun by two young men who have suddenly found themselves with somewhat of a small giant on their hands.

Located on the fringe of Nashville, in Madison, Tenn., Cinderella Studios has become in big demand, and just this past Spring, was tied up for several weeks, recording the syndicated 15 minute "live" Faron Young radio series comprised of 139 segments.

Founders and operators of Cinderella Studios, Neil Wilburn and Wayne Moss can't find time from their regular tasks to handle all the demands for studio time at Cinderella.

Neil, an electronic engineer—and according to stars like Faron Young, "a genius with sound"—is a full time employee at an electronics and commercial sound firm. Wayne Moss is a well known recording studio guitarist who spends hundreds of hours each month on recording dates, backing various top artists.

Cinderella Studios, despite its "part-time" status, found time to crank out an elpee of folk music that is creating a stir nationwide. An album of folk instrumentals titled "The Greenwoods", it was cut as a master by Neil, Wayne and four others under the banner of Pumpkin Productions.

Three labels bid for the elpee and Decca Records won out and immediately released it in stereo. Scores of deejays jumped on the folk elpee including Music City's all-night wax-spinner, Ralph Emery of WSM radio.

HOT! VERY HOT!

"STILL I'M
LOSING
YOU"

KITTY HAWKINS

CAPA 121

FARON YOUNG ENTERPRISES

CARVING A NICHE IN ENTERTAINMENT WORLD

Music City didn't just happen. It was built at a staggering cost in heartbreak, humiliation and hard, back breaking labor. A troop of Music Industry new frontiersmen carved Tennessee's state capitol into the image of a world recording center and the unchallenged Country Music Capital of the World.

Faron Young was one of those men. Today, just barely 31-years old, the outspoken, self-confident WSM Grand Ole Opry headliner, is absorbed in a self-imposed mission to pour the towering cache of music-earned-dollars back into the city and the industry that, in his words, "Gave him everything he has."

At this writing, the chart-busting Mercury Records ace has three prime business ventures working on that "mission". All are under the banner of The Faron Young Enterprises. Also, these are in addition to various financial investments in such interests as stocks, bonds, oil wells etc.

Faron cracked the national C&W scene as a teenaged Shreveport, La. boy-made-good member of WSM's Opry just a shade over 10-years ago. Caught in the wake of the Korean War in the early 1950's, Faron's career stock soared as he followed Eddy Fisher as star of the U-S Army's nationally aired radio show. After the Army Faron became a bigger and bigger star. His Capitol Records whopper "Hello Walls" put that country boy at the top of the Pop best-seller lists. Now he's one of the highest paid C&W performers in the trade. His records are almost automatic top 10 sellers.

But there's a fire burning inside this fiercely intense young star. Faron Young Enterprises was borne of those flames. At the moment, FYE is primarily three-fold:

* **Music City News** . . . Nashville published, nationally distributed fan magazine which graphically spins the Music City story (predominantly C&W) while covering all phases of hometown show biz and date-



Faron Young

Preston Temple

Roger Schutt

Billy Deaton

Ann Whiten

lining the top news and feature stories in the music biz from all over.

* Olympic Productions . . . basically a record producing firm which swings into the field of talent discovery and development with affiliated publishing firms.

* The Faron Young Show . . . a recorded series of 15 minute radio programs featuring live, Faron and his Country Deputies, Darrell McCall, Tompall and the Glaser Brothers plus top name C&W guest stars.

Music City News is helmed editorially by Roger Schutt, longtime writer-editor and public relations figure in local music industry circles. Schutt cranks out the tabloid newspaper monthly, concentrating on graphic action photos and meaty features with the main slant on Music City.

Proof of the talked-about fan mags speedy growth is evidenced in the opening of the newly constructed, turquoise-brick-fronted Music City News Building located two blocks from Record Row. Temple Publishing Co., a printing firm catering primarily to the music trade is also housed there. It is chiefed by Preston Temple, MCN publisher and close associate and business partner of Faron Young.

The Faron Young radio show project is spearheaded by hard driving former Texas C&W deejay, Billy Deaton. Billy put the show on the air with 23 stations, including two 50,000 watt powerhouses. On Texas stations, the show has a pre-sold sponsor.

More stations are grabbing the syndicated live C&W shindig as time progresses.

Olympic Productions, with songwriter-producer Don Schroeder in the cat-bird seat, is relatively new and has not had a release. However, masters have been placed with major labels and new talent placed under contract with big companies.

In each of his ventures, The Young Sheriff, has one major goal: to promote and publicize the city, the industry and the people who made his success possible and who helped build Music City.

Short, but deceptively solid and strong, Faron Young keeps his recording and road show activities in high gear. That means a heavy burden of administration falls on the shoulders of his "gal friday", Ann Whitlock, his administrative assistant.

The former Ann Whiten has a strong music biz background which included a stint with RCA Victor's 35-year Atlanta, Ga. wheel-horse, Sam Wallace; one year with her own promotion service handling such stars as Eddy Arnold, the Browns, and Don Gibson; opening the local branch of Buck Ram Productions; and a stint with the Mercury-Smash-Philips Records h-q here, working for Shelby Singleton, A&R veep of Mercury.

New frontiersman Faron Young is, for his money, a long way from repaying a city and its people for what they have done for him . . . and for what they mean to him.



Clyde Beavers

Clyde Beavers is one of the determined young independents on the scene in Music City today. For one year now, Clyde and a partner, Tom Reeder (currently in Washington, D. C.) have plugged away at building Kash Records and Tom Cat Publishing

SHEER DETERMINATION BOOSTS BEAVERS

Co. In the meantime, Beavers who caught the national eye some time ago with such stunts as riding a mule or pushing a wheel barrow from his Georgia radio station to the Music City C&W deejay convention, has initiated the Clyde Beavers Radio Show, featuring Clyde and his band.

"American Family Life Insurance Co. sponsors both the radio program and my road shows," explains Clyde. "The radio thing is in five markets to start with and we are almost sure of another 25 or 30 coming in."

The biggest thing that happened to Kash Records last year was a smash hit by Can-

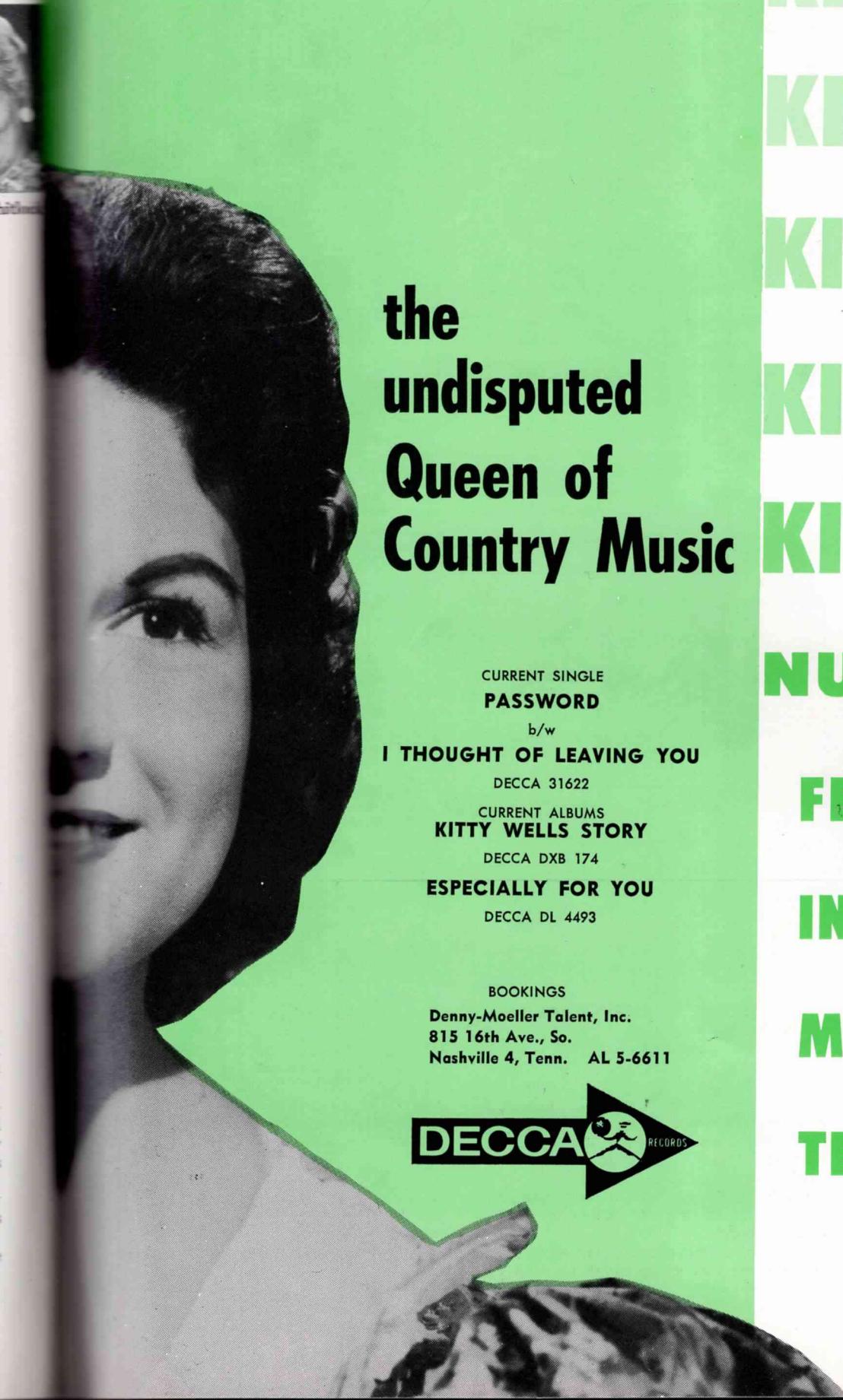
adian Gary Buck—"Happy to Be Unhappy."

"As soon as it started going into the charts, we leased it to Petal Records and it went on to be a real big hit," explains the eager Beaver.

Tom Cat publishing had 17 releases during the past year. Clyde believes the small publisher has a good chance in Music City despite strong competition from the giants of the field based here.

"It's hard," says Beaver, "But if you stick with it long enough, the law of averages catch up with you sooner or later."

"If you work hard enough, and believe in it strong enough, then it'll come."



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CURRENT SINGLE
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b/w

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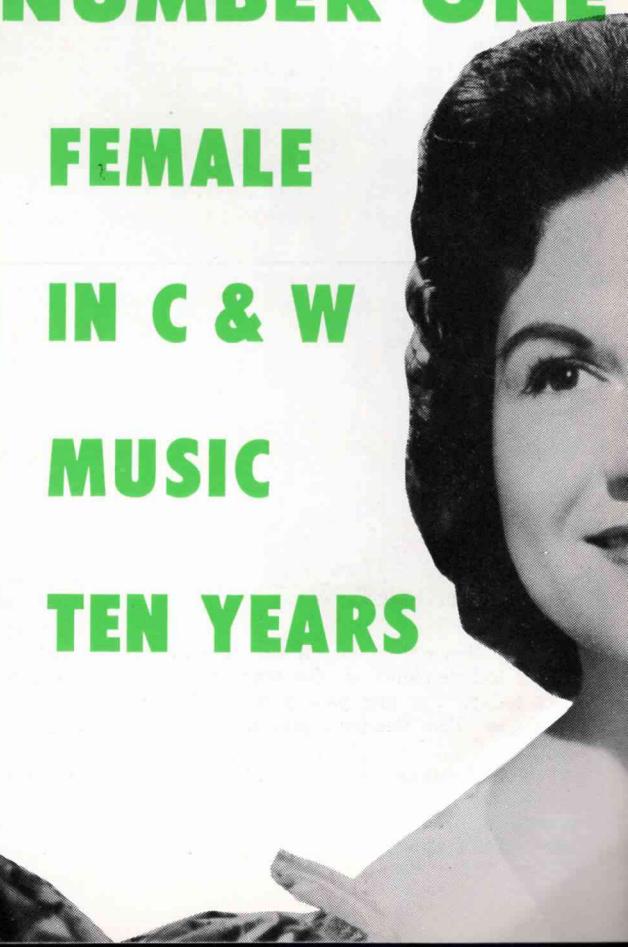
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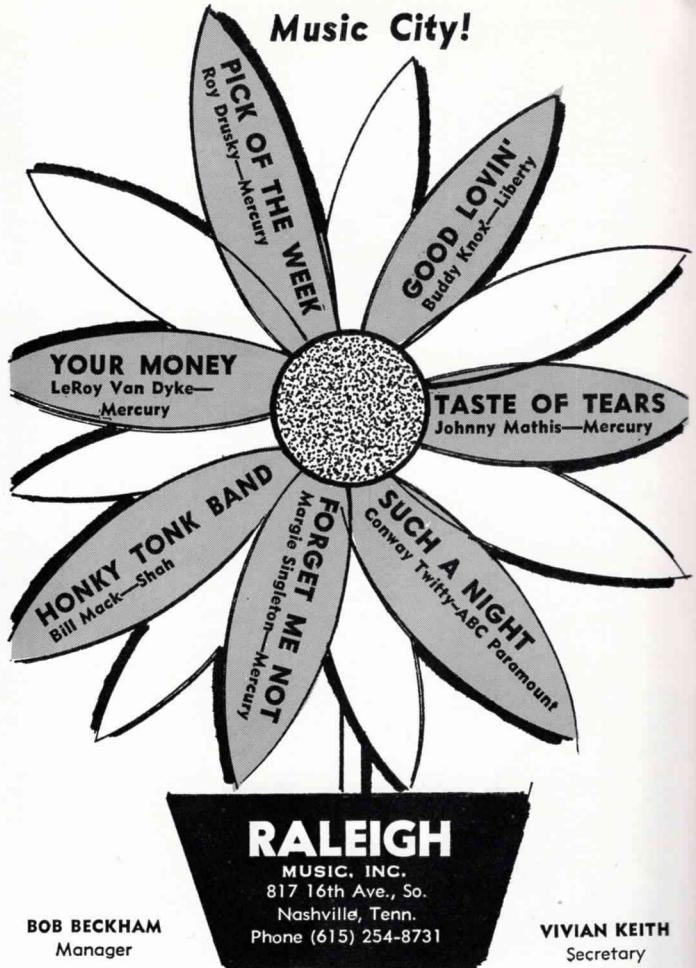
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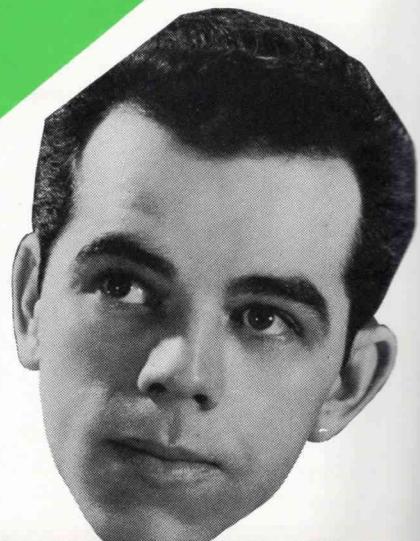
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OF THE
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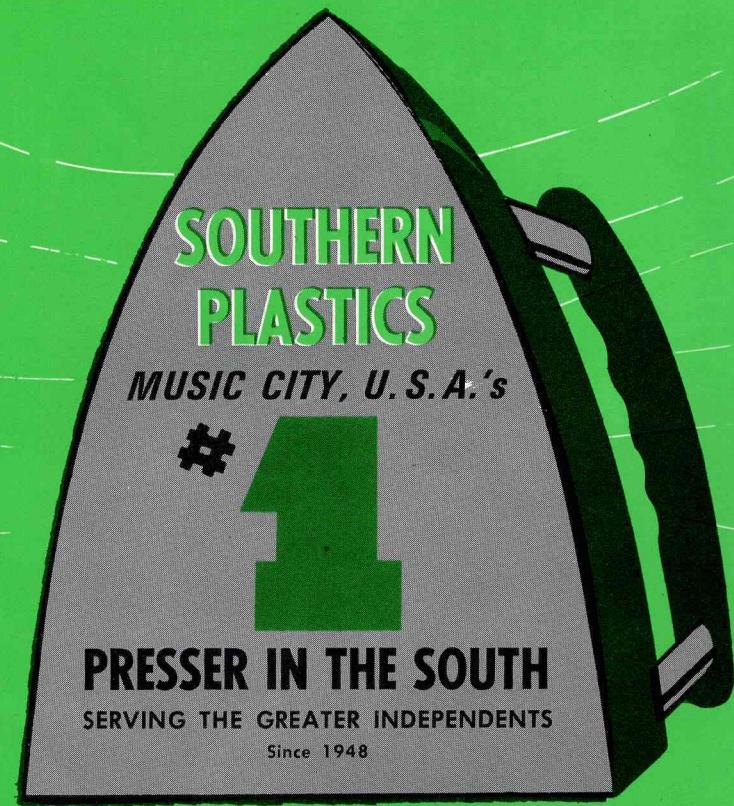


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b/w

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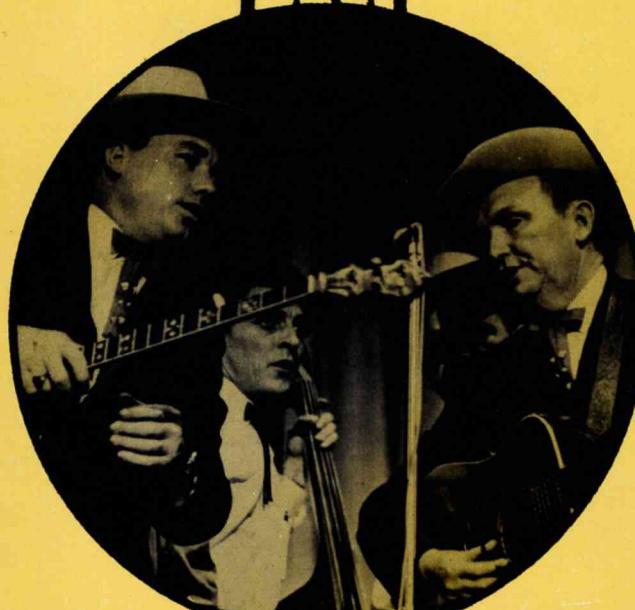
Columbia—CL 2134

CURRENT SINGLE

YOU ARE MY FLOWER

Columbia—42954

COLUMBIA



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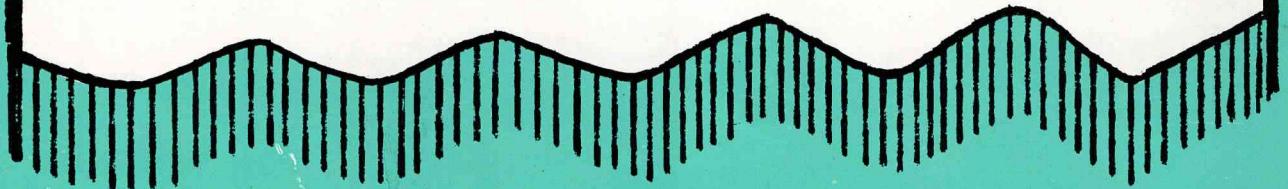
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and especially
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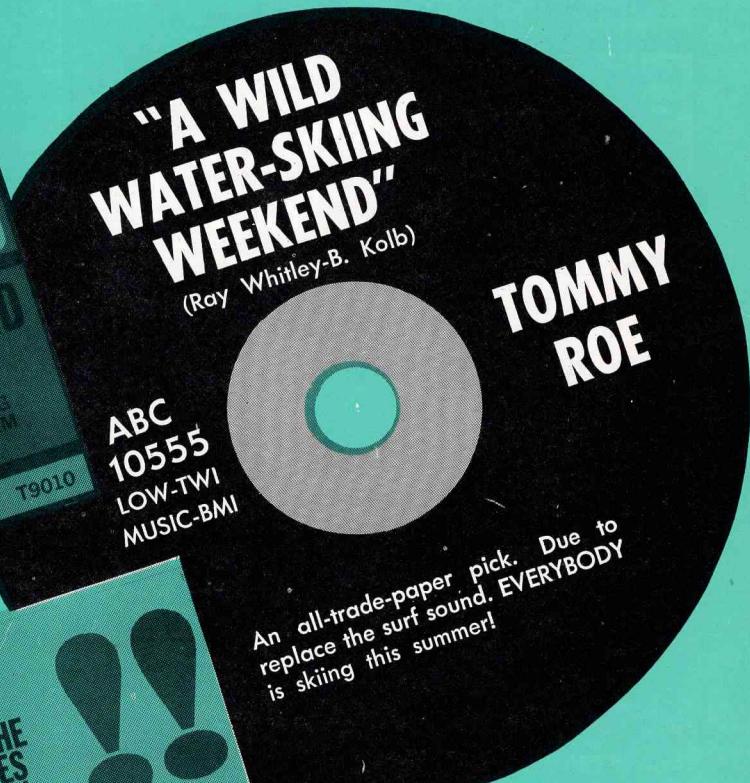
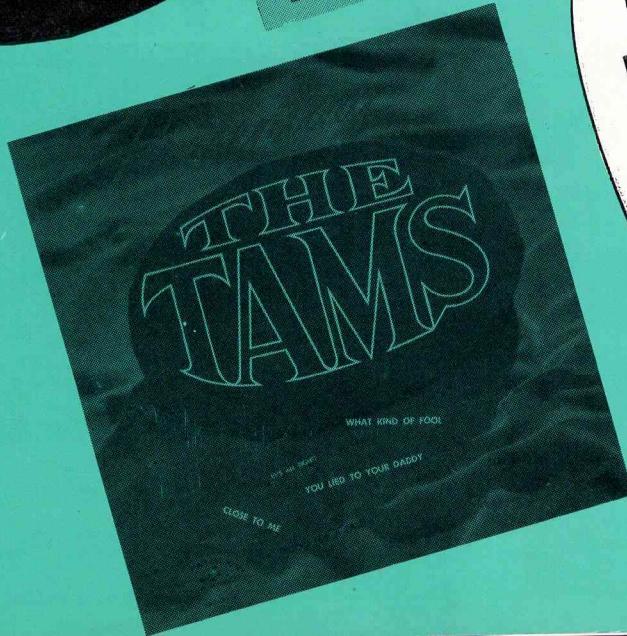
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These are some of our great new releases. And
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Turn My Voodoo On", Jimmy Eledge on RCA
Victor; "Russian Roulette", The Monsters Four on
Vee Jay and the brand new one by The Tams
on ABC Paramount. Hope you like 'em.

It is pleasing for us to note that, just over a year old, the Bob Neal Agency, Inc. is showing an average increase in gross bookings of over three hundred per cent each month! We are very grateful for this!

We wish to thank these artists we have represented -- George Jones, Sonny James, Charlie Louvin, Claude King, Marion Worth, Melba Montgomery, Merle Kilgore, Martha Carson, Freddie Hart, Connie Hall, Jim Nesbitt, Curly Fox, Rusty and Doug -- as well as all the other fine Country artists we have booked cooperatively with other agencies!

We wish to thank these other agents for their help -- Lucky, Larry, and Jack at Derny-Moeller, Hubert and Shorty at the Stable of Stars, Jim and Howdy at Acuff-Rose, Haze at Hal Smith Artists, Marty at AMB, Smiley at Wil-Helm, X at One-Niters, Jimmy at Key Talent, as well as Shelley Snyder and Jim Tole!

And the buyers -- we sure wanna thank all of you! Guys like Andy Serrahn, E.O. Stacy, Ward Beam, Ed Watt, Bam, Stew Carnall, Len Naymark, Saul Holiff, Len Ellis, Charlie Genova, Billy Deaton, Ray Moran, Eddie Matherly -- and dozens and dozens of others.

'Like those rent-a-car ads say -- "we gotta work hard, cause we're not number one!" If we can work for you in planning your country and western talent buys, please call or write -- we'll sure appreciate it!

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BOB NEAL
President

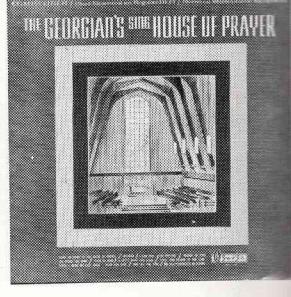
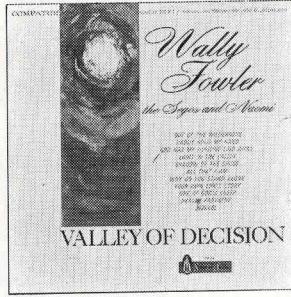
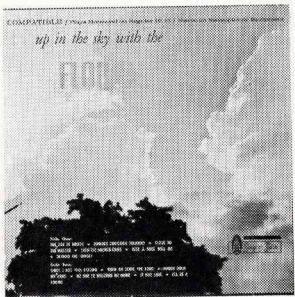
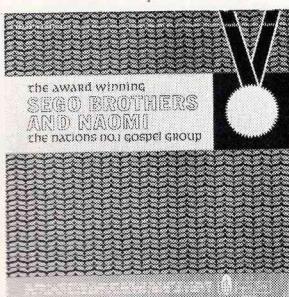
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CURRENT ALBUM

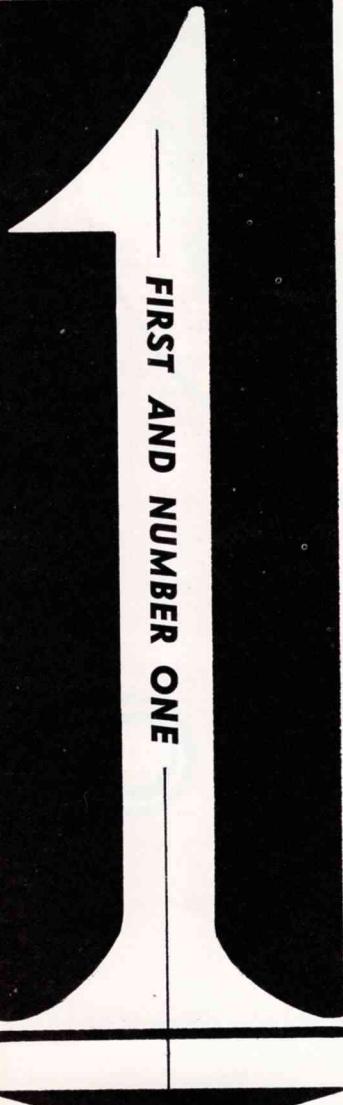
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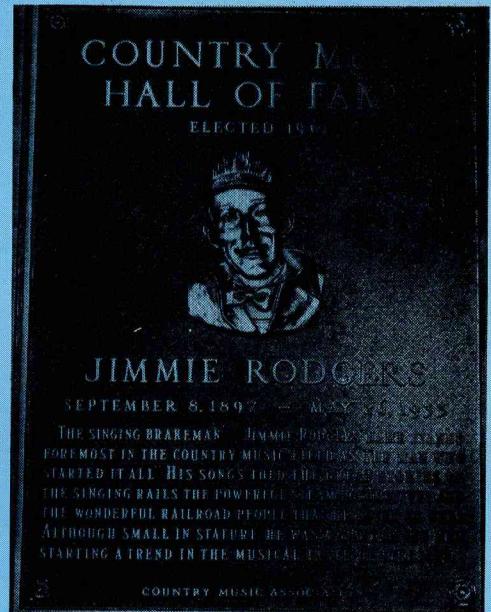
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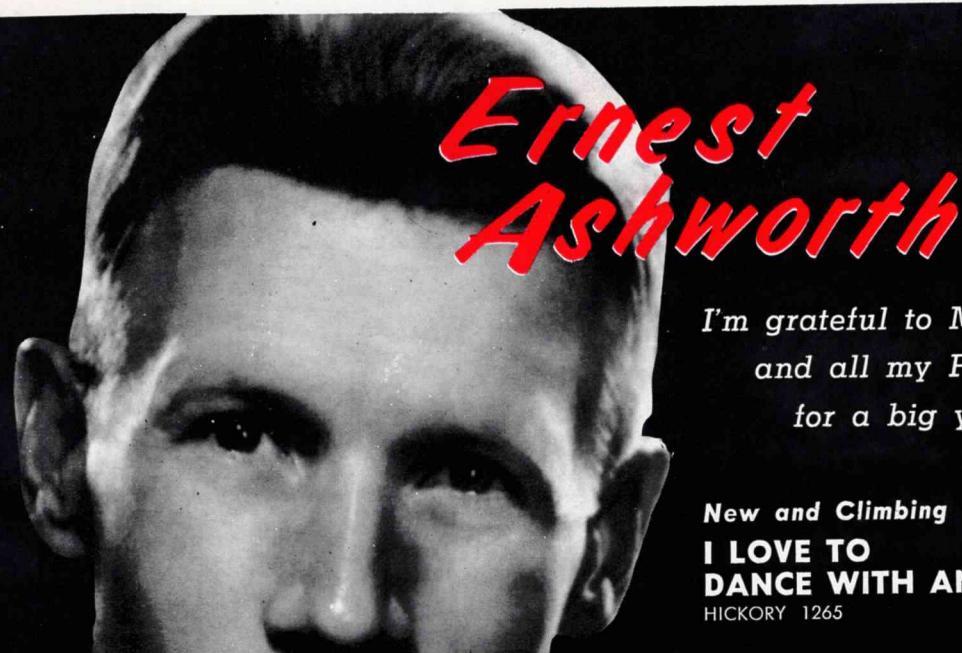
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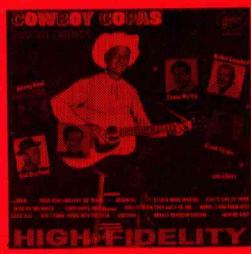


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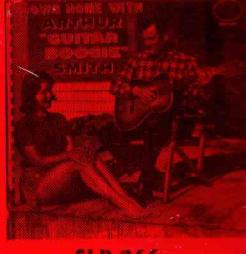
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SLP 261



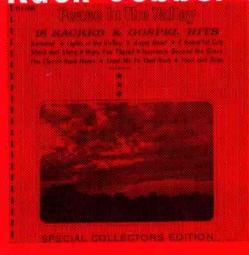
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