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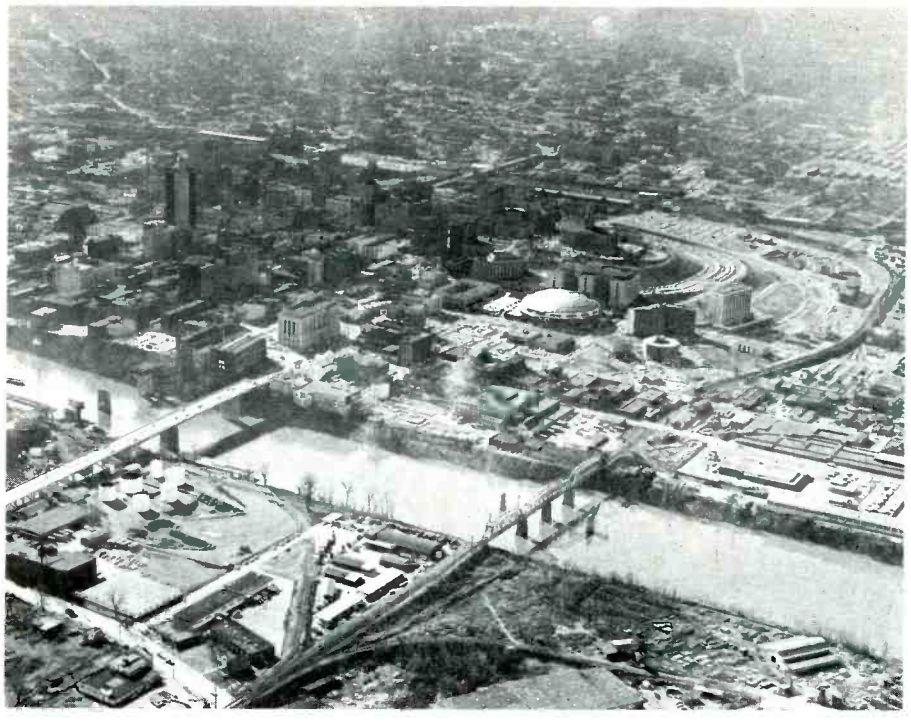
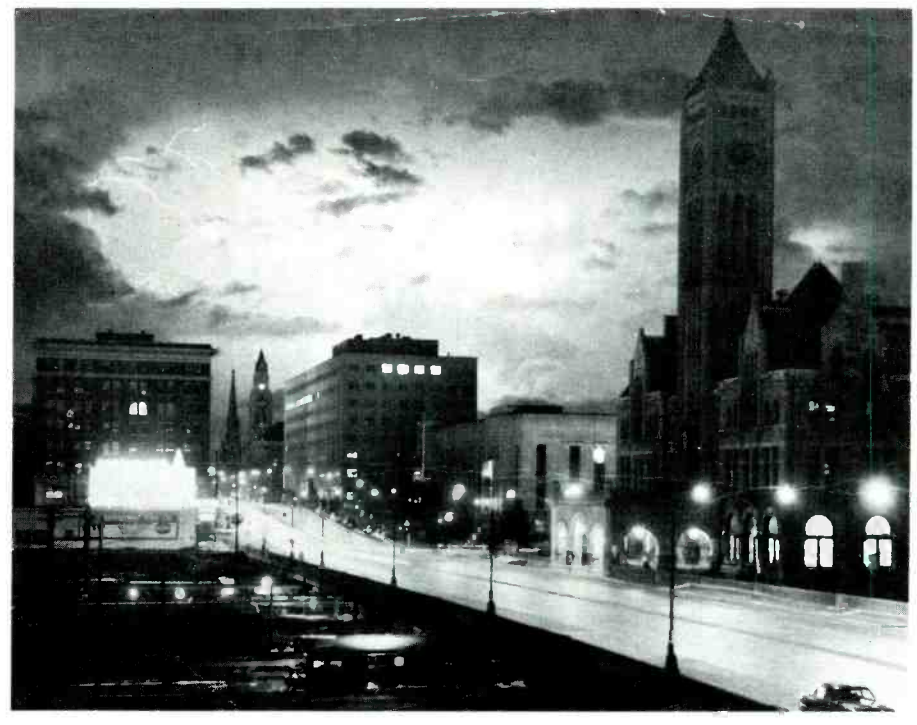


NASHVILLE of a few years ago, with its signs of progress, but some of its newest structures still missing. The Cumberland River, once navigated by Davey Crockett and later by such men as Cordell Hull, bisects the city.



THE STORM clouds gather over Nashville of the past, as a train rumbles into the "old grey ghost," the now almost deserted Union Station on the right. In the background, the spires of the old federal court house and a Baptist Church. The church spire still stands, but a new sanctuary has been built around it.

French Lick, The Bluff, Fort Nashborough-

A HISTORY OF NASHVILLE, TENNESSEE

By Bill Williams

Just as soon as the next 24,500 people migrate into Nashville, it will be a city of a half-million population. So it isn't a little town, and it isn't a sleepy town. It is a bustling city with enough diversification to make its labor position enviable, enough colleges and universities to rank well up in the institutes of higher learning, and enough natives to retain a basic conservatism that stems from tradition.

Its 1970 population estimate of 475,500 is slightly less than half of all the population of "middle Tennessee," one of three grand divisions of the state. And it constitutes about 12 percent of the entire population of the state.

Despite its relatively large size, it retains the warmth and friendliness of a town still small enough to be slightly provincial (a description it wears with pride), and has a progressiveness that has been set on fire by the city's leaders.

People who are surprised by the size of Nashville are positively astounded by its climate, which is neither hot nor cold, again relatively speaking. Its temperature extremes are of little consequence; they do not justify the means, as this coined pun goes.

The mean or average temperatures of this city on the escarpment of the Cumberland Ridge shows we finish out the year right at 60 degrees, which is moderation by any standard. The average January minimum is 31 while the average July maximum is just under 91. The city rests comfortably 550 feet above sea level, and every year (almost unfailingly) it gets 45 inches of rain, the bulk of it from December through April. October is, unquestionably, the most beautiful month of all.

Nashville has its idiosyncrasies, but mostly it has things going in its favor. Frequently one will find a street with more than one name and other streets moving in unusual directions, but the frustrations are not insurmountable. It has a street named for every president but Lincoln, but then most streets were named a long time ago.

Trading Post

It was an even longer time ago when a French trader named Charleville established a trading post at a place called French Lick, where Nashville now stands. The year was 1714. Not until 1760 did another Frenchman arrive, a man named Timonthy Demonbreun, who settled in a cave in the area. Then, in 1779 a band of pioneers who, under the leadership of James Robertson, cleared a tract of land and built a log stockade on the west bank of the Cumberland River, a stream which today snakes through the city and can be crossed repeatedly in the process of getting somewhere.

But its waters flow with history.

On this Cumberland bank, in 1780, Nashville's first wedding was held, and the archives record that no musical instruments were available for the gala event. A shipment of Jews harps reportedly came in from St. Louis via the river, and they provided the accompaniment for the wedding ceremony.

This was the first recorded instance of music being played in Nashville, although one can assume the various tribes of Indians in the area—six in all—beat the drums once in a while.

It might be noted that Nashvillians, even of that day, were gracious and forgiving. The first pack of pioneers was almost exclusively Scottish-Irish, and yet everything along the trail was named for the Duke of Cumberland, who had slaughtered the Scots. First came the Cumberland Mountains, then the Cumberland Gap, and finally the Cumberland River. Yet the settlers accepted this name, and it never changed. Nashville, however, made the transition from French Lick to the Bluff, to Fort Nashborough, to Nashville. And although the name was changed, the character remained unaltered.

Direct Descendants

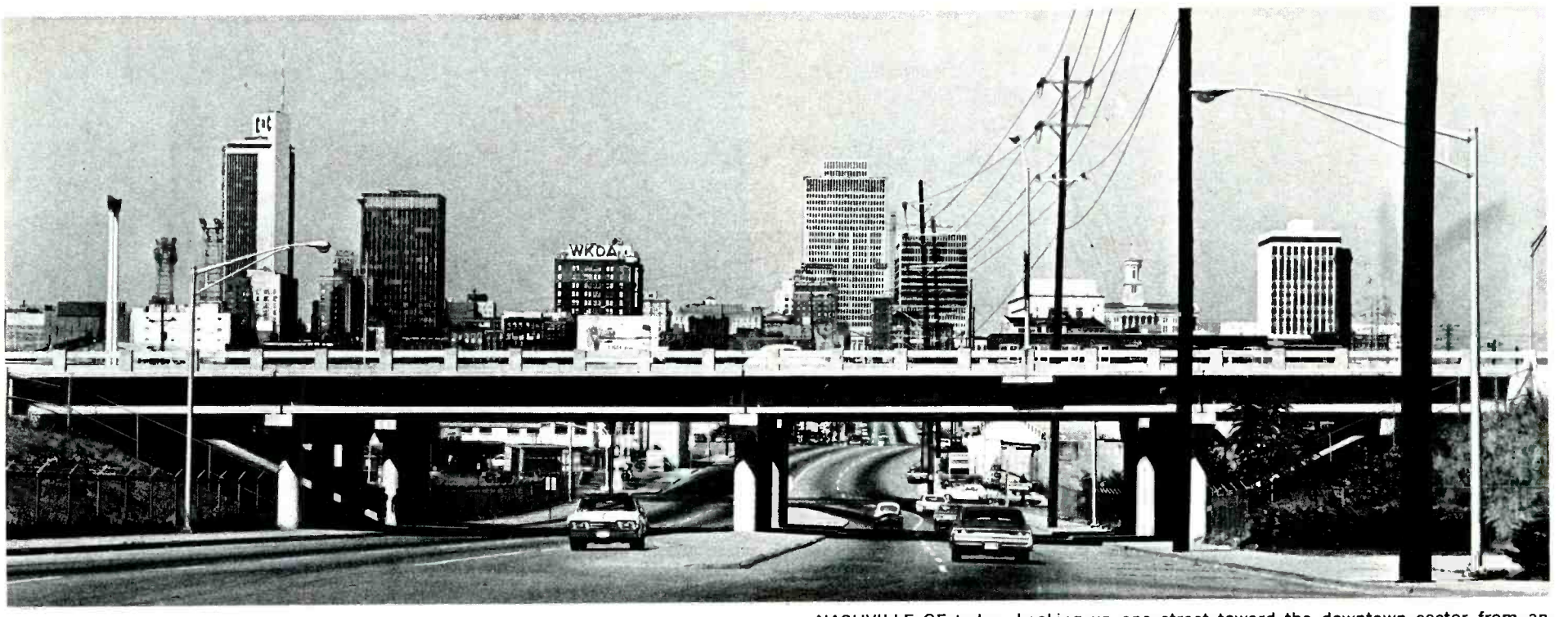
Suffice to say, too, that those who came stayed. Of the original founding families, there are more than 7,000 direct descendants here now. No other city in the nation has such a substantial connection with its beginning.

John Donelson, who came by boat, played a big part in the early history of the city, but it is his daughter, Rachel, who is better remembered. It was she, the "President's Lady" as biographed by Irving Stone, who became the wife of Andrew Jackson, the man who built the Hermitage and stabled his horses in what now is Printer's Alley.

Nashville, it's been noted, has always felt a kinship to war. It was here, as Dr. Alfred Leland Crabb put it, that the "battle flags are unfurled." The first settlers stemmed from the Revolution, and they took part in the War of 1812. It was General Jackson who raised troops for the struggle. It was on his homeward march from this war that he was awarded the immortal title, "Old Hickory." And it was the men from Nashville who fought at the Alamo. Sam Houston, not a Texan then, was a Congressman representing the Nashville district, and he later became Governor of Tennessee. And it was the volunteers from Tennessee who gave their lives at the mission. The man in Washington at this time was James Knox Polk, also of Nashville. The stories of Nashville's part in the Civil War would more than fill a book; it has already filled several.

It was during this time that architect William Strickland came to the city, and developed a construction style that was to be a part of Nashville's being called "The Athens of the West," later changed to "Athens of the South," and alluded to more often in connection with its many seats of

(Continued on page N-4)



NASHVILLE OF today. Looking up one street toward the downtown sector from an interstate access point, one can see the imposing structures of National Life, Life and Casualty, the Third National Bank, and, on the right, the capital building.

A HISTORY OF NASHVILLE, TENNESSEE *(cont.)*

learning. Strickland designed the State Capitol, and St. Mary's Church as well as Two Rivers, the home of a Scotsman named McGavock.

Fortunately, there were episodes other than war with which the city could occupy itself, and it did so wholeheartedly.

Music Center 1830

Nashville really became a musical center as early as the 1830's. Some of these facts are outlined in a book titled "Cultural Life in Nashville," written by F. Garvin Davenport. He quotes the old Republican Banner as saying there was "not a city in the U.S. of equal size that displayed as much interest in music as Nashville. Organ, flute, violin, harp and piano concerts were well attended, although minstrel melodies were the most popular."

Records show that in March of 1846, Wilhelmina Romberb, the celebrated harpist from Europe, visited Nashville on her tour of the country and composed a new march entitled "The Hermitage Grand March." The composition was dedicated to Mrs. Andrew Jackson Jr.

In 1849, Nashville was favored with six grand opera concerts and a piano concert by Maurice Strakosch, billed as "the pianist to the Emperor of Prussia."

Jenny Lind and P.T. Barnum visited the Hermitage during her visit here, and for the first time in her life the Swedish Nightingale heard mocking birds singing in the trees. That was in 1851. Two years later the violinist, Ole Bull, and the child prodigy, Patti, gave a series of concerts. In 1858, pianist Sigismund Thalberg and Henry Vieutemps, the prominent violinist, appeared with Madame Elena D'Augri in a concert for which people paid $2 a ticket.

The Swiss Bell Ringers came to Nashville periodically. The Peake family and the Blaisdell Brothers filled every hall in town . . . and their price was 25 cents.

Minstrels, as noted, were always big in Nashville, even in the later days of "Grand Ole Opry." This drew its material, of course, and its inspiration from the U.S. Negro slave and the traditionally romantic conception of life on the old plantation. In the early years, sincere attempts were made to give a true representation of Negro life and character, but as the years went by these attempts became sporadic and eventually gave way entirely to the exaggerated and distorted characterizations commonly associated with the minstrel show.

And there were some music critics even back in those days. The Nashville Whig, writing of music in the city in 1857, said: "The burden of the song is generally about some maiden, who lives near some river, who did or didn't do something, who died somehow, and is supposed to be loved by the singer to the last pitch of distraction." Then the critic became more pointed: "The brass band fell a victim to its sentimental charms and tortured it with French horns, bugles and bassoons. It was bleated and brayed from the bridge over the Cumberland and from Capitol Hill. Young men used it for moonlight serenades and almost killed it by repetition. Tailors, drug clerks, gardeners and draymen sang the melody. Finally it could be heard in every parlor done up in civilized style and in every kitchen in raw style. Thereafter the song either died a natural death or lived on to become immortal."

It is obvious from the above that times have not really changed appreciably, and all Nashville needed back in those days were distributors and a few rack jobbers.

Nashville has always enjoyed a pleasant relationship with its neighbors, the nearest of which are Alabama to the south and Kentucky to the north. There has always been warm companionship and a feeling of togetherness which surpasses political and ideological beliefs. And today no political leader in either state would venture forth without help from the musicians and artists of the area. It is a political must.

The term "Athens of the West" was coined by President Philip Lindsley of the University of Nashville in 1840. Not until a half-century later when political geography shifted that the new phrase became popular. Governor Bob Taylor called the place the Athens of the South. It wasn't long before everybody contrived a need to use this phrase, so Nashville was then, and remains, the Athens of the South. And today the best-known of its educational institutions are Vanderbilt University, George Peabody College for Teachers, Fisk University, Tennessee Agricultural and Industrial State University, Belmont College, Scarritt College, David Lipscomb, and Aquinas.

Ryman Auditorium

The story of the Ryman Auditorium is a vital part of the city of Nashville. For years it was the scene of the city's leading dramatic, oratorical, musical and political events. Originally, of course, it was a tabernacle. The story concerns the Reverend Sam Jones, who, in the latter part of the 19th century, was the South's leading evangelist. On his first trip to Nashville he held a meeting in a tent at Eighth Avenue and Lee Street. At that time one of Nashville's best-known men was Captain Thomas Ryman, a one-time riverboat skipper who became the owner of a line of steamboats. He reportedly attended the revival meeting of the Reverend Jones because the preacher was to speak on the subject of motherhood, which Ryman held dear. He was converted to Christianity at that meeting, and spent the rest of his life as an active churchman. And he found the crudity of a tent for the use of a preacher such as Sam Jones to be offensive. He decided to build a tabernacle, starting with his own contribution, and then going after the money of his friends. By 1892 the building was finished, and it was to be used for religious meetings, with Sam Jones given preferential priority.

The first time it was used for any other purpose was in 1898 when the Confederate Veterans held their annual reunion in Nashville. In order to accommodate the veterans, the United Daughters of the Confederacy collected money and had a gallery built. From that day on, the Ryman began to offer its facilities to secular talent.

One of the big users was the aforementioned Bob Taylor, who also owned the Rice Lyceum Bureau. He made considerable use of the Ryman auditorium for years, then dissolved the Bureau in 1914 and leased the building for independent purposes to Mrs. Lula Naff. For 35 years, without interruption, she remained as manager. Among those she brought to appear for one reason or another were William Jennings Bryan, John McCormack, Adelina Patti, Fritz Kreisler, Schumann-Heink, and such outstanding artists as Paderewski, Gans, Rachmaninoff, Galli-Curci, Farrar, Caruso, Martinelli, Hempel, Alda, Ruth St. Denis, Ted Shawn, and Pavlova. All of this was before the "Grand Ole Opry." Since then, other great names have appeared.

Probably the first of the "known" singing groups from Nashville came from Fisk University, which opened its doors Jan. 9, 1866, as an all-Negro school. Five and a half years later the Fisk Jubilee Singers began a tour to raise money for the school by selling Negro music to the world. Their first concert, in Cincinnati, was a success. Within 12 months they were booked for world tours. They sang for kings, queens and great composers, and they sang for all the plain people of the world.

On August 2, 1897, during the Tennessee Centennial, Victor Herbert

(Continued on page N-6)

STARDAY • DELUXE • LOOK • NASHVILLE • KING • FEDERAL • BETHLEHEM

JAMES BROWN □ HEART
BILL DOGGETT □ HANK & LEWIE WICKHAM
J. DAVID SLOAN □ REDD FOXX □ ARTHUR PRYSOCK
MARVA WHITNEY □ WAYNE COCHRAN and the C.C. RIDERS
ROBERTA SHERWOOD
THE MANHATTANS
KAY ROBINSON
LEWIS FAMILY
JOHNNY BOND
CARL TIPTON
JUDY WEST

VICKIE ANDERSON
RALPH STANLEY
LOIS WILLIAMS
ROSE MADDOX
BOBBY WADE
JOSE MELIS
CARL STORY

FOREMOST IN NASHVILLE

MEE & EWE
EARL GAINES
WARREN ROBB
JAMES DUNCAN
FRANK GORSHIN
WILLIS BROTHERS
DEE FELICE TRIO

RED SOVINE
TINY HARRIS
BILLY DANIELS
BOBBY HARDIN
BEAU DOLLAR
DAN BRANTLEY
SNOOKY LANSON

GEORGIA GIBBS □ JACK KANE □ DON RENO □ PAT LUNDY
SISTERS OF RIGHTEOUS □ SIEGLING and LARABEE
TOKYO HAPPY COATS □ KENNY ROBERTS
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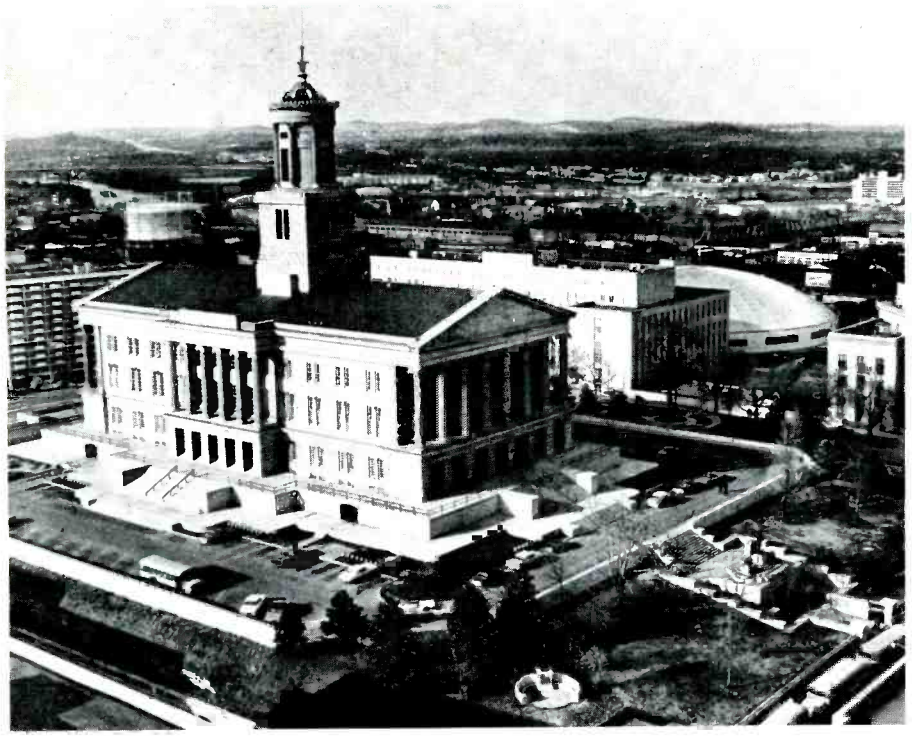
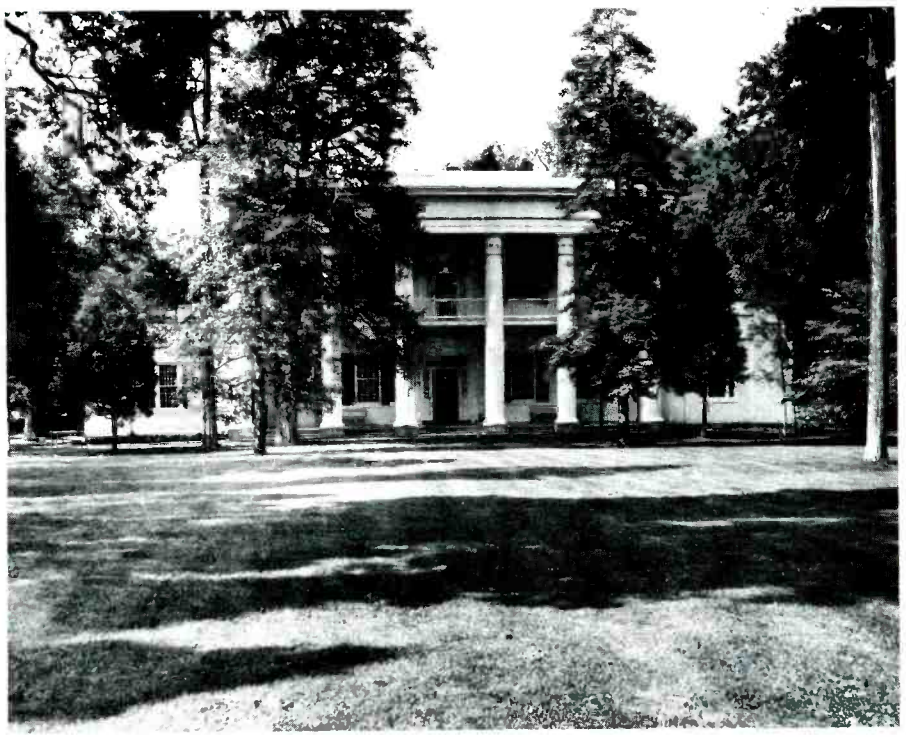


THE TENNESSEE State Capitol overlooking the downtown area.



THE HERMITAGE, home of President Andrew Jackson.

A HISTORY OF NASHVILLE, TENNESSEE *(cont.)*

brought his band to Nashville for a month's engagement. The band gave daily concerts and, from the first performance, received great ovations. It was in Nashville, too, that Herbert wrote "The Fortune Teller," one of his best loved light operas which had its premiere at Wallack's Theater in New York on Sept. 26, 1898.

Real Estate

A report on the city of Nashville, published in 1913, makes these remarks. "Nashville's real estate is solid. Many of the larger fortunes of this city are invested in real estate, and have been held for generations. This indicates that Nashville real estate is a safe and profitable investment. The present and prospective growth of the city precludes the possibility of the continuance of the present low prices."

These were some of the most prophetic words ever written. Little did anyone realize, however, that it would be the music industry which one day would change the price structure completely.

One of the men who really made this happen was Owen Bradley, the "originator of music row." Bradley had great foresight by purchasing a piece of property on 16th Avenue and watching it grow into a million dollars. There was a certain element of luck involved, but for the most part this Decca vice president has always made his own luck.

Bradley's first studio was in the old Teamsters' building at Second and Lindsley, on the third floor. It started as a film and recording studio, but the only people who came there to record were those who didn't go to the Castle Studio in the Tulane Hotel. More about that later. Owen and his brother, Harold, decided to dress things up a little, so they spent a great deal of time and money redecorating the place. The landlord, seeing the improvements, doubled the rent. The Bradley Studio moved. The first step was to an alley off 21st Avenue, in a concrete block structure across the alley from McClure's department store. Business began to boom, but not the recording business. It was mostly industrial film work, clients such as the General Shoe company.

But the hand of fate intervened as the Castle Studio went out of business, and the Bradley studio was virtually the only place in town to cut records. The old veteran of Decca, Paul Cohen, came into the picture. Cohen guaranteed 100 sessions to year to Bradley if he would move away from his location and build a new studio. Since this gave Bradley an assurance of a $10,000 a year gross, he went shopping.

At 804 16th Avenue South, Bradley located a duplex, a two-story structure. For $7,500 he bought the house and lot, knocked out the second floor, and sought the perfect sound. If Fred Rose could record in an attic, Bradley could do so in a duplex. Owen and his people moved in on Christmas of 1954 (the city of Nashville also was founded on Christmas day, coincidentally), and the recordings began. With another $7,500 the two Bradleys, Owen and Harold, purchased the parts to a quonset hut, had it assembled by the Crane Co., and then finished off the interior themselves. The quonset was used for filming commercials, for industrial pictures and for storage. All of the early recording was done in the duplex. From that structure came such hits as Sonny James' "Young Love" and Ferlin Husky's "Gone." This was a little frustrating to Decca, which was subsidizing the building, since the early hits belonged to Capitol. However, Webb Pierce made it with "You Can Make It If You Try," and Decca was on its way.

The move from the duplex into the quonset is a much-told and much mis-told story. Factually, it was just a matter of the sessions getting larger, the adding of voices, strings and horns, and the quonset had to be used for a studio. The film equipment was moved into the house, and the recording gear to the quonset. Burlap bags were hung to absorb the acoustics, and the quonset was in business. One of the great producers of all time, Don Law, produced the first session there. It was called "Battle of New Orleans." Later Decca began scoring again after the Bobby Helms recording of "My Special Angel."

Music Row

Years later Bradley was to sell his quonset and much-appreciated land to Columbia, and built still another studio beyond the city limits of Nashville, but maintains his Decca office right on the row, and right in view of his original $7,500 purchase. The quonset, of course, is still very much in use,

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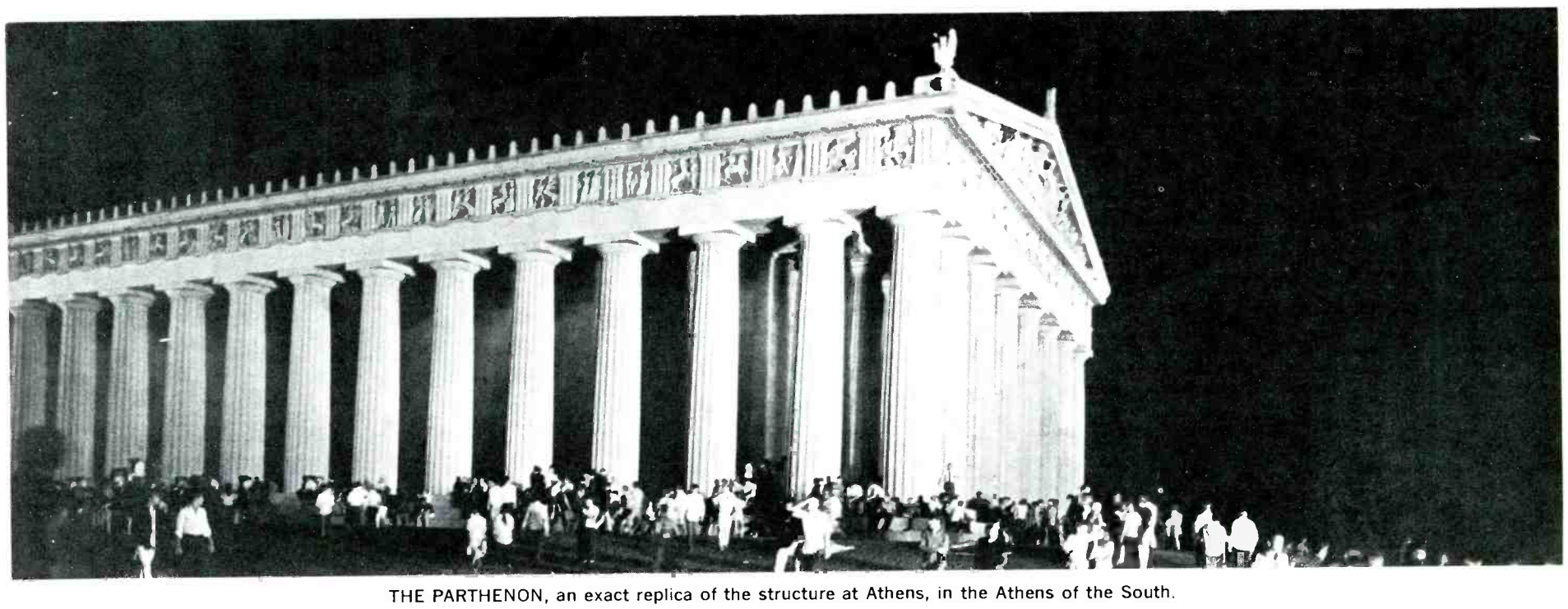
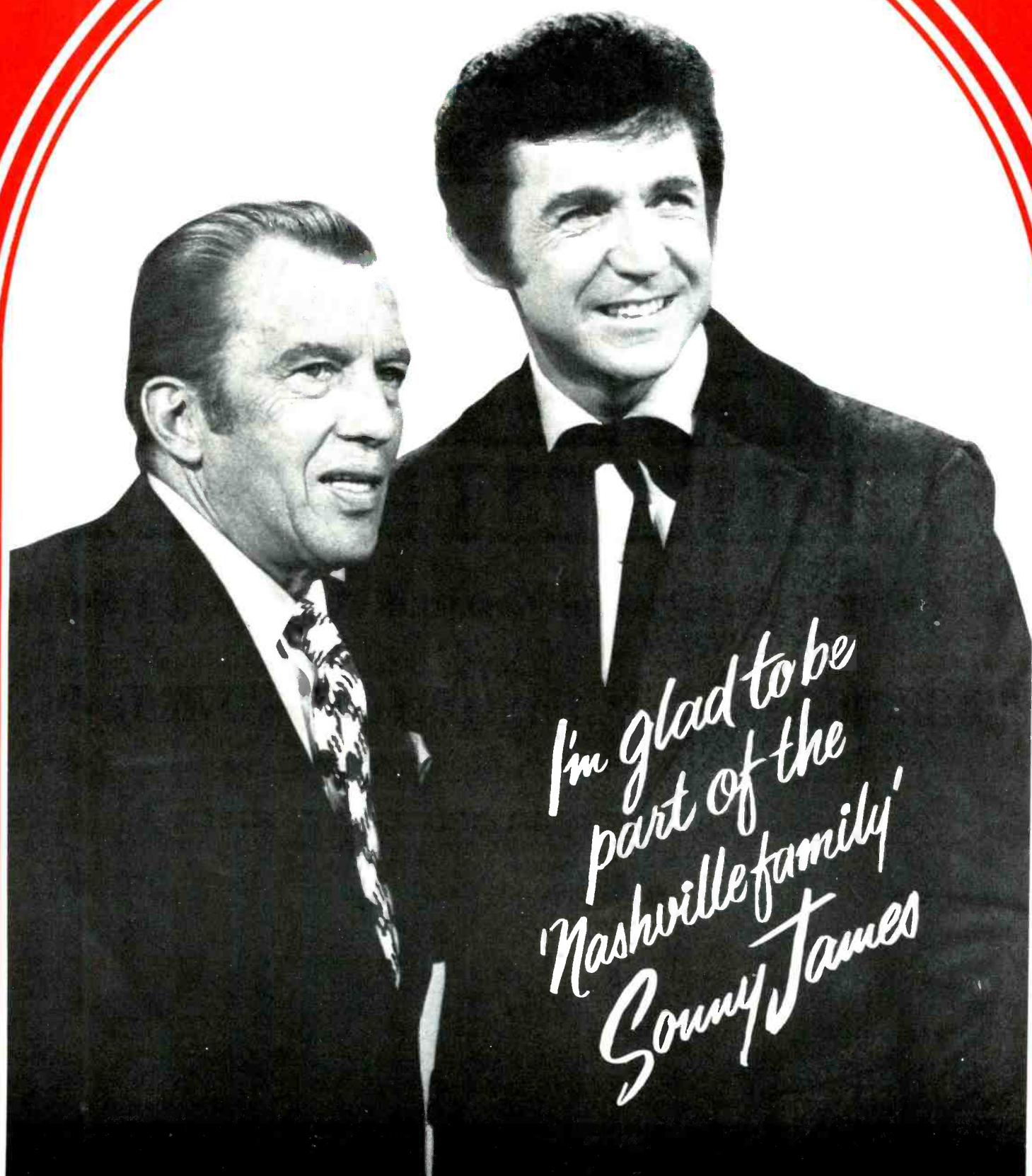


THE PARTHENON, an exact replica of the structure at Athens, in the Athens of the South.

Ed Sullivan welcomes back Sonny James for his 3rd appearance May 10th, featuring the 'NASHVILLE' sound and his new hit

MY LOVE

Capitol 2782



perhaps the most popular of all the studios, although now reserved only for Columbia artists. And the land on which the house stood now holds Columbia, Capitol, agencies, offices for other record companies and the like.

Music Row evolved from the original Bradley Studios, and Owen Bradley had a large hand in it. More than just wanting company, he wanted the industry to grow in Nashville, and he was instrumental in bringing other labels, and other industry giants, to "the row."

Nashville, through the years, has enjoyed a stable economy based on highly diversified sources from which the community's wealth is drawn. There is a healthy balance between commerce and industry, with the added asset of a progressive agricultural community in the surrounding trade territory. Nashville is the home of several large insurance companies and is a strong investment and banking center.

One of the firms, the National Life and Accident Insurance Company, was the parent of WSM and the "Grand Ole Opry." Even during the darkest years of the country music industry, the leadership of this company underwrote the programming and kept it alive, nourishing it until it became the flourishing mature industry of today. The "Opry" first attracted the nation's attention to Nashville and has contributed greatly to the growth of music generally.

The city has earned the title, "The Commercial Capital of the Central South." Eight banks, two national and six state, have assets of over $1,593,000,000. Seven federal savings and loan associations have over $314,000,000 in assets. And a branch of the Federal Reserve Bank has modern quarters in Nashville.

Unique Banks

The banks of Nashville are unique, and the bank people make them so.

They have cast aside all of the stereotypes, and are something until their own. The term "friendly banker" is genuine in Nashville. Bank executives are known throughout the music community on a first-name basis, and the banks take an active part in all music functions. The banks of Nashville might make a small loan to a struggling songwriter, or might underwrite a symphony concert. There is a warmth and understanding among the people of the financial community that is unmatched anywhere.

Nine federal highways radiate from Nashville and six legs of the interstate highway system converge in the city. A total of 63 general commodity common carriers serve the Nashville area. Nine scheduled commercial airlines operate out of the Metropolitan airport. Two railroads serve the city and traffic on the Cumberland River is handled from a modern river terminal.

One of the three Moog Synthesizers in the Nashville area; a far cry from the early studio operations.

Two daily newspapers, "The Nashville Tennesseean" and the "Nashville Banner" are published, and there are several weekly papers. Both of the dailies have outstanding staffs of writers.

Printing is still Nashville's largest industry, as it has been over the years. The annual sales figure for this industry approaches some $150,000,000 annually. The products range from books, magazines, brochures, catalogs, newspapers, business forms and stationery to flour sacks, record album covers, plastic wrappers, airline tickets, music, maps, calendars and garment labels. In all, 350 different publications are mailed regularly.

The growth of the music industry, naturally, has aided the growth of printing. The music field has grown at such an accelerated clip, however, that it may soon approach the printing figure. It now exceeds $100,000,000 annually.

Nashville covers an area of 532 square miles, and its school population now approaches 100,000.

Nashville Government

One of the most important features of all in Nashville is its government. In 1956 the planning commissions of the city and Davidson County issued a report recommending the establishment of Metropolitan Government. An enabling act was passed by the Tennessee General Assembly, and a Charter Commission was appointed. Defeated the first time around, a charter was passed when resubmitted in 1962.

The Metropolitan Charter established one government for Nashville and Davidson County. Beyond the provisions of the Charter, the Metropolitan Government is restricted in its authority only by the Constitution and general laws of Tennessee pertaining to city and county operation. The Metro government administers the entire area of Davidson County, but within its area are six small incorporated cities which exist and function as they did prior to the adoption of the charter.

The chief executive and administrative officer of the Metropolitan Government is its mayor, in this case Beverly Briley. This turns out to be a plus not only for the city of Nashville, but particularly for the music industry.

Briley, a long-time county judge, is a rare individual in many respects. A graduate engineer as well as lawyer, he has perception to match his energies and has worked hand-in-glove with the music people to overcome obstacles and to progress. The mayor grew up "just down the street" from Owen Bradley, and has known the music of Nashville from its inception. His activities on behalf of the industry are not known well to the general public, but they are manifold. And he has led the drive to bring about the beautification of the music row area, along with making the district completely utilitarian. Now serving his second term under Metropolitan government, he is the only mayor this form of government has ever had in Nashville.

NASHVILLE'S MAYOR Beverly Briley addressed the guests at the opening of ASCAP's Nashville headquarters.

THE DEAN of Nashville producers, and still one of the greatest, Don Law accepts an ASCAP trophy as longtime friend Wesley Rose smiles approvingly.

THE LATE PAUL COHEN, center, one of the pioneers in the music industry in Nashville, poses with artists and friends.

From the Land of the Country Giants

Bill Phillips
Debbie Lynn Pierce
Webb Pierce
LaMelle Prince
Jeannie Pruett
Jeannie Seely
The Slew Foot Five
Jerry Smith
Peggy Sue
Texas Troubadors
Ernest Tubb
Conway Twitty
Jimmy Wakely
John Wakely
Jay Lee Webb
Kitty Wells
Wilburn Brothers
Marion Worth
Bobby Wright
Johnny Wright
Warner Mack
Grady Martin
Jimmy Martin
Bill Monroe
James Monroe
Jimmy Newman
Osborne Brothers

Rex Allen
Bill Anderson
Margaret Brixey
Wilma Burgess
Jimmy Davis
Little Jimmie Dickens
Claude Gray
Jack Greene
Bill Howard
Jan Howard
Wayne Kemp
Bobby Lord
Loretta Lynn

Mrs. Beasley Reminises

Setting The Opry Record Straight

Alcyon Bate Beasley was there before the "beginning." Yet she is only 58 today, still active, still attractive, and still desirous of setting the record straight.

In her important opinion, this has been a long time coming. From the time she sang "Peggy O'Neil" on WSM radio in 1925, she has seen every living soul who has ever been a member of the "Grand Ole Opry."

"We were the first, and we've seen them all," she says. And the record gives credence to her claim.

Alcyon was the 13-year-old daughter of Dr. Humphrey Bate, a house-calling country physician from Lascassas, Tenn., who was graduated from the University of Nashville (later to become known as Vanderbilt University), and whose love for medicine was surpassed only by his compassion for mankind and his devotion to music.

Dr. Bate was an "all music" man, having taught his children the classics as well as the folk ballads and the "hillbilly" songs of the times. And the good doctor, once his medical practice was taken care of for the week, found time for two things: fishing and playing musical instruments.

He played the harmonica (they called it the French harp then) and a "little" piano. And he formed three bands. It is inconceivable today to imagine a doctor who had time for three bands and made house calls, but there were few social involvements then.

"The year was 1925," Mrs. Beasley recalls vividly. "His various bands played everywhere, and got into the radio business that year. The second radio station in town was WDAD, on 8th avenue, and the management of that station asked my dad and his 'orchestra' to appear."

Dr. Bate was a close friend of Bill Craig, a cousin of the man who was to shape the destiny of country music generally, virtually all of the artists involved in country music, and specifically the "Opry." Bill Craig told the good doctor to go ahead, as long as he joined WSM when it opened during the first week in October. Bate agreed.

"When WSM went on the air, we were there," Mrs. Beasley remembers. That was the first week of October, 1925. A good many people were there, including George D. Hay, who later was to become famous for naming the "Grand Ole Opry," and an orchestra so large it wouldn't fit into any of the studios. Exactly 10 days later, Dr. Bate and his "hillbilly orchestra" were to begin playing on a regular weekly basis on WSM, on a program referred to as the Barn Dance. This was some six weeks before "Judge" Hay expanded the program and ultimately gave it its famous name.

There was a reason for the lapse. George Hay had been brought from Chicago station WLS to take part in the dedication ceremonies of the new station. He was persuaded to stay on as program director, but it was necessary for him to return to Chicago, close out his business, take care of his moving problems, and finally return to Nashville. Meanwhile, Dr. Bate and his band played on.

Mrs. Beasley says that when Hay returned he merely expanded the Barn Dance, and brought in other acts. One of them was Jimmie Thompson, the 80-year-old man who generally has been credited as having been the first performer.

"I believe Mrs. Klein came before Uncle Jimmy," Alcyon states. "She played the dulcimer, and was among the first to be heard on the air. I recall Uncle Jimmy coming fairly early. I was a little, tiny 13-year-old, but I looked only eight or nine, and he used to hold me on his lap. He brought his niece, Eva Thompson, who was a beautiful woman, to play the piano for him while he fiddled."

Thus there is sharp disagreement as to who was first, but Mrs. Beasley's

(Continued on page N-12)

THE FIRST RKO tour for a "Grand Ole Opry" group. Seated are Sam McGee and Uncle Dave Macon. Standing, left to right, Kirk McGee, Dr. Humphrey Bate, Doris Macon, Humphrey Bate, Jr., Alcyon Bate and Lou Hesson.

The new Opry is still on the drawing board and already we're drawing a crowd.

Opryland, our 25 million dollar vote of confidence in the home-grown music of America, doesn't open until 1972 . . . and already people are after reservations for opening night.

Tells you something about the Opry, its people and its music, doesn't it?

But Opryland doesn't begin and end with just the Opry. There are museums, amusements, restaurants, intimate and interesting little corners of music native to the rivers, the mountains and the Great American West.

And the Opry House itself is something else. Designed for the future of country music, conceived to make audience and artist seem almost as one, the new Opry will boast radio and television production capabilities the likes of which you'll be hard put to find anywhere.

If we sound a little proud of Opryland, it's because we are.

And we'll be more than a little surprised, in 1972, if you and those people looking for opening night reservations aren't just as proud.

WSM INC.

An affiliate of NLT Corporation.

Setting the Opry Record Straight

• *Continued from page N-10*

version has backing from two other surviving members of the original band, Bert Hutchinson and Staley Walton. "There is no question about who was first," Hutchinson said. "All Judge Hay did was expand what was already started. It was really Mr. Craig who started things."

Edwin W. Craig

The "Mr. Craig" in this case is the late Edwin W. Craig, probably one of the most beloved of all pioneers in the business. An insurance executive with the parent National Life and Accident Insurance Company, it was this man (a cousin of Bill Craig, who originally talked Dr. Bate into coming to WSM) who is credited not only with the start, but with the perpetuation of the industry. (He also later was to help organize BMI).

Mrs. Beasley recalls that the show grew in length almost immediately when Hay returned to the station, since local air time was virtually unlimited. "The studio was so small that one act would have to leave when the other came on," she states. "But I used to sit in that studio with the red velvet and watch them all. I was the 'little girl' member, and everyone looked after me."

An article which appears in the Shield, the house organ of National Life, in 1936 immediately after the death of Dr. Bate credits him with having been the first performer on the Opry. Somehow, as the years went on, there was enough conflict to distort history somewhat. Judge Hay, who wrote the 1936 article, later was to write giving the origination credit to Thompson.

"It's nice to think back and remember," says Mrs. Beasley. She disagrees, too, with the name of the first song which was played. Those who credit Jimmy Thompson with having been first say his fiddle tune was "Tennessee Waggoner." Alcyon says she sang the first song, and it was the ballad, "Peggy O'Neil," which had been published some four years earlier, and still enjoyed popularity.

"I tried to stick to pretty folk tunes when I sang," she said wistfully, "and did such numbers as "When You and I were Young, Maggie", and "In the Gloaming." There was music of all sorts. Most of the bands played breakdowns, but it was not unusual to play such things as Sousa marches just to stir the audience a little, or Stephen Foster tunes.

Some of the earliest "Opry" members Mrs. Beasley recalls were Joe Mangrum and Joe Shriver, DeFord Bailey (who was to play the first tune on the air after the program got its "Grand Ole Opry" name), Paul Warmack, George Wilkerson, Arthur Smith, Theron Hale and his daughters, the Binkley Brothers, Uncle Ed Poplin, Sam McGee (Kirk McGee came later), the Delmore Brothers, Jack Jackson, and Uncle Dave Macon. And she recalls vividly Henry Bandy from Petroleum, Kentucky, "who always came down dressed like a million dollars, with his big black moustache." She said he played a fiddle with a bow filled with 60 white threads instead of horsehair, and produced an unusual sound."

Barnyard Image

Strangely, the old-timers recall that George Hay broadcast the show only part of the time. The rest of it was handled by Jack Keefe, a staff announcer, who was on with Dr. Bate and his band from the beginning.

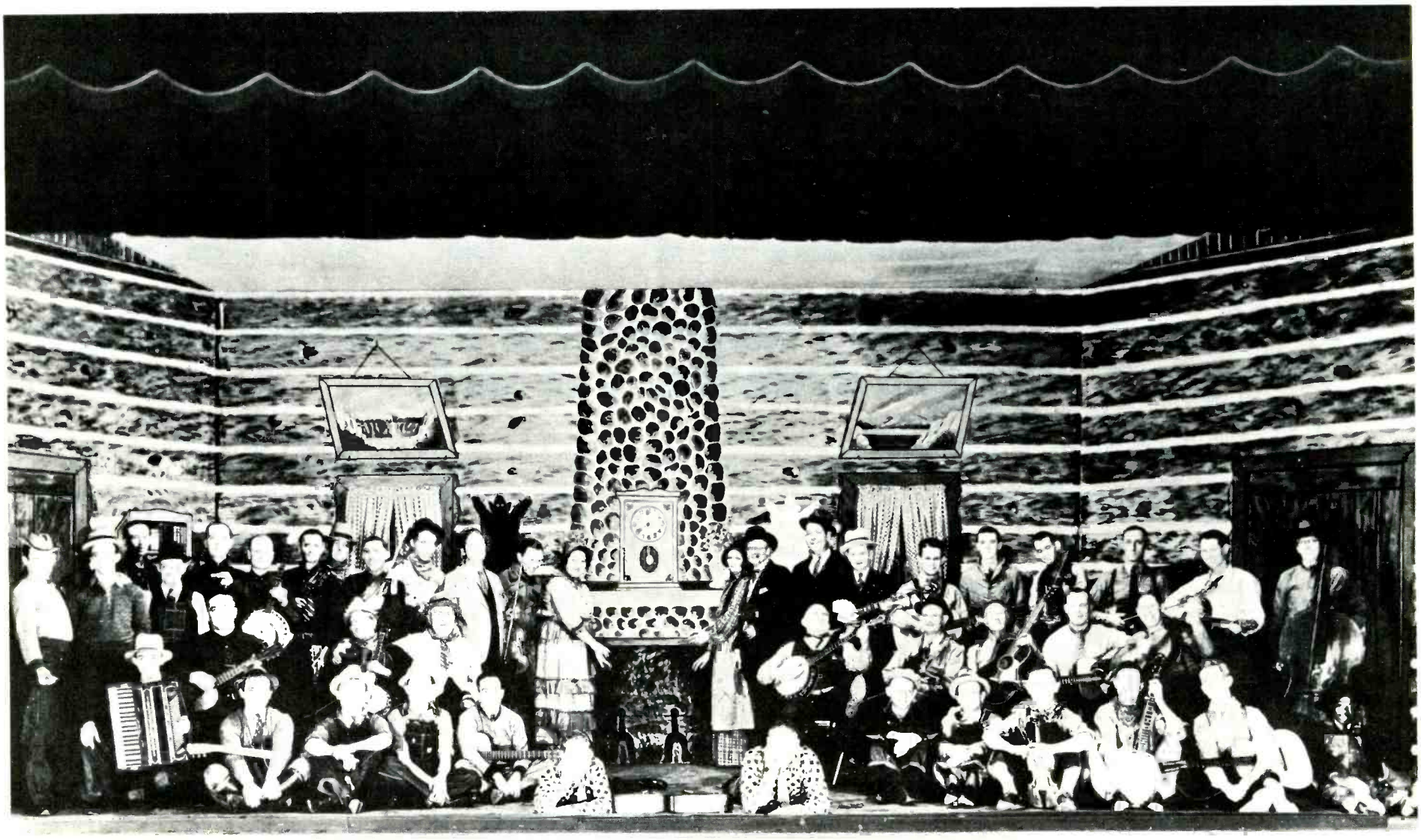
ONE OF the rarest photos. Three members of the Hall of Fame and four deceased artists pose together in a picture supplied by Billie Jean Horton. Left to right, Red Foley, Minnie Pearl, Ernest Tubb, Cowboy Copas, Rod Brasfield and Hank Williams.

Despite the fact that the "Opry" performers appeared on stage in overalls, they didn't dress that way normally. "It was all a prop," she said. "They felt on stage the people wanted to see them in overalls, so they would come to the show dressed up in the best clothes that they had. They put the overalls on as costumes for the stage, but they always dressed well off stage." This was part of the early "barnyard" image of country music which it took years to outgrow.

"People have a lot of misconceptions about those early days. The show grew all at once, and crowds came to see the program right away," she pointed out. "There was nothing gradual about it. That square studio with the red velvet just wasn't big enough, so we had to play out in the open hall when the crowds arrived, right next to Mary Lyles Wilson's cooking school. Most of the acts performed for an hour, and none of us thought anything of playing for that long. Even after we had a lot of groups, we stayed on a good while."

Mrs. Beasley authenticates the traditional story about how the famous radio show got its name.

"It was about a month after George Hay joined the show, and he was there in the studio waiting for an NBC network program to end. There were a lot of people in the place, both performers and audience, and little DeFord Bailey was waiting to play. Judge Hay heard Dr. Walter Damrosch explain a song played by his New York Symphony Orchestra. I can almost remember that quote, and then Judge Hay made his remark, and DeFord began to play."



AN EARLY cast shot of the "Grand Ole Opry."

SOME OF the earliest performers on the Opry. Included are such artists as Pee Wee King, Minnie Pearl, Eddy Arnold, Roy Acuff, and "Cousin" Louie Buck. David Cobb (inset) is the man who coined the term "Music City, USA."

The statement of Dr. Damrosch was this: "While we think that there is no place in the classics for realism, nevertheless, I have a manuscript here before me sent in by a young composer in Iowa depicting the onrush of a locomotive." Following the rendition of this number, Dr. Damrosch closed his program. The barn dance came on, and Judge Hay said this: "From here on out, folks, it will be nothing but realism, of the realistic kind. You've been up in the clouds with Grand Opera; now get down to earth with us in a four-hour shindig of 'Grand Old Opry!' "

One point worth noting here is that all of the early references to the "Opry" use the word "Old" rather than "Ole." This change was effected after 1940, again by Judge Hay.

The story of Bailey's move to the "Opry" also is in dispute. The old stories say Judge Hay found him bell hopping at the Hermitage hotel and brought him to the program. Mrs. Beasley disagrees.

"Little DeFord was working at WDAD with us, playing the harmonica on the radio. It was unusual back then for anyone to hire a Negro, so my dad just told him to show up at WSM and he'd see to it that the youngster got to play his harmonica. Well, DeFord showed up, and the Judge said he couldn't put him on the air without hearing him audition first. Dad said, 'You know me well enough to know you can put him on if I say he's all right.' And the Judge put him on, and he was on every Saturday night for the next 15 years or so."

Bailey, the one man who could clarify the situation, is disinclined to do so. Embittered over the fact that his fame has left him and he has returned to the job of bootblack in a Nashville ghetto, he refuses to discuss the past and the people who had a part in it. He feels he was let-down even though National Life tried to bring him back into the limelight a few years ago by featuring him on its televised version of the "Opry." Following the appearances, he again faded into the obscurity to which he had become accustomed, althought never accepted.

"King" Acuff

There have been arguments over the years over the first vocalist on the show to attain what is considered "star" status. Perhaps as many as a dozen could qualify: Pee Wee King, Roy Acuff, Eddy Arnold, Dave Macon—to name a few. But Mrs. Beasley says the honor rightly belongs to a fellow named Obed Pickard. "He was the first real vocalist," she will tell you, "and he had a great family act." However, she is quick to come to the defense of the others, all of whom she loves.

"Not enough good things could ever be said about Roy Acuff," according to Alcyon. "When they named that man 'King' they knew what they were doing."

And she has words of praise for others, including George Hay. She credits him with naming all of the bands. Her father's group became the Possum Hunters, and there were the Gully Jumpers, the Fruit Jar Drinkers, ad infinitum. "George Hay believed in colorful names, and the idea was strictly his," she admits.

The road shows came early, too, contrary to modern belief. And they were far more than just the small schoolhouses and gymnasiums. Mrs. Beasley reminisces:

"In 1931 we went out on an RKO vaudeville tour. It was the first such tour ever sent out, and a highly successful one. In the package were Uncle Dave (Macon) and his son, Doris; my father and brother (Buster) and my aunt and I. Sam and Kirk McGee filled out the group. We toured for two months, covering the entire Midwest. And we broke house records in every theater we played. There were huge crowds, and everywhere we got encores. We ended the act with a square dance, my daddy, my aunt, Dave Macon and I, and the crowds cheered so they could hardly show the movie that followed."

Ten years later Alcyon was part of another tour, this one the Camel Caravan. It included Pee Wee King and his Golden West Cowboys, Eddy Arnold, and a girl trio headed by Mrs. Beasley. The other members were Evelyn Wilson and Mary Dinwittie. Arnold, by the way, was a sideman for King.

Looking back over the years, Mrs. Beasley feels Roy Acuff has been the Opry's biggest performer. "For a long time, though, I said that Hank Williams got more applause and more encores than anyone who ever played on the stage. But Marty Robbins came along and outdid Hank. Despite that, though, it's still Acuff who has been on top year after year."

Currently Mrs. Beasley still makes her Saturday night appearance on the Opry. A few years ago, because of the diminishing numbers of survivors of the earliest bands, all of the old groups were broken up and consolidated into one unit, referred to as the Crook Brothers band. It is this group with whom she still plays the piano, and their music provides the background for the square dancers and cloggers who skip around the stage. There are seven members of that group, and they have a combined total of 266 years of service with the "Opry."

This past summer, Alcyon had her greatest thrill of all. "My little red-headed granddaughter appeared on the stage, and danced with Bashful Brother Oswald," she said, beaming. "Do you realize this made the fourth generation of our family to appear on the 'Opry'?"

Mrs. Beasley has a great deal to look back on, and perhaps even more to look forward to. "Really it's more fun to look back, though," she said. "Especially since you've straightened out this story."

Castle Records: Where The Boom Began

By MARIAN SMITH

World War II had just ended and things were getting back to normal in 1946 when the recording industry was born in Nashville.

The "delivery room," literally, was the wood paneled high ceiling dining-room of the now-demolished Tulane Hotel on Eighth Avenue, which stood next to the former home of James K. Polk. That dining room was closed by the hotel and converted into Nashville's first professional recording studio, the home of Castle Records.

Castle was the creation of three WSM engineers: Aaron Shelton, Carl Jenkins and the late George Reynolds, men whose work with the top talent drawn weekly to the "Grand Ole Opry" stage led to the formation of the pioneer studio.

"We saw the need for a recording studio because of the great talent the 'Opry' attracted," said Shelton, now technical director of WSM, Inc. "The old Tulane dining room was a natural because it was close to WSM, close to the downtown operations, and easy to get to in a hurry.

"We had to put in costly acoustic equipment to record there, and we controlled the sound with movable panels. In the beginning we cut 16-inch aluminum-base acetate disks, using the Scully Master cutting lathe, which was the ultimate in recording equipment at that time. Then, about 1950, when the magnetic tape was developed, we had the Ampex Model 200 tape machine, the standard of the industry in the early days."

Shelton said the old Ampex 200 ran tape as large as the present day video tape, at a speed of 30 inches per second, which made splicing and editing easy.

"The studio left something to be desired because trucks would rumble up Eighth Avenue and we'd have to stop everything for a while," Shelton recalled. "I guess at times we could have been more isolated, but this was only at random times."

Castle was able to record big name bands such as Ray Anthony and Woody Herman by using the Ryman Auditorium on 5th Avenue, now the "Grand Ole Opry House."

Shelton remembers that the converted dining room at the Tulane was only about 40' x 60', "so when we recorded the big bands we'd pipe the music by land wire to the studio. Ray Anthony cut two of his classics that way: 'Stardust' and 'Marshmallow World.' Red Foley also recorded 'Crying in the Chapel' from the Opry House."

Artificial Echo

Shelton remembers that then, as now, the main trouble with recording or even performing at the Ryman was the presence of an artificial echo, something companies later were to seek. But even with these problems the Castle engineers achieved an early effect that was good enough to grow into the world-famous Nashville sound.

"For that era in recording we had as good or better a sound than any other area in the country," Shelton states.

Like most babies, the Castle infant was born quietly, without fanfare or footlights. "Artists just weren't sure it was the thing to do—to record in this little 'hick' town in Tennessee," Shelton said. "The big talent would sneak into town, record, and leave without anybody knowing it. It took a while for the stars to be sold on Nashville as a recording center. Recording really was an unknown art in those days."

Unknown or not, the word quickly got around. Shelton says the things that made them come then, through, are the same things that make them come now.

"First, there were hits," he said. "Castle's first big smash was the Francis Craig classic 'Near You.' Then we had Red Foley's 'Peace in the Valley' and 'Chattanooga Shoeshine Boy.' I can remember when eight or nine of Billboard's Top Ten were Nashville-cut. Million sellers bring talent anywhere."

When Nashville produced the million sellers and the top artists came, they found great musicians.

"The main thing that attracted the artists was the cooperation of all the people involved . . . the feel that the musicians and engineers had for music . . . something like the personal touch and maybe more sympathetic treatment of the material . . . or just plain talent," Shelton added.

First Competition

Castle's first real competition was a small studio opened around 1950 by Steve Sholes of RCA. Others followed soon, bringing with them pioneer technical genius. One of these was "Uncle" Art Satherly, called by Shelton "the dean of all hillbilly A&R men." Satherly came down through the Appalachians hauling portable recording equipment to capture the "native sounds and music even before we could provide recording facilities," said Shelton. "Satherly was succeeded by Don Law, who now is an independent producer. It's interesting that both of them are Englishmen."

Another Nashville sound pioneer was New Yorker Paul Cohen, who then was with Decca. "Cohen had a natural feel for the Nashville flavor of music and produced the Red Foley and Ernest Tubb hits of that era."

Names such as Owen Bradley, Fred Rose and Ken Nelson also crop up in Shelton's talk about early Nashville producer trailblazers. He remembers a classic Fred Rose tale, one that Rose later admitted was true.

"Fred had under MGM contract the great Hank Williams and recorded some of Williams' early hits, some of the songs that made his name. But when Williams decided to cut 'My Bucket's Got a Hole in It', Fred Rose walked out. He said the song was horrible. Williams recorded it without an A&R man, and it was one of his biggest hits."

Shelton can remember some classic flops, too. "Red Foley worked all night alone once on a song about television. I can't even remember the name of it, and I bet nobody else can. But it was cut in the early '50's. Too early. Nobody knew what television was and the song was a total flop. I bet we spent a hundred hours on it."

Foley's "Chattanooga Shoeshine Boy" took three hours to produce, from start to finish, and was a smash. For drummer Farris Coursey, it was a pain. Coursey created the rag-slap effect by pulling his pants leg up to his thigh, then slapping his legs with his palms. The late drummer slapped his right leg until he raised blisters, then he started on the left. The final cut was done with rag-slaps on Coursey's left leg, but by that time the man could hardly walk.

Early Nashville Sound

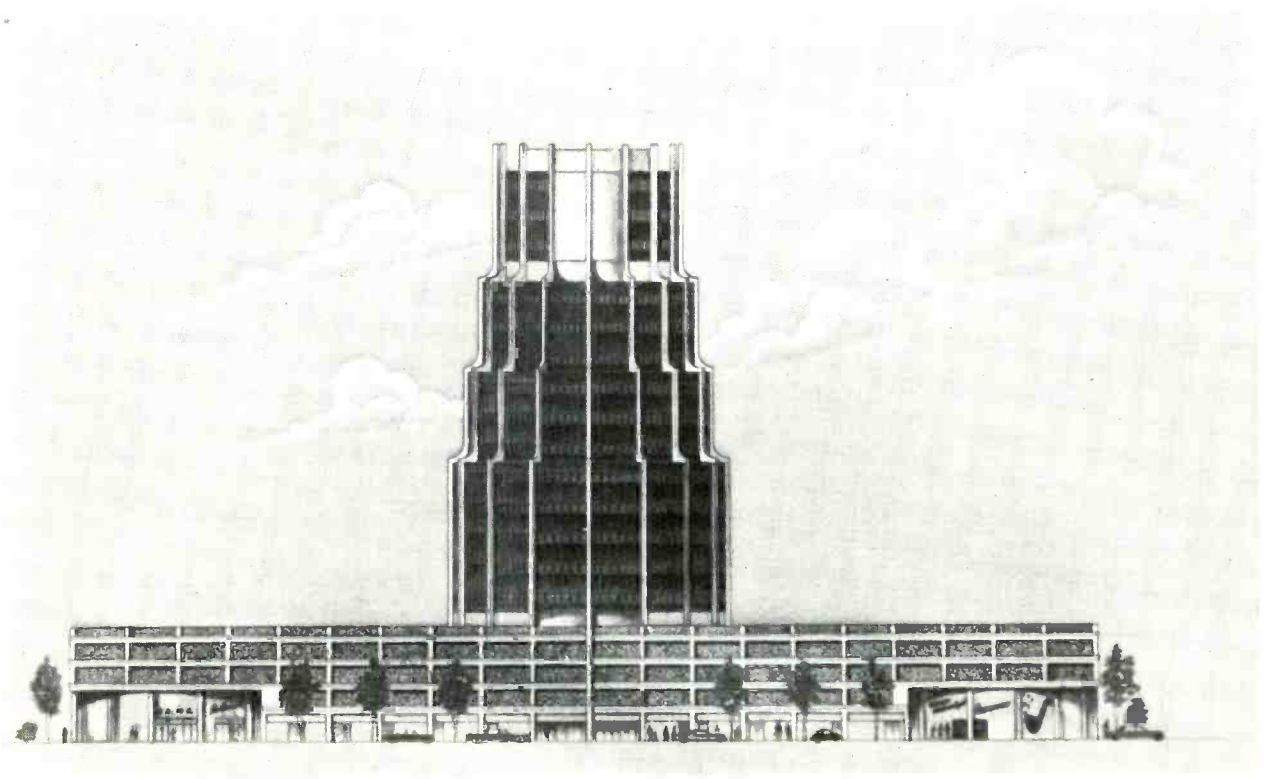
The early Nashville sound gave impetus to careers of the likes of Connie Haynes, Georgia Gibbs, Margaret Whiting, the Andrews Sisters and Rosemary Clooney. It also launched country music talents such as Williams, Foley, Ernest Tubb and Sheb Wooley. Burl Ives recorded here, too, as he still does. But in those days his records barely caused a ripple.

"I'd say we cut three or four sessions a day usually," said Shelton. "In the last three or four months of 1949, right before the year-long musicians' strike, we worked around the clock to lay in a blacklog of masters. Everybody knew about it and was trying to record as much as they could. But we finally went a capella on about 50 to 100 sessions."

By 1954, when the walls of the Tulane Hotel were crumbled for parking space, Shelton estimates that the studio had cut from 2,500 to 3,000 sessions.

At the age of eight, Castle Recording died. The cause of death was attributed to progress in the form of the downtown parking lot, and to heavier engineering duties that fell upon the three producers.

Castle derived its name from the signature of WSM, which called itself the "Air Castle of the South." And Castle got more mileage out of eight years than many corporations do in a lengthy lifetime. Additionally, at the age of eight, it already was giving birth to others.



. . . Where the Boom Continues

The building boom along Music Row in Nashville is still in its infancy, if present indications can be accepted. The expansion plans for the next few years almost stagger the imagination. In the midst of it all will be the Music City Tower, a six million dollar, 21-story, multi-purpose building right on 16th Avenue. The structure, with unusual styling, will include commercial tenants on the ground floor, a 40-unit motel, eight floors of offices and four floors of parking for 357 cars. Don Pinckley, one of the developers, said the land will face the proposed Music City Boulevard. His group has formed a partnership which includes some of the top professional people in the city. Completion of the building is due in 1972. Pinckley, who said he strongly believes in the progress of Nashville, "especially in the music industry," also said more than a third of the space in the building has already been leased. Current plans call for a bank branch on the ground floor, and a club owned by Boots Randolph. The latter will have facilities for broadcasting and taping television shows. The building actually will resemble a tower, with sharply set-back tiers rising from a base 442 feet long.

Liz Anderson, Eddy Arnold, Chet Atkins,
Benny Barnes, Don Bowman, Jim Ed Brown,
Browning Bryant, Paul Buskirk, Archie Campbell,
Jessi Colter, Floyd Cramer, Danny Davis and the
Nashville Brass, Skeeter Davis, Jimmy Dean, Dallas Frazier,
Kossie Gardner, George Hamilton IV, Homer & Jethro,
Waylon Jennings, Red Lane, Dickey Lee, Hank Locklin,
Pam Miller, Willie Nelson, Mike Nesmith and the
First National Band, Norma Jean, Fess Parker,
Dolly Parton, Kenny Price, Charley Pride, Curly Putnam,
Jerry Reed, Jim Reeves, Whitey Shafer, Shel Silverstein,
Connie Smith, Hank Snow, The Stonemans,
Nat Stuckey, Porter Wagoner, Dottie West, Mac Wiseman.

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RCA Records and Tapes

NARAS-Committed To Nashville

Last March 10, some 1,300 members of the music community in Nashville attended the Grammy Awards presentation and show, and gradually the NARAS story was getting around.

The National Academy of Recording Arts and Sciences had grown from a handful in the city to a figure fast approaching a thousand, with every indication that number would be topped by next year. Yet, the qualifications for membership are as stringent as ever, and selectivity is closely scrutinized by a screening committee.

The difference was this: NARAS in Nashville was doing something and going somewhere, and the chapter was really getting involved.

Just a few examples: under the guidance of Dr. L. Ray Patterson, the chapter's legal adviser and Richard Frank, counsel to the Country Music Association, an institute on Legal Problems in the Music Industry was conducted at Vanderbilt University. This was done on a cooperative sponsorship with the Nashville NARAS chapter.

NARAS also became deeply committed to the Vanderbilt University law school, where courses in music law now are being taught, and with Peabody College, where a course in commercial music is being offered, taught by NARAS treasurer Dr. Rick Powell.

Month after month NARAS sponsored seminars for people of the industry (well attended, not surprisingly), and more of these are planned for the near future. The chapter also hosted its first testimonial, this one honoring Owen Bradley for his contribution to the industry.

Involvement has accelerated under the leadership of Danny Davis, who was elected president of the chapter a year ago. Actually, Nashville entry into the National

NASHVILLE CIVIC officials express their appreciation to the music industry through NARAS. Here James Armistead, chairman of the Nashville Plus Steering Committee, and William Ward, III, member of the Board of the Nashville Area Chamber of Commerce, cite the organization with a presentation to chapter president Danny Davis.

Academy was a little behind schedule. It was in 1959 when the city first gave it a try. Charlie Lamb, George Avakian, Steve Sholes and Wesley Rose took preliminary steps, aided by Jack Stapp, Jim Denny, Owen and Harold Bradley. But, because of problems on a national level, the chapter was surrendered after only six months. The job called for second effort.

In 1964, through the cooperation of Hal Cook, George Simon and Dick Jablow, a steering committee was formed here consisting of Don Pierce, Billy Graves, Frank Jones, Glenn Snoddy, Fred Foster, Owen Bradley, Shelby Singleton and Chet Atkins.

At this time, what was to become the Nashville chapter had 51 members, only 44 of whom were active. The first list of Governors was an impressive one: Owen Bradley, Bob Moore, Fred Foster, Boudleaux Bryant, Bill Porter, Jan Howard, Bill Justis, Bill Forshee, Grandpa Jones, Roy Acuff, Chet Atkins, Boots Randolph, Bob Ferguson, Marvin Hughes, Charlie Lamb, Hubert Long, Glenn Snoddy, Bill Pursell, Wesley Rose and Gordon Stoker. Harold Bradley was named president, Anita Kerr was vice president, as were Frances Preston and Mark Clark Bates. Bill Denny was secretary, Lester Rose treasurer, while Wesley Rose and Fred Foster became the national trustees.

One of the more encouraging aspects of the chapter growth is that it still contains virtually all of the above names, the exceptions being those few who have moved away. Yet today's list of governors and trustees contains new names, indicating the annual transfusions which take place.

No longer able to hold the Grammy Awards in clubs or even the National Guard armory, the show this year had to move to the Municipal Auditorium, and doubtless next year will require even more space.

This presentation not only has become the number one social event of the year, but perhaps the most publicized. It draws the top entertainment in the business.

The Nashville chapter has spread its influence to help its neighbors. First it welcomed into the chapter the members from Memphis, who now number some 150 and play an important part in all decisions. Additionally it was the leadership of the Nashville group who helped organize the newest chapter, that of Atlanta. By bringing these two cities into the fold, it helps point the attention of the world on the central South as the focal point of the world's music industry.

The Growth of Performing Rights

The fact that the three heads of the performing rights societies or organizations in Nashville also are leaders of the community speak well for the condition of the music industry.

Heading BMI is Frances Williams Preston, vice president of the broadcaster-owned organization; the leader is ASCAP is Ed Shea, the regional executive director of the writer-owned society; and Joe Talbot is general manager of SESAC, which is privately owned. Each serves the function of collecting money for performances and passing that money on to the writers and publishers of the material.

Mrs. Preston moves from the ranks of WSM (as did hundreds of others in the music business) to assume the leadership of Broadcast Music, Inc., in Nashville. The offices in the L&C tower soon became too crowded for the rapidly growing firm, and on Nov. 1, 1963, groundbreaking ceremonies were held on a vacant lot on 16th Ave. The result was a $200,000 facility to handle the new offices of BMI. Long since recognized as the dominant performing rights society in Nashville, BMI is on the verge of further expansion. Plans were recently announced to add a second story to the present facility, and construction will begin shortly.

From the initial handful of writers originally served by BMI, it now has grown to include more than 1,700 writers and nearly 600 publishers. In the 14-state area serviced by the Nashville office, affiliates number over 7,000. To handle the needs of writers and publishers in this area, Mrs. Preston has as her staff Helen Maxon, administrative assistant to Mrs. Preston (and another WSM graduate); Harry Warner, director of writer relations; Patsy Lawley, director of publisher relations; Jo Ann Price, Sue Holmes, Nancy Franklin, Henry Smith and Kitty Shinn.

ASCAP's entry into the industry in Nashville came in 1963, although there were individual members long before that time. The original offices were located at 1818 West End, with a staff of two: Juanita Jones, who was director of membership, and Asa Bush, director of licensing. Eventually the membership offices were moved to the RCA building on 17th Ave., while the licensing offices remained at the first location.

In September of 1968, ASCAP made its big move in Nashville, bringing in Ed Shea, a dynamic native Nashvillian who had served for 10 years as executive vice president of the Nashville Chamber of Commerce, and a long-time civic leader. Since Shea's appointment, the licensing operations for ASCAP have been moved to Atlanta and the Nashville office handles membership exclusively.

ASCAP Increase

ASCAP, under Shea, wasted no time. In the past seven years it has increased its membership from only a few writers to nearly 500 writers and 100 publishers. A good many of those have come since Shea's appointment. In August 1969, the society moved its offices into the modern million dollar complex at the head of 17th Avenue. For the first time in history, a board meeting of ASCAP was held in Nashville.

ASCAP's growth has necessitated the increase of the staff. Serving with Shea are Troy Shondell, assistant regional director; Gerry Wood, director of media relations, Judy Dalgren, Renata Goetz and Margie Buffett.

SESAC, which has been known for its rich store of country and gospel music, increased that involvement with the establishment of a Nashville office in 1964. Originally located in the Capitol Records building, the society was first headed in Nashville by country recording artist Roy Drusky. In 1967, Joe Talbot, another native Nashvillian who was better known for his contributions to the industry as a lawyer, musician and record pressing company owner, was named general manager of the SESAC office in Nashville. Talbot waisted no time in initiating a rapid expansion program. On May 12, 1969, this growth was dramatically illustrated when the SESAC building, at 1513 Hawkins St., was officially dedicated.

Talbot now has increased his staff to include Ailene Brunner, director of public relations, and Diana Dickerson.

ASCAP'S ED SHEA huddles with Writer Burt Bacharach and board-member Ned Washington at a Nashville luncheon last October.

MRS. FRANCES PRESTON, a powerful force in the music industry and a leader in all facets of community life.

SESAC OFFICIALS gather. Left to right, Ann Bakst, Alice Prager, Joe Talbot, George Dresher, Aileen Brunner, Norman Odlum.

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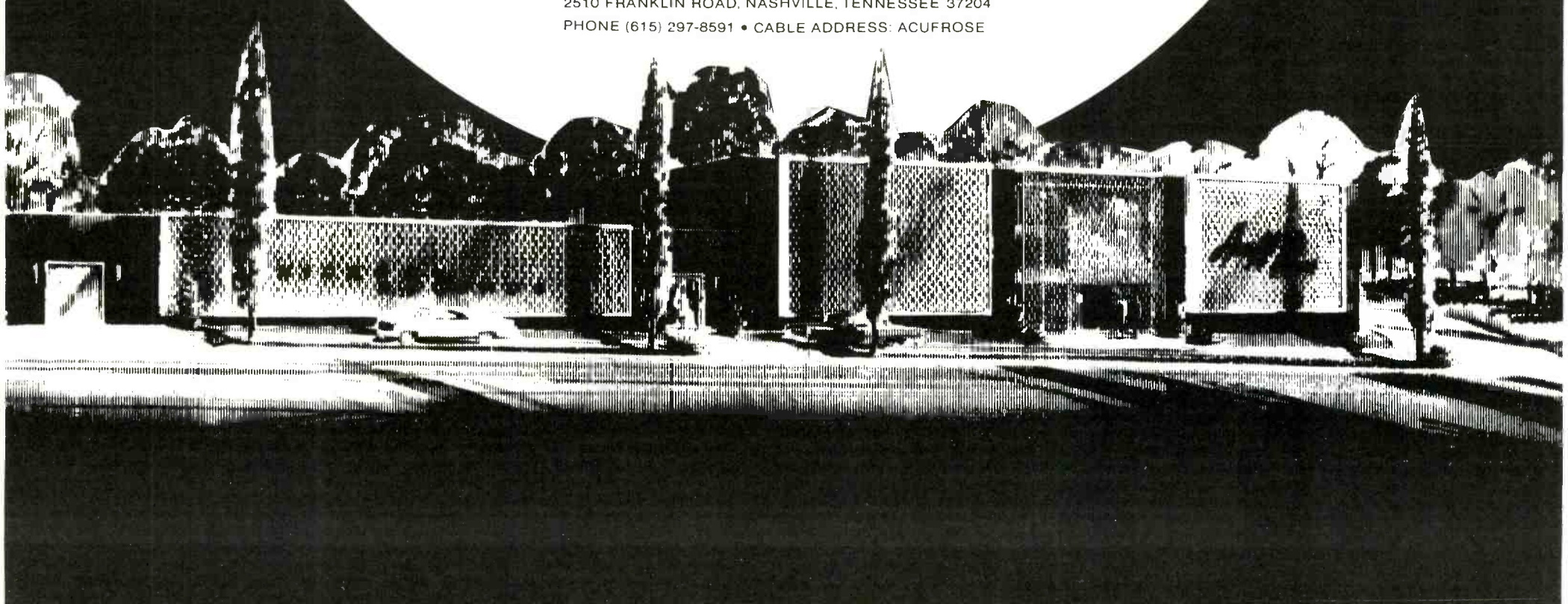

Nashville Growing New Pop Image

Long known as the country music capitol of the world, Nashville has taken on a new pop image. This includes contemporary, rock, underground, soul. Whatever isn't country.

The Municipal Auditorium recently has been the site of numerous concerts, and each time the place has been filled to its 10,000 seat capacity. The audiences viewed such progressive rock and soul acts as The Turtles, Steppenwolf, Tony Joe White; Blood, Sweat and Tears, and Isaac Hayes.

But the influence of pop music goes beyond the spectator stage, and into participation. Long hair and bell bottoms are just as common along music row now as cowboy boots and Cadillacs. True, most of the contemporary product cut in Nashville involves name groups who fly into the city, cut their single or LP, and fly out. But their presence has given the pop scene a boost, and the number of local groups and individuals becoming involved is growing.

The formality and amiable atmosphere created by country music drew the young pop acts to Nashville. They made no pretentions, admittedly borrowing from the country sound. And though the shuffled drum beat or ringing guitar is heard in their works, they came to create their own thing.

Buzz Cason is a prime example of the new breed of young producers who has worked to make pop music big in Nashville. A native of the city, his beginnings in the profession go back to the 1950's when he was writing and recording. His record, "Look for a Star" under the name of Gary Miles was a million seller. He later worked with Brenda Lee and the Casuals, and in the early sixties was writing the "hot rod and surfing" songs along with Bucky Wilkin and Bobby Russell. Today Cason is one of the leading pop producers and publishers in Nashville. He also is one of the youngest members of NARAS.

Asked to discuss the pop scene and its relation to Nashville, Cason had this to say: "In looking back over the contemporary hit records that have come out of Nashville, you will find several which have had little or no relation to country music." Some of those he cited are "GTO," "Oh, Pretty Woman," "Morning Girl," "Bread and Butter" and "Everlasting Love," to name a few. The producers, writers and artists who were connected with these first hits had deep roots in the early rock era of the '50's.

The spirit of change, or more specifically, expansion in Nashville can be seen today by the vast amount of major companies and the growing number of new independent studios. "Nashville is full of potential for pop talent, and with these moves the new talent will get a better chance of being heard," Cason said.

"Our field borrows from country and it generally sounds good and is usually successful. But the future success of pop music will be directly tied to the quality of the record alone. It takes more time to finish a pop or hard rock project than it does to complete a country or gospel session and there is little time left for fraternizing on an organized basis. Let's just hope that bigger and better pop sounds come out of Music City and that the world hears about it."

Scott Shannon is the most popular of the nighttime air personalities on WMAK. He is responsible, to a great degree, for bringing the heavier sounds to the Nashville area, and is concerned with helping the pop scene grow. He came to Nashville from Memphis in June of 1968, and was a major factor in the second Nashville Summer Music Festival held last August. The festival featured groups such as Grand Funk Railroad, The Rugbys, Oliver and many local groups.

Rock Interest

"I was amazed at the amount of interest in rock music in Nashville when I came here," Shannon said. "You hear so much about country music here, but most of the country artists and producers I know sit at home and dig progressive rock albums. The weird thing is that most of the progressive rock groups and artists are constantly flying to Nashville trying to imitate the country sounds. It seems to me that somebody is overlooking a lot of pop talent in this town. I personally know several excellent pop producers and a number of groups who are able to compete on an equal basis with any of the East and West Coast talent. It seems as though the major labels here are interested only in promoting country talent."

Mike Shepherd, former Monument promotion man who now is general manager of Barnaby Records, is in the process of opening some doors. "Barnaby came to Nashville just a few short months ago," Shepherd said, "for the express purpose of signing pop-oriented artists. To be realistic we want to bring recognition to the pop industry here. Nashville is not a country Utopia. There is a lot more happening here: R&B, hard rock, easy listening. It can all be found right here in Nashville."

Bob Beckham is another of the not-too-frequently recognized leaders in the pop scene. As general manager of Combine Music, Inc., he has collected a stable of writers who can pen songs of any description. He is personally responsible for the discovery of Tony Joe White, the soul singer who recently received a gold record for the million dollars in sales of his composition "Rainy Night in Georgia" by Brook Benton. Also included in the writers for Combine Music are Kris Kristofferson, Billy Swann, Chris Gantry, Dennis Linde just to mention a few. Beckham expressed his views on the growth of pop music here by saying, "The trend in music today as toward a 'real' sound that has its roots in country, blues and soul music. In the same way that they are turning away from what they consider false and pretentious in the goals and values of the establishment, the kids are turning to music that is raw, earthy and unpolished—but honest. The sounds of artists such as Johnny Cash, Tony Joe White, Bob Dylan and the Band are simple and real but honest. This is what is drawing the new breed of young writers and artists to Nashville instead of New York or the West Coast."

ONE OF THE greatest visual acts ever to perform out of Nashville, the Stonemans now are being accepted in the pop and underground fields as well as country.

There are countless other individuals who are working everyday in the pop field in Nashville and to mention them all would take a good deal of space. They all know who they are and what they are accomplishing.

The music industry in Nashville owes its success to the early pioneers who were determined to make country music a big business. They have seen their dreams come true and deserve all of the praise and credit that they have received. However, the country story is not the only one to be told. Pop music here is in the embryo stages as was country at one time. The spectrum of progress for the future will include both the expansion of country and pop. Today the public's concept of Nashville is total country. All the people in the pop field are saying is that they are here too.

THE CAST of "Hee Haw," one of the most successful television productions to come out of Nashville.

STRINGBEAN (Dave Akeman) found his niche on "Hee-Haw," where he could perform his comedy and play his banjo.

AND THAT'S a Hee-Haw!

Network TV Boom In 1969

While the music industry has its innovations, a great deal of today's developments are transitional from the past. A prime example is the involvement of the Nashville music scene in network and syndicated television. It is a carryover from the halcyon radio days of the past.

In those days, Nashville was a strong part of the network scene. From the studios of WSM came such programs as "Sunday Down South," "Mr. Smith Goes to Town," "The Lion Oil Show" and scores of others. They brought to the fore such outstanding personalities as Dinah Shore, Snookie Lanson, Dottie Dillard, Don Estes, Buddy Hall, Pat Boone and more. Another famous "graduate" of this school was Anita Kerr, who made her mark in Nashville before moving on to Hollywood. Great musicians also evolved from those days.

The "Grand Ole Opry," or rather a portion of it, was network sponsored by Price Albert for a number of years, with Jack Stapp (now president of Tree) at the helm. From the early shows came composers such as Beasley Smith, Owen Bradley, Marvin Hughes and Francis Craig.

All of this was, in a sense, paving the way for television, radio's younger brother. When TV came along, Nashville was ready for it.

Again it was WSM which pioneered, carrying live broadcasts, bringing color to the area, and leading the way with syndications. Eventually it filmed a simulated portion of the "Grand Ole Opry" and, sponsored by the parent National Life and Accident Insurance Company, was placed in major markets of the U.S.

As early as the '50's, there were some ill-fated ventures into the film field, but for the most part these are better forgotten. Some of them, however, are still being seen.

The real advent of network television came in 1969, and it was an unlikely show which led the way. The program was titled "Hee-Haw," and it was roundly and soundly blasted by the critics who apparently did not understand the tastes of the viewing public. "Hee-Haw" came on as a summer replacement in 1969 for the Smothers Brothers show, and those first taped segments were done in Nashville through the month of May at WLAC-TV. The ratings were in the super-class. The show returned to the air in December of 1969 (the fall programs had already been set) replacing the Leslie Uggams Show. And it was back again this year. The show returns to Nashville May 18 and will tape through June 27, and more segments already have been confirmed by CBS for next fall and spring. The show hits the air Sept. 15, and will be in the Tuesday time slot replacing the Red Skelton show. The show began on a Sunday and moved to a Wednesday, but now will find a new place in the schedule.

The executive producers of "Hee-Haw" are Frank Peppiatt and John Aylesworth, and producers are Sam Lovullo and Bill Davis, the latter of whom doubles as director. It is a Youngstreet production.

Regulars on the show now are Kathy Baker, Noble Bear, Archie Campbell, Roy Clark, the Hagers, Don Harron, Alex Houston, Gunilla Hutton, Grandpa Jones, Buck Owens, Jeannie Riley, Lulu Roman, Dianna Scott, Stringbean, Gordie Tapp, Junior Samples and Mary Taylor.

The show that was first panned received a fitting tribute when the Tennessee Broadcasters Association praised it during the last day of the show's production for the last series.

The other "big" television show of the year has been the "Johnny Cash" program, filmed at the "Grand Ole Opry" House, but shown on ABC. The show has contained a neat blend of pop and country, has been well produced, and holds promise of tenure. It is one of the better rated shows on television.

Several other shows have been piloted for network use, and Nashville artists are being called upon to fill sumer replacement shows. Among those are Ray Stevens, Jerry Reed and many supporting artists. Additionly, the dozens of syndications taped weekly in Nashville rank it high in this field.

What began with radio is just naturally moving on through the television field, and movies are the next logical step. Already this progression is under way.

Mercury has more top selling country chart artists than anyone.

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Smash

ROGER MILLER
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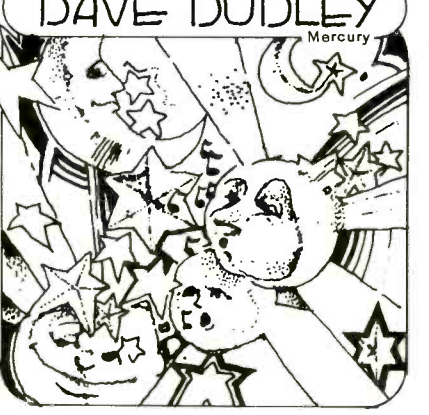

GEORGE KENT
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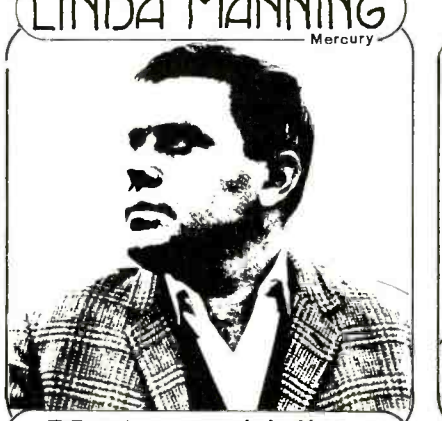
JIMMY SNYDER
Wayside

DARRELL McCALL
Wayside

LINDA MANNING
Mercury

JACK BLANCHARD AND MISTY MORGAN
Wayside
Wayside



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Acuff-Rose-A 27 Year Success Story

Wesley Rose would be the first to tell you he would never win a popularity contest. He is too direct, too above-board, too uncompromising, and too successful.

Yet, among the faithful (his corporate family), there is no one quite like this man. He is held in high regard by his associates and his competitors, and the Acuff-Rose complex has flourished.

"My philosophy is a simple one," Rose, one-time accountant, whose mind still has computer qualities, says. "The mind must be free of bias. All things must be though this is not a requisite. The Neon Philharmonic take a new approach to music."

In fact, most of what Acuff-Rose does is new, although this is not a requisite. The Neon Philharmonic is a case in point. More on that later.

"The best way to be successful is to be first, to start the trends," Rose admits rather matter-of-factly. "No one in this organization pretends to be a genius, but we've been able to stay ahead of the pack. Our staff of writers give us a sort of silent endorsement, too." Rose reels off an impressive list of writers to give impetus to this point.

"Writers bring other writers in, and a good artist brings in other good artists. What we have to do is justify their confidence in us by dispensing with fear and doing away with cold percentages. We have to listen to sounds and to take chances. We can't always use logic. There are certain intangibles which no one can explain."

Rose, who is the head of the clan, has surrounded himself with a family of close ties, where people are allowed to bring up ideas, to kick them around, and to argue points. They are people of creativity and imagination.

"We never think in terms of competition," Rose explains. "Other companies do their thing; we do ours. We build writers and artists, and and we put our money where our mouth is. If we really believe in something, we stay with it."

What Rose is saying is that a complete publisher or record company head must believe in his product and in his talent, and must be willing to spend to promote it to the fullest.

"It's a simple fact that 10 heads are better than one, and the group reaches a decision. It's not like the old days when one man made every move. But another part of our success has been mutual understanding and trust and cooperation, not only between people in this firm, but between our people and other companies. It's a matter of being straightforward."

Rose is a firm believer that one does not have to wine and dine anyone to prove a song is good. "If they have any creativity at all, they know a song when they hear it. Our policy is not just to get a song recorded and then walk away, but to promote it to the ultimate. This does not entail any hyping or doing favors."

Another reason Rose likes to keep his corporate family intact is that, in his words, "no one person can do justice to a spread of artists." He feels that different people react differently to songs, and he wants more opinions than his own, even if they disagree.

Neon Philharmonic

Getting back to his case in point, the Neon Philharmonic, here is how it happened. Tupper Saussy, a brilliant, multi-talented musician, came to call on Bob McCluskey, Rose's right arm at Acuff-Rose. They kicked around some ideas. Saussy was somewhat disenchanted with the work he had been doing. He had a concept and he wanted to produce it and get a big name artist to record it. After some discussion, McCluskey decided that nothing could be done until at least a portion of the concept was on tape. After some of the preliminary works were recorded, McCluskey decided it might be the sort of thing Don Gant could sing. Gant, a member of the "family," was a writer-producer and sometimes singer whose voice was easily adaptable to this concept. Integrating this voice into the instrumental concept, the three together produced three sides—a rather strange combination of a classical sound, a rock beat and contemporary lyrics.

"When I went to the West Coast with the tape," McCluskey recalls, "I had only one company in mind (Warner Brothers) and one man, Joe Smith. I played these three sides for him. All the while they were playing he looked away at the wall so I could not see his reaction. When it was concluded he turned around and stated: 'You've got a deal.' The songs were 'Morning Girl,' 'Brilliant Colors' and 'Cowboy.'"

Warner Brothers then picked up the cost of completing the LP, and the rest is history. Produced in the Acuff-Rose studios, it was a complex mixing job with four-track equipment. Despite this, the total production cost was $8,935. It took about three months to do the sides properly.

"We didn't have any set of rules to go by," McCluskey said, "since we had never done anything like this before. We made the rules as we went along."

The album, of course, was a best-seller, a big money-maker, and was nominated for a Grammy.

Nashville Legend

The sequence of events is part of the Nashville legend by now. Rose took a side-trip to Nashville in April 1945 to visit his late father, Fred Rose. One thing led to another and, after much coaxing and even prodding, Wesley agreed to give up his successful accounting career in Chicago and came to Nashville to manage the firm founded by his father and Roy Acuff. This was to free Fred's hands to write. Wesley then brought down his old schoolmate and now a relative-by-marriage, Bud Brown, who ultimately would become the company treasurer.

There never was a father-son relationship in the company between the Roses. Wesley worked at his job from the first day he came, and the younger Rose became at first successful merchandising sheet music. The other things came later.

Fred Rose was an artist. His songs have become standards. He and Roy Acuff started the company, but it took the soundness of a Wesley Rose to make it tick. He turned the first publishing company in Nashville into one of the most successful in the world.

Rose, over the years, has surrounded himself with top talent. There is Bob McCluskey, already mentioned, who is general manager of the operation. An expert in many fields, he spends most of his time on matters related to the publishing business. He is best known for his work in copyright, in contracts, in management, in sales, in the news media, and in distribution.

Lester Rose, a brother of Wesley, is sales manager for Hickory Records, the fast-expanding label of the firm. Now in its 17th year, the company has recently added to its roster the important name of Don Gibson, whom Wesley Rose has managed from the start of his career. Hickory has had more than its share of hits over the years, both in the pop and country fields, and only now is beginning to hit its full potential. Among those whose careers have been spawned through Hickory are Donovan, The Newbeats, Sue Thompson, Ernie Ashworth, Troy Shondell, Gene and Debbie, Bob Moore, the Fanatics, Bill Carlisle, Frank Ifield and scores of others.

WESLEY ROSE, who heads the Acuff-Rose complex.

The booking end of the Acuff-Rose operation, completely separate from the rest, is run by Howdy Forrester, a life-time member of the Roy Acuff band.

There is Dean May, who has managed the affairs of the company's offices almost from the beginning, and Joe Lucas, who has taken care of promotion, advertising, and scores of other matters. There is Mel Foree, the man on the road, who has logged more miles than probably anyone else in the country. He stays on the go virtually all year round.

Company Backbone

The Acuff-Rose writers have been the backbone of the company since its inception. And the writers on this team have been the cream. Beginning with Fred Rose, they include such luminaries as Hank Williams, Leon Payne, Pee Wee King, Redd Stewart, Charlie and Ira Louvin, Martha Carson, Bill and Cliff Carlisle, Marty Robbins, Johnny Wright, Jack Anglin, Boudleaux and Felice Bryant, Don Gibson, Roy Orbison, the Everly Brothers, John D. Loudermilk, Joe Melson, Ernie Ashworth, the Blackwells, Wilma Lee and Stoney Cooper, Mickey Newberry, Jimmy Work, Stu Phillips, Mark Sharon, Gene Thomas, Tupper Saussy, Bobby Bond, Jim White, Bud Johnson, Dan Folger, Bill Dees, Glenn Barber, Audrey Allison, Nolan Brown, Mark Mathis, Kitty Wells, Gala Henderson, Jim Anglin and Gove Scrivenor.

The catalog is so great (more than 100 songs by Hank Williams alone) that no one in the company actually knows how many songs there are. But, even more incredibly, they can hear a title and tell instantly if it is part of the catalog.

Acuff-Rose publishing and its affiliated companies now have a success story of more than 27 years. And the man who makes it successful is Wesley Rose.

Not only is it successful in the light of Nashville and the country but internationally as well. In 1957 Acuff-Rose began setting up affiliates in various parts of the world. The first of these was in Buenos Aires, covering Argentina, Uruguay and Chile. Rose next moved to the British Isles, then to Poland, Czechoslovakia, Hungary and Yugoslavia, and on to Australia and New Zealand. From there expansion went to Germany and Austria, the Benelux Countries and to the Republic of Congo. Next came the Scandinavian nations of Norway, Sweden, Denmark, Finland and Iceland, and south to Spain and Portugal. Rose then spread into other Latin countries in this hemisphere, and then moved to Asia to establish affiliates in Japan. On to the continent of Africa, he took in South Africa, Rhodesia, Nyasaland, Mozambique and others.

Today there is hardly a section of the world in which Acuff-Rose is not represented. Still another first: its pioneering of the move around the world.

Foster Goes Global

Fred Foster feels the record industry is entering an era in which only the strong will survive. Fortunately his strength is monumental.

The pun is intended, of course, but it's also a truism. His Monument Record Company has been something of a tower of strength since he began it many long years ago.

Just recently Foster, president of his firm, started to do business with U.K. companies, arranging to release their product on Monument in this country.

"Where record companies once were regionalized," Foster said recently, "they now are on a global basis."

It was at this point that Foster spoke of the strong surviving. "All companies must trim down," he said. "There is too much of an overabundance of product." As if to emphasize the point, Foster has done some trimming of his own. He has cut down on the number of artists on his label (although always on the search for new, original talent), has sliced the size of his office staff, and is reducing the amount of product released.

Foster also is among those who believes that records, as we know them, will give way almost completely to tape within the next few years.

"There will be tape dispensers like bubble gum machines. Every sort of place imaginable will have them. The situation will be so highly competitive that only the cream will make it," he said.

Specialization

The record executive said it is necessary to coordinate and consolidate departments, cut back and still do an effective job. He also said manufacturers will have to open new avenues of sales in the next 10 years. He thinks that such items as mini-classics might make it, if only because the youngsters are learning more music appreciation in the lower grades.

While consolidating, Foster also is doing more specialization. He has turned over the production of all of his country artists to Ray Pennington, while Foster will handle the Top 40 and rock acts as well as a few of his long-established performers such as Boots Randolph.

Although he might get an argument, Foster contends that his is the only Nashville label which is fully diversified. The only exception to his total diversification, he says, is classical music, and that may come next, only after considerable research, however.

He has just introduced the Magic Carpet label at Monument, which is strictly for the underground trade. The artists and writers who fall into this category include the Smubs, Chris Gantry and a few others.

Foster feels that distributors will have the diversity in the future to survive. He said one avenue might be that all would become rack operators as well. There are many possibilities, he claims.

The man who built Monument is particularly proud of his new U.K. ties, noting that he will handle such "superstars" as Cliff Richard.

Foster's publishing companies, which have always done well, are flourishing. They include Combine, Music City Music and Vintage. Among the Combine writers, exclusive and otherwise, are Kris Kristopherson, Chris Gantry, Dennis Linde, Cindy Walker, and Tony Joe White. Four of these are suddenly hot, and Cindy has been one of the great songwriters of all time. Combine is overseen by Bob Beckham, while Bob Tubert handles Vintage.

"The secret of success," says this successful executive, "is getting great people and letting them do their thing."

At Monument, everyone does his thing . . . including Fred Foster.

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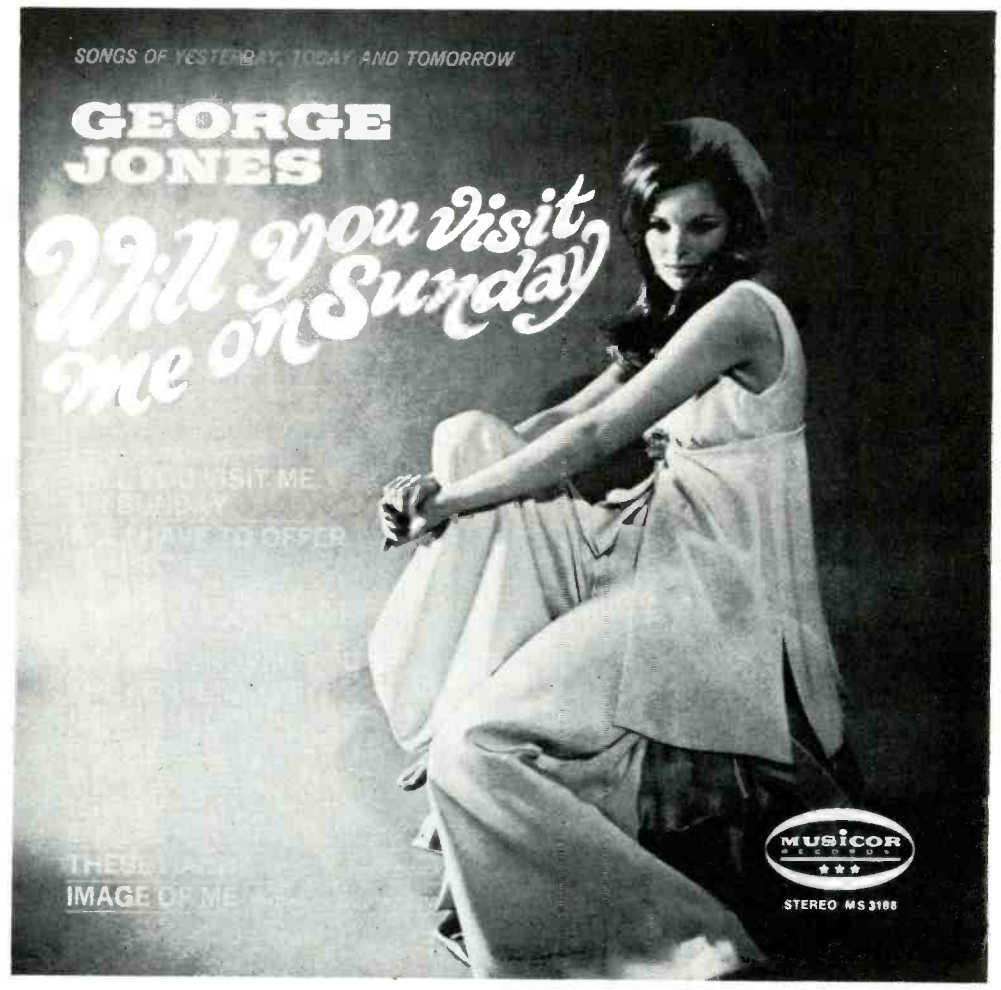

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Fast Food

Franchise Capital of The World

One only has to look back about 119 years in Nashville's history to forecast the success of the fast food franchise industry in the city. The boom really started on March 29, 1851.

It was on that date that the Swedish Nightingale, Jenny Lind, came to town. Jenny Lind fever was running wild. Stores were displaying Jenny Lind bonnets, gloves, coats, hats, parasols, combs, shawls and jewelry. Butchers advertised Jenny Lind sausages, and hardware stores were peddling Jenny Lind teakettles.

And that's when restaurant proprietors got in the act. The term, "a la Jenny Lind" was placed after the choice dishes on the menu, and Jenny Lind pancakes became famous. There was even a Jenny Lind billiard table advertised in a Nashville newspaper.

But it was Willard's restaurant on Cedar Street that had a "Jenny Lind Room." The name of no other celebrity had ever been exploited to such an extent—not until the Minnie Pearl move of the 1960's.

This "move" seemed to set off a chain reaction which had not subsided in the spring of 1970. Despite some setbacks in some areas, there was a general tendency for country music artists (and others) to open everything from chicken outlets to motels and stores for western wear.

Minnie Pearl was a natural. She had already published a cookbook full of country recipes, had a name familiar throughout the nation, and had a warmth and genuineness that exuded confidence. The pilot stores (one chicken, one roast beef, and then a multitude of others) went up in Nashville, and the race was on. In short order (no pun intended) the city was becoming known as the fast food franchise capital of the world. It was saturated with poly-unsaturated fried foods.

When, as young entertainers, the performers of the Nashville Sound dreamed of having their names in lights, they didn't quite envision the lights emblazoning such products as chicken, beef, chile, barbecue, biscuits and booze. But that's the way it turned out. And, for some at least, it was financially rewarding.

The Tex Ritter Chuck Wagon System quickly became one of the most popular of the many and varied outlets in Nashville. Not only was the quality good, but the location—directly across the street from the Vanderbilt campus—brought the influx of the young. The proximity of business buildings kept the crowds coming in the non-school months. The Ritter system was in a stage of steady expansion, with a western decor throughout. There also were portable units for outdoor shows.

Ernie Ford made one of his relatively rare appearances in Nashville to team up with one of the oldest sponsors of country music, the Martha White Mills, in a steak-and-biscuit franchise operation. Robert Baltz provided the meat and Cohen T. Williams the flour, and the Ford franchises flourished.

Kitty Wells decided to take a new approach. Since everyone else was opening in Nashville, she went elsewhere. The Kitty Wells country kitchen opened its first doors in Mobile, Ala.

Hank Williams Jr., however, opened as close to home as one could get: directly across the street from the "Grand Old Opry" House. And the specialty was barbecue. He opened at other locations as well, but the best location in the world was right across from the portals of the Ryman Auditorium.

Jimmy Dickens chose not to sell chickens, but to specialize in various forms of barbecue. Less than a year later the establishment was renamed and was selling Cantonese food.

Nashville Chicken

Eddie Arnold joined his old neighbor, Minnie Pearl, in the chicken business, with outlets all over the Nashville area. Despite a seeming population explosion of chicken retailers, the buildings were still going up. There were all sorts of inducements to buy the various "name" brands, such as a free cherry pie with each bucketful.

Roy Acuff then was heard from, as the King of Country Music chose not to specialize in speckled bird, but in his Cannonball Kitchens. The first of these was constructed in Nashville, featuring biscuits with ham, steaks, etc. Acuff hosted a contingent from the British Isles when the group visited the "Opry" birthday party last year.

Mahalia Jackson "soul" food restaurants went up in parts of Tennessee, and they were incorporated into parts of Performance Systems, which owned the Minnie Pearl operation.

Johnny Cash did a turnaround, converting a restaurant into a recording studio and publishing house. He purchased the Plantation Dinner Theater in suburban Nashville and set up shop in the music business.

Boots Randolph took over a nightclub and made it profitable, bringing not only legitimacy to the city's infamous Printer's Alley but also consistently good entertainment. There also were persistent reports that Randolph eventually would build a posh place on the city's Music Row.

But even though the fast food industry occupied the time of most of the talents, there was considerable diversification into other fields.

Loretta Lynn, who earlier had gone into the rodeo business, lent her name to the western wear industry. Again the prototype was built in Nashville, with factory headquarters nearby. (Miss Lynn was not the first country artist to involve herself in such a venture, but this one showed the most promise.)

Bobby Lord went into the land-development business, moving his headquarters from Nashville to Florida, and showing up only long enough for recording sessions and "Grand Ole Opry" appearances.

Billy Grammer, reversing the procedure, sold out his long-time guitar company, although the quality instruments still bore his name.

Ernie Ashworth of Hickory began franchising a system of directing tourist traffic. Actually, it involves a device which leads travelers to available motels, garages, places of entertainment, etc., all of which pay an advertising tab for the information.

Pat Boone, a Nashville native now making his home on the West Coast, franchised a series of television repair outlets. Again the home town was the key market.

Ernest Tubb, although never a franchiser, continued to run one of the most successful record shops in the business. He was emulated, to a degree, by Charlie Louvin, who set up his shop in nearby Franklin.

Chet Atkins and Jack Stapp teamed up to become part of a large publishing company whose first major venture was putting up a country wax museum across the street from the "Opry" House. Chet and Owen Bradley also became the most prosperous landlords in the music row area.

Wesley Rose was involved in a number of investments, many of them outside the music industry. Porter Wagoner and his enterprises spread, and Hugh X. Lewis delved into everything from magazine publishing to silent partnerships in going businesses.

Shelby Singleton, Jimmy Key and numerous other investors announced the upcoming construction of an underground city, replete with all of the tourist attractions. The "Opryland" announcement, however, rather overshadowed that.

Warner Mack has made a success of his Suit Center, a retail clothing operation in East Nashville, and plans to open another in the near future. Although many of his customers are from the industry, the clientele is far more widespread.

WSM's vice president for radio, Bob Cooper, became recently involved in the franchising of weekly newspapers.

The list grows longer almost by the day. The success of the various operations is a tribute not only to the names of the artists, the business acumen of their partners and the diversification of the products, but also to the city of Nashville, which—for the most part—supports them all.

MINNIE PEARL feeds some of her franchised chicken to Roy Acuff, as Kitty Wells and Johnny Wright look on. Later Acuff and Miss Wells both entered the fast foods business.

MAYOR BEVERLY BRILEY helps Hank Williams, Jr. cut the ribbon at the opening of a fast food barbecue franchise operated by the singer.

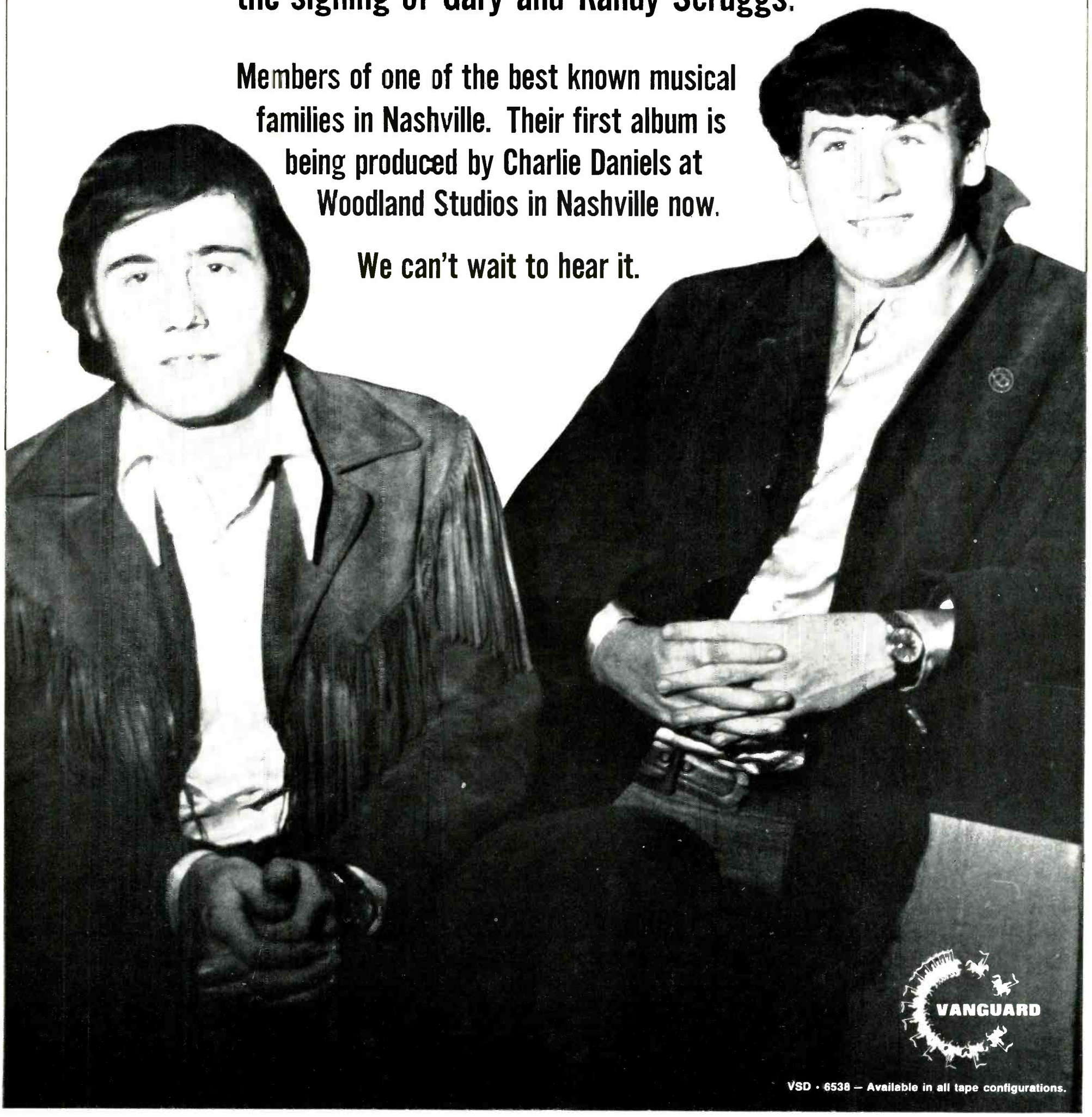
VANGUARD NASHVILLE

Eric Anderson, Joan Baez, Ian and Sylvia, Country Joe McDonald, Buffy Sainte Marie, Jerry Jeff Walker, and Doc Watson have all recorded for Vanguard in studios in and around Nashville, Tennessee.

This week, Vanguard Records takes pride in announcing the signing of Gary and Randy Scruggs.

Members of one of the best known musical families in Nashville. Their first album is being produced by Charlie Daniels at Woodland Studios in Nashville now.

We can't wait to hear it.



VANGUARD

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NASHVILLE BRASS-
10 Year Old Dream Becomes Reality

DANNY DAVIS and the Nashville Brass, who won everything that Johnny Cash didn't win during the past year.

On May 15, the Nashville Brass will perform with the city's great symphony orchestra. Normally this would be THE highlight of any year for a small instrumental group which was organized little more than a year ago. But for Danny Davis and his men with the horns, it's just one of several highlights.

For all the Nashville Brass has done is win the Country Music Association award, presented on NBC last October; appear on the Red Skelton Show as a special guest; play the Mike Douglas show; win a Grammy from NARAS, and be asked to appear on the Grammy Show in May, and negotiate for spots on the Tonight Show, the Glen Campbell Show, etc.

Danny Davis, who began life as George Nowlan and later as a singer with Blue Baron, became George Nolan, and then at the suggestion of the late Fred Rose became Danny Davis, is a man who has done a great deal in a short time because he took a long time getting ready.

Since he today professionally is Danny Davis (though George to his wife and close friends), that name will be used throughout. This Bostonian who learned to blow the trumpet at an early age moved along in good company during his formative years. He performed in such bands as Gene Krupa, Freddy Martin, Art Mooney and Hal McIntyre. Then, both as a singer and trumpet player, he moved to the Sammy Kaye and Blue Baron bands.

Back in those big band years he also did a single record as a singer only, on the Cabot label. Recording "The Object of My Affection," he had a hit. He also produced his own record, which led him into the production field.

As a producer with MGM, Davis produced some of the best. Frequently, with Connie Francis, he made trips to Nashville. It was in those days that he conceived the idea of doing country music with trumpets and trombones, utilizing the Nashville rhythm sections.

"Absurd," said the boss men at the label. Country people would reject it, the pop people would never accept it, and there would be another big bomb in the record industry. That was back in 1960.

Some years later, when Danny moved to RCA Victor, he approached Nashville-oriented Steve Sholes, one of the most knowledgeable men in the business. Sholes (who later was to die of a heart attack while driving in his "adopted" city of Nashville) thought the idea had great merit. He took it to his superiors.

They looked upon it in about the same manner as the MGM hierarchy had done. All of Danny's objections were overruled, and the idea was shelved—temporarily. But enter into the picture Chet Atkins, who has entered so many Nashville pictures.

"When Chet brought me to Nashville in an administrative and producing capacity, I asked Steve if I could broach the idea to him," Davis recalls. Sholes readily consented. Atkins, a man of few words and firm decisions, told Davis to go right ahead.

Davis did, and the powers were proved wrong. Sholes, Atkins and Davis were about as right as anyone could have been. Here's the record:

Each of the three Nashville Brass LP's released has gone into the top ten of Billboard's country chart. One stayed on the chart for 36 consecutive weeks. Each of the singles released from the albums has made the charts. Many of these have branched over into the pop charts. Sales have been nothing sort of sensational.

Not content just with cutting and producing records, Davis and the Brass are going full blast with week-end dates. Booked by the Buddy Lee Agency, the group is much in demand. This summer during his vacation from RCA Danny will play a solid string of fair dates. More and more promoters are calling for personal appearances. Rather than being rejected, the country music with horns is accepted by both country and pop factions.

Finally, Davis keeps on producing hit records. In addition to his own (and an LP with Hank Locklin), he is producing Floyd Cramer, Dottie West, Waylon Jennings, the Blackwood Brothers, Steve Davis, Paul Buskirk and, just signed, Becky Bluefield.

It is not just coincidental that three of those artists or groups also have won Grammys. Danny Davis is a winner.

Side Man-The Nashville Sound

FOUR OF Nashville's leading sidemen: Ray Edenton, Buddy Harmon, Joe Zinkan, and, seated, Grady Martin.

If someone were to ask "what is the Nashville sound?" (and someone does everyday), he would be sure to get an answer. If he asked the question of 1,000 people, he likely would get 1,000 answers. They would range from the technicalities of "highs and lows" in recording studios, to the basic rhythm section of most recorded pieces, to such over-simplifications as "an extension of Opry music."

In truth, there must be many answers, because there really are many sounds. Yet there are some common denominators which differentiate the sounds coming from Nashville from those of other music centers.

And more than anything else, the men most responsible for the Nashville Sound are those categorized, frequently anonymous musicians who are called in the trade the side men.

To clear up a point at once, this is a term of endearment, referring to someone who does not lead a session or a stage performance, but is there at the side of the leader, to aid, to comfort, and often to guide. It is the side men of Nashville who drive the Lincolns and Cadillacs, whose properties about the lake areas, and who create the sounds which are heard round the world.

Though side men are many, the elite are few. One doesn't have to look far to discover the elite. These are the men playing the preferred sessions. Ironically, in these days, it is far more often a case of a side man making the selection of which session he will do.

Three names come to mind at once, and others will follow shortly. The three are Harold Bradley, Grady Martin and Ray Edenton. Then immediately one thinks of Buddy Harmon.

Harold Bradley has to be the pioneer (although Chet Atkins was one of the earliest side men) because he played as a side man to Ernest Tubb "way back when" and was the musician in on those earliest Decca sessions when Owen Bradley, his big brother, joined him in building the first established studio. Harold was then, and is today, a trailblazer in the field of sounds. He probably has played more guitar licks at sessions than most people do in a lifetime. He helped put studios together, made serendipitous discoveries at times (and more often found new sounds on purpose), and probably has added more to records than anyone can imagine. It would be impossible to estimate how many records have been sold with the sound of his strings on them. They were on scores of million-sellers, and perhaps thousands of other good-selling records. Bradley sometimes has as many as 15 sessions a week.

Of course, Owen Bradley was a pretty fair side man in his day before he went the executive route. And he still plays a fine piano.

Grady Martin

Many good things have been written about Grady Martin, and they're all true. An extroardinary guitar player, his mark is indelible. Ray Edenton at the rhythm guitar is a familiar sight at sessions, and it has been for years. And Buddy Harmon has doubtless hit drum licks billions of times on record. Hank Garland, in his day, was another of the greats. There are so many, in fact, it is impossible to recall at once more than a few.

These people were (and or) innovators. Any good producer will admit that there was as much production inside the studio as there was in the control room. And the top arrangers will be the first to credit the side men for their contribution. These leading arrangers, by the way, are such men as Bill McElhiney, Jim Hall, Bill Walker, Don Tweedy and Bergen White.

But, back to the side men. For years a leader was the late Ferris Coursey. And what Jerry Byrd did with the steel guitar is memorable. There have been other fine steel players since, but Byrd was really something special in those formative years. Jack Greene, the drummer, became Jack Greene, the Decca artist. Jerry Reed, a top performer for RCA, is better known around the Nashville group as a leading side man. The same was true of John Hartford, who went west, and Floyd Cramer, who stayed. Larry Butler, Capitol's a&r man, still is one of the best piano side men around. And there is Bob Wilson, transplanted from Detroit, and Bobby Moore.

Here we must pause for a little supplement. Moore is one of the old-timers, and still considered probably the best bass man in the business. He had his glory days, too, with a great hit called "Mexico." But now he admittedly is too busy as a side man to take time for such things. And, on the subject of bass players, we think automatically of Junior Huskey and the late Cedric Rainwater. Their contributions were and are obvious.

The names keep coming to mind: Kenny Buttry, Hargis Robbins, Pete Wade, Wayne Moss, Bobby Thomson, Curtis McPeak, Spider Wilson, Lloyd Green, Jake and Josh, and Pete Drake.

Drake now owns a record company (Stop) and a few publishing firms, but that doesn't stop him from playing sessions here and there. And it was he who devised the famed "talking guitar" which stirred the industry a few years back.

Reaching back many years there are such side men as Cecil Bailey, Newt Richardson and Bob Lamm, who performed on the great Francis Craig hits, "Near You" and "Beg Your Pardon." Jim Hall did the arrangement on those.

And there was the side man who went to work for a former side man. Eddy Arnold had been a side man in the old Pee-Wee King band, and later when he hit it big he hired a guitar player named Roy Wiggins, and he had to be one of the greatest. Wiggins now is a guitar company executive, but he still doubles every now and then as a side man.

Roy Acuff's side men are legend: Jimmy Riddle, Oswald, Howdy Forrester, for example, and Shot Jackson, who now makes some of the best guitars found anywhere.

Perhaps this story should never have been undertaken because there is no way to list them all. They number in the thousands. And the great bands of today consist of side men—the Po' Boys, the Southern Gentlemen, the Wagoneers, the Heartaches, the Clinch Mountain Clan, the Numbers, the Bluegrass Boys, the Rainbow Ranch Boys, the Texas Troubadors, the Graymen, the Cheatin' Hearts, the Good Time Charlies, and the Gems.

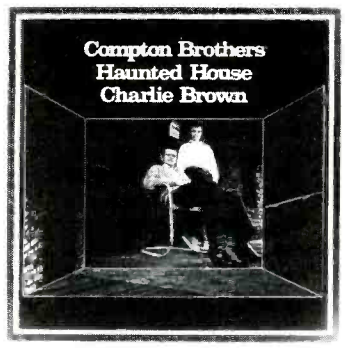
And, in parting, consider the contribution these side men have made over the years: Lightning Chance, Don Davis, Don Helms, Marvin Hughes, Jerry Johnson, Johnny Johnson, Jerry Kennedy, Buddy Killen, Roger Miller, Harold Morrison, Weldon Myrick, Ernie Newton, Luther Perkins, Blythe Poteet, Wade Ray, Jerry Rivers, Jack Shook, Don Slayman, Harold Weakley, Onie Wheeler, Lester Wilburn, Leslie Wilburn and Joe Zinkan. And the thousands we have forgotten to mention.

FAMOUS COUNTRY SCENE

DOT RECORDS

ROY CLARK
DLP 25977
The Other Side Of Roy Clark

45-17349
"I Never Picked Cotton" b/w
"Lonesome Too Long"



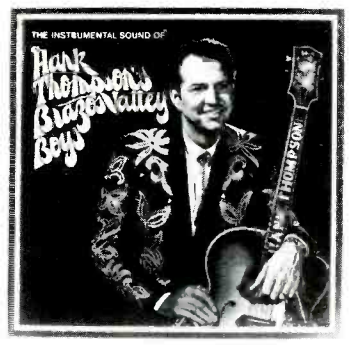
COMPTON BROTHERS
DLP 25974
Charlie Brown/Haunted House

45-17336
"Charlie Brown" b/w
"Just A Dream Away"

BONNIE GUITAR
DLP 25947
Affair

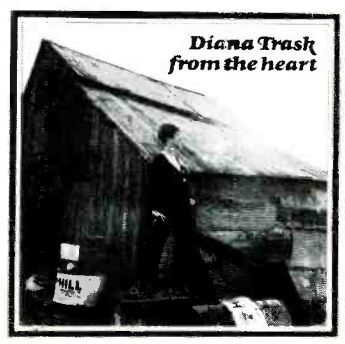
PEGGY LITTLE
DLP 25948
A Little Bit Of Peggy

45-17338
"Mama, I Won't Be Wearing
A Ring" b/w
"Love's Biggest Fool"



HANK THOMPSON
DLP 25978
The Instrumental Sound of Hank
Thompson's Brazos Valley Boys

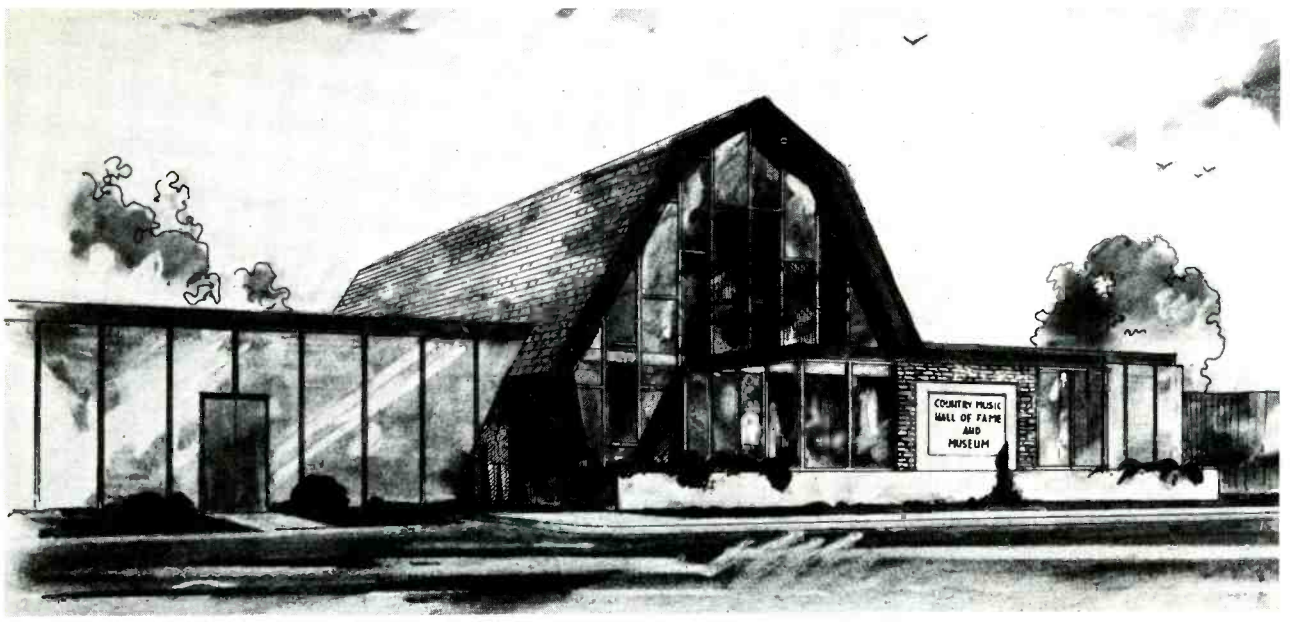
45-17347
"But That's All Right" b/w
"Take It All Away"



DIANA TRASK
DLP 25957
From The Heart

45-17342
"Beneath Still Waters" b/w
"Heartbreak Hotel"

DOT RECORDS, DISTRIBUTED BY PARAMOUNT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, A G + W COMPANY



THE COUNTRY Music Hall of Fame and Museum, whose portals lead to the immortals.

NEW MEMBERS of the Walkway of the Stars at the Country Music Hall of Fame were present for the laying of bronze stars. Front row: Roy Drusky, Bobby Goldsboro and Scotty Wiseman. Back row: Jimmy Skinner, Maybelle Carter, Margie Perkins (widow of Luther Perkins) and Lulu Belle Wiseman.

The CMA Story

By CECIL WHALEY

The daily interplay of the many work forces which constitute the world of country music is difficult at best to break down into actual accomplishments. And the activities of the Country Music Association, dealing as it does with the many categories of businesses in country music, are equally difficult to separate. The daily routine of dealing with telephone requests, mail, special projects and visitors to the offices often becomes so absorbing to the staff that it can't stop to see the accomplishments of the total effort. Somewhat like not seeing the woods for the trees.

A closer look at the actual benefits which the organization has provided to its membership shows far more than a baker's dozen after nearly a dozen years of service. This November the association will be 12 years old.

Many of the specific programs and events promulgated by the CMA cannot be easily categorized into a benefit for one single facet of the membership. Most of the accomplishments reap major benefits to the entire membership. The operation of the CMA, through its committees which represent the several categories, is directed so that each project has its beginning to serve a need for a specific portion of the membership or for the whole. The accrual of benefits then is derived by each separate category of membership and by the sum total. Thus the primary objective of the association is achieved: the promotion of country music on a worldwide scale.

Looking back through the years, one finds that several programs were started in the early years which accomplished their ends and were not repeated. Others were of the recurring type and have become standard operation for each year. And each year more projects are added. Some of these endure and some are onetime projects.

The first project undertaken by the membership was the establishment of the association in November 1958 from the group known as the Disc Jockey Convention. From the gathered conventioneers members were solicited representing several different industry connections. With the initial 225 members, plans were drawn for the organizational meeting and a charted was obtained from the State of Tennessee. That was the beginning. From that first representation of the music industry by a board of nine directors and six officers an office was opened with Mrs. Jo Walker as office manager. Later Harry Stone was to spend about a year with the office as executive director. When Harry left, Jo was to spend the next ten years as Executive Director. She is still the skilled executive who directs the operations of the CMA with a charm and sense of proportions which have been a major reason for the successful growth of the CMA and no small reason for some of the growth of the Country Music industry.

The first directors (9) did not nearly cover the scope of the industry so through the years the board expanded itself to encompass more and more of the specific businesses in the field. Today, the nine headed by the board chairman have grown to 29. The six officers have expanded to 13. The early categories of membership have been added to include the fields of advertising agency; artist-musician; artist manager, booker, promoter, agent and ballroom operator; composer; disk jockey; international business; publications; publisher; radio-TV executive; record company; record merchandiser; and non-affiliated. Each director represents the membership category from which he was elected so that he may be a voice for the businesses in planning the activities of the CMA. The non-affiliated members along with the remainder of the membership elect the directors-at-large. Thus there are today representatives of 11 separate categories of membership which in turn represent many more than 11 types of country music business. The six directors-at-large perform for the total membership. And the officers of the organization are elected by the Board with close attention to the span of business interest so that the membership has a head with as much diversification as possible to cover the many endeavors within the trade.

Steady Growth

That first 225 member group has steadily grown through the efforts of the entire membership each year to acquire additional support for the promotion efforts of country music. Today the rolls contain the names of over 2500 individual, lifetime and organizational members. And they represent the 11 categories of eligibility plus the non-affiliated but allied businesses.

To get deeper into the actual accomplishments let's look at what was started that first year of operation. The fledgling trade association had rendered major assistance to the promotion and operation of the Jimmie Rodgers Country Music Festival in June with the aim of bringing greater publicity and acceptance of country music to the general public and thereby enhance the future benefits to the CMA members. It had sponsored a Congressional resolution to establish a Country Music Day across the nation. The resolution failed in the Hall of Congress, but the resultant publicity again heightened the outlook for country music. And that year the first publications were written, printed and mailed. This brochure "Country Music—Approved Everywhere" was distributed to 5000 separate business offices across the nation to acquaint them with the potential of Country Music as an advertising medium, a sales force, and an entertainment must.

Radio Promotion

To aid its member stations, to increase the demand for more records, to boost the acceptance by the entertainment field and the general public, CMA put out its first radio station promotion spot announcements as public service spots in January 1960. That program is still in effect and expands each year with the increase of member stations and with the growth of the number of full-time Country Music stations. The tapes are made in studios of member organizations by their engineers using member artists. Duplication is done for general-use tapes of special events and holiday greetings. Individual onetime tapes are made for each member station after it joins and once again each year. This continuing effort entails a monthly session in a studio and several days of preparation both before and after to arrange the copy, the appearance of the artists, the separation of the tapes and the mailing to the stations.

Recognizing that the men in executive positions in the advertising and public relations agencies needed a first-hand look at the product, and that sales and marketing executives needed to get a close look at the value of the product, the CMA began in May 1960 to take live shows into the cities across the nation to the

JO WALKER, executive director of the CMA, stands beside the plaque and portrait of Tex Ritter, a member of the Hall of Fame.

dinner tables of these men. Designed for the dual purpose of creating interest and fund raising, the first Country Music spectacular show was at Fort Wayne, Indiana. That process has continued through the years with shows being presented to SME chapters, radio and TV executives and many, many advertising agencies and independent businessmen. Since that first show there have been presentations in Miami, New York, Hollywood, Detroit, Nashville, Toronto, Chicago, and Los Angeles.

Interspersed between these independent and co-sponsored shows was a continuing series called the "Sound of Country Music" developed specifically by CMA for the express purpose of selling the sound of the nation's best entertainment. Some were done with cooperative support of area radio stations. The first was presented to the Sales Executive Club in New York City in May 1963. The second was to the Detroit Advertising Club in 1964, the third to the Chicago Sales and Marketing Executive Club in 1965, the fourth in 1966 at Cocoanut Grove in Los Angeles, the fifth to the NARM convention in Hollywood in 1967 and the sixth to the International Radio and Television Executives Club in New York City in late 1967. These spectacular shows have produced many splendid results with national firms buying advertising and sponsoring country music programs on the air. Continuation of this project of enormous value to the entire membership is planned as the need arises. An offshoot of the shows can be seen in the recently announced action of the board to produce a filmed show of top country artists for presentation around the nation in coordination with personal appearances of some of the artists. This film due to its mobility and shorter length will be possible to show to smaller groups at luncheons as well as to large audiences and will provide the vehicle for an artist to appear and present the selling sound.

And the efforts of the CMA have not been in the field of records and radio alone. As far back as 1960 the organization cooperated on a country music TV show in March. This was the first evidence of a continuing interest to be followed by cooperative promotion of many TV and radio presentations which would reach the entire nation with the country music story. Among them was the Hall of Fame Radio Network spectacular in September 1966. With this as the impetus, the first television station survey to determine the extent of TV use of Country Music was taken in January 1962. The survey is still taken regularly with the results made available to any member upon request. The facts and figures are widely publicized in the trade journals and throughout the industry with resultant impact on the advertising and promotion agencies who more and more use the Country product. The current survey is presently in the mails to over 1000 TV stations across the U.S. and Canada including educational stations on college campuses and in the public libraries.

Another TV related service combined with the radio function was begun in 1965 with the introduction of a round-robin aircheck for member stations. This constant effort lasted for several years until the industry began to provide the same service on a commercial basis. The early service became the foundation for the establishment of several new businesses providing a consulting service for radio and TV stations desiring to switch to country music format or to upgrade their efforts in the use of the country product.

The constant cooperative effort in support of the video industry has extended to the NBC special "Music from the Land" produced by CMA member, Chet Hagen, and first presented on the air in July 1967, and to the Armed Forces Radio and TV Service production of TV for airing overseas to our men in the military service. Of course, of vital interest to the purposes of the CMA was the first TV production of the CMA's own Country Music Awards Show in its second year over Kraft Music Hall on NBC network in October 1968. Filmed and broadcast at a later date, it was exciting enough to draw one of the largest audiences ever held by TV. And it ensured that in 1969 the first LIVE presentation of the CMA Country Music Awards Show took place over the same network affiliation. The effort continues as the board is currently going over plans with the Kraft Music Hall production agents and advertising firm for the 1970 presentation. Last year's audience pulled over a 40 percent share of the nation's TV watchers. The nearest competition pulled slightly more than 26 percent. Figures like these attest to the growing popularity of country music and reaffirm the validity of the intent and purpose of the CMA.

Individual Members

Ever striving to be of assistance to the individual and several members of the organization, the CMA not only continues the production of radio public service spot announcement discs and spot announcement tapes begun in its first months of operation, but also created a radio sales kit as early as 1961. This selling set of printed, taped, and filmed materials has been constantly updated and reworked to meet the ever-changing pattern of country music growth. A new kit was assembled in 1963, another in 1965 and again in 1967. Today a new and exciting kit of materials in the making for distribution to member stations as an aid to selling advertising through country Music.

Since radio carries a constant and solid impact and has shown such tremendous success with the programming of country music either full-time or part-time, many of the member benefits have derived from the steps taken by the CMA to promote the use of country music by the stations. An example of the assistance given is in the listener surveys through the CMA actions. The first Pulse survey was taken through CMA efforts in September 1960. Working with Pulse and with Alan Torbet Associates the CMA has seen a steady flow of such surveys and with them the availability of demographics which provide the broadcast and recording industry with a picture of the typical country music fan and buyer. The inestimable value of these surveys is that they prove without question that the bulk of the buying power in the nation lies within the grasp of the vast group of people who listen to country Music. The growing number can not be denied. The efficacy of the figures are proven time after time in the steady growth of the popularity and in the fantastic growth in the numbers of successfully operated full-time and part-time country music radio stations. It is expected that a new survey will be undertaken in the coming months to update the 1967 materials.

Country Albums

Through the dozen years of its existence there has run a chain of events which do not attract much attention but which achieve two purposes. The series of events is the production and distribution of country music albums. The first purpose of this has been to make money for the operation of the CMA, most especially in the years of its beginning when funds never seemed to be enough to carry the load. The second purpose has been to provide the country music fans with the best music of the best country music favorites in special packages. Each of the albums so tailored has been eminently successful. Beginning with the first in March 1960 and continuing through the latest in 1968 (for purchase only by servicemen overseas through the military stores) each album has created greater demand for country music. This has in turn created more jobs in dozens of businesses in the music industry. Such benefits without denial have no price ticket for the CMA member. They can not be measured, but the results are evident.

Along with the TV survey personally mentioned was the radio station survey initiated in January 1961. On an annual basis every radio station in the U.S. and Canada receives a survey card to determine the extent to which it programs country music. From these cards the facts and figures of the growth of country music in the broadcast field are obtained. The latest survey shows that over 600 stations program country music full-time and another 1400 are part-time. This survey was quite surprising since nearly 53 percent of the more than 6000 stations actually answered the survey. Another survey is even now in the mails, this year including the college campus radio stations as well as other non-commercial stations. The results provide the guidelines for the business futures of many CMA members and many more who are not members. As an adjunct to the survey results all of the information from the cards is compiled into a disk jockey listing. The listing runs alphabetically by state and by amount of time the station broadcasts country music. It lists address and power, deejay's names and zip codes. This has become a valuable tool for the disk jockeys as well as the songwriters, performers and recording companies in reaching the station they want to utilize in the promotion of their individual songs and records. Only CMA members have access to this listing on the free basis. Others may obtain it by purchase.

Other listings are compiled for the CMA membership. These include a separate list of the live talent in the Country Music business with their talent agency addresses, the major recording companies in the country music field with addresses and the name of their a&r men, the major country music publishing companies, the major studios in the Nashville area, the promotion men for the major labels, the fan clubs for many of the artists, the many country music publications for use in publicizing the music and the people making it, and many smaller listings of the men in the Country Music Hall of Fame, the exhibits in the Hall of Fame, the people in the Walkway of the Stars, and others too numerous to mention. All are service provided to the membership. Not all of the members need all of the materials but each has been created to fill a need within the purposes of the CMA and is kept up to date at least twice a year despite the enormous workload entailed in the task.

Businessmen Meetings

One of the most important benefits accruing to CMA members comes from the persistent effort of the association to carry the sound of country music to every place where there is a gathering of businessmen who can use the product. This has taken the form of exhibits and displays of posters, art work, albums, pictures, painting and signs at conventions and international meetings around the world. As early as May 1961 a booth was at the MOA convention. They have been seen at the International Sound Fair, at the NARM conventions, at MIDEM in France and at the International Country Music Festival at Wembley Pool in London.

Carrying the word to as many people as possible also includes answering the correspondence received daily at the CMA offices in Nashville. For this purpose as well as to provide materials for exhibits and displays, the CMA keeps a constant flow of brochures in the mails. Created in their offices and updated regularly, these brochures started with the first membership pamphlet published in January 1961. Since that time the numbers have grown and the printing has increased. At the present time there are brochures on facts for songwriters (initiated in 1962), a code of ethics, purposes and projects of CMA, history of the association, growth of Music City, background of country music, TV show information, biographies of the Hall of Fame members, membership benefits and several others. More are in the making which will attempt to meet the needs of each segment of the membership.

Personal Benefits

Naturally the most important project undertaken by the CMA was the establishment of the Country Music Hall of Fame in May 1961. This was followed by the creation of the Country Music Foundation as a separate entity in 1967 for the creation and operation of the Country Music Hall of Fame and Museum. Together the CMA and the CMF saw the present building rise from a small city park in Nashville to become the mecca of Country Music and the international headquarters of the Country Music Association. The grand opening occurred April 1, 1967.

Not the least of the things it has done for its mem-

(Continued on page N-28)

The CMA Story

• *Continued from page N-27*

bers is that of providing personal benefits through a group insurance program. Starting with a first policy in July 1962, the organization makes available to its members one of the most reasonably priced insurance packages obtainable anywhere. That package presently includes accident insurance and a family income insurance program to supplement hospitalization costs. Plans are underway to broaden the group insurance program with offering of additional types of coverage.

As country music grew, the CMA searched out ways to promote the product on an ever-expanding front and through its efforts the first National Country Music Week was officially designated in October and November 1961. And in 1962 the organization went to work to get a Senate Resolution passed proclaiming Country Music Week in November. While the attempt failed to pass the Senate, the effort did not cease and last year all but two of the nation's 50 governors officially proclaimed October as International Country Music Month. The day is not far off when there may well be an official federal proclamation of International Country Music Month which will promote Country Music on an even broader scope.

Other attempts of the CMA in the halls of Congress have been undertaken and are of continuing interest to the membership and the Board of Directors. Prominent among these was the support of the Tax Relief Bill (in September 1963). The law offered the income averaging privilege to many members of the country music industry who made hit songs and found the profits which built up great figures one year and slipped off the next were severely taxed. The industry was greatly affected by the bill and its passage was of major importance in keeping many budding artists, composers and companies in business.

Then, too, through the years the CMA has been a constant promoter of the major country music motion pictures. Typical was its cooperative sponsorship of the premiere of "Country Music on Broadway" in November 1963. Another was for the Hank Williams movie "Your Cheatin' Heart" in August 1964. This was augmented by the production of its own motion picture "What's This Country Coming To" produced in March 1966 for the radio sales kit. It was used also for showing in the Country Music Hall of Fame and was excellent enough to win for its creators, Bill Hudson and Associates, a Diamond Award from the Advertising Federation. Presently a special committee is working on producing a newer version with current artists and demographics for use in the sales kit. This film is available to members on a rental basis and by outright purchase.

The steady flow of materials for the membership includes such things as country music jingles for radio initiated in November 1966, the kits for the Country Music Month promotion initiated in December 1966, the Country Club certificate initiated in September 1965 for organization members to show appreciation to other persons or organizations for support of country music promotion, a CMA patch for blazer jackets initiated in September 1966, and special plaques for presentation for outstanding efforts in support of Country Music.

Among the individual projects entered into by the CMA are such important programs as the establishment and support of a $2500 scholarship grant to the John Edwards Memorial Foundation. Begun in 1965 this grant provided a faculty member at the University of Southern California to research and work in the field of Country Music with the foundation.

International Effort

Another was the decision of the CMA to become an international organization. Today it lists many members in the overseas areas. Encouragement of this facet of the CMA has seen the growth of associations in Australia, Ireland, Sweden, Japan and the U.K. Others are forming up. This promotion effort spreads ever farther and increases the popularity of the produce daily. Our membership benefits from every expansion that occurs.

Part of this international effort has resulted in the new International category of membership already growing and becoming effective in the promotion of the product in nearly every nation in Europe, many in the Far East and some in South America. Allied with this trend toward development of the international aspects of the country music field, an International Seminar was initiated by the CMA in October 1968 during the annual membership meeting and the Grand Ole Opry Birthday Celebration. Featuring speakers from the U.K. as well as U.S. businessmen with international business interests, the seminar was a forward step providing further encouragement and benefit to the new category of membership.

CHARLEY PRIDE, a "Trendsetter" award winner of Billboard, performs at the CMA show.

The other new category of membership added to further broaden the base of the industry representation in the CMA is the record merchandiser category. Plans are underway to develop programs to benefit this trade operation.

The CMA also began sponsoring another seminar in 1965 for broadcasters. It has been eminently successful in bringing to the podium professional experts in the field of broadcasting who not only present lectures on various pertinent aspects of Country Music station operation but conduct an answer session for the several hundred attendees. Both this and the International seminar are taped and made available to the total membership for a minimum fee to cover the cost of tape duplication. Again, the use of the taped sessions has provided a segment of the membership with a direct and staple benefit for specific application to their business. Both seminars and the tapings are to be continued.

Further practices of value to the membership range from the full-time employment of a public relations director for the Association to the naming of separate state membership chairmen beginning in 1969, from promotion of nationwide TV shows such as "Johnny Cash Show" and "Hee Haw" to assisting documentary film producers in assembling country talent to tell the story of the growth of country music, and to the publication of the monthly newsletter which goes to each individual and organizational member. The CMA "Close-Up" carries news and items of interest to each portion of the vast field from the disk jockey to the songwriter to the record company to the artist. Space is allocated to cover the business news of each category of membership and Party Line columns are routinely filled with personal information about the comings and going and productions of individual members.

Recognizing the need for developing interest in country music even in the Country Music Capital of the World the CMA helped found and is a co-sponsor of the Music City Pro-Celebrity Invitational Golf Tournament played each year just before the annual membership meeting and Opry birthday. The tourney gives its proceeds to charity and its great press coverage to the world of country music. Along with the 35 golf pros and 35 businessmen who play are another 35 internationally known sports world figures and 35 top artists from the country music world. The combination of well-known celebrities has done a yeoman job in directing world attention to Country Music. The sixth tourney will be held this October 9-11.

Many of the disk jockeys through the years have valued the opportunity to personally interview country artists. From their requests came a program jointly sponsored by the CMA and WSM Radio during the convention which allows the bona fide air personalities to conduct taped interviews with top artists attending the week-long celebration. This artist-disk jockey meet has been so successful that last year it was increased to nearly double the previous time. This October will see another greatly improved taping session providing service to the deejay of tremendous value.

So on and on go the lists of things CMA has done for its membership. All in all the baker's dozen of programs which CMA produces for its membership constitutes a package of benefits for which there is no way of pinning down to a dollar value. But significantly, the word spreads about that value and the membership roles show a steady increase year after year. Each new member does not always understand all that is available to him and some may feel at first that the CMA will market songs, arrange for recordings, and such. That wrong impression soon passes as they realize the truly greater value of the programs of this most active trade association in the world. Its staff and board of directors are constantly striving for accomplishment of current tasks and creation of new projects to reach the needs of the membership. The telephones are always busy, the typewriters are always clacking, and visitors are always welcomed through the open doors of the international headquarters of the Country Music Association in the Country Music Hall of Fame and Museum on Music Row in Music City USA.

U SCCESS!

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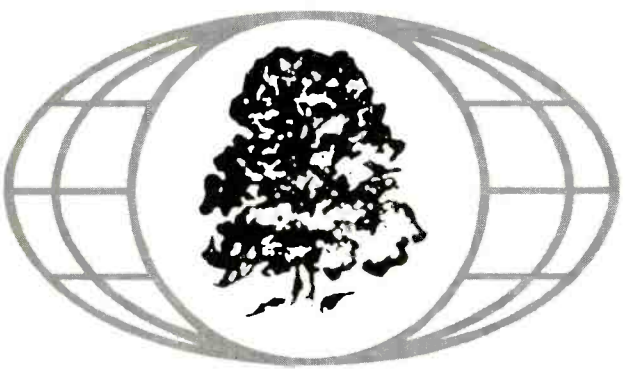
You might say . . . before Tree had "U", they couldn't spell SUCCESS. Now they are one.



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Talent Agent Nashville Style

Joe Taylor was graduated from the University of Chattanooga with a degree in social work and a minor in psychology and says he couldn't have picked better fields to prepare him for his career as a Nashville talent agent.

Taylor entered the music business as a partner in the Wil-Helm agency in 1960. He was that agency's first talent director and served in that capacity for two years.

Joe then joined Martha White Mills, Inc., as advertising manager, utilizing his background in both advertising and talent. Among the early talents signed by him were Ray Pillow and Jim and Jesse.

After 3½ years with Martha White, Taylor left to form his own agency. With a good relationship established, Martha White allowed Taylor to stay in its offices and run his agency until he could find ample office space elsewhere. Ironically, the Martha White offices were then located in a suite of the West End Building, and Taylor—after a complete circle—has returned to that suite after several years with his own agency. Physically, he is right back where he started.

In 1969, Taylor began working in the initial stages of a proposed network television show to be taped from Nashville. This led eventually to the development of "Hee-Haw." Taylor secured regular appearances on the show for two of his artists, Archie Campbell and Junior Samples, and both became a steady part of the show.

JOE TAYLOR signs another act to his list of artists. Here Mr. and Mrs. Ben Smathers sign for the Stoney Mountain Cloggers.

From the initial two acts, Taylor expanded his list of talent to include Skeeter Davis, Claude King, LaWanda Lindsey, Kenny Vernon, Johnny Paycheck, Junior Samples, Johnny Carver, the Pete Drake Show, Chuck Howard, Dave Kirby, Ray Pennington, Van Trevor, Noro Wilson, Troy Shondell, Johnny Henson, Sandy Rucker, Ray Pillow, Bobby Lord and Jim and Jesse.

In 1970 Taylor signed a pact with the Donna J. Williams Agency of Honolulu through which he books all of the country acts into the Hawaiian Islands. Taylor also signed exclusive agreements for booking talent into the Lake 'n Park Inn in Chicago, and the Midway Club in Cedar Lake, Ind.

Publicity Agent Nashville Style

An unfinished course in the "famous writer's school," the help of a newspaper columnist, and a great deal of determination have brought Bonnie Bucy from relative obscurity in Detroit to one of the dominant positions in the public relations field, virtually all in the music industry.

Mrs. Bucy, by her own admission, had never written a professional word until five years ago. That's when she was sitting in a beauty shop drying her flaming red hair, thumbing through a magazine. She came across that familiar ad for a writer's school, decided to write (her youngest child was not in school) for the course, and then went on to her work as a medical technician.

Three months went by when a representative from the writer's school appeared at her home, brought along the aptitude test she had taken with her application, and talked her into learning to write by correspondence.

Another two months went by and a member of her church, aware that she was now "studying professionally," asked her to write a skit for a church mother-daughter banquet. One member of the audience was a linotype operator for the Lebanon (Tenn.) Democrat, a twice-weekly newspaper, and he and the editor of that paper offered her a job writing features. Six weeks later she was a general reporter, going at it full blast, and meanwhile working out an arrangement as a "stringer" for the Nashville Banner.

Meanwhile her employer at the Lebanon paper moved to the Banner and was instrumental in getting her a job offer there.

It was, as she recalls, a great relationship. She spent two months on the state desk, writing obituaries and features, then moved to the city desk, doing general reporting.

"Red O'Donnell was writing all the music copy," Mrs. Bucy recalls, "and I bugged him to death. He began to open doors in the music industry for me, letting me do some of the leg work for his Banner column and working the conventions. Finally I started doing Red's column in his absence. I was then able to pick up some free-lance work, and Charlie Lamb gave me some work writing for Shelby Singleton.

It was shortly after this, skipping over some incidental details, when she was called upon by Singleton and by talent agent Jimmy Key who asked if she was interested in forming a publicity agency to work for them. Their mutual interest at the time was Jeannie C. Riley, who was booked by Key and recorded by Singleton. After a six-week self-debate, Bonnie undertook the task.

Solo Move

She left the Banner in November of 1968 and set up business as Balyhoo, Inc., a three-way deal. In short, it didn't work. Two months later she went on her own and became Bonnie Bucy & Associates. The move has been completely successful. Among her leading clients, by the way, is Singleton.

One of the most notable achievements of Mrs. Bucy has been the handling of publicity for the "Hee-Haw" show, right from its inception. She now numbers more than a dozen major clients, including record companies, booking agents and publishers.

A member of her organization from its inception has been Judy Troutt, her administrative aid, who handles a great amount of the detail work. The most recent addition to the company is Martha Renshaw, who has a number of years of network radio and television experience in New York and Chicago. Two secretaries constitute the rest of the agency.

On a personal basis, Mrs. Bucy handles Peggy Little and Tommy Overstreet, but shies from most individuals. She is more interested in companies.

Bonnie Bucy, among her other chores, drives a 70-mile round trip to work each day from her Lebanon home. And, though it is of little consequence, she never finished the "great writer's course."

One Who Didn't Finish Last

What is there left to say about Chet Atkins? What accolade has not come his way; what praises of his have not been sung?

And so the task is not an easy one. Repetition is almost a certainty. Yet, a good bit of its bears repeating.

First and foremost, he is a guitar picker. Everyone but Chet will say he's the best in the business.

He is vice president of RCA Victor, in charge of the Nashville office, and still produces sessions.

He is a consultant and designer for the Gretsch Guitar Company.

He is one-third of the famous Masters Festival of Music, with Boots Randolph and Floyd Cramer, who have broken nearly every attendance record in the U.S.

He has been on nearly every network television show, has been lionized at testimonials, has played with symphonies, and sometimes plays the classical guitar for hours on end.

He's a better-than-average golfer, a capable administrator, a genius with recognizing and developing talent, and a genuine nice guy. He's one who didn't finish last.

Chet was born on a 50-acre farm in the Clinch Mountains, 20 miles east of Knoxville. The nearest town was Luttrell, and his father was a music teacher. His elder brother Jim, now associated with him in a promotional way, was a fine musician and singer who appeared with Les Paul, Fred Waring and others.

Chet Atkins went the usual route to the top—many jobs, many years, many setbacks. But he got there. Steve Sholes once summed it up: "Chet has musicial integrity."

It was in 1955 when Sholes put Atkins to work as an assistant, at $75 a week. His first session was with Don Gibson.

These are the basics. Everybody else has said the rest.

NOBODY BUT NOBODY... IS MORE ORIGINAL THAN JOHNNY CASH

COLUMBIA

PERSONAL MANAGEMENT: SAUL HOLIFF, STE 704 KINGSBERRY TOWERS, 185 BERKSHIRE DRIVE, LONDON, ONTARIO

Denny: Controversial Driving Force

Jim Denny was, admittedly, a controversial figure. Yet he created an entire facet of the music industry in Nashville, and helped spawn another.

His path to the top was a stormy one.

As a young boy he carried newspapers to support his mother and brother, then was a messenger for Western Union, and finally went to work in the mail room handling the inpourings of fan mail for the "Grand Ole Opry" artists. Denny moved from there to the filing room, then to accounting, and finally to actuarial, still a far-cry from the industry which would one day recognize him as a member of the Country Music Hall of Fame.

At National Life, Denny did so well in setting up the mechanical accounting and record system that he headed the department for 13 years. And during all this time, to supplement his pay, he went to work on weekends at the "Opry." He took telephone messages, sold tickets, ushered, and even worked as a bouncer to handle the occasionally unruly patron.

By 1951, no one knew the operation of the "Opry" better than Jim Denny, and he took over its management. He also organized the Artist Service Bureau, which was to be the forerunner of the booking business in Nashville. There were a few managers of talent and a few promoters, but it was big-fisted Jim Denny who ran the booking end of things. He soon knew every promoter in the country, and knew where to place the talent.

A year later Denny formed his own two publishing companies, in cooperation with a few of the top artists of the day. One of these was Driftwood, which was co-owned by Carl Smith and Troy Martin, and the other was Cedarwood, which Denny co-owned with Webb Pierce. These companies were both BMI affiliated, and a third firm, Jim Denny Music, became the ASCAP outlet. Denny was the first of several people affiliated with the "Opry" to turn to publishing. He was certainly not the last.

With the growth and popularity of country music, an inevitable move had to be made. WSM Radio—who ran the "Opry"—ordered its employees to divest themselves of all outside interest in the music industry. Numerous members of the high echelon had to made a decision. Jim Denny made his. Music had become such an integral part of his life he elected to stay with his publishing companies and to form the Jim Denny Artist Bureau. He would continue booking many of the same artists he had worked with before, but would do it on his own. Thus the agency joined forces with the publishing company, and many of the acts were to follow Denny.

At the time of his departure, the late Judge George D. Hay wrote this: "You did a big job for WSM, and only a few know the problems you solved."

Decision Time

In 1955, Jim Denny was awarded the "Man of the Year" honors from Billboard. Two years later he was the recipient of the Ralph Peer Award. By 1956 he was named the top booker of country talent in the U.S. One of Denny's first moves was to set-up a contract with the Philip Morris Tobacco Company, setting up a road show which would run for 16 consecutive months. This included a weekly network radio show.

This was a time of decision for artists as well as executives. Harry Stone, the long-time manager of the "Opry," had left WSM. Jim Denny was gone. Jack Stapp was about to leave. This is when the singers had to make their move. By casting their lot with Denny they sacrificed their hard-won place as a member of the "Opry" cast. But, by going with him, they were assured of top bookings. Many took the plunge. Among them were Carl Smith, Red Sovine, Jimmy Dickens, George Morgan, Ronnie Self, Webb Pierce, Martha Carson, the Duke of Paducah, Lou Childre, Goldie Hill, Minnie Pearl, Johnny and Jack, Kitty Wells, Eddie Hill, Bun Wilson, Anita Carter, Mel Tillis, Mimi Roman, Wayne Walker and Lonzo and Oscar.

The Artist Bureau operated with the publishing companies in offices at 146 7th Avenue North, just a block from the National Life building in downtown Nashville. Among the first employees working there was a lovely young red-haired beauty named Dolly Dearman. She later was to become Mrs. Jim Denny, and Dolly Denny still is an important part of Cedarwood Music.

Another early employee of the firm was Danny Dill, the company's first songwriter. He had been part of the team of Annie Lou and Dannie. The first Cedarwood song recorded was a tune called "Say, Big Boy," by Goldie Hill on Columbia. Denny, by the way, was managing all of the talent who had joined his booking firm.

As the publishing company grew and booking became an 18-hour a day task, Denny decided to hire an assistant. He brought in W.E. (Lucky) Moeller who, from 1934 to 1943, had been in the banking business. Moeller entered the music business in 1943 by buying and managing talent, and then served for a term as manager for Bob Wills. He later took over as personal manager for Webb Pierce and Red Sovine, and they brought him to Nashville in September of 1957, getting him a position with the Jim Denny Artist Bureau. While in Oklahoma City, Moeller had managed the Trianon Ballroom, and briefly he managed Brenda Lee.

But it was always Jim Denny who was the driving force behind it all, whether booking or publishing. Later, because Denny became totally involved in publishing, the booking agency became known as Denny-Moeller, and after Jim Denny's death, Moeller took over the booking agency entirely (Moeller Talent Agency), while the Denny heirs carried on the publishing company.

It was apparent almost from the start that the publishing companies would be big. Denny merged Driftwood and Cedarwood into a single name, Cedarwood, and concentrated on this company. There also were some radio interests with some of the artists, but these were dissolved. A few years ago, Cedarwood became the exclusive property of the Denny estate. The Cedarwood hits over the years included such tunes as "Love, Love, Love," "I Don't Care," "More and More," "Are You Sincere," "Waterloo," "Emotions," "Little Boy Sad," "Tobacco Road," "Long Black Veil," "Detroit City," "Dream on Little Dreamer," "Hello Out There," and hundreds of others written by such writers as Wayne Walker, Mel Tillis, Marijohn Wilken, Danny Dill, Cindy Walker, John D. Loudermilk, Roy Botkin, Fred Burch, Kent Westberry, Carl Perkins and Cecil Null.

Recent hits such as "Daddy Sang Bass," recorded by Johnny Cash, and "Ruby, Don't Take Your Love to Town," recorded by practically everyone, have kept the catalog active.

Jim Denny died in 1963, but there were others to take over. One of these was Mary Claire Rhodes, who had been his secretary during the Artist Service days at WSM, and joined him at the Jim Denny Artist Bureau when he made his move. In fact it was the home address of Mrs. Rhodes that Denny used as the address of his publishing company. Mary Claire still is a vital part of the company, serving in several capacities. Her husband, former musician Curley Rhodes, also is with Cedarwood now, as promotion director.

Dolly Denny is still there, as noted, and so are others. At the top of the pinnacle is a still-young man with a great deal of the drive of his late father, the executive ability to run the company, and much of the compassion which he inherited. For all of the toughness Jim Denny had, he was always a compassionate man.

Parallel Rise

Bill Denny—more properly James William Denny—is now president of Cedarwood. His outside credits give mute description to his involvement in the trade. He has been heading the company since the death of his father, and has been instrumental in developing new writers, disseminating their songs, and expanding the firm's quarters.

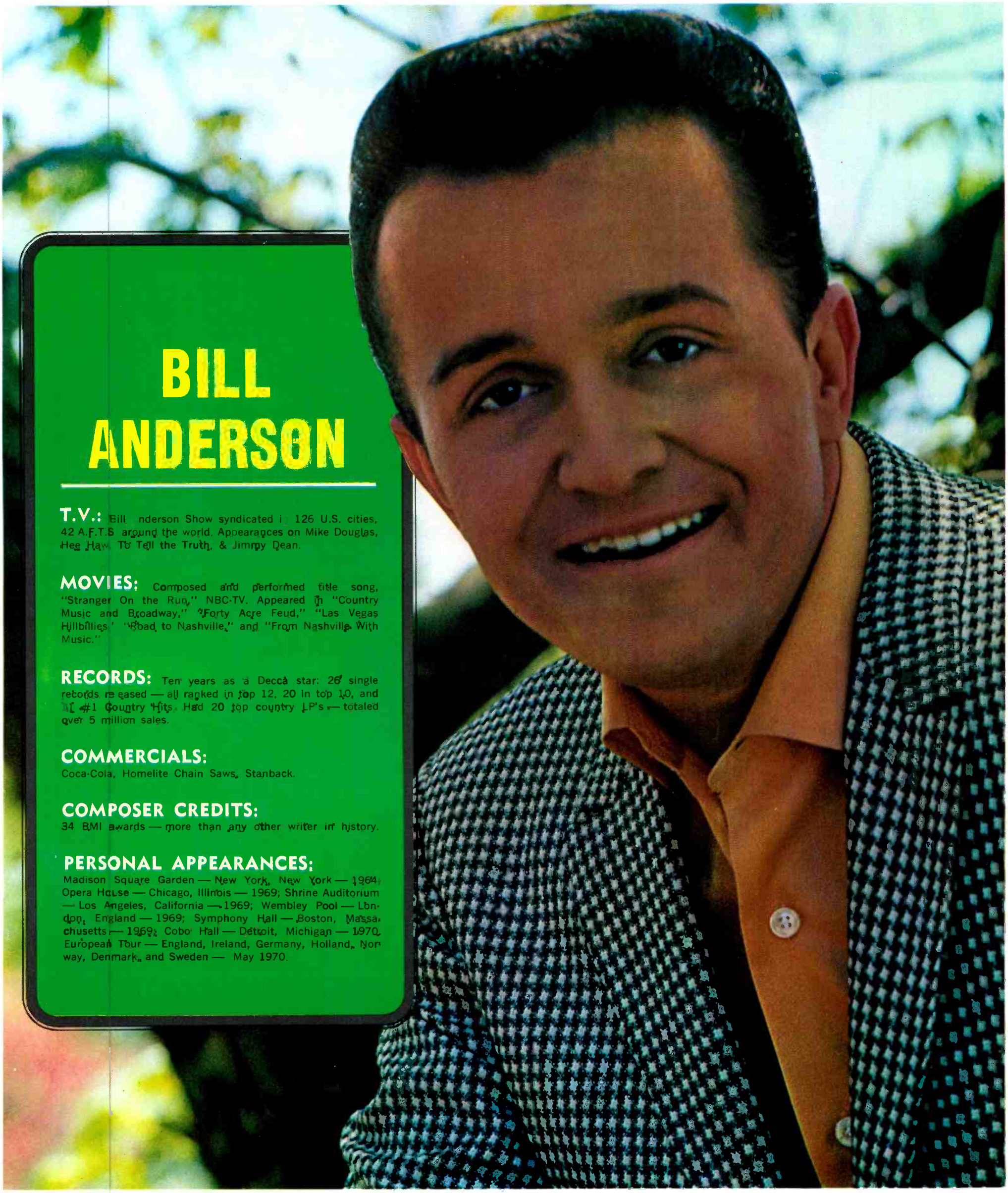
There is a strange parallel between the rise of father and son. Both came up through the ranks of WSM, Bill having worked in every capacity from prop man at television to disk jockey at radio. Unlike his father, however, Bill was able to acquire some polish at Vanderbilt University, and now is involved in many business holdings. He has been president of both the Country Music Association and the Country Music Foundation, and serves as a director even today.

Bill's younger brother, John Denny, is vice president of Cedarwood, and works in many areas of the publishing company. He also has his own record label, totally unrelated to Cedarwood.

Dolly Denny now is treasurer of the company, and she fills many capacities. This is the estate of the late Jim Denny, and the group works as a team.

The highlight of entire Jim Denny and Cedarwood story came three years ago when this man was elevated to the Hall of Fame. The inscription on his plaque tells the story:

"Jim Denny was a vital person behind the scenes in country music for many years. Being a leader in the publishing, management and broadcasting fields he served to promote, protect and encourage some of the most important artists in the industry. His contribution to country music is widely recognized and his untimely death was a tragic loss to all."



BILL ANDERSON

T.V.: Bill Anderson Show syndicated in 126 U.S. cities, 42 A.F.T.S around the world. Appearances on Mike Douglas, Hee Haw, To Tell the Truth, & Jimmy Dean.

MOVIES: Composed and performed title song, "Stranger On the Run," NBC-TV. Appeared in "Country Music and Broadway," "Forty Acre Feud," "Las Vegas Hillbillies," "Road to Nashville," and "From Nashville With Music."

RECORDS: Ten years as a Decca star: 26 single records released — all ranked in top 12, 20 in top 10, and 11 #1 Country Hits. Had 20 top country LP's — totaled over 5 million sales.

COMMERCIALS:
Coca-Cola, Homelite Chain Saws, Stanback.

COMPOSER CREDITS:
34 BMI awards — more than any other writer in history.

PERSONAL APPEARANCES:
Madison Square Garden — New York, New York — 1964; Opera House — Chicago, Illinois — 1969; Shrine Auditorium — Los Angeles, California — 1969; Wembley Pool — London, England — 1969; Symphony Hall — Boston, Massachusetts — 1969; Cobo Hall — Detroit, Michigan — 1970. European Tour — England, Ireland, Germany, Holland, Norway, Denmark, and Sweden — May 1970.

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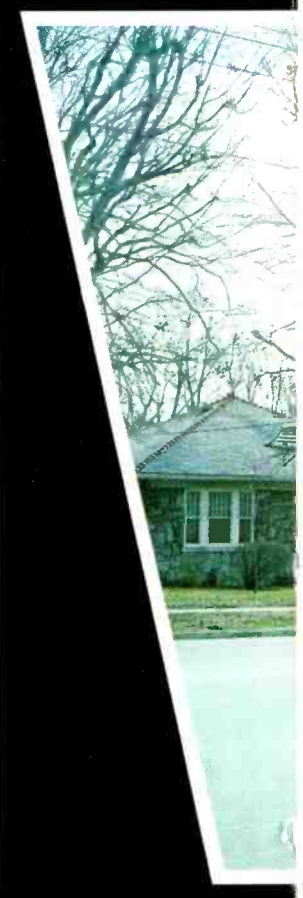
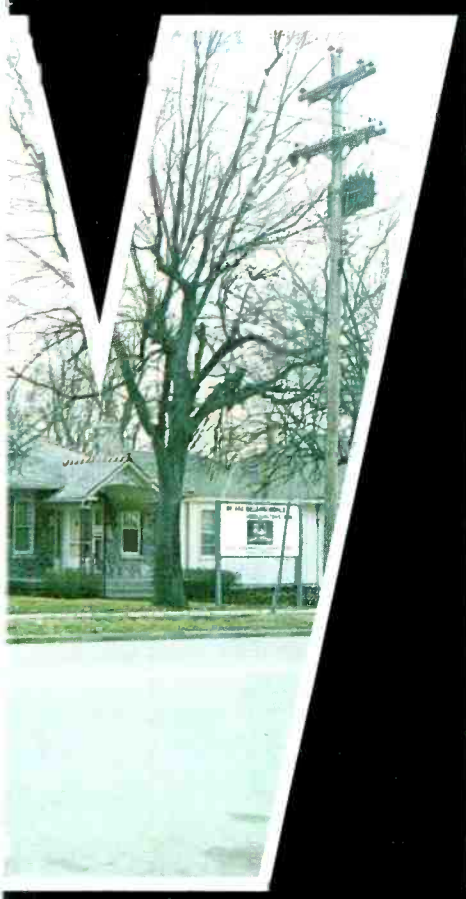
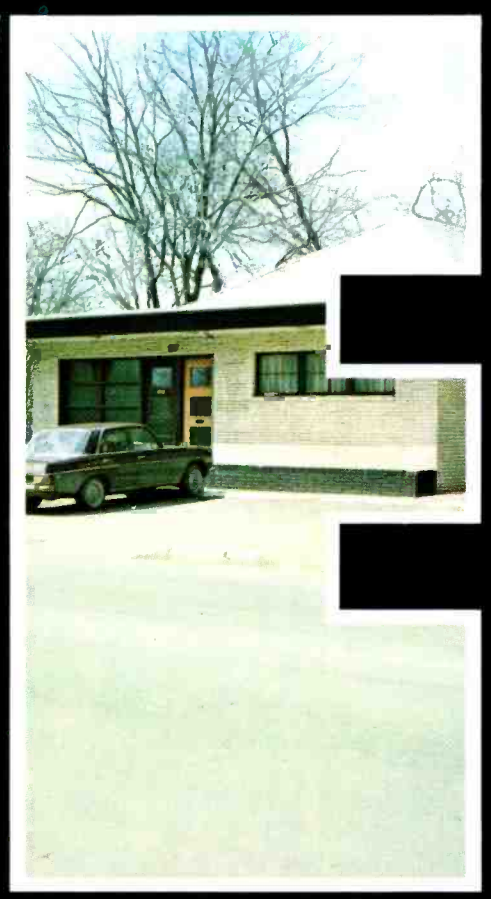


Johnny Adams Doris Allen Sil Austin Jo Jo Benson Heather Black Maxine B
David Allan Coe Bob Collins Johnny Copeland Copper 'n Brass James Cotton
Willie Gable The Gentrys John Hamilton Wilbert Harrison John Anthony H
Cliff Jackson & Jellean Delk with the Naturals Mr. Jamo Johnny & Lilly Bill Justi
Michael Henry Martin Little Milton Joey Morant Dee Mullins Roy Orbison
Max Powell Charlie Rich Jeannie C. Riley Doctor Ross Rugbys Sampson & De
Randolph Walker T-Bone Walker Bergen White Harlow Wilcox & the Oakies D

SSS THE SHELBY SINGLETON





HERE

own Jackie Burns Tommy Bush Chesley Carroll Johnny Cash Willie Cobbs
Del Rios Little Jimmy Dempsey Big Al Downing Jerry Dyke Charlie Freeman
art Marilyn Haywood Willie Hobbs The Hombres The Imperial Wonders
Debbie Lori Kaye Betty La Vette Calvin Leavy Jerry Lee Lewis Linda Martell
Little Junior Parker Carl Perkins George Perkins & the Silver Stars Ray Pillow
lilah & the Boss City People Peggy Scott Bobby Stiles Gloria Taylor US, Inc.
avid Wilkins Chubby Wise Howlin' Wolf Ruby Wright Mighty Joe Young

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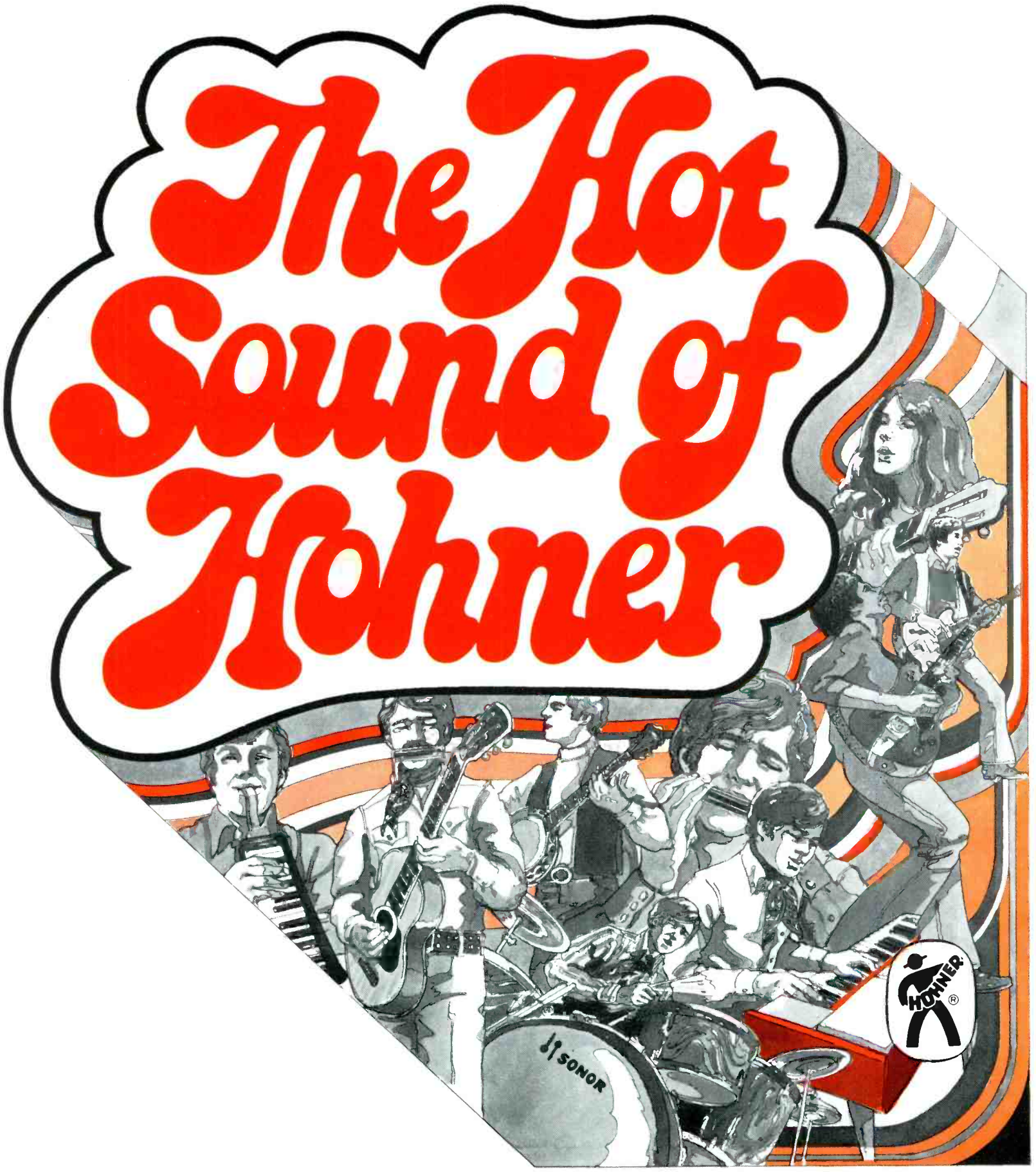


Singleton: A Complex Man

A visitor to the Shelby Singleton office must, no matter how well he knows Singleton, wear a visitor's badge. The reasoning is simple, the head-man explains. "I have so many people working for me now, and so many wandering around here, this is the only way I can tell who is visiting."

It's doubtful that Singleton could even name all of the people in his employ. The number now stands at 150, a far cry from the seven with whom he started. The current figure averages out at about 10 per label, for he owns 15 of them. The largest of these are Sun, SSS, Plantation and Silver Fox. Just to make sure his tabulation on employees and labels is correct, everything at the Singleton empire now is computer controlled. "I have put sophistication into the independent record business," Shelby explains.

While continually expanding in one direction, he is reducing in another. He has brought several of his small publishing companies into a parent firm, Shelby Singleton Music. He retains a few publishing partnerships, but otherwise has transferred virtually everything to one catalog. It's simpler that way.

That's one of the very few simple things about this complex man who, virtually on a shoestring, accomplished wonders in a short time. And the complexities become greater as time goes on. Singleton now has 31 writers in his BMI and ASCAP fold, and he is signing more.

While record sales are great, tape sales are phenomenal. In February alone, he says, they amounted to $332,000. His original projection for this year was $6 million in tape sales, but says he has had to revise that to about double. Singleton also has built a studio, has plans for others, and operates a portable studio unit as well.

And the story goes on. Singleton is producing about 18 sessions a week himself, buying independently produced masters, and is going to launch a budget line in September. He also has made a deal in England for the Sun label to be distributed by Philips, while Polydor will distribute SSS. While he's at it he plans to build a world-wide organization, working now through Quality in Canada and Festival in Australia, with other deals in the making.

The Innovator

Singleton was the innovator of the replacement guarantee in LP's, promising to send a free album for anyone which was damaged or otherwise incapacitated. Only three have had to be replaced, all of them because the presser inadvertently put Johnny Cash on one side and a gospel group on another.

The Singleton story is pretty well known. He did not rise from obscurity, for many were aware of his talents in all facets of the record industry (most of this with Mercury) for many years before he put Jeannie C. Riley in a studio and recorded "Harper Valley PTA." He has had great success with other releases, but his real genius is epitomized in his acquisitions. The purchase of the Sun catalog was a bolt from the blue, and his releases of Johnny Cash and Jerry Lee Lewis product now rivals that of the labels with which they are now associated. And there's plenty where these came from. Singleton figures he has enough masters to keep on releasing for the next 20 years or so.

Singleton also has come up with great purchases of masters, and has discovered talent himself which had been hitherto unnoticed. Surrounded by top-notch people, Singleton has a policy of letting them do their respective things.

Singleton believes the real future of the business is in audio-video, so he has stocked up on cameras which can be carried to location for instant shooting. In fact, he already has a backlog ready for the future.

Singleton does his homework.

BARBARA AND SHELBY SINGLETON with the late Gov. Frank Clement, one of the music industry's closest friends during his lifetime.

PEGGY SCOTT and Jo Jo Benson, of the Shelby Singleton group, cut another session for the SSS International label. They won a score of awards for their records.

GOSPEL MUSIC Association president Jim Myers receives the "Dove" award as the man who has contributed the most to this facet of the industry. Handing the award to the SESAC official is Mrs. Norma Byrd, GMA executive secretary, while Bob MacKenzie looks on.

GOSPEL:
Step-Child Moves Into Maturity

The Gospel Music Association, once a stepchild of the music industry in Nashville, has moved into maturity with flexing muscles. Its membership now hovers around the 1,350 mark.

This is a substantial figure considering it was only a fraction of that a year or so ago.

The GMA wasn't founded until the summer of 1964 when the interested parties laid plans for the organization. Perhaps the most difficult task of all was to convince the industry that GMA was designed to promote gospel music as a form of art, and not for the financial benefit of a group or two.

Money, of course, was the biggest obstacle. The $10 membership didn't quitie get it, nor did the organizational memberships of $100 each. A series of benefit sings took place, but the funds fell far short of the needs. The first substantial amount of money came from a movie filmed and premiered at the National Quartet Convention.

In 1967 an executive committee consisting of Brock Speer, Ron Page, Don Light, Bob Benson and J.D. Sumner hired Miss LaWayne Satterfield as the first executive director of GMA, and offices were opened on Music Row.

The GMA office became the focal point of all the Association's business. In short order, membership began to grow. Categories for membership were enlarged to include artists, musicians, promoters, record companies, radio-TV personalities, publishers, trade papers, composers, performing license organizations and directors at large representing the consumer.

GMA's next step was to produce a top-quality stereo LP with 14 of the top gospel quartets singing their biggest songs. The album brought in more revenue than two years of membership funds. All royalty rights went to the Association. A second album was similarly profitable.

GMA next went to work setting up a retirement plan and group insurance policy for members, and then began publishing a monthly newspaper, Good News, to carry information to the membership.

Is was at the National Quartet Convention in October of 1967 that the board of directors first elected W.F. (Jim) Myers, the executive administrator for SESAC, its president. The group has never allowed him to relinquish the leadership. The first vice president is Herman Harper, general manager of the Don Light Talent Agency, and Rick Powell, president of Athena Records, is the second vice president. Other officers are Bill Gaither, famed composer, and Marvin Norcross, secretary-treasurer of Word, Inc.

Gospel International

This year, for the first time, an International Gospel Festival, featuring virtually all the name groups in North Americia, will be held in Nashville July 10-11 at the Municipal Auditorium. The festival is being set up through Don Light Talent Agency, the Oak Ridge Boys and promoter J.G. Whitfield.

Significantly, the first gospel talent agency in Nashville was established by Light, who was among the founders of the GMA. He also served a year as president of NARAS. The Light agency now represents the Rambos, the Oak Ridge Boys, the Happy Goodman Family, the Florida Boys, Steve Sanders, Jimmy Davis, the LeFevres, the Thrasher Brothers, Jake Hess and the Music City Singers, Wendy Bagwell and the Sunliters and the Cathedral Quartet.

Light, a former musician, opened a small office on 17th Ave. South in 1965 to represent two gospel groups, the Oak Ridge Boys and the Happy Goodman Family. Now the agency occupies an entire structure on 19th Ave. South. Herman Harper serves as general manager of the company, and is one of the most polished people in this field.

From out of the Don Light firm comes the Rambos, a group which won a Billboard Trendsetter award this year, integrating successfully for the first time the white and black gospel sounds. Dottie Rambo also has won the Grammy Award.

Another of the more successful agencies, more recently formed, is Sumar, headed by John Matthews and managed by Joe Moscheo. This agency handles the bookings of the Blackwood Brothers, the Statesmen, J.D. Sumner and the Stamps Quartet, the Imperials, the Dixie Echoes, the Prophets, the Downings, the Singing Hemphills, the Klaudt Indian Family, the Weatherford Quartet, the Sons of Song and the Speer Family.

Nashville's gospel labels are among the strongest in the field. Skylite-Sing is an example of a company which started somewhere else, liked what it saw here, and moved in. To a great extent, that has been the story of the gospel industry.

Here for two years now, the diversified company has made tremendous progress. Its labels include Skylite-Sing, Christian Faith, Temple, Stateswood and Christian Folk Songs. All have the identifiable Nashville sound, although the gospel sound is clearly there. The company has its own record distributorship, and executive offices with 15 employes as well as 17 salesmen. A company spokesman says the firm has masters on the majority of professionals in the gospel industry.

In addition to the record company there is the Skylite Talent Agency, headed by Mrs. Lou Wills Hildreth, and Mount Paran Music, the publishing arm. Joe Brown is vice president in charge of the sales force.

President of the company is Joel Gentry, a veteran in the gospel field, who also does the bulk of the producing.

The John T. Benson Publishing Company has been a part of Nashville since 1902, and its record division has been in operation since 1960. That's the Heartwarming-Impact company, which deals with more than a score of the major artists. Additionally the firm distributes for Tempo, a Kansas City label with a young contemporary sound, and has a substantial sales force. It also is an innovator in the field.

President of the overall company is John T. Benson Jr., while vice presidents are John T. Benson III and Bob Benson. Bob MacKenzie is creative director.

Many other of the gospel labels do their recording in Nashville, and many maintain publishing arms in the city.

NASHVILLE—

Music City, U.S.A.

"One of the greatest things about being Mayor of Nashville is being Mayor of Music City, U.S.A." Those are the words of the Honorable Beverly Briley, Mayor of Metropolitan Nashville-Davidson County, Tenn. They are not idle words, nor boastful, for Mayor Briley is part of the years of planning and work which have produced Music City, U.S.A. The music business is estimated to be more than a quarter-billion dollar a year enterprise in Nashville today and its phenomenal growth has taken place during the years Briley has been the Mayor. With the Grand Ole Opry as a base, "country – western" music has become synonymous with Nashville. More than 40 major and minor recording studios, 400 plus music publishers, 300 record labels, 400 artists and 900 songwriters, plus the related industry make up Music City. Mayor Briley is proud the city "fathers" made available the site for the Country Music Hall of Fame. Metro-Nashville's urban renewal plans, when completed, will convert "Music Row," the center of the industry's geographical area, into a broad boulevard showcase, lined with trees along four lanes. As it continues to grow, Music City, U.S.A. could well become a billion dollar a year industry within the decade. "This possibility would make any Mayor happy," says Mayor Briley.

Beverly Briley

Mayor

HUBERT LONG, right, who has been an integral part of the Nashville success story, points with pride to BMI certificates with writers Hank Mills, David Wilkins and Audie Ashworth.

Hubert Long-Music Row Giant

There are a good many things one can point out in the way of unusual aspects of Hubert Long. His musical career started in a dime store and he doesn't like to be called a "booker." He has developed some of the strongest talent in the business, only to have individuals later leave him—but always on good terms.

This giant of music row indeed started his career in a dime store, and the place was Corpus Christi, Tex. He worked there, and one of his projects was to enlarge the record department. From a weekly gross of about $100 he moved it to a daily gross of a like amount, and kept on going up from there.

A Decca salesman who watched him do this was impressed, and suggested that Hubert get away from such surroundings. He hired the young man—that was 24 years ago—and Long was travelling southern Texas, with a base in San Antonio. A year or so later Hubert moved to RCA, but only because his boss made a similar move and took him along. He covered the same territory, selling different product to the same retailers. He also handled promotion and publicity.

Then there was that inevitable day when someone showed up at the right time, and the right place was Houston. Eddy Arnold came in to do the Fat Stock Show for nine days, and his manager came along, too. The manager was "Colonel" Tom Parker.

"Naturally they wanted to meet the RCA man in the area, and that's where I first met them," Hubert recalls. "They offered me a job. Told me to come to Nashville where I could move in with the Colonel and his wife."

Long took the job, partly because he had never been in Nashville before, and partly because of his warm feelings for Parker. So, in January, 1951, Long moved in with his car and all his belongings, and promptly ran into the worst ice storm in the history of the south, with all pipes frozen, the city isolated, etc. It was a chilling start.

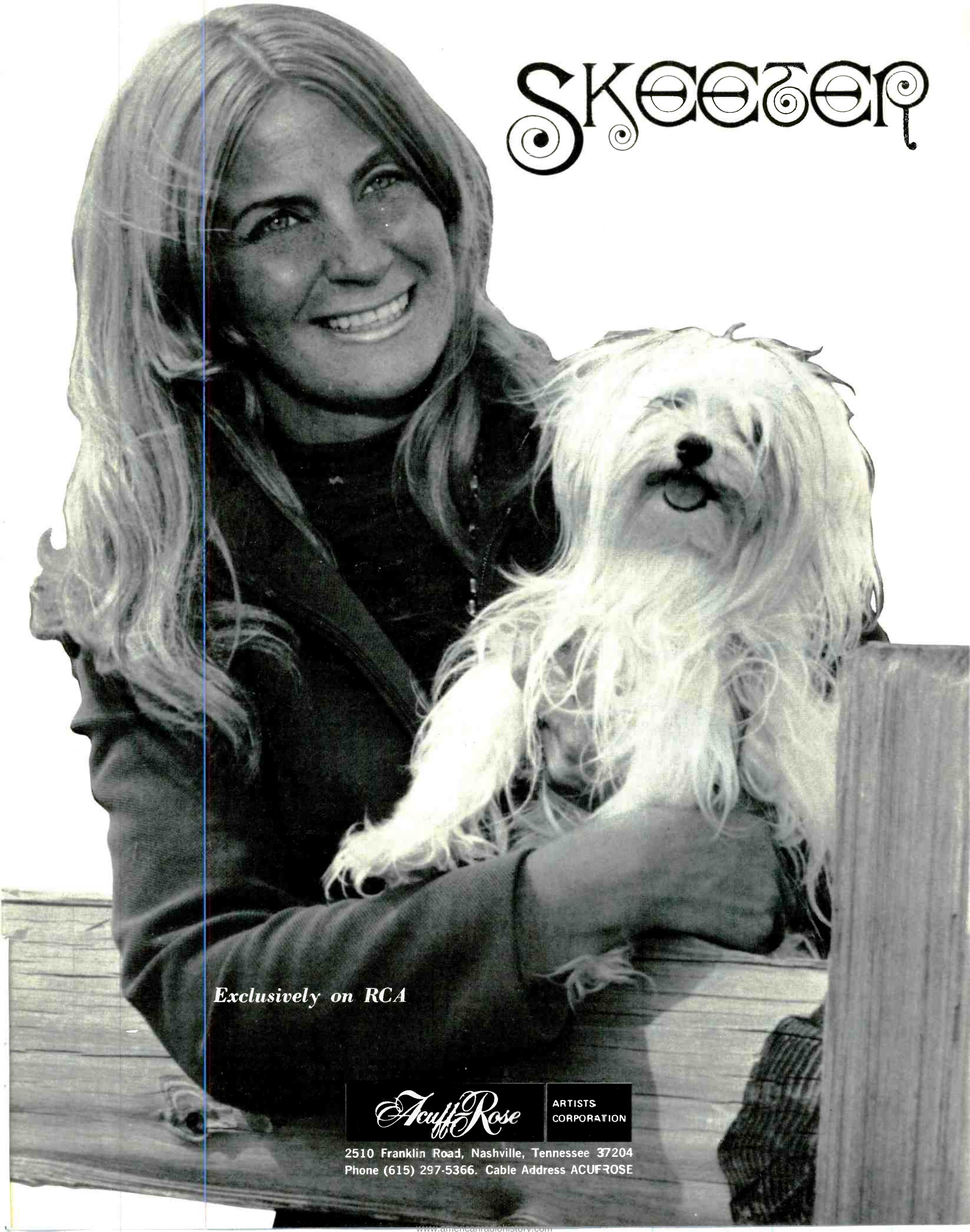
Hubert worked for Arnold and the Colonel for about a year, doing all of the advance work for the "Tennessee Plowboy" and handling various problems. Then something good happened for Arnold, which—as it turned out—was eventually good for everyone concerned. Eddy landed the Purina radio show, and promptly cut down on his road appearances. In fact, they were sliced to virtually nothing. Therefore there was little need for an advance man, and eventually even Tom Parker would poke around for a new talent to manage. This forced Parker into finding Elvis Presley and forced Hubert Long into the management and booking agency business.

First, though, Hubert searched out another job, even though Arnold and Parker offered to keep him on the payroll indefinitely. "Don't you believe those stories you hear about Eddy Arnold," Hubert once said. "He was as generous with me as anyone could be."

Long's first job was away from Nashville. He landed the position of manager of the "Louisiana Hayride," succeeding Jim Bulleit. After working at this job for one week in Shreveport, Johnny Wright walked into KWKH and offered Hubert the job of managing him, his partner, Jack Anglen, and his wife, Kitty Wells. Long had two assignments as part of the arrangement: get Kitty a recording contract and get Johnny on the "Grand Ole Opry."

Long drove back to Nashville. He called on Jim Denny and Jack Stapp, who pretty well controlled the talent at the "Opry," and got a steady stream of turndowns. Finally he ran into Paul Cohen, who advised Long to get out and search for the right song for his

(Continued on page N-42)



State of The Union

There aren't even many old-timers around who remember the names of Charlie Davis, Ernest Ignatz, Gary Gaston, Jim Cady, Sid Grooms or Elmer Jones. But anyone in the music business could immediately identify the name of George Cooper Jr.

Yet all of these men have one thing in common; each served as president of the musicians' union—American Federation of Musicians, Local 257. Davis was the first president, beginning Dec. 2, 1902, when the union was formed in Nashville. Gaston was the last before Cooper took office in 1937. Since that day no other man has served as president, and not many others have bothered to try.

The story of George Cooper is virtually the story of the music industry as far as Nashville is concerned. Young George became a musician early in the 1920's, and he was a pretty fair French horn player. In fact, he played with Nashville's first symphony orchestra. Then he moved into the theaters, touring with musical shows and concert bands, and vaudeville. He returned home for a long run at the Princess Theater in downtown Nashville, playing in the pit for stage performances and to add music to the silent movies.

Cooper remembers one tour he made which covered a goodly portion of the country. It was with a wagon

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Hubert Long—Music Row Giant

• *Continued from page N-40*

talents. This led eventually to Long forming his highly successful publishing company, Moss-Rose.

The search for the right song went on for eight months. Meanwhile, Hubert was able to get Johnny and Jack on the "Opry" about once a month as an "extra" act. Tired of driving back and forth, he moved to Nashville. In fact, he brought along a fellow named Faron Young to help drive. Another one he helped induce to come to Music City was Webb Pierce.

Long no sooner was re-entrenched in Nashville than he heard again from Colonel Parker. He called to tell Hubert he could get for exclusive management one of the real hot pros in the business, Hank Snow. But the association didn't last too long. Long, in addition to pushing Snow's career, was also helping young artists such as Faron Young and Pierce, so that brief association ended. (The association with Faron was to last 11 years.)

From there on it was no stopping Long. The people he managed, booked, guided, helped, advised, etc., reads like a Who's Who. They include Roy Drusky, Jim Ed Brown, Del Reeves, Charlie Louvin, Skeeter Davis, Sammi Smith, Bill Anderson, Bobby Barnett, Don Bowman, Steve Britt, Wes Buchanan, Jerry Chesnut, Claire Christie, Penny DeHaven, the Geezinslaw Brothers, Tompall & the Glasers, Bill Goodwin, Joanie Hall, the Hardens, David Houston, Jan Howard, George Jones, Tammy Wynette, Harold Lee, Hugh X. Lewis, Warner Mack, Jody Miller, Hank Mills, Melba Montgomery, Harold Morrison, Donna Odom, Cheryl Poole, John Wesley Ryles, Johnny Seay, Billie Jo Spears, LeRoy Van Dyke, Charlie Walker, Marion Worth and, as the old saying goes, "many more."

It was Owen Bradley who talked Long into moving to 16th avenue. "He (Owen) has always been a sort of finanicial adviser to me. He always put me in the right place at the right time." Now Long is considered one of the leading landlords of the area, and his investments have been sound.

Long's publishing company was formed into something substantial in 1959 "because writers wanted to be entertainers and entertainers wanted to be writers. This way they could help each other." In addition to Moss-Rose, the Hubert Long complex includes many companies co-owned with the artists he manages.

Long also built demo studios, and built his own apartment right in his new office building. It is considered a show-piece of Nashville. When he put all of his operations under one umbrella, he searched for a name which would give some concept of the scope of his operation. He finally settled on Hubert Long International, since his companies had moved across the nation and across the seas. This was shortly after he moved into his new location. But one man wasn't impressed.

Vito Pellitierri, the forever stage manager of the "Grand Ole Opry" heard the new title Hubert had hung on his company and remarked; "Big deal. You move across the parking lot and suddenly become international."

But Long has become international, and he has become incredibly successful. And yet nobody in the industry dislikes him. He has something going.

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WSM's program director Dave Overton pins a registration badge on George Cooper, the only musicians Union president Nashville has ever had.

State of the Union

• *Continued from page N-42)*

show, titled "The Mighty Hagg," and it took him all over the East and South and then went west. The leader of that show was the father of trumpeter Harry James, and Cooper recalls that his name was Everett. The French horn player later appeared in the pit at the silent pictures with a drummer named Phil Harris, who later went west to become famous.

In the 1930's, when the "talkies" became more prevalent than the silent flicks, George Cooper had to make a decision. There weren't too many musical jobs around for horn players any more, so he learned to play the bass fiddle. He had this art mastered by 1937, and that was to become the biggest year in his life.

Cooper, as noted, was first elected president of the union that year. He also left the Princess Theater to go to WSM, where he became a staff member of the studio orchestra, playing the bass. He was thus in a peculiar position; a member of the orchestra who also had to negotiate the contract with the station for that orchestra.

"I negotiated that first contract with WSM," Cooper said, "and have worked out every contract they've ever had. The first year it was a written contract, all drawn up with the proper wording and constructed just right. But we discovered something early. We could trust each other. Since then it's been a strictly verbal commitment. We don't even bother to write things out anymore, and haven't for years. They always live up to what they say." Then, as something of an afterthought—and spoken with a grin—he added: "Of course, sometimes it's been hard to get them to say it."

Cooper was referring to the fact that the negotiations are always carried on in earnest, and that both sides strike a hard bargain. The white-haired bargainer also has negotiated the contracts with other stations, and it's generally conceded that he has done more to keep the maximum number of musicians working than any man in America.

Back in the 1930's, Cooper will tell you, the country musician wasn't really recognized by anyone. The national simply didn't much care if he belonged to a union. But Cooper instinctively knew that it was the sort of music which would be around for a long time, thats its popularity was gaining strength with the people, and he got every musician who performed in Nashville to join the union. "Now they're among the most recognized in the world," he states.

Three times since 1937 someone has risen to challenge Cooper's presidency, but each time he has been re-elected overwhelmingly. On all of the other occasions he has had no opposition, instead was elected by acclamation. This is testimony to the respect the musicians have for him.

It's never been a smooth road. Problems always plague a bargainer. But Cooper has had the knack of knowing where to draw the line on either side. As a result of this he has seen a tremendous growth take place. When he first became president, the union local had about 250 members. The membership now stands almost exactly at 1,700. This makes it one of the largest locals in the south, second only to Miami in this respect. And, on the bright side, virtually all of these musicians are working.

The only other full-time official of the local is Cecil Bailey, who served as a part-time vice president for 20 years and then, a few years ago, became full-time secretary. The two have been closely associated over the years, musically and otherwise. Until Cooper retired from the WSM band in 1962 he and Bailey played side-by-side. Bailey still plays in the WSM orchestra each morning, the number one saxophonist.

Cooper, by the way, hasn't even touched his instrument since he laid it down eight years ago.

"There's no time to play anymore," he said. He is too busy with the membership. And, if there's any doubt as to his knowledge of what's going on, he gives an illustration.

"When the song, 'The Nashville Cats,' was written, the writter said there were 1,352 guitar pickers in Nashville. Actually, there are only 700. The rest play some other instrument."

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Nashville's Show Biz, Inc., has maintained its strong position as the U.S.'s largest producer of musical shows for world-wide syndication. The composition of program inventory is diversified and includes shows based on country, pop, soul and gospel music.

Current productions are "The Porter Wagoner Show" with Porter Wagoner and Dolly Parton; "The Wilburn Brothers Show" with Teddy and Doyle Wilburn and Loretta Lynn; "Country Carnival" with Del Reeves, Jamey Ryan and Chase Webster; "The Country Place" with Jim Ed Brown and Blake Emmons; "The !!!! Beat" which stars the biggest name talent in the soul field; "Music City, U.S.A." a pop music production; "Gospel Singing Jubilee" an hour program which in 1969 won the "Dove" (Gospel Music's equivalent of the "Oscar") as the best such program on national television.

In addition to its regular weekly program production, Show Biz is actively engaged in producing musical specials and a television game show. Recent specials have included the hour long "Old-Time Country Christmas" (sold on 73 stations including virtually every major market); the half hour special "The Sound of Nashville" produced for a New York advertising agency; and a series of hour long specials for a food product sponsor and east coast advertising agency. The first of these is called, "Nashville . . . Nashville . . . Nashville."

AN EXECUTIVE meeting of the Show Biz group. L to r, Glenda Harlow, Elise Stewart, board chairman Bill Graham, president Jane Dowden, vice president Roger Sovine, Peggy Romersa, vice president Tandy Rice and, back to camera, executive vice president Nika Brewer.

Glenn Snoddy, president of Woodland Sound Studios, left, discusses some of the production techniques available at Woodland with artists from an advertising firm producing a Nashville sound jingle.

An agreement is signed expanding the operation of Nashville's Nashboro operation. Gus Ballard, director of Triangle Sound of Tupelo, seated at left. Signing the agreement is Larry Eades, president of Triangle and Bud Howell, president of Nashboro. Standing are Dave Hall, Purple Rooster Music; Freddie North, Nashboro, and Shannon Williams, also of Nashboro.

Spiritual, Pop, Country, Soul, Blues—Nashboro

What began as Ernie's Record Mart some years back has grown into one of those Nashville empires. Ernest Young, who started it all, is no longer around, but the mart is going strong. So are the various labels which it owns, and the massive recording studio it owns and operates, and the publishing firms.

The whole complex now is owned by the Crescent Company, a one-time amusement firm which became highly diversified.

The largest of the labels is Nashboro, which also distributes many others. It is basically a spiritual label. Excello is a soul and blues label, while Creed is devoted to spiritual and gospel music. A-Bet is soul music, and Nasco, just re-activated, is pop and country. All of these are distributed by Nashboro, which also handles Kenwood, the old Apollo line featuring Mahalia Jackson.

Additionally it owns Excellorec Music, a publishing firm, and is in partnership with Purple Rooster, a publishing company which had been owned by Triangle Sound of Tupelo, Miss. Nashboro recently signed a long-term agreement with that company to take all of the production from Triangle Sound's new studio. Dave Hall, a writer for Purple Rooster, now has his songs released on the various Nashboro labels.

If it sounds a little confusing, it is. But the man who brings sanity and calmness to it all is Bud Howell, who has the assistance of Shannon Williams and Fred North. Working individually or as a team, they somehow keep it all straight, and manage to keep product on the market moving.

And just a few feet down the hall is the largest independent recording studio in Nashville, Woodland. It recently doubled studio space with the completion of an acoustically engineered 16,800 cubic feet studio which contains an isolation room designed to give high audio separation to sections of bands or vocal groups.

There is a large master control room equipped with the ultimate in electronic equipment. A custom-engineered solid-state console utilizing the latest design in echo facilities and equalization capable of mixing 24 microphone inputs through 24 separate output channels was built. And there is a 16-track Scully.

The man behind all of this is a quiet, unassuming man named Glenn Snoddy, who is president of Woodland Studios, and who has built a great deal of that which has been built in Nashville. A long-time WSM engineer (who put together a great deal of the recording equipment there), Snoddy later became a part of the Columbia staff, and left that to build the studios for Hickory. He is responsible for having built all or part of several other Nashville studios. When he put together the Woodland complex, he assumed the presidency. And a Glenn Snoddy-engineered project has the connotation of greatness.

The recording complex is staffed with four skilled recording engineers: Lee Hazen, Ernie Winfrey, Rick Horton and James Pugh.

The Woodland studios currently cut sessions for such companies as Capitol, MGM, Warner Brothers, Dot, ABC, Atlantic, Chart, Dial, and others.

Everybody pays tribute to Nashville's country music writers.

We'd like to pay them something more.

When ASCAP tells country music writers and publishers that we pay more per performance than BMI, we're not just whistling Dixie. We can show it to you in black and white because ASCAP surveys performances of all songs whether or not the writer or publisher is a member. A study of these surveys enables a writer or publisher to see what he might have earned had he been an ASCAP member at the time. This time we want you to earn "More Dough Re Mi." Because we think country music writers deserve to be paid more than tribute. So come into our new offices. We'll convince you that while you're composing figures that are music to the ears, you should make some that are music to yours.

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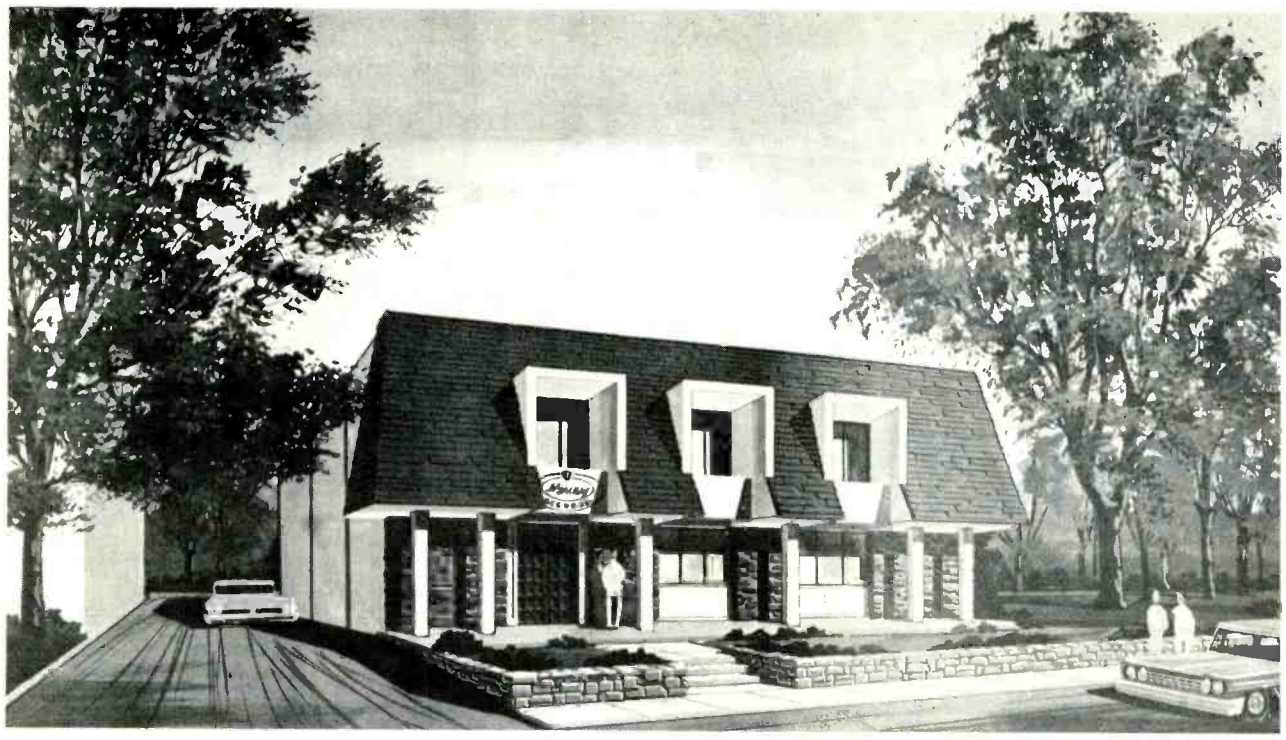


MERCURY'S new home on Music Row.

The newest studio and office complex in Nashville is that of Mercury Record Corporation. And the growth of Mercury here is meteoric.

The company approached the end of the 60's with only a handful of name country artists, but in a swift turnabout directed by vice president Jerry Kennedy, the firm carved a regular place for itself in the Top 10 positions of the country charts.

The list now includes Jerry Lee Lewis, Faron Young, Tom T. Hall, Norro Wilson, Roger Miller, Linda Gale Lewis, Mickey Newbury, Dave Dudley, Roy Drusky, George Kent, Diana Duke, Linda Manning, Linda Meadors, Kim Morrison, The Harper Valley PTA, Sandy Mason, Dennis Linde, Roy Bayum, Bud Logan and the Four Guys. The newest addition to the roster is Bobby Bare, whose hits in the past have included "Detroit City" and "Margie's at the Lincoln Park Inn."

Kennedy also has added a second full-time man, Roy Dea of Shreveport, La. To run the new studio he has brought over from Columbia Tom Sparkman, one of the famous WSM "grads" who is a recognized leader in the recording field.

While Mercury's country product dominates the Nashville operation, the label also records one of the nation's top underground rock acts, Mother Earth, in Nashville. This group lives on a farm in nearby Mt. Juliet and has served as the inspiration for several other West Coast rock acts to settle or at least record in Nashville.

The central figure for the Mercury success is Kennedy, who was elevated to the vice presidency a year ago. Kennedy joined Mercury in 1961 as an assistant in the Nashville a&r department. He also is one of the most in-demand studio musicians. His incredible guitar licks were at least partly responsible for the success of "Harper Valley PTA," a tune written by Mercury's Tom T. Hall.

Assisting Kennedy are Dea and Rory Bourke, Mercury's national director of country promotion.

In addition to all its other pluses, the Jack Blanchard and Misty Morgan song, "Tennessee Birdwalk" was released by Wayside Records and distributed by Mercury. It also got its promotional push from Mercury.

The new facility is scheduled to start operating in May, and the full move will take place June 1.

While all of Mercury's Nashville acts aren't produced exclusively by Kennedy, nearly all of them bear his trademark. He co-produces Mickey Newbury and Sandy Mason with Bob Beckham and is co-producer of Dennis Linde with Billy Swan.

Multi Facetted Bradshaw

It's a long way from Alamo, Tenn., to the ownership and presidency of one's own public relations firm, but Emily Bradshaw has made the transition. She also is the only person in the world serving as executive director of two NARAS chapters.

In the past dozen years or more Mrs. Bradshaw has been involved in virtually every facet of broadcasting and promotion. She is another of the army of WSM alumnae, having served as music librarian, production assistant, assistant promotion director and even promotion manager before taking the plunge into the business world.

In her work in the music department at WSM, Mrs. Bradshaw became thoroughly familiar with music licensing, cataloging and radio programming. She worked with Vito Pellietierri, one of the most knowledgeable men in the industry. In both production and promotion she worked with Bill Williams, now with Billboard.

In January, 1968, Mrs. Bradshaw formed her own company, "Promotions by Emily" and began with such clients as Jim Ed Brown, John D. Loudermilk, Archie Campbell and Marion Worth. Others she went on to work with include George Hamilton IV, Bobby Bare and Stu Phillips.

While with WSM, Mrs. Bradshaw coordinated the arrangements for the "Opry Birthday Celebration," a gathering of more than 5,000 people of the music industry.

She serves on two committees for the Country Music Association, and is Nashville chairman and coordinator of the International Seminar sponsored by CMA each year. In December, 1968, she was appointed executive director of the Nashville Chapter of NARAS, the first woman to assume the job, and when the Atlanta chapter was formed that group asked her to accept a similar post with them. She has been commuting between the two cities, and was the driving force behind both Grammy award banquets this year.

Mrs. Bradshaw also is executive director for the Nashville Chapter of Religious Heritage of America, and holds a national post with the organization.

Her corporate clients have included Hickory Records, Consolidated Record Enterprises, Inc., Southern Album Company, and various others.

An accomplished musician, Mrs. Bradshaw has taught piano, organ and voice for a number of years, directed a church choir for more than 10 years, and appeared as a soloist in several oratorios as well as on radio and television. She also was director of the National Life chorus while employed at WSM.

Mrs. Bradshaw's administrative aide is Mrs. Beth Jenkins, wife of radio personality Bill Jenkins of WSIX.

The Studio That Jack Built

By JIM BUFFETT

When the Jack Clement Recording Studio held an open house on Dec. 10, 1969 countless numbers of people filled the building to get their fill of liquor and hors d'oeuvres. It all looked like another typical Nashville party which blurred the evidence of a recording studio from the minds of everyone in attendance. However, the studio regained its composure the next day as the bars were removed from the drum pit and bass cage, the litter cleaned up and one of the finest new studios in Nashville was opened for business.

The Jack Clement Recording Studio is the result of many years of engineering, production and studio operational experience. The collaboration of two highly acclaimed Nashville music industry leaders has been incorporated into the facility.

The basic design and lay-out for the studio came from Jack Clement, one of Nashville's most respected producers, song writers and publishers. His early days were spent in Memphis where Clement worked for Sam Phillips' Sun Records. There he was responsible for producing the now historic sessions for Johnny Cash, Jerry Lee Lewis and many other artists. His production talent was a very important factor that contributed to the huge success of these artists and Sun Records.

In 1959 Clement became one of the first independent producers to supply product to a major label, his initial work being done for Chet Atkins and RCA Records. Clement has continued to progress in this field and today produces such name artists as The Stonemans, Charley Pride and Tompall and the Glaser Brothers to name a few.

In 1961, Clement built his own studio in Beaumont, Texas. At this point, he was commuting frequently between Beaumont and Nashville where he continued production operations for many artists and companies. He returned to Nashville permanently in 1965.

Throughout his many years in the music business he came to know the qualities of a good studio and what made a bad one. He kept informed about innovations in studio operations and retained these for his "dream studio" which is now a reality.

At the same time that Clement was establishing himself as one of the top independent producers in Nashville, Charlie Tallent was also gaining recognition as one of the finest engineers in town. As more companies sent performers to Nashville to record, Tallent's work became admired by artists and producers everywhere.

Clement and Tallent worked together on designing and equipping the studio which since its official opening in December has been booked almost solid.

Apparently quite a few people think that these two talented men have developed a fine sound. The list of artists who have already taken advantage of the facilities include Sonny James, Ian and Sylvia, Tex Ritter, Ray Stevens, Vikki Carr, and the Pozo Seco Singers. The studio has also signed an exclusive pact by which all of the record product for the Nashville-based Certron music division, by which all of their product is recorded in Clement's studio.

To further enhance the quality of the studio, Clement and Tallent have recently installed a new board and are saving the old one for the possible construction of another studio in the near future. Also envolved in the operation of the studio are Ben Tallent, who is the assistant engineer and Shirley Adams, who handles the books for the operation.

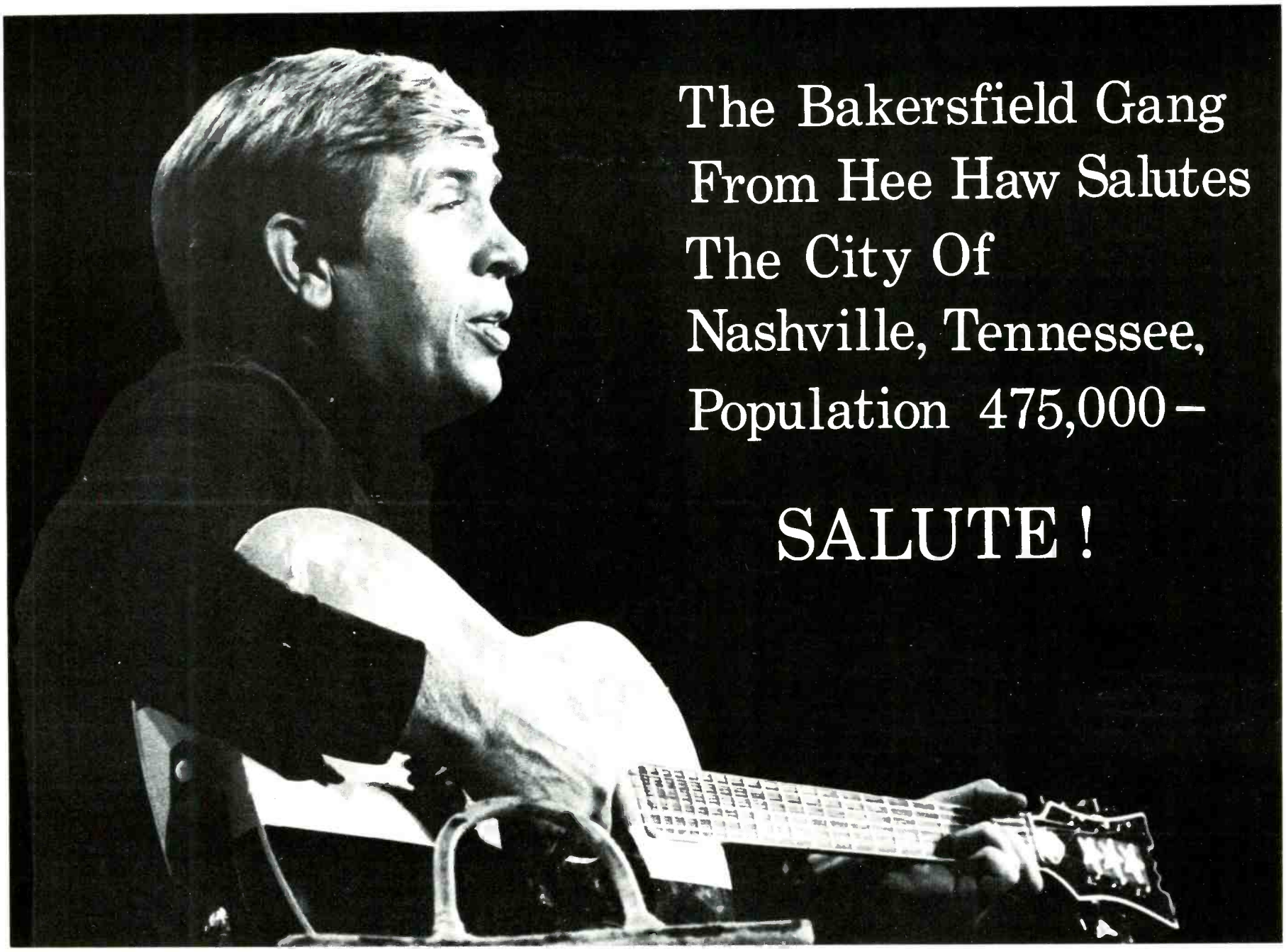
Besides having one of the finest recording studios in Nashville, Clement along with Bill Hall have established a group of highly successful publishing companies.

Leading the list of publishing wings is Jack Music (BMI) with a catalog that includes standards such as "Miller's Cave," "She Thinks I Still Care" and "Girl I Used To Know." Writers for Jack Music include Jack Clement, Dickey Lee, Kent Westberry, Vince Mathews, Merv Shiner, Jerry Mundy and Alex Zanetis.

Hall-Clement Publications (BMI) has become established as a top publisher in Nashville with such songs as "Runnin' Bear," "Day the World Stood Still," "Feel So Fine" and "Easy Part Is Over." Leading their staff of fine writers is the team of Bill Rice and Jerry Foster, Jane Leichhart, Albert Collins and Richard Moreland to name a few.

The remaining companies include Big Bopper (BMI), Silver Dollar (ASCAP), Jando (ASCAP) and the recently formed Jack & Bill Music (ASCAP). As an example of the rapid growth that the Hall-Clement companies are having, Jack & Bill Music was formed on January 3, 1970 and to date had 23 songs placed in the catalog.

From the youngest to the oldest publishing companies, and from the dream of an ideal studio to reality, Jack Clement and Bill Hall have used their natural talent to make other talent work for them. In doing so, they have managed to build one of the fine independent recording studio and publishing complexes in Nashville. With expansion always in the plans of their studio and publishing companies, they will be right in step with the steady growth of Music City.



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THE PROPOSED new Certron Corp. Music Division building in Nashville.

Nashville HQ for Certron

Last October, Aubrey Mayhew purchased a $50,000 house in the music row area of Nashville, served his ties with another record company, and in short order was heading the music division of the Certron Corp.

Things happened so quickly that few in the Nashville region knew what it was all about. They were soon to learn. In brief, Certron, of Anaheim, Calif., was a firm which started as a bulk tape processor. It moved to computer tape certification, then duplicating, and on to tape cartridge. It became completely integrated, and made acquisitions. It dealt in precision plastics, in TV parts, in plastic bottles. Finally, after a weeding-out process, it became fully involved in concentration on products for the tape and computer tape industry. In the same year it acquired Vivid Sounds, a budget label, then moved into the rack business, with distributorships in San Antonio and Lubbock. In Los Angeles it acquired the House of Falcon, dealing in Latin music. At the end of 1969, the accelerating company made a corporate change and revamped its facilities.

This is the point at which Mayhew came into the picture. Certron divided into three divisions, operating out of Chicago, Anaheim and Nashville. And Nashville became headquarters for the Certron Corp. music division. Mayhew was named general manager, and all aspects of the music division are now being handled by him. The division functions autonomously. This division encompasses recording, publishing and distribution. The firm owns a flock of one-stops, racks and distributorships. It currently is in the process of establishing a network of points of distribution for country product alone.

The music division of Certron also has an international section, headed by John Comacho, who will handle a&r, promotion, publishing, licensing, import-export, and cultivation of foreign distribution. As is the case with all segments of the music division, this, too, will be handled from Nashville. Other company officials include Egon Pfefferkorn, Jeff Clark and Merv Shiner.

Athena—
Winning Studio, Label

Names are pretty hard to come by in the record business. Virtually every label name has been thought of, it seems, and originality is difficult. So it was somewhat surprising that no one, before 1968, thought of the name Athena, particularly with Nashville being the Athens of the South.

It was the brainchild of Rick Powell and Dee Kilpatrick. The latter had a colorful history in the music business, ranging from managing the "Grand Ole Opry" to working long years with Hickory Records. Eventually he left music to devote full time to his other business interests and his horses.

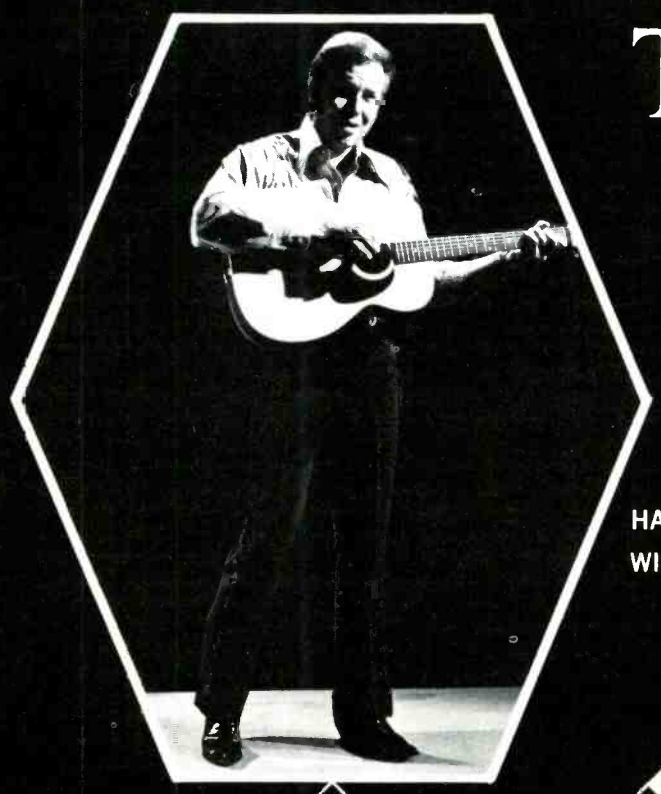
Powell took command as the principal stockholder and president of Athena. All he did was to build one of the finest studios around (8-track, with Moog), come up with a winning label, establish some publishing companies, sign some top writers and turn out hits. In his spare time he teaches on the faculty of Peabody College, is treasurer of the Nashville chapter of NARAS, and is a member of the board of governors of that group. He's also a vice president of the Gospel Music Association, and is on the board of the Chet Atkins Guitar and Song Festival. To complete his schedule he is on the Communications Arts Advisory Committee for the Metro Schools, and is just an oral exam away from having his doctorate in Music. He did both graduate and undergraduate work at Florida State.

Powell produces and arranges all sorts of music, with his work equally divided between gospel, jingles and commercial record productions of his own and other labels. His Brentwood studios handle about three or four sessions a day. In fact, in order to complete his own album (he's now doing one with the Moog) and another by Gil Trythal, he had to rent another 8-track and move the Moog to the front office. Trythal, by the way, also is on the faculty at Peabody. His "Switched on Nashville" has been a best-seller.

Powell, with musician Henry Strzelecki has formed the Alea Music Company, a combination production company and publishing firm. They are working on an extensive jingle package at this time.

Engineers for Athena are Fred Cameron, the studio manager, and Tom Brannon, who also is a producer. The label is distributed by Stereo Dimension.

The World's Foremost Talent



HANK WILLIAMS JR.

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LEFTY FRIZZELL

MERLE KILGORE

MARTI BROWN

WILMA BURGESS

BOBBY BISHOP

TOMMY CASH

CODY BEARPAW

MELBA MONTGOMERY

GEORGE MORGAN

DIANA TRASK

WALT CONKLIN

LOIS JOHNSON

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JACK BARLOW

JEAN SHEPARD

THE FOUR GUYS

THE WILLIS BROTHERS

DUKE OF PADUCAH

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MARVIN RAINWATER

SHEB WOOLEY

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DAVID ROGERS

DARRELL McCALL

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JIMMY MARTIN

WILMA LEE & STONEY COOPER

DON & CARLA

THE HOMESTEADERS

BILLY WALKER

HANK LOCKLIN

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TOMMY OVERSTREET

MEL TILLIS

LAMAR MORRIS

THE CANTRELLS

THE HARDEN TRIO

BOBBY HARDEN

ERNIE ASHWORTH

THE DRIFTIN' COWBOYS

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ONE OF the most successful artists in the country music field since coming to Nashville has been Porter Wagoner, shown here performing with his Wagon Masters.

A Tale of Three Artists

This is a short story of three artists, who may not be typical, but whose careers show what can be accomplished when talent, hard work and intelligence are matched.

Faron Young, Mercury, came to Nashville in the early 1950's from Shreveport, La., with virtually no money, no specific job, and a good many dreams. Today Young is one of the most successful performers in the business, is president of Music City News, owns three publishing firms, owns the Queen of Sound recording studio, has purchased an entire city block where he plans to build an 18-story hotel, owns his own 10,000 square foot building to house his enterprises, owns a personal bus for travel and has on order another costing $75,000, and plays 150 personal appearances a year. He could work more, but prefers to stay home with his wife and children in their expansive Franklin Road home.

Porter Wagoner, RCA, came here in 1957 from Springfield, Mo., so poor he didn't know where the next meal was coming from. Today he is one of the recognized greats of the industry, has won two of the coveted Grammy awards, has his own television show, completely sponsored, in more than 100 markets throughout the nation. He owns three publishing companies, and owns a savings and loan company which makes loans only to professional men. Among his extensive properties is 110 acres of land on Percy Priest Lake which he plans to develop. He also is doing a TV special for a Lever Brothers product, which will show in 125 cities in prime time in May. He was selected to introduce the product to new markets.

Bill Anderson, Decca, was a disk jockey who came here from Atlanta, Ga., about 10 years ago to try his luck. Now he refers to his enterprises as an "umbrella." An outstanding performer whose recordings have skyrocketed to the top, he perhaps is even better known as one of the leading songwriters in the profession. Those songs are published through Stallion Music, which is his own publishing company. His Po' Boys, like Wagoner's Wagon Masters, are outstanding instrumentalists who are retained on a staff basis. Anderson also has his own TV show in multiple markets. A national shirt company sought (and obtained) his name for endorsement of their product. He has scores of business investments in the community.

Each of these men is an involved leader in the city of Nashville. They are part of what has given the music industry a great name.

Starday, King Still Changing

In less than a year, Starday-King Records has emerged as one of the fastest growing independent companies in the music industry. The label now boasts a roster that includes James Brown, Wayne Cochran, The Manhattans, Billy Daniels, Roberta Sherwood, The Willis Brothers, Guy Mitchell, Snooky Lanson, Bobby Hardin, Redd Foxx, Arthur Prysock, Red Sovine and Minnie Pearl.

The Starday-King story didn't start in Nashville, but it reached its success stage in that city. After returning from the Army in 1946, Don Pierce left his home in Seattle to join Bill Starnes at Four Star Music Publishing Co. as assistant business administrator and song scout. Pierce within a few years became vice-president under Starnes in Los Angeles. And between 1952 and 1957,

(Continued on page N-56)


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Close Ties With Nashville

United Artists Records' first entry into the Nashville music scene came in 1960 when Pappy Daily recorded George Jones and Melba Montgomery. Though the company did not establish offices in Nashville until 1965, Daily continued to produce the country talent for United Artists.

In 1965 Kelso Herston took over as the first general manager for United Artists' Nashville office. During this time Herston added to the rapidly growing list of country artists. Del Reeves, Johnny Darrel and Bobby Lewis were some of the artists that Herston brought to the UA label.

Bob Montgomery came to UA as general manager in 1966. It was in this year also that UA acquired the talents of one of the most popular recording artists of today when Bobby Goldsboro was signed to the label.

In 1968, the TransAmerican Corp. bought the Liberty label and combined the labels under a new name—Liberty/UA.

Montgomery exited his post in 1969 to form a joint venture with Bobby Goldsboro which resulted in Viking Records. Scotty Turner was then brought in from the West Coast to run the Nashville offices. Turner had been recognized for his work in developing the country talent for the Imperial label and his move to Nashville has resulted in a definite increase in the UA country product. Along with Turner, the Nashville staff includes Ed Hamilton and Biff Collie, who are in charge of sales and promotion, and Jimmy Gilmer, who heads the United Artists Music Group.

President Al Bennett, a native of nearby Joiner, Ark., got much of his early record industry training and experience in the geographical shadow of Nash-

(Continued on page N-58)

Starday, King Still Changing

• *Continued from page N-54*

a label extension of the Four Star Publishing operation was formed by Starnes and Pappy Daily, hence the name Starday. Starnes later left as a partner, leaving the label to Daily and Pierce.

Pierce left Los Angeles and set up headquarters for the fledgling label in Madison, Tenn., a suburb of Nashville. During the next few years the label expanded into publishing as well as recording, and also undertook outside production arrangements.

Because of Daily's other business interests in his home town of Dallas, Pierce acquired the company. He became sole owner and general manager in 1957.

Meanwhile, back in Cincinnati, something else was happening. Syd Nathan, who founded King Records there, began recording country and sacred groups, and developed them through direct sales and promotion via wide radio coverage. Nathan moved from recording, to manufacturing and distribution. In the middle fifties Nathan moved to the r&b market, and he developed talent in both the country and soul fields.

When Nathan moved along in years, his hand-picked successor was Han Neely, who ran the operation for six years before moving to Starday as general manager and vice president under Pierce. In concert, the two pushed Starday toward the top, and became the most important independent record club operation in the U.S.

Upon the death of Syd Nathan, the King properties reverted to members of his family who contacted Neely in regard to a purchase. As a result, a sale was consummated which provided that Starday Records acquire King. In early 1968, a transaction was finalized for Ling Broadcasting, also Nashville-based, to acquire Starday-King recording and publishing companies with Neely acting as president and chief executive officer of the division under the terms of the acquisition by Lin. Neely acts as sole administrator of the music division, with complete autonomy for operations.

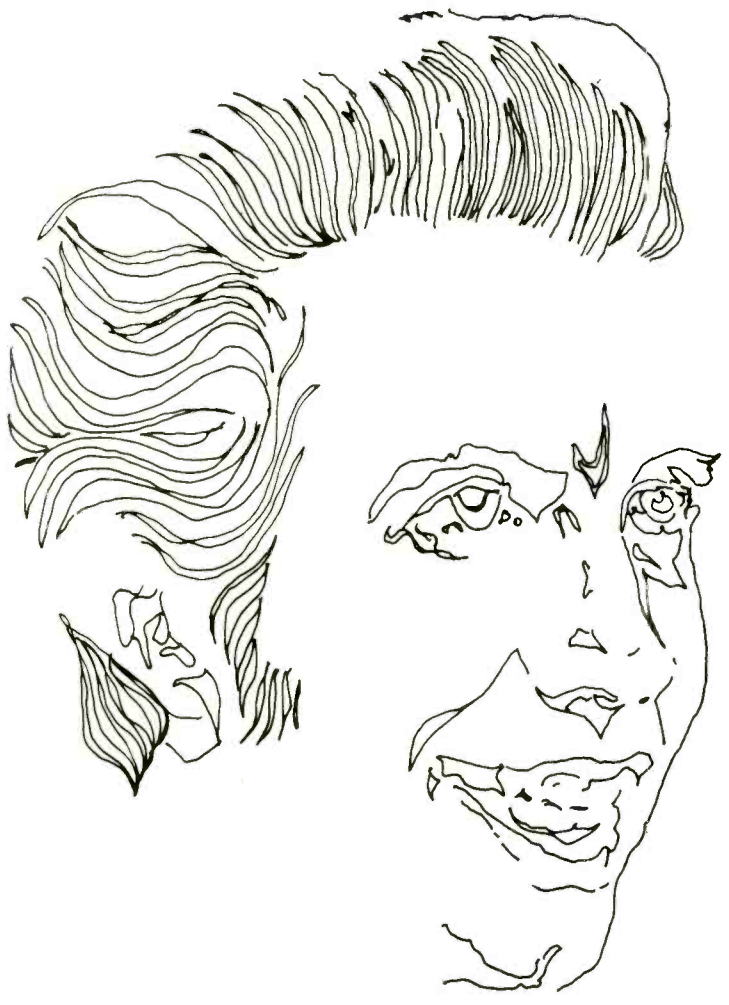
Under this leadership, inactive labels of the two companies having catalog importance have been re-activated. A policy of all product on both major labels has been authorized to return King to the country field and bring Starday into soul, with an eye toward pop and jazz for both and a strengthening of the sacred catalog. Scores of other changes have been made.

The publishing division now owns or controls some 32,000 recorded copyrights, over 50 of which are multiple recorded songs which are considered standards.

The parent King Publishing wing is Lois Music, with affiliated firms such as Dynatone, Wisto, Golo and J & C. The parent Starday Publishing wing is Starday Publishing Co., with affiliated firms such as Tarheel and Golden State and the recently acquired Tri-Don.

Pierce is now a vice-president of Starday-King.

PORTER WAGONER
You Got-Ta Have A License
Little Boy's Prayer



DOLLY PARTON
The Fairest of Them All
Daddy Come And Get Me

Porter Wayne & Dolly Rebecca
'Tomorrow's Forever'

Exclusively on RCA

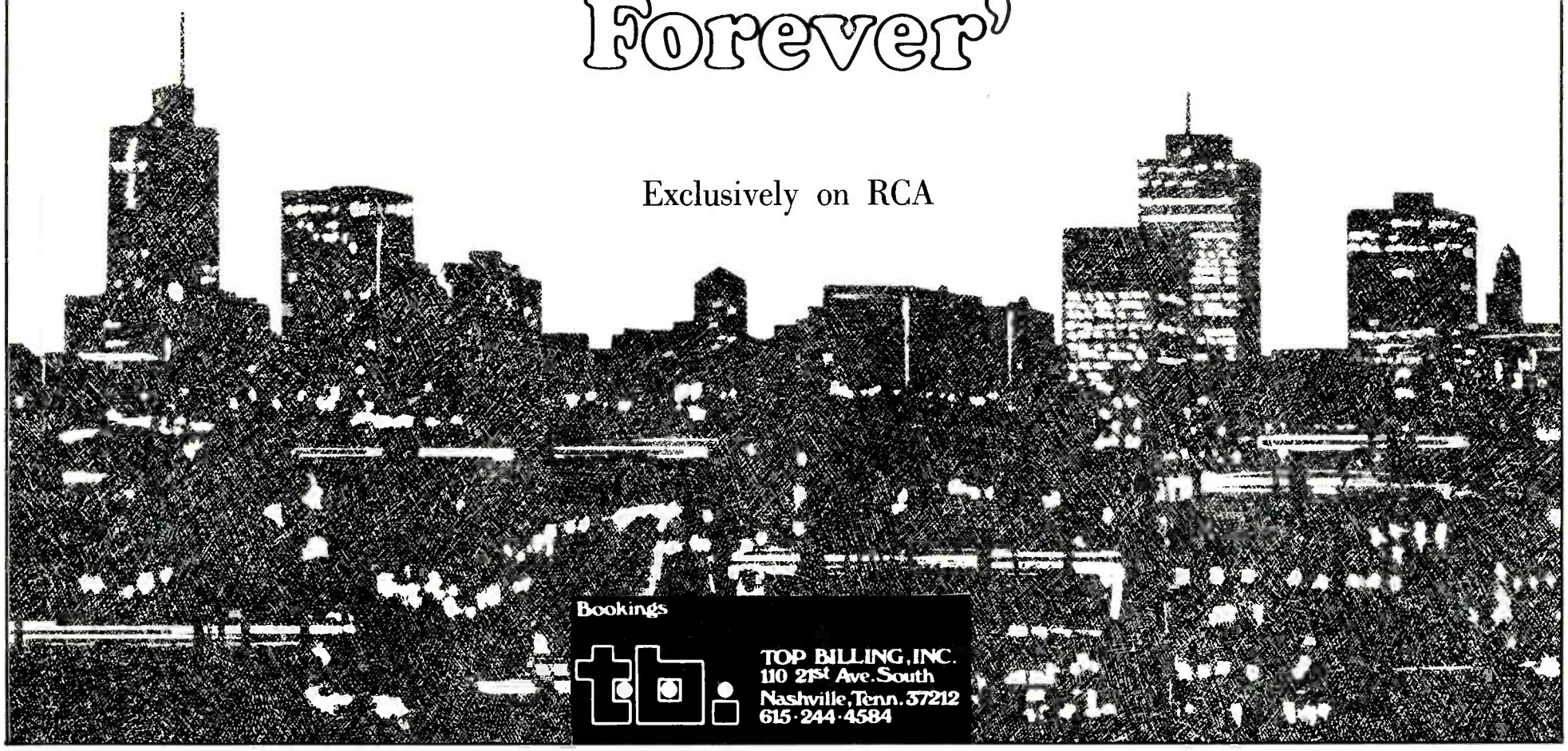


Chart: Emphasis On Youth Today

One of the often-told tales of the record industry is how Slim Williamson bought an existing label for a few dollars, and immediately began to get hits. Then he established a distribution arrangement with a major firm, only to withdraw a year later and go back to his independents. Finally, he sold his company but remained in it as president, and found one of the best producers in the business right in his own family.

Virtually all of the story is true.

And it's the story of Chart Records, one of the Nashville-based independents, who now boast a roster of some of the best-known names among the young talents.

Slim also picked up an actual tape recording of a fish story told on the air in Atlanta, Georgia, and found one of the comedy discoveries of the times in Junior Samples.

All of this has not been serendipitous. Slim Williamson has always made his own breaks, worked harder than anyone else at the job, and has kept on top of what he is doing.

Some of the great young talents he has come up with include Connie Eaton, LaWanda Lindsey and Anthony Armstrong Jones. And he has a few of the old pro's around, too. They include Bill Carlisle, Johnny Dollar, Jimmy Gateley, Joe and Rose Maphis, and long-time pop star Tony Martin.

But the emphasis today is on the young. Miss Eaton, who consistently makes the top of the charts with her records, is still a college student. Her father, Bob Eaton, was a onetime member of the "Grand Ole Opry" and now sells aluminum siding. But Connie has all the attributes of greatness. Miss Lindsey also is youngster, and whether recording as a single or teamed up with Jones, has been a winner. Jones, of course, is quite young. Other people on the label who represent something between the very young and the veterans include Al Bain, Jimmy Hinson, Gene Hood, Jerry Lane, Dianne Leigh, Jim Nesbitt, Dave Peel, Ernie Rowell, Eddie Skelton, Kenny Vernor and Bob Yarbrough.

Williamson just recently acquired additional space for his company, and has expanded existing facilities.

His son, Cliff Williamson, is the r&b man for Chart, and is producing all of the artists for the label. He, too, represents the young.

In addition to heading the record company which he operates but no longer owns, Slim Williamson retains his publishing concerns—Yonah and Peach—and has an outstanding catalog of copyrights.

Close Ties With Nashville

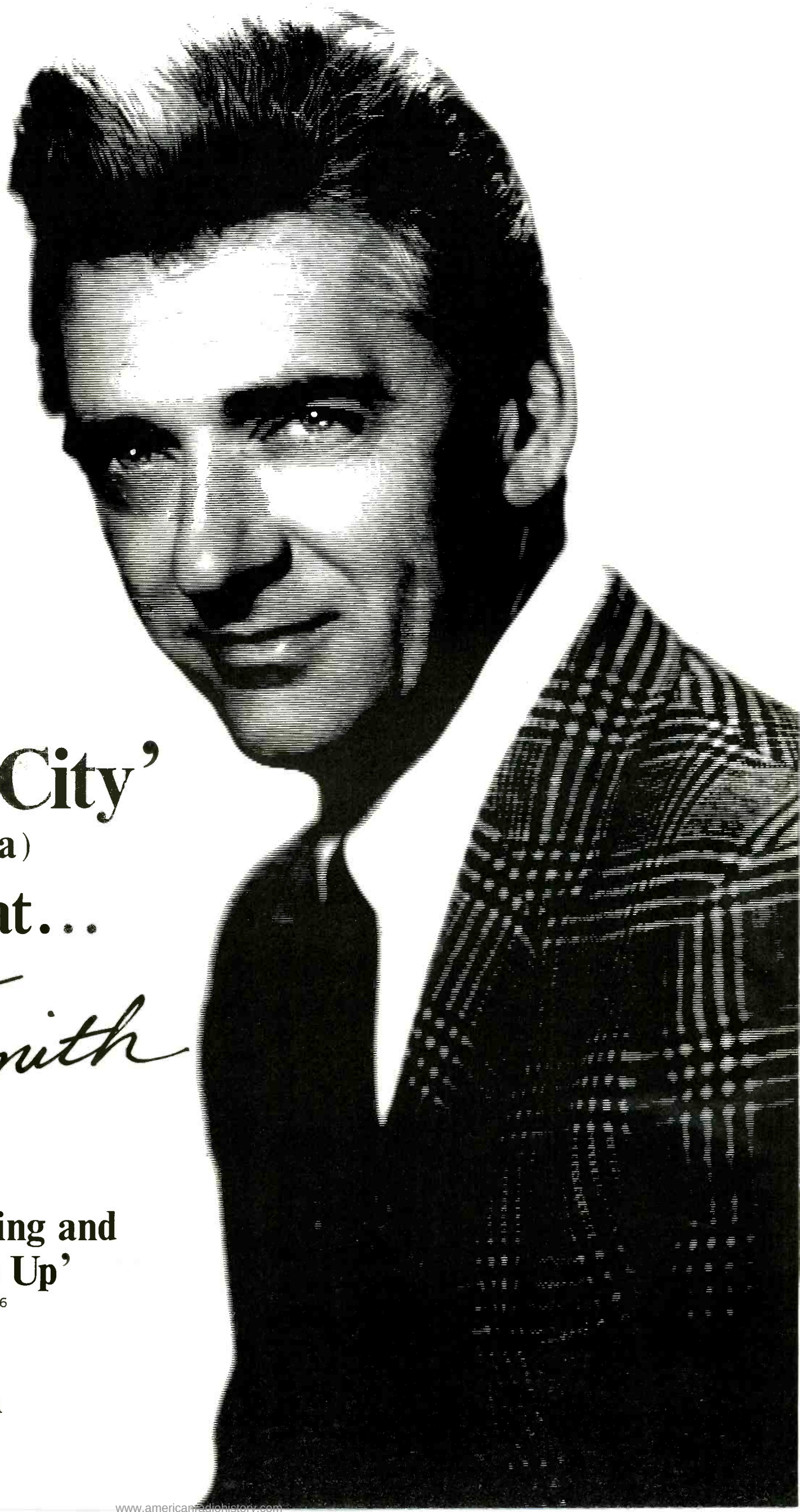
• *Continued from page N-56*

ville's emergence as Music City. In his early years with Decca he lived in Nashville from 1949-1950 and worked in a sales and production capacity out of Gallatin, Tenn., at the inception of Randy Wood's Dot Label.

Among Bennett's recollections are recording sessions held in the old WHIN studios in Gallatin. No echo chamber was available, causing them to set up microphones and establish the artist in the men's room. It was typical of the innovations Bennett brought to his then rising career as a record executive. It was Al Bennett who instigated the practice of sending free DJ copies of new releases to radio stations in order to gain airplay exposure. "In those days," he noted, "there was an oligarchy of three or four companies dominating our young industry and the independents were generally ignored by stations."

Another top Liberty/UA executive, Ron Bledsoe, is a true son of Nashville. He attended Peabody, Vanderbilt and University of Tennessee, working his way through college playing organ and piano. He became a newsman at station WLAC and played piano on a late night TV show. In 1951 he played and sang with the Kavaliers. He considers that this was the forerunner of the "group name image." From 1958 to 1965 he was the public relations director for the Tennessee Safety Department. In this capacity he had much contact with radio stations in regard to public service spots and safety campaigns. He met many people in radio and the related music business, joining Liberty Records in 1965 as Al Bennett's executive assistant.

During the 1969 CMA convention Bledsoe was pressed into action to accompany the dozen performers assembled in the Municipal Auditorium for the Liberty-Imperial-United Artists Show. The piano player originally scheduled to join Don Tweedy's 18-piece orchestra of the best music men in Nashville failed to show up. He summed the experience up with a short, but ever-so-truthful comment . . . "I really felt at home!"



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Tree Grew In Nashville

Joyce Bush is at Tree because of two reasons: Jack Stapp and Buddy Killen. She is associated with them because she believes in them as people, and appreciates their enthusiasm.

"I'm in the music business because of them," she said. "If they were in the clothing business, I'd be just as dedicated, although I'm glad that we have what we have in the music industry."

And what they have is one of the great corporations, one of the giants of the industry. Joyce Bush has been with it almost from the beginning.

It all began in 1951 when Jack Stapp, then program manager for WSM, formed the publishing company with a pair of New York partners. "In the beginning, all these people . . . industry giants and individuals who are now world-famous for making a lasting impression in the business—all took the time to help us get started," Mrs. Bush said. "And that's why we've made such a concentrated effort, over the years, to give some of this back. We have helped other new publishers benefit from our experiences."

And the experiences were many. Tree was a struggling concern, no doubt about it. Stapp put in a full day at WSM, then worked nights at the publishing company. So did Joyce Bush, who was his secretary at the radio station. Buddy Killen, who joined the organization in 1953, spent part of his time on the road or at the "Opry" playing the bass.

That's the way it went for a number of years until, in February, 1956, Tree had its first "big" song. It was a tune Elvis Presley recorded titled "Heartbreak Hotel." Stapp was able to buy out his partners, and Tree moved from its first office at the Hill Building to the Cumberland Lodge on 7th Avenue, in the shadow of National Life.

Stapp finally pulled away from WSM in 1957 when policy dictated that officials of the company could not be involved in outside music interests. At the time he was producing the network version of the "Opry" and also doing a Jim Reeves network show.

BUDDY KILLEN, executive vice president of Tree, with some of the artists he produces. L to r, Jack Barlow, Diana Trask, Jack Reno, Justin Tubb and Bill Pursell.

Still unable to make it with the publishing firm alone, Stapp went to WKDA in 1958 as manager, and Joyce Bush went along. She worked evenings at the publishing firm, keeping the books. But business was slowly picking up, and eventually she was able to devote full time to the Tree operation. Stapp, however, remained at WKDA until 1964, burning the midnight oil with the publishing company.

It was in 1964 when Tree moved to music row, and things really began to happen. The years of struggle began to pay off, and eventually Tree reached the stature it had sought, among the greatest of the publishing companies. In the interim it purchased Pamper Music and its fantastic catalog, formed a partnership with Press Music in Memphis, became a partner in Wilderness Music with Harlan Howard, and grew and grew. Now Tree boasts a staff of writers second to none, and a catalogue which is enviable.

At the head of it all the way has been Jack Stapp, behind whose facade of lightheartedness beats one of the best business minds in the community. He has been successful at everything he has undertaken, and he has worked at it. Stapp now has won virtually every accolade in the business, and each in genuinely deserved.

Not enough can be said about Buddy Killen. He has done it all. His ability to spot hit tunes has been an instrumental part of the success of Tree, and his recognized talents as a producer have led to his work some of the greatest acts in show business, in all fields. He literally made the Dial label.

And Joyce Bush is still a vital part of the operation, as she always has been.

"Publishing, to me, is the most fascinating phase of it all," she said. "There is something about a copyright that never dies." Mrs. Bush went on to say that "publishing is a business in which it still matters whether one really feels something or not."

Well, you see, back in 1925 we started this country music radio show.

And a funny thing happened...

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R. American: Mature Indie

Royal American Records was established in Nashville almost a year and a half ago along with a number of other labels that were being organized at that time to penetrate the growing country music field. Since that time, Royal American has shown good growth and the establishment of a small but powerful list of artists. Dick Heard, president of Royal American, said: "I was in the music business when I was in New York, but my career started when I moved to Nashville two years ago."

The company was started with the signing of two new artists: Lynda K. Lance and Van Trevor. These two fine talents have established themselves as part of the younger generation of country artists. In addition to Lance and Trevor, Royal American has signed Guy Drake, Bobby G. Rice, Fate, Fed and Harvey June, Eddie Rabbitt, Ernie West, Freddy Cannon, Jerry McCain and David Hoy.

Originally, Royal American had distributorship ties with Buddah Records of New York. In September of 1969, Royal American went independent. Heard commented: "We got excellent cooperation from Buddah but thought that we were mature enough to handle our own distribution. This was done and we are very well pleased with the initial results."

Along with the record company, Royal American has established two successful publishing houses: Atlanta Music Co. and Birmingham Music Co. They also administer publishing on twelve other companies.

Royal American's largest success to date has been the saga of a song entitled "Welfare Cadilac" which was written and recorded by Guy Drake. The song was initially successful as a novelty tune but then gained a degree of controversy which never hurts.

As for the future, Royal American is growing steadily and adding to its roster of fine artists and writers. The purpose for which the company set out for in 1968 has more than been achieved. Royal American is definitely a part of the happening music industry in Nashville.

Show Biz, Inc.

What is Show Biz, Inc.?

Television Production and Sales — (Show Biz Production Company) In television syndication Show Biz, Inc., is larger than all other country music producers combined. Presently there are nine Show Biz programs on each week in 309 markets coast-to-coast. These include "The Porter Wagoner Show," "Del Reeves' Country Carnival," "Jim Ed Brown's Country Place," "The Wilburn Brothers with Loretta Lynn," "That Good Ole Nashville Music" (WSM-TV produced Grand Ole Opry re-runs), "Gospel Singing Jubilee," and a series of specials—"60 Special Minutes."

Music — (Show Biz Music, Inc.) The Show Biz record label featuring Blake Emmons, Jamey Ryan, Chase Webster and Don Nero is distributed by Columbia Pictures' Bell Division. ASCAP Publishing Company is MONSTER MUSIC. BMI Publishing Company is SHOW BIZ MUSIC.

Talent Management— (Show Biz Talent, Inc.) To help Nashville performers realize their full artistic and financial potential Show Biz Talent offers career guidance through its Hollywood and New York advisory staff.

International Activities— (Show Biz International) Shows and specials now in preproduction in Canada and Australia. Representation for BBC on special American programming. Programs running weekly in Europe and the Far East.

Public Relations— (Show Biz Public Relations) This division handles publicity, advertising and promotion for Show Biz artists.

Mail Order— (Mail Call) This Show Biz owned mail order company uses television advertising to sell merchandise on a direct basis throughout the United States.

Motion Pictures —(Willis Graham Productions, Inc.) The feature length motion picture "Nashville Rebel" starring Waylon Jennings presently is in release through American International Pictures, Inc.

Commercial Production—(Show & Sell) Using Nashville music and entertainers, the Show Biz television and radio division this year has produced spots for Doyle Dane Bernbach, Chrysler Motors, Chattem Drug & Chemical Company, Lever Brothers Company, Sullivan, Stauffer, Colwell & Bayles, Block Drug Company, Young & Rubicam, Cargill, Wilson & Acree and other major advertisers and agencies.

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Show Biz INC

Baker Building, Nashville, Tennessee 37203, (615) 244-1801

Man With A Message

What is an investment banker and religious leader doing in the record business? Ken Schoen has the answer.

He has a record to sell, and a message to tell. And he has brought together some of the best record people in the business to help bring this about. Once it has become a fact, there will be other songs, perhaps more commercial, but likely not as meaningful.

To Ken Schoen, there's a message which must be told. Now, just in the way of a little background, this middle-aged man is involved in about everything going on. He is a general partner of J.C. Bradford & Co., investment bankers. He is an allied member of the New York Stock Exchange. He is a member of the State Alcoholic Beverage Study Commission. He was the leader in bringing liquor-by-the-drink to Nashville. He is a war veteran, Notre Dame educated, and is on the board of several colleges and universities. He is a Knight of St. Gregory, the highest honor a Catholic layman can receive, and he is involved in most of the civic causes of the area.

Yet, it is his record about which he is most concerned. It's a Sound of Figaro production, produced by Mike Giglio and arranged and conducted by Cliff Parman.

"I offer this verse as an inspiration of hope of the frustrated young adults of our time," he says on the record . . . "to those whose dreams faded with the death of John Kennedy, Martin Luther King and Bob Kennedy . . . to offer them the hope of a tomorrow when their dreams may be realized . . . when man will respect the dignity of man all over the world . . . to offer them the hope of a world in peace."

This is the general theme of both sides of the record, titled "Quest for Life" and "What Is My Purpose."

Schoen shows not only compassion for but understanding of the young people, and offers them a hope of solution far removed from violence or disobedience. It is a moving message, and has been well received following numerous broadcast interviews in the Nashville area.

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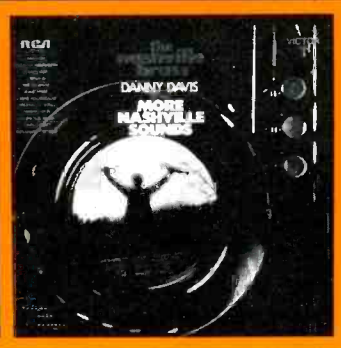

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Nashville, Tenn. 37203

Music Row's Oldest PR Firm

"Our clients created a demand for it," said Bill Hudson while commenting about the public relations service his company offers today. It is the oldest PR and advertising firm on Nashville's Music Row.

Opening the organization primarily as an ad agency following his radio days at WKDA here, Hudson soon felt a need for public relations within the structure of his business. By incorporating this function into his company, he became a pioneer in developing that specific service.

In those days, public relations to music firms and individuals was a great deal like the weather. It was talked about in conversation, but no one did much about it. Nearly a decade later, the scene has changed considerably. In the current edition of the yellow pages, 20 companies are listed as public relations counselors. But Hudson has been in the business for eight years and is stronger than ever.

Hudson feels the formula of public relations and advertising is one of the factors for his obvious success. "I don't see how anyone could survive financially by handling only music clients on an exclusive PR basis," he said.

He said that the only lucrative way to approach it from such a standpoint would be to retain several firms who are direct competitors, but said this would create conflicts.

Hudson was the first public relations director for the Country Music Association, and also handled the advertising for the Country Music Foundation. After relinquishing the PR job for CMA, he was elected to the board of directors and heads that committee with the association. The CMA's full time director now is Cecil Whaley, who came from the Hudson office.

In addition to his advertising and PR work, Hudson is in partnership with Jack Gardner in a consulting firm. Paradoxically, one of the station's now programmed by the pair is Nashville's WKDA, which just went country after years of dominance as a Top-40 pop station.

Hudson's clients number many both in and out of the music industry, and he has moved into a plush suite of offices in a building put up jointly by him and Moeller Agency next door to ASCAP on 17th Avenue.

Major Labels Keep Pace

No one has been more involved with promoting the Nashville sound than the four major labels who have Nashville offices and, in some instances, studios. Columbia, RCA, Capitol and Decca are the recognized leaders in the field, and each is deeply involved in the Nashville music scene.

At one time or another, most of the leading record executives were employed by these labels, often as artists. Today the four labels pace the growth of music.

RCA is in the midst of completely remodeling and expanding offices and increasing the artist roster. That roster now numbers 15, and leading the production department is the vice president in charge of everything, Chet Atkins. Working with him are Danny Davis, Felton Jarvis, Bob Ferguson and Ronny Light. Jarvis came to RCA a number of years ago from ABC, and Ferguson came to Nashville as a talent manager. Light was a guitarist and arranger for Skeeter Davis.

Columbia surrounds the famous quonset hut studio placed there by Owen Bradley many years ago. Billy Sherrill is in charge of production for that label and Epic. Working with him is Glenn Sutton. Columbia also utilizes independents to a great degree, such as Don Law, the pioneer whose credits in the industry would fill a book, and Bob Johnston.

While Capitol has much of its operation on the West Coast, two of its finest producers are in Nashville. George Richey and Larry Butler handle 13 Nashville-based artists, and keep Capitol near the top of the charts consistently in country product. Former Nashvillian Wade Pepper handles the promotion of these artists and does it well.

Decca's a&r man is, of course, Owen Bradley, vice president of the label, who has been turning out hits for nearly 20 years. Owen now has his own recording studio again, the barn, just east of Nashville.

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