

## Record Row

NASHVILLE — The lights burn brightly, and continuously, at many of the establishments on 16th Avenue in Nashville. In the parlance of the country music world, this is "Record Row," a one-time old residential neighborhood which reluctantly gave way to progress, and became the home of the city's recording industry. The bulk of the recording studios now grace this rezoned land.

Recording in Nashville, once a sometimes proposition, now is never-ending. Somewhere along Record Row a session or two is going on. Arrangers are hastily making additions and deletions, side-men are doing some improvising, sound technicians are scrambling for new sounds and A and R men are cautiously confident that this is the one.

Musicians, working for scale, sometimes go into overtime. Back-up choral groups are in constant demand. Some of the artists have particular preference times for recording—unusual times (to most observers) such as two a.m. That's when their voices are at their mellowest.

### Their Prime Time

The recording studios have their "prime time," periods in which long advance reservations must be made for the studio space. It's busy and its bustling, but since it's also soundproof, the casual stroller on the sidewalk outside often is unaware that inside a hit is in the making. Nor are they aware, often, that an artist has slipped into town to record. Most of it is done sans publicity.

Dress for sessions is informal, and comfortable. There is no audience, no need for matching costumes or make-up, no need for motion or gestures. Once a cut is concluded, there is the tense period of waiting for the playback, and then the actual sound of the session itself, with the artist and his sidemen straining to pick-up a flaw. Occasionally it is a flaw which can be eliminated by a splice of the tape, but more often than not, it has to be redone in entirety. If the flaw is noted in the process of the cut, the tune is stopped immediately and re-started.

It's a demanding, unglamorous facet of the entertainment business. But this is where the dividends are paid. Recording is the reward of entertaining successfully. It's a financial reward, sometimes, but more often the reward of satisfaction of a performance done to perfection.

## Decca '64 Doubly Successful

NASHVILLE — Doubles are the thing at Decca Records' Nashville operations these days, as run by Owen Bradley and reported to *Record World* last week by the label's Harry Silverstein here.

"The past year has been one of the best ever for Decca's country music recording," Silverstein stressed. "We've continued successfully with the big double special storybook editions on country artists, and we now have two-disk packages complete with photos and biographies along with the greatest hits of such artists as Kitty Wells, Webb Pierce, Ernest Tubb, Red Foley and Patsy Cline, each of whom has his (or her) own story LP. The packages are all music; there's no narration on these story albums. We bring out about one a year."

Decca has also had "fantastic response" on their "live" show LPs.

### 'Live' Ones

According to Silverstein, "These also come out about once a year. First we had 'Saturday Night at the Grand Ole Opry,' cheers and noise and all; then, 'On Stage at the Grand Ole Opry' and the newest one, due in mid-November, 'Volume II, Saturday Night at the Grand Ole Opry.'"



Owen Bradley

"After the Grand Ole Opry performance every Saturday night," he continued, "everyone goes down to Ernest Tubb's record shop for a jamboree, so we also have a live album called 'Ernest Tubb's Midnight Jamboree.'"

All the albums, of course, are in double packets.

"And don't forget those other hot doubles for Decca," Silverstein cautioned. "Ernest Tubb and Loretta Lynn had the smash single, 'Mr. and Mrs. Used-To-Be' during '64; and Kitty Wells and Webb Pierce teamed up for the current hit, 'Finally.'"

Owen Bradley is in charge of all Decca recording in Nashville, "and he's doing a doubly sensational job," Silverstein added.

## Low-Price Cumberland Label Right For Modern C&W Buff

The success of Smash Records' entry into the low-price country and western field has confirmed the label's belief that country music is moving into all record markets.

The label's subsidiary Cumberland Records line, launched in October, 1963, proved to be the answer for the modern day c & w fan, shopping for the right product at the right price.

Exclusively an LP series that runs the gamut from authentic and traditional Blue Grass pickin' and singin' to real old-fashioned country hoedown, the line has quality features at a popular suggested retail price of \$1.98.

"Many record fields were examined—classical, comedy, jazz, etc., before we launched the Cumberland line," recalls label chief, Charlie Fach.

"We chose an economy-priced country music line that utilizes the best studios and musicians in the home of country music. The success of Cumberland Rec-

ords can be attributed to our decision to release only fresh, brand new recordings from Nashville, with stereo versions in *true stereo*, not electronic reproductions. With our single and album chart product on Smash and full Cumberland line, Smash Records has continued to grow hand in hand with the growing international importance of country music."

## Pamper Sets R&B Dept.

NASHVILLE — Pamper Music has added a R&B Department to its existing Pop and C&W Departments. The new department will be headed by Ray Pennington who moves to Nashville from Hamilton, Ohio. He was Program Director for radio station WCNW there. In addition to his duties as manager of the R&B Department, Pennington is also a writer for Pamper Music.

## Capitol Story

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just below Buck Owens in popularity on Capitol wax nowadays, has one of the top swing bands—that's a group with a Western or Rocky Mountain sound, a sound actually not completely accepted as yet in the South. In fact, Thompson and our Leon McAuliff are said to have the top swing bands in the business.

"Roy Clark, incidentally, has been signed for 'The Jimmy Dean Show' and is a strong visual act, doing comedy and vocals equally well."

### New Artists

Newer artists in the Capitol stable include Glen Campbell, for whom the diskery has particularly high hopes. "He hits a near pop groove, and his new one, 'Summer, Winter, Spring and Fall,' has everything. There's Wynn Stewart, who was on Capitol some years ago and has returned with 'Half of This, Half of That.' And Ned Miller, also once before on Capitol and now home again. Plus Ray Pillow, Neill Merritt, Bobby Durham and Mary Taylor, all new and promising."

Pepper said that much of Capitol's country success is also due to its expert A&R staff, with Ken Nelson in charge of the entire operation and located in Hollywood. "He's in Nashville no less than four or five times a year and records there. Marvin Hughes heads the in-Nashville recording scene for Capitol."

With all these formidable artists and behind-the-scenes-experts working at the top of their forms, the prospectus for Capitol Records during the next year can only be another capital one.



Ray Pennington  
Hal Smith.

### Considerable Experience

Pennington has had considerable experience in the music field having been a producer and engineer for King Records in Cincinnati for several years.