

TRADE BRIEFS

REPRISE RELEASES FIVE JANUARY LPs

Burbank, Calif.—Reprise Records has begun the 1963 selling season with five new albums by some of the top artists on the company's roster including Sammy Davis, Jr., Bing Crosby, Bud Powell with Duke Ellington, English singing star Ron Castle, plus another Ellington orchestration. Reprise is planning a full scale promo effort on the release with extensive mailings of promo albums to deejays at AM, FM and college stations, to key dealers, rack jobbers, one stops and to publicity media.

TRUE GOSPEL LABEL DEBUTS WITH SINGLE

Johnson City, Tenn. — Don Bradford, president of McKinney Recording Studios, subsidiary of Spot Records, has announced start of a new label, True Gospel Records, to present sacred, gospel and spiritual disks. First single is due out this week with Red Kirk as artist. Southern Record Distributors Inc. of Nashville will handle the new line in the Alabama, Tennessee-Kentucky areas.

LADS LEARN JAPAN IN HURRY FOR LP

New York — The Four Lads, United Artists Record pactess, have just returned from a triumphant five weeks tour of Japan where they completed an album of movie themes in Japanese. It was a linguistic triumph because none of the lads speaks Nipponese and had to learn each selection phonetically.

ATCO INKS DOBKINS

New York—Singer Carl Dobkins, Jr. has been signed to an exclusive pact by Atco Records upon his return from a two year hitch in the Army. The signing was announced by exec. veep Jerry Wexler.

KEY ON PROMO TRAIL

Nashville—Jimmy Key of Newkeys music and Key Talent, is traveling the east and midwest promoting Jimmy Newman's "D.J. For a Day", plus records by Dave Dudley, David Price and Chris Cain. He will also huddle with distributors of Newkeys' new label, Rice.

SHORT, SUCCESSFUL WAS ABC-PM'T MEET

New York—ABC-Pm't execs, back at their desks last week, reported their distributor sales meeting at the Eden Roc Hotel in Miami Beach Jan. 9 was one of the shortest but most successful in company history. Larry Newton, vice-president in charge of sales, introduced 21 new ABC-Pm't and 12 new Impulse albums. Distributor attendance ran unusually high. The label hosted a banquet Jan. 10 which also celebrated the birthday of ABC-Pm't President Sam Clark. Clark also welcomed the gathering.

LIBERTY LP PLAN GOOD TILL FEB. 15

Hollywood—Lee Mendell, LP sales director for Liberty Records, has announced that the January sales program would be effective till Feb. 15 and that special terms and dating would be announced to qualified dealers by Liberty salesmen. The entire back catalog of Liberty, Premier Series, Dolton and Double L is included in the program.

ABC-PM'T INKS ALAIMO

New York — ABC-Paramount has announced the signing of singer Steve Alaimo, best known for his hit "Every Day I Have To Cry". Alaimo opened at the Club Elegante in Brooklyn Jan. 14 for 10 days.

FEGA STARTS JAZZ LABEL

New York—Mort Fega, jazz deejay on station WEVD, has started his own jazz record company, Focus, and recently completed a deal with Nesuhi Ertegun, vice-president of Atlantic Records, for national distribution by Atlantic. First release will be "Tapestry" by guitarist-banjoist Chuck Wayne.

YOUNGBLOOD JOINS SESAC

New York—T. Doug Youngblood, secretary-treasurer of the South Carolina Broadcasters Assn. since 1951, and general manager of WFIG at Sumter, S. C. has joined the field staff of SESAC Inc., performance licensing organization. He resigned from his other posts effective Dec. 31.

IMPERIAL SETS TERMS

Hollywood—Bob Skaff of Imperial Records announced the entire back catalog of Imperial product would be subject to special terms and dating in a sales campaign effective through Feb. 15.

SMASH BREAKOUT!

BOBBY CHARLES

"EVERY- BODY KNOWS"

JEWELL 728

*A hit across the South . . .
Breaking Coast to Coast!*

For Sample Copies
WRITE
P. O. Box 1832
SHREVEPORT, LA.

SALES! SALES! SALES!

Bobby Lord

SINGS

LIFE CAN HAVE MEANING

HICKORY 1232

INDUSTRY FIRSTS PAVE WAY

(Con't from pg. 1)

and his bi-weekly publication. One of his first problems was the expansion of many country artists into the pop field and their feeling that they could not afford to advertise in COUNTRY MUSIC REPORTER for fear of being classified. Lamb met this demand by changing the name to MUSIC REPORTER. That too met a momentary hostility from down-deep country artists who suspected Lamb as "going highbrow". They were won over, however, when Lamb showed that the wider range of readers would give them far vaster exposure.

There were others in the trade, mostly advertisers, who pleaded for a once-a-week exposure. So in September, 1957, Lamb made MUSIC REPORTER a weekly publication which it has been since.

Almost anyone can start a business, but, as Lamb says, he had to "make it run". To make MUSIC REPORTER's voice heard and to give it a shining status before the trade, Lamb felt MUSIC REPORTER should not only do things the trade needed better than his competitors but also do them first. He began an impressive series of innovations such as:

1. In 1958 he introduced to the industry for the first time the nation's first "Big 100 Singles" chart which promptly created a national impact. Almost overnight this idea was copied by two of the other longer-standing trade journals.

2. As a companion move he initiated the highly received and still existing "Big 100 Albums" chart.

3. Almost simultaneously the Red Flare in the Big 100 Singles and Albums Charts that the trade knows so well today was first seen in the struggling pages of MUSIC REPORTER.

4. The Country & Western field which had been largely neglected by other trade media was brought into full spotlight when he introduced the shining glossary of the nation's "Big 50 C&W" Singles Chart.

5. Promptly too MUSIC REPORTER gave the trade a C&W Albums chart all its own. Other trade journals couldn't fight these innovations and had to join them. This was a much-prized victory for the country music field.

6. At the height of Dick Clark's career and national fame, MUSIC REPORTER nudged the giants of the trade press again by carrying Dick Clark's "Top Ten" depicting Clark's top hits on his coast-to-coast TV show.

As MUSIC REPORTER's readership and advertising accounts kept multiplying, Lamb was "making it run" all right but he didn't stop there. He kept adding bigger and bigger "firsts."

7. In the spring of 1959, as the curtains opened on the pop deejays convention in Miami Beach, everyone had his hand in the promotion ring but MUSIC REPORTER grabbed the ball and astounded the trade by producing an on-the-spot "extra"—a feat believed never before and never since attempted by any trade journal. Odds had to be overcome for it had to be published

on a holiday and special arrangements made with a Miami printing establishment. Editorial offices were set up right in the hotel, using facilities available, such as a bathroom for a photo darkroom. The "extra" carried many photographs of those attending the convention. It was distributed free on the ballroom floor by newsboys of the Miami Herald.

8. Color, color everywhere. MUSIC REPORTER utterly bedazzled the trade with its endless contrasts of bright reds, blues, golds, silvers, fuchsias—whole pages of them throughout the book that captured the eye, and startled the imagination. MUSIC REPORTER is acclaimed for being a master of color make-up. There were 12 different colors in one issue with four-color process used for the magazine's cover.

9. The story of Music City USA, had never been well told or completely told until MUSIC REPORTER introduced its Music City USA special issue which documented the previously untold story behind Nashville's more than \$40,000,000 a year music business. This Music City issue, updated annually, has been issued each year since June, 1961.

10. MUSIC REPORTER's Encyclopedia of Exposure was a boon to the entire music industry. The extensive and costly research presented a listing of the nation's radio stations detailing their programming time, deejays etc, and was published in three volumes. Although the supply is exhausted, MUSIC REPORTER still receives requests for it.

11. Perhaps the most comprehensive guide to the nation's leading recording artists appears in MUSIC REPORTER's annual Artist Yearbook—a production greatly valued and anticipated by the trade each year.

Lamb has definitely achieved that first and most important objective for MUSIC REPORTER—to "make it run". It's been running financially solid and with growing impact and the trade's respect for its integrity in increasing measure each year since. Having attained that vital first imperative, Lamb sees this newly attained plateau as a start to even greater things.

"By gathering together the top know-how in the industry," Lamb says "with their extensive contacts and by concentrating their efforts on one publication we can have the No. 1 trade magazine to dominate the music field all over the world."

Lamb is pleased with the new set up for another important reason—the benefit it will do the industry to have a music trade magazine that will truly speak for it and be first to do the things in its behalf that really need doing.

In the corporate consortium of Pyramid Publications, one of the nation's leading paperback book publishers Sam Chase former editor-in-chief of Billboard Publishing Co. who resigned last fall after 17 years with that paper, and himself under long term contract as associate publisher in charge of the Nashville area and the south-

DAVE CLARK FIVE SUPPLANT BEATLES

New York—The Dave Clark Five, with their new single, "Glad All Over", have supplanted the hot English singing team, The Beatles, in the top spot of the English best-selling charts, according to Epic Records which said the feat was so remarkable that the London Daily Mail and the London Mirror ran the story on their front pages. Epic has already released The Dave Clark Five's "Glad All Over" in the U.S. and it is expected to duplicate the success it achieved in the United Kingdom.

JUMPING TONES HAILED

Newark, N. J.—Phone calls and letters are pouring in to WHBI, says deejay Ted Kakuk, over a record by a new singing group, The Jumpin' Tones, titled "I Had a Dream" backed with "I Wonder". It's on the Raven label.

west, Lamb feels MUSIC REPORTER now has the means and backing to make itself a mighty force in the music world.

Under terms of the purchase contract, Lamb is not divesting himself of the Charlie Lamb Agency which is not involved in the deal and remains completely independent under Lamb's ownership and will be continued as the Charlie Lamb Corporation. He has big ideas for that too, expanding and intensifying its service far beyond that of the original agency. If these succeed to any degree like those he had for MUSIC REPORTER, it could be an important force in the music world.

SAMPSON RECORD CO.

806 16th Ave., S.
NASHVILLE, TENN.

NEW RELEASES:

MELLO-TONES:

"OUTSIDE THE DOOR"

b/w

"DARLING I WILL"

BILL BROCK:

"LAST LOVE"

b/w

"PENCIL AND PAPER"

ALSO: FRED MASSEY'S
GOSPEL ALBUM . . .