

SOUND Format

VOL. 1—NO. 49

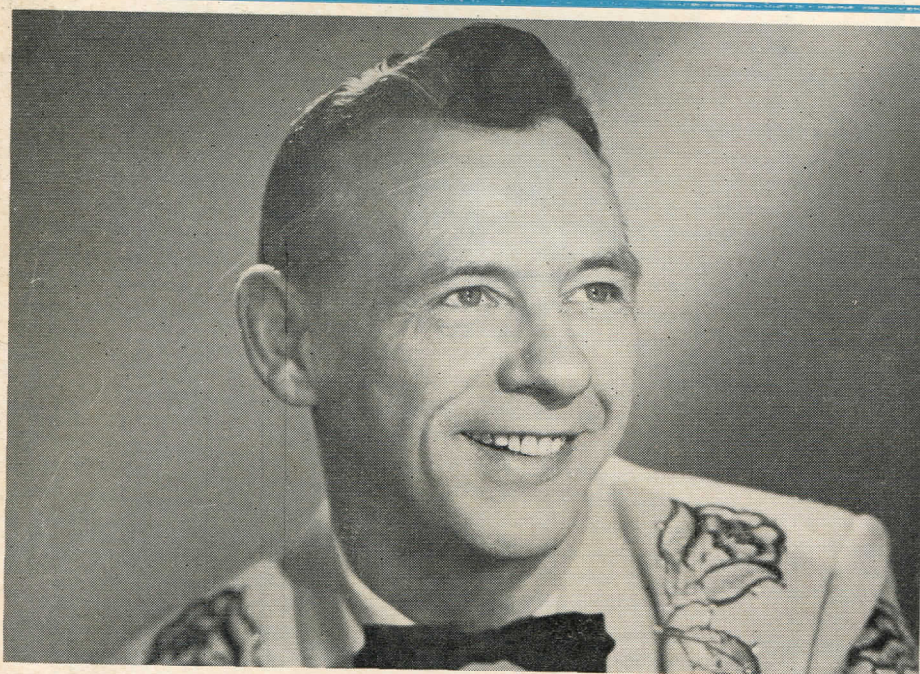
MAY 14, 1966—25

S-F Exposure Chart Shows Sham of 'Sales-Play' Lists

ANY "sales list" or "play list" purporting to be an accurate measure of what is happening to a record in the market is a delusion and not worth the ink with which it is printed.

A "sales list" is worthless as to any certain record until it has been on the market long enough to prove its 'cont-

(Continued on page 10)



Hank Snow who cut his first record session in a little country church in Montreal Canada has racked up a solid 30 years of recording for RCA Victor since then and in the process has piled up a mountain of best sellers. In addition to Snow's fantastic label longevity, the Singing Ranger has built up a solid 17 years with the WSM Grand Ole Opry and a solid 17 years as a client of talent topper W. E. (Lucky) Moeller. (See Cover Story—Page 8)

LABEL HIT STANDINGS IN FORMAT 50

A recap of the number of songs each label has appearing in the FORMAT 50 this week.

DECCA	13
RCA VICTOR	11
CAPITOL	5
COLUMBIA	4
MGM	3
MUSICOR	3
HICKORY	2
MERCURY	2
SMASH	2

More
SOUND
Format

Firsts!

See Page 6

Ready to Break Out!

YOU COULDN'T GET MY LOVE

5807



LeRoy Van Dyke



The Greatest 'Act' in the biz . . . Sales!



charlie's column

*Man - I've said it all
this week on page 6!*

PARDON, STONEMAN YOU'RE GREAT!

THE Stoneman Family nightclub act is knocking 'em dead in after dark pop palaces all over the country. The Stoneman nitery act is somewhat of a phenomenon in that it's cornerstoned by Country Music in general and Bluegrass specifically. The act technically is folk-pop with Country-A-Go-Go overtones.

Leader of the clan is a 72-year old folk statesman known to the outside world only as Pop Stoneman. Somewhat of a legend, Pop is a wry comic, a sage philosopher, a fine autoharp artist and a walking folk music almanac.

Flanked by two daughters stage front and center, Pop holds court seated on a folding chair with one mike bent to his unamplified autoharp and another placed face high. Speaking softly, but with a harsh frankness, Pop tunes out the side wisecracks and remarks of puckish daughter Ronnie and the less caustic Donna.

Ronnie and Donna are the family scene stealers. But, their footlight larceny is tongue-in-cheek and easily maintains an attitude of good taste.

Petite, pretty and perky Donna is a sparkling glamour image. Her bubbling ad libs, exuberant singing, polished mandolin playing and her highstepping go-go prancing seem unending.

Tall, gangling, deadpan Ronnie plays the role of stupid sister to a tee . . . and she's stupid like a Fox! Everyone in the place knows the bungling but beguiling banjo pickin' Ronnie is putting the world on with her knock-kneed take off on Donna's prancing and her off-the-wall ad lib jibes puckishly aimed at everyone in sight.

The Stoneman boys gallantly underplay their role in the family nitery act. Their talents, however, readily win deserved encores for their respective solo numbers. Van, on bass, and Jim, on lead guitar, seem to anchor the Stoneman Family flag-ship.

The only non-Stoneman in the socko nitery gig is Jerry Monday, dynamic Dobro ace who consistently cracks up the crowds with his impersonation take-offs of current recording stars.

Off stage the Stoneman clan is a hot recording act with "Tupelo County Jail" their current MGM release. It was produced by Music City pro Jack Clement.

The Stoneman's also have a hit syndicated television show which is exploding in scores of key TV markets. The TV show, which calls on Stoneman clan talent not in the nitery act, is packaged in Nashville by Chattanooga based Jet Star Television Productions, Inc. Gene Goforth is producer and Gingham Girl Flour is the sponsor.

SOUND format

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Charlie Lamb Publisher and Managing Editor

SOUND
format
NEW TALENT PICK

THE CALHOUN TWINS

WATCH IT
GO!!!

Going To The Dog's

Published by WINDOW Music
808 18th Ave., S. Nashville, Tenn. A/C 615-255-8388



Produced by Pete Drake



**Charlie
Walker**
*is the talk of the town-
and country!*

*With a string of chart hits behind him,
Charlie comes up with another smash single.*

**'I'm Gonna Live
(As Long as I Can)'**

5-10021



BIZ BOOMING IN EUROPE, SAYS ROSE: NASHVILLE CLOSER TO LONDON THAN N.Y.

NASHVILLE—Wes Rose, who spends almost as much time in the British Isles as he does at his Hickory Records-Acuff Rose Publications complex in Music City, was back this week from his initial 1966 hop to Ole Blighty.

Back and smiling and optimistic—it should be added.

“Our business is up 50 per cent over the same period in 1965,” Rose reported jubilantly. “Profits likewise are on the increase. We have a wider spread and more good artists over there than ever before.”

Known as Acuff-Rose Ltd., the London operation was established about eight years ago and began to move full steam ahead in 1963 when Nick Firth was employed as general manager. It includes a publishing company, artists bureau and recording producing setup, manned by a staff of eight. Hickory is distributed in that area by Pye.

What about country music over there? “Fine,” replied Rose. “Just fine; but do you know the English (and Europeans, for that matter) don’t differentiate between country and pop. To them it is all popular.”

Musicwise, Rose opines, England is greatly similar to Nashville.

“Nashville,” he believes, “is much closer to London, or England than it is to New York or London. By that I mean in the method of recording the song, merchandising and the sound style. I’d say the sound is country-rock; it’s a sort of national song.”

Rose continued:

“It is my thinking that to produce a hit the song has to be natural and believable; believable to the artist who

makes the record and believable to these who listen to the record.

“The only place you can produce this type of material is Nashville or England.

“We here at Hickory have been giving a lot of thought about scheduling some sessions for our artists in England; not next week, but perhaps within the next year.”

During his 10-day tour—one of a dozen in the past several years—Rose met with EMI diskstar Frank Ifield who is coming to Nashville this week for two LP sessions via Hickory.

“What an artist that Frank Ifield is,” Rose exclaimed. “And he’s wild about country music.”

Rose pointed out that Roy Orbison, the Newbeats, Sue Thompson and others of his roster are very big in England. “On his tour last month Orbison was a sellout everywhere,” Rose said.

Rose says he also plans to introduce a couple of new British acts on the Hickory label pronto: Jess & Jon (2 boys) and Frankie & Johnny (girl & boy).

7,000 JAM WEET'S C&W'ER; LARGEST IN RICHMOND HISTORY

RICHMOND, VA.—More than 7,000 crowded into Richmond's Mosque April 3 when WEET Radio launched its first country-wide Cavalcade, according to Gus Thomas, WEET assistant general manager. Porter Wagoner, Loretta Lynn, Stonewall Jackson and The Wilburn Brothers performed. Mosque officials said it was the largest attendance at a country show in the city's history. Faron Young will headline a Memorial Day week end show May 29, packaged for the station by promoter Carlton Haney.

ROBERTS TO CANADA

WOOSTER, Ohio — “Yodeling King” Kenny Roberts heads north for a seven day tour of Canada's Maritime provinces this week. The tour, sponsored by Montreal's CFOX, will cover Fredericton, St. John, and Moncton, New Brunswick; Truro, Glace Bay and Dartmouth in Nova Scotia and Charlottetown on Prince Edward Island. On his return to the states he will start a string of one-nighters in New York state.

Takin' All Bets for No. 1

BACK POCKET MONEY



31916

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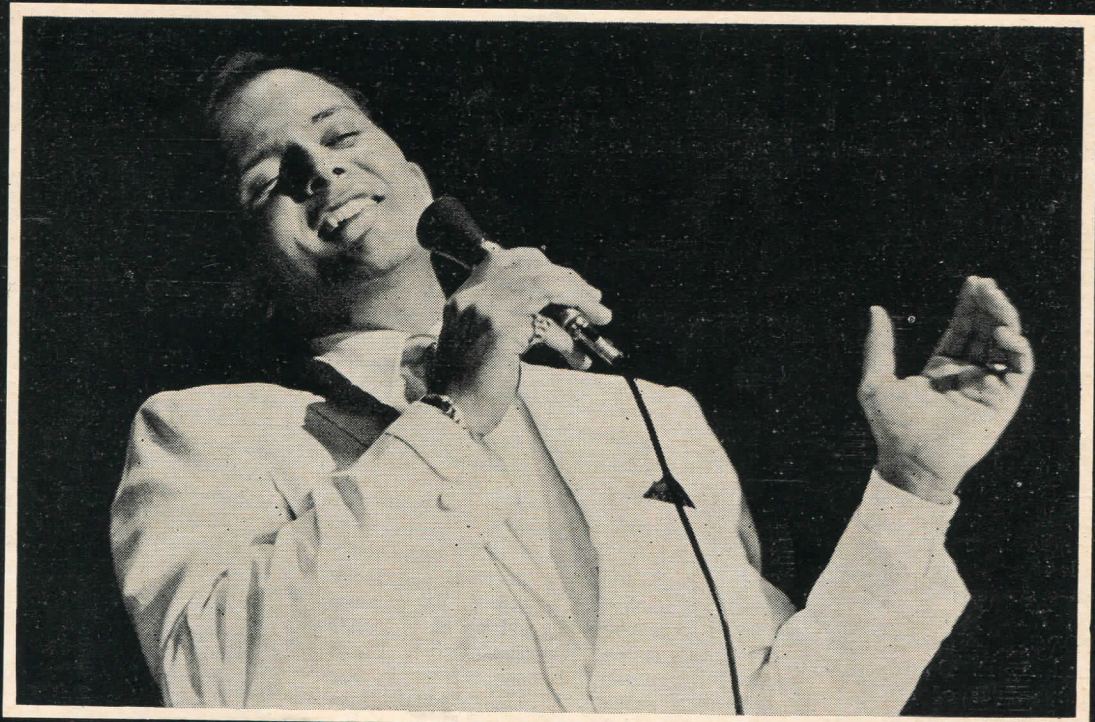
PROUDLY PRESENTS

PAT BOONE

with His New Smash Single

FIVE MILES FROM HOME

#16871



THE GREATEST TALENT ON RECORDS



SOUND FORMAT SHATTERS BARRIERS; DEBUTS "COSMOPOLITAN CHARTS"

NASHVILLE—American's music industry, like the U-S charge-ahead space program, simply cannot . . . and will not, stand still! Unfortunately, the leadership of industry kingpins and trade journals is failing in the realm of keeping pace with progress.

SOUND FORMAT, long aware of this gap between progress and leadership, today climaxes a long, gruelling campaign of study and planning board activity keyed to bringing up industry thinking shoulder to shoulder with the until-now ignored One World of Sound attitude motivating today's record buying fan.

The **Cosmopolitan Hits Chart** published for the first time today in any national trade journal exposes today's record product in relation to today's true market status-quo. The chart is a universal searchlight easily seen from both the penthouses of Top 40 and the ranch houses of C&W. A revolutionary light of progress to guide R&B and Good Music flagships as well.

Let's get down to defining the **SOUND FORMAT Cosmopolitan Hits Chart!**

It's an electrifyingly new and basic concept geared to the motivations of the record buying public which in turn affects all facets of the record business.

Our 1941 Webster's Dictionary defines cosmopolitan thusly:

"Belonging to all the world; not local."

That's what it's all about. Webster, a guy who made it without a hit record, nails it right on the head!

It's a matter of record that **SOUND FORMAT** publisher Charlie Lamb startled the industry in 1958 by pioneering the trade's first Big 100 listing for **Music Reporter**, a trade mag he helmed and founded. Merging Pop, C&W and R&B for the first time, Lamb's Big 100 met the needs of the day and the other trade journals fell in line one by one.

Big 100 listings no longer get it!!! Sound barriers of classification have been crashed. At the local record counter, the Fan ferrets out the sounds he digs! . . . not the signs indicating departments like Pop or C&W or R&B. The barriers dropped in 1958 . . . today they are gone!

The **Cosmopolitan Hits Chart** provides the industry with rocket ship thinking to replace the eight-cylinder wheel-spinning of the Big 100 clunkers which simply do not tell the story of today's cosmopolitan market of the One World of Sound.

While so-called trade moguls were blowing it, the poor, untrained (trade-wise) record buyer was figuring out what the market status was all about.

The Man With The Buck—the Fan, the all important guy who buys the records, saw the light and knew somehow that he liked Roger Miller whether the trade boxed and marked him either Pop or Country. Nancy Sinatra's "Boots" was grabbed by Country Music fans who didn't give a toe-tap whether it was Big 100 or Toledo, Ohio according to chart czars. B. J. Thomas' performance had soul for even the teen pop fan who may never have heard of a so-called "hillbilly" named Hank Williams who wrote B. J.'s hit "I'm So Lonesome I Could Cry" before they were born. To the fan, barriers don't exist and the sound is their sole guide.

The fan figured it out quite a while ago. Industry big-wigs and Honk Your Own Horn trade magazines still haven't got it!

In the interest of the music industry, **SOUND FORMAT** earnestly hopes that **Billboard** and **Cash Box** will recognize the new attitude and follow our policy which is geared to the no-barriers, One World of Sound which cornerstones the industry today.

CARDOZO ADDS KXGO TO 4-STATION CHAIN

FARGO, N.D. — Hart N. Cardozo Jr., of St. Paul, Minn., has acquired ownership of KXGO Radio here from John Boler, and has made it a part of his chain including three other stations—KATE at Albert Lea, Minn., WDBQ at Dubuque, Iowa; and at WDBC, Escanaba, Mich. Cardozo has named A. E. Dahl president and general manager of the new company. Dahl spent many years in Missouri as a broadcaster and as president of the Missouri Broadcasters Assn.

Incidental to the change in ownership KXGO has changed its format to all C&W—a change which has brought immediate and wide approval from listeners from 124 counties and Canada. KXGO's new address is 405 S. Seventh Street, Fargo.

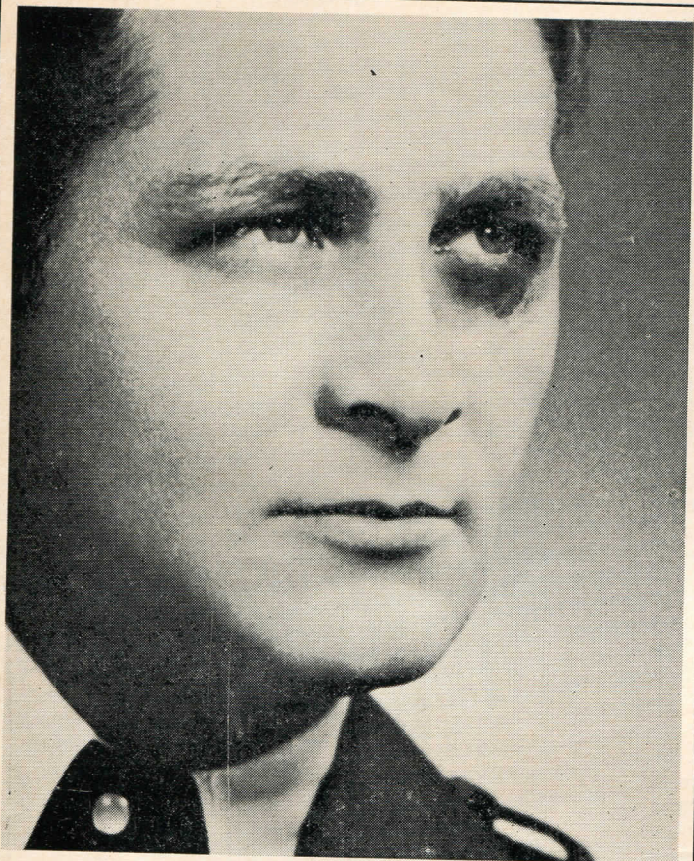
WLBA REBUILDING AFTER FIRE; NEEDS RECORDS

GAINESVILLE, Fla. — WLBA Radio here is rapidly rebuilding its facilities destroyed by fire which gutted the third floor of the Gainesville National Bank building at 2 a.m. April 4. Temporary offices were promptly set up at WLBA's old location on Bowman Drive. Plans are being made for new offices in the downtown section. W. L. "Apple" Savage, commercial manager, says "Any recordings and albums of country or gospel music would be greatly appreciated by us."

SOUND FORMAT COSMOPOLITAN HITS ARE BASED UPON THE EXCLUSIVE OPINIONS OF ITS EDITORS AND ARE DESIGNED AS AN EXPOSURE MEDIUM TO PROMOTE SINGLES THAT HAVE ALL-MARKET APPEAL.

SOUND format COSMOPOLITAN HITS

THIS WEEK	LAST WEEK	WEEKS ON CHART
1	—	Distant Drums 1 Jim Reeves—RCA V. 8789 Combine—BMI
2	—	I'm So Lonesome I Could Cry—B. J. Thomas 1 Scepter 12-129—Acuff-Rose-BMI
3	—	History Repeats Itself . . . 1 Buddy Starcher, Boone 1038 Glaser—BMI
4	—	I Love You Drops 1 Vic Dana—Dolton 319 Moss-Rose—BMI
5	—	Tippy Toeing 1 Hardin Trio—Columbia 43463 Window—BMI
6	—	No More Wine 1 The Greenwoods—Kapp 742 Third Story—BMI
7	—	Last Word In Lonesome is Me—E. Arnold 1 RCA V. 8818—Tree Pub. Co.—BMI
8	—	Pin The Tail On The Donkey—Paul Peek 1 Col. 43527—Ahab—BMI
9	—	I'm So Lonesome/You Win Again—H. Williams Sr . . . 1 MGM 13489—Fred Rose—BMI
10	—	Green Berets 1 S-Sgt. Barry Sadler—RCA V. 8739 Music, Music, Music—ASCAP
11	—	I Love You Drops 1 Don Cherry—Monument 930 Moss-Rose—BMI
12	—	Elvira 1 Dallas Frazier—Capitol 5560 Blue Crest—BMI
13	—	Still 1 Sunrays—Tower 224 Moss Rose—BMI
14	—	Banquet Of Roses 1 Dean Martin—Reprise 0466 Hill & Range—BMI
15	—	Hey Joe 1 Leaves—Mira 222
16	—	Minute You're Gone 1 Al Martino—Capitol 5652 Roosevelt—BMI
17	—	Think Of Me 1 Buck Owens—Capitol 5647 Bluebook—BMI
18	—	Tupelo County Jail 1 The Stonemans—MGM 13466 Cedarwood—BMI
19	—	Together Again 1 Ray Charles ABC Paramount 10785
20	—	From Nashville With Love 1 Chet Atkins—RCA Victor 8781 Acuff-Rose—BMI
21	—	Long Time Leavin'/Husbands & Wives—R. Miller 1 Smash 2024—Tree Pub. Co.—BMI
22	—	My Love Back 1 LeRoy Van Dyke Buechhorn Music—BMI
23	—	Take Good Care Of Her . 1 Sonny James—Capitol 5612 Paxton & Recherche—ASCAP
24	—	How Does That Grab You Darlin'—N. Sinatra 1 Reprise 0461—Criterion—ASCAP
25	—	World Of Love 1 Jim Glaser—Monument 924 Glaser Pub.—BMI



Chuck Wood

**"FRIDAY
NIGHT
FIGHTS"**

72555



Priscilla Mitchell

**"ALMOST
EVERYTHING A
LONELY
GIRL NEEDS"**

72565

two great hits everyone's "switching to"



SNOW LOOKS BACK OVER 30 ARTIST YEARS

THE keystone of Hank Snow's success, or a large measure thereof, could easily be his gratitude and loyalty.

The Singing Ranger currently is celebrating his 30th year as an RCA Victor artist; his 17th year with the Grand Ole Opry and also his 17th year as a client of talent rep W. E. (Lucky) Moeller.

"I'm doing all right, you might say, because I'm a man with a satisfied mind."

We had caught up with Hank in between personal appearances, at his Madison, Tenn. home, "The Rainbow Ranch," where workmen were busy on some interior changes. ("Min—(his wife)—and I are having the living room—or parlor—enlarged.")

"Yes," he continued, "I'm satisfied with my career. I learned long ago that you can't have everything—and not to fret about the impossible.

"I'm finishing up three decades with RCA Victor. And I hope I'm with them 30 more years. I dunno for sure but I doubt if many artists have been with one label that long."

Hank—enjoying good health—recalled his first recording session.

"It was in an old church," he explained. "That's correct. It was in Montreal, Can. in 1936—Oct. 11, 1936—to be exact. A. H. Joseph, who is now retired, directed the session. The church was old but it had fine acoustics. I did my own compositions 'The Prison Cowboy' on one-side and 'Lonesome Blue Yodler'—sure I used to yodel—on the other. It didn't sell.

"In fact I didn't have a real winner until 'I'm Moving On' in 1950.

"My gratitude to the Opry stems from the fact that in 1949 when I was really hungry they gave me a chance. My first Opry appearances weren't too great—but like Victor the Opry executives strung along with me. It's been a most happy association."

"As for Lucky Moeller he got me a job with a dance band in Dallas in 1949 (this was before I got my chance on the Opry), and I want to tell you I really needed that work. I was ready for the bread-line. I'll never forget Lucky Moeller for that break.

The Canadian Broadcasting Corporation recently entered one of its specials—featuring Hank Snow—in its year's Montreaux Festival in Switzerland, a top honor for Hank.

"I'm pleased that CBC thought enough to consider this as one of their top shows of 1965," he comments modestly, not mentioning the fact that the Snow special created more reaction than any CBC program of this type aired in recent years.

"I enjoy doing TV," he says, "but would not want to do a series. I wouldn't want to be buckled down that much.

"I do about 8—personal appearances annually and appear on the Opry about 25 week-ends, and this with my recordings and music store and record ship in downtown Nashville is about as much as I want to do.

"I'm trying to level off workwise," he added.

Hank & Min are the parents of Jimmie Rodgers Snow, who is an ordained Assembly of God minister.

"Jimmie and his wife, Carolee (the daughter of Wilma Lee & Stoney Cooper) are building their own church—and I'm proud of them," he said.

jarvis jungle



Above, RCA Victor secretary Mary Lynch receives a personal welcome to the private jungle of Felton Jarvis. Mary, secretary to RCA A&R Director Chet Atkins, carries on her business-as-usual despite the wild and wooly tropic trappings designed by the colorful RCA rock-folk pop A&R man who is known among the Music City In Crowd as "The Phantom." Below, jazzy Jarvis cools it with his copy of SOUND FORMAT deep in his split-level jungle. Music City's Great White Tune Hunter made the motif completely boss with one final stroke of inspiration—amid the leopard skin walls, zebra skin rugs, caribou heads, jungle masks and bamboo huts he placed a Batman & Robin badge (just left of his face).

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SOUND FORMAT

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FORMAT Does!

SOUND FORMAT

single & album picks

Week of May 14, 1966

NEW TALENT PICK

TRUITT CUNNINGHAM

THE TRUCK THAT PETER BUILT
(Yonah Music, BMI)
Liz Anderson
THE OTHER MAN
(Ribbon Music—SESAC)
Truitt Cunningham
DOT 16869
Sunset & Vine
Hollywood, California

ALBUM PICKS

NO SELECTION
THIS WEEK

HANK WMS. JR. BIGGEST, BEST SOLO!

HEADLINE PICK

HANK WILLIAMS, JR.

STANDING IN THE SHADOWS
(Ly-Rann Music—BMI)
Williams, Jr.

IT'S WRITTEN ALL OVER YOUR
FACE
(Ly-Rann Music—BMI)
Vickery

MGM RECORDS 13504
1540 Broadway
New York, New York

COSMO PICK

AL MARTINO

THE MINUTE YOU'RE GONE
(Regent Music Corp.—BMI)
Jimmie Gattelle

WIEDERSEH'N
(Roosevelt Music Co., Inc.—BMI)
Kaempfert-Rahbein-Gabler

CAPITOL RECORDS 5652
Hollywood & Vine
Hollywood, Calif.

PAT BOONE

5 MILES FROM HOME
(Acuff-Rose—BMI)
Mickey Newbury

DON'T PUT YOUR FEET IN THE
LEMONADE
Pincus & Son Music—ASCAP
Richard Ahlert-Larry Kiesik

DOT RECORDS 16871
Sunset & Vine
Hollywood Calif.

HIT PICKS

LYNN ANDERSON

IN PERSON
(Yonah Music, Inc. BMI)
Liz Anderson

MY HEART KEEPS WALKING
THE FLOOR
(Ribbon Music, Inc. SESAC)
Lynn Anderson

CHART RECORDS 1330
806 16th Ave. S.
Nashville, Tenn.

KITTY WELLS

YOU LEFT YOUR MARK ON ME
(Acuff-Rose Publ. Inc. BMI)
J. Wright-J. Anglin-J. Anglin
IT'S ALL OVER (BUT THE CRYING)
(Wilderness Music Pub.—BMI)
Harlan Howard-Jan Howard
DECCA RECORDS 31957
803 16th Ave. S.
Nashville, Tenn.

FRANK ROBERTS

WESTERN UNION
(Acuff-Rose Pub. Inc.—BMI)
John Manning

WORDS AND MUSIC
(Harbot Music—SESAC)
Vance Bulla

IMPERIAL RECORDS 66167
6425 Hollywood Blvd.
Hollywood, California

CHARLIE WALKER

I'M GONNA LIVE
(Pamper Music—BMI)
Hank Cochran

LITTLE OLD WINE DRINKER
(Mon Rose—BMI)
H. Mills-P. Jennings

EPIC RECORDS 10021
799 7th Ave.
New York, N.Y.

BUCK OWENS

THINK OF ME
(Bluebook Music Pub.—BMI)
Don Rich-Estrella Olsen

HEART OF GLASS
Buck Owens-Red Simpson

CAPITOL 5647
Hollywood & Vine
Hollywood, Calif.

JUSTIN TUBB & LORENE MANN

WE'VE GONE TOO FAR, AGAIN
(Central Songs Inc.—BMI)
Bobby Bare

TOGETHER BUT STILL ALONE
Lorene Mann

RCA VICTOR 8834
155 E. 24th St.
New York, New York

NEW RELEASES

HAP WAINWRIGHT—CAPA 132
Blue Yodel No. 6/Miss The Mississippi
& You

JOHNNY FOSTER—CAPA 133
I Know What It Is/Turn Me Loose—
90 Proof

KAY ARNOLD—WIZARD 210
Memory, Quit Pickin' On Me/What's
A Honky Tonk Woman?

BILL MORGAN—NEW WORLD
RECORDS, INC. 2012
House Of Broken Dreams/I'm Not
Saying

CARL BELEW—RCA VICTOR 8835
Pick Up My Marbles And Run Home/
Possum Holler

JIMMY GATELEY—DECCA 31958
Teardrops In The Wine/Old Faithful!

WKBY ON AIR JUNE 1; NEEDS C&W RECORDS

CHATHAM, Va.—Station WKBY, of this city, near Danville, Va., is skedded to start broadcasting June 1, with 1,000 watts daytime. The new station urgently needs C&W records from all labels, artists and publishers, both singles and albums. Also helpful would be voice tracks, photographs or other promo materials. These should be addressed to George G. Beasley, manager, WKBY, P.O. Box 808, Chatham 24531. Beasley also holds major interests in WKYX, Paducah, Ky., and WPYB, Benson, N.C.

DJ PRAISES PROSE

MEXICO, Mo. — KXEO deejay Jeff Warner last week sounded loud praises for one of the unsung heroes of the music industry—the author of the album liner notes. The C&W deejay specifically pointed out John D. Loudermilk for his prose on the back of the RCA Victor LP "The 'Pops' Go Country" by Chet Atkins. Warner referred to Loudermilk's liner notes as "a cool drink of water on a hot summer day."

COSMOPOLITAN CHART—HOW IT HELPS!

The Sound Format Cosmopolitan Hits Chart debuting in this issue sets out up-to-the-minute guidelines for today's One World of Sound record market. It's the only way to fly!

Here's a capsule close-up of this explosive new concept of charting the record product in relation to what it means to various facets of the trade.

The Cosmopolitan Hits Chart:

☆ Provides a one-look programming guide that alerts the Top 40 programmer to tough, pure C&W sides with Pop appeal . . . a one-look programming guide that alerts the C&W program whip to hip Pop artists with commercial Country tunes.

☆ Details for distributor, rack jobber, one-stop and retailer exactly which product should be over-ordered in anticipation of a second field buying boom.

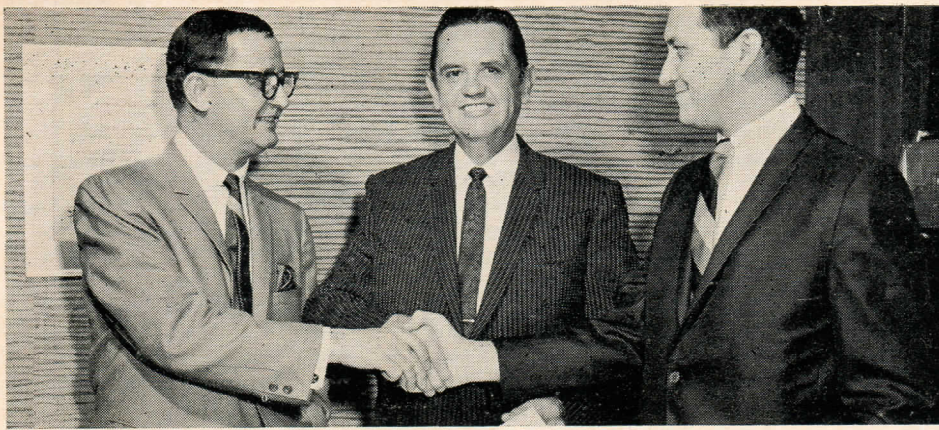
☆ Offers a nutshell sounding board for record artists, producers and manufacturers which keeps them in tune with the trends pulling the dollar-rich dual market buyer.

☆ Answers the contemporary record market demand built on the retail buyers new found attitude of buying by "sound" rather than by "type" (such as Pop, C&W, R&B).

Big plus factors stemming from SOUND FORMAT trailblazing Cosmopolitan Hits Chart are a boon to the artist.

Pop artist will find a power-surge in sales thanks to extra mileage insured by the Cosmopolitan Hits listings which makes the industry more aware of his C&W oriented releases.

Country artists will enjoy a jet-assist in breaking their product on the pop side of the retail ledger because new Sound Format concept places him on the same plane with the Pop counterpart who waxes Country material.



Merle Travis, one of the most prolific and consistent songwriters in the business, has just signed a long term exclusive writing contract with Tree Publishing Co. Travis was the author of the phenomenally selling "Sixteen Tons." Other big ones from his pen have been "Smoke, Smoke, Smoke," "So Round So Firm, So Fully Packed," "Dark as a Dungeon" etc. He will continue to record for Capitol Records. In the photo are, left to right: Jack Stapp, Tree pubbery president; Travis; and W. D. (Buddy) Killen, executive vice-prexy. Travis who has been living on the west coast, will make his future home in Nashville.

S-F EXPOSURE

(Continued from page 1)

gious' power if it has any and until it has covered enough areas to rule out a distorted picture through sectional favoritism.

An 'air play' list is similarly worthless unless you clarify—a play list for whom? And for where and whom? The air 'play list' is at best a regional thing which could portray a certain record as hot in Beaumont, Tex. but cold as kraut in Boston. In fact, play lists vary widely even in the same market.

For years Charlie Lamb, publisher of SOUND FORMAT, who has pioneered in country music, has tried to focus attention upon the good and not the so-so product and to interest the trade in an Exposure Chart. That's what SOUND FORMAT's listings are—an Exposure Chart. It's an opinion based on years of hard work and knowledge of the industry plus unprecedented resources of information in the country music field.

Once the chart has shown the action of a record as an 'exposure item' it then provides a chance for the record to go on to bigger and better sales. To carry a record up and up—to win an award—a chart award only, mind you—is not the work of the exposure chart. Nor would the powers in the awards department want it that way. It would be a good way to lose great publishers, break big record companies whose rise or fall must ultimately be decided on their products' rise or fall in the market place.

There is great tendency today among some chart makers to represent their own charts as straight from Mt. Sinai and to impugn the judgement of anyone questioning them.

SOUND FORMAT reiterates that its charts are Exposure Charts—the result of fair, objective appraisal of the records themselves and such is the long experience that goes into the appraisal of each record reviewed that the listing is as close to long term accuracy as

BALLOTS POUR IN FOR LABEL SERVICE CHECK

From all over the U.S. last week radio stations, large and small, continued to mail in their "label service ballots" to SOUND FORMAT, laying bare the facts of who's receiving record sampling service. Stations in the small markets were particularly voiferous with such comments as "How would you like to program a C&W show with approximately six new records a month?" and from another, "We get one to two bad ones a month and some very bad." The true story will be told in SOUND FORMAT after additional stations mail in their ballots to make the picture as broadly representative as possible. The SOUND FORMAT ballot is being taken in behalf of getting wider exposure for good, commercial records, enlarging station audiences and building record sales.

LEVY IN LONDON CONFABS

NEW YORK—Leonard S. Levy, vice-president and general manager of Epic Records, left New York May 8 for a series of business conferences in London, England. He will discuss plans for future Epic releases with EMI reps as well as a number of Epic artists.

mortal man can make it. It firmly believes that no battery of computers with all the knowledge of the commercial music world in its 'memory mechanism' could come up with a more faithful and reliable answer.

Therefore if you read elsewhere about the "nation's best sellers" represented as a 'sales list,' look out. It would be like asking you to buy a piece of property on the moon when they start colonizing it 10 years or more from now.

SOUND format BIG 10 OF 1961

Reprint of May 15, 1961 issue of Music Reporter

- 1 HELLO WALLS
Faron Young
Capitol 4533
- 2 FOOLIN' AROUND
Buck Owens
Capitol 4496
- 3 HEART OVER MIND
Ray Price
Columbia 4-41947
- 4 I FALL TO PIECES
Patsy Cline
Decca 9-31205
- 5 DON'T WORRY
Marty Robbins
Columbia 41922
- 6 THE BLIZZARD
Jim Reeves
RCA Victor 7855
- 7 EVERYBODY'S DYING FOR LOVE
J. Newman-Decca 21217
- 8 SLEEPY EYED JOHN
Johnny Horton
Columbia 4-41963
- 9 I'LL HAVE ANOTHER CUP OF COFFEE
C. Gray-Mercury 71732
- 10 FLAT TOP
Cowboy Copas
Starday 542

6,000 ADVANCE FOR EDDY ARNOLD SHOW

SEATTLE, Wash.—All house attendance records were broken here April 23 when Country KAYO presented the Eddy Arnold show in the new Seattle Center Arena. Also appearing were Bonnie Guitar and Bob Regan and Lucille Starr, the Canadian Sweethearts. KAYO's Bobby Wooten said all 6,000 seats were sold in advance. Twenty ushers were needed to escort Arnold back to his dressing room after the program and hundreds of fans gathered outside as Arnold happily signed autographs for several hours. KAYO toppers are negotiating for an early return engagement.

ROSE IN HOSPITAL

NASHVILLE — Lester F. Rose, sales manager of Hickory Records, was in Parkview Hospital here last week for an abdominal operation. He is the brother of Wesley Rose, Acuff-Rose Publications president.

format 50

THIS WEEK	LAST WEEK	WEEKS ON CHART
1	2	Distant Drums 8 Jim Reeves—RCA V. 8739 Combine-BMI
2	6	History Repeats Itself 7 Buddy Starcher—Boone 1038 Glaser-BMI
3	2	Long Time Leavin' 12 Roger Miller—Smash 2024 Tree-BMI
4	3	Husbands and Wives 13 Roger Miller—Smash 2024 Tree-BMI
5	4	I Want To Go With You 14 Eddy Arnold—RCA V. 8749 Pamper-BMI
6	10	Would Hold It Against Me 11 Dottie West—RCA V. 8770 Tree-BMI
7	7	One On Right Is On Left 14 Johnny Cash—Col. 43496 Jack-BMI
8	5	Nobody But A Fool 13 Connie Smith—RCA V. 8746 Stallion-BMI
9	8	I'm A People 10 George Jones—Mus. 1143 Blue Crest-BMI
10	9	Tippy Toeing 16 The Harden Trio—Col. 43463 Window-BMI
11	11	Put It Off Until Tomorrow 13 Bill Phillips—Dec. 31901 Combine-BMI
12	13	Talking To The Wall 10 Warner Mack—Decca 31911 Pageboy-SESAC
13	15	Take Good Care Of Her 5 Sonny James—Cap. 5612 Paxton & Recherche-ASCAP
14	16	Catch A Little Raindrop 8 Claude King—Col. 43510 Gallico-BMI
15	12	Getup Has Gotup & Gone 11 Ernest Tubb—Decca 31908 Tuckahoe-BMI
16	12	Waitin' In Welfare Line 19 Buck Owens—Cap. 5566 Central Songs-BMI
17	18	Go Now Pay Later 9 Liz Anderson—RCA V. 8778 4 Star Sales-BMI
18	20	Back Pocket Money 10 Jimmy Newman—Dec. 31916 Ney Keys-BMI
19	19	Someone Before Me 18 Wilburn Bros.—Decca 31894 Sure-Fire-BMI
20	21	Swinging Doors 5 Merle Haggard—Cap. 5600 Bluebook-BMI
21	42	Take Country Music & Shove It—Bill Carlisle 4 Hickory 1383—Acuff-Rose-BMI
22	29	Steel Rail Blues 3 George Hamilton IV—RCA V. 8797 Witmark & Songs-ASCAP
23	22	I Love You Drops 13 Bill Anderson—Dec. 31890 Moss Rose-BMI
24	30	So Lonesome I Could Cry 6 Hank Williams—MGM 13489 Fred Rose-BMI
25	17	Dear Uncle Sam 19 Loretta Lynn—Decca 31893 Sure-Fire-BMI

THIS WEEK	LAST WEEK	WEEKS ON CHART
26	26	Guess My Eyes Were Bigger Than My Heart 7 Decca 31897—Wilderness-BMI
27	27	Insurance 7 Hank Locklin—RCA V. 8783 Western Hills-BMI
28	28	You Ain't Better Than Me 6 Webb Pierce—Decca 31924 Cedarwood-BMI
29	32	Nickles, Quarters & Dimes 4 Johnny Wright—Decca 31927 Moss Rose/Champion-BMI
30	39	I Just Came To Smell Flowers—Porter Wagoner 3 RCA V. 8800—Acclaim-BMI
31	31	Tupelo County Jail 6 The Stonemans—MGM 13466 Cedarwood-BMI
32	33	Don't Touch Me 2 Jeannie Seely—Monument 933 Pamper-BMI
33	38	Evil On Your Mind 4 Jan Howard—Decca 31933 Wilderness-BMI
34	24	Rainbow & Roses 13 Roy Drusky—Mercury 7532 Harbot-SESAC
35	36	Don't Touch Me 2 Wilma Burgess—Decca 31941 Pamper-BMI
36	—	(Yes) I'm Hurting 1 Don Gibson—RCA V. 8812 (Acuff-Rose—BMI)
37	37	Leave Singin' To The Birds 3 Sheb Wooley—MGM K 13477 Blue Echo-BMI
38	—	Last Word In Lonesome 1 Eddy Arnold—RCA V. 8818 (Tree Pub.—BMI)
39	50	The Count Down 2 Hank Snow—RCA V. 8808 Hank's-BMI
40	25	Living In Two Worlds 10 Bonnie Guitar—Dot 16811 Forrest Hill-BMI
41	43	Poor Boy Blues 4 Bob Luman—Hickory 1382 Cedarwood-BMI
42	34	The Box It Came In 18 Wanda Jackson—Cap. 559 Acclaim-BMI
43	23	Viet Nam Blues 9 Dave Dudley—Mercury 72550 Buckhorn-BMI
44	44	A Way To Survive 2 Ray Price—Columbia 43560 Pamper-BMI
45	45	Johnny Lose It All 3 Johnny Darrell—U.A. 50008 Yonah-BMI
46	46	I Can't Quit Cigarettes 3 Jimmy Martin—Decca 31921 Champion-BMI
47	47	Keep Me Lonely Too Long 3 Melba Montgomery—Mus. 1157 Glad-BMI
48	48	Livin' On Your Love 2 Bonnie Owens—Cap. 5618 (Bluebook—BMI)
49	49	You're Right 2 Don Winters—Ashley 171 Maripose-BMI
50	—	Diesel Smoke 1 Benny Barnes—Musicor 1169 (Glad Mus—BMI)

format 25

THIS WEEK	LAST WEEK	WEEKS ON CHART
1	1	Roll Out The Red Carpet 12 Buck Owens Capitol 542533
2	2	Best of Jim Reeves Vol. 2 10 RCA V. LPM 3482/LSP 3482
3	3	Kitty Wells Sings Songs Made Famous By Jim Reeves 11 Decca DL 74741
4	4	Buck Owens Song Book 9 Buckaroos Capitol T 2436 (M) ST 2436 (S)
5	5	I Want To Go With You 6 Eddy Arnold RCA V. LPM/LSP 3507
6	8	Mean As Hell 3 Johnny Cash Columbia CL 2446 (M) CS 9246 (S)
7	7	I Like 'em Country 6 Loretta Lynn Decca DL 74746
8	6	Star Spangled Banner 15 Dave Dudley Mercury MG 21057/SR 61057
9	9	Hymns 13 Loretta Lynn Decca DL 4695 (M) DL 74695 (S)
10	16	Just Between Two of Us 4 Merle Haggard and Bonnie Owens Capitol 2453
11	10	Love Bug 8 George Jones Musicor MM 2088/MS 2088
12	12	Roger Miller Hits 25 Roger Miller Smash MGS 37073 (M) SRS 6703
13	13	Folk and Country 6 Waylon Jennings RCA V. LPM 3515
14	14	The Wilburn Bros. Show 11 Decca DL 74721
15	15	Conway Twitty Sings 8 Decca DL 4724 (M) DL 74724 (S)
16	17	The Best of Bill Carlisle 10 Bill Carlisle Hickory LPM 129
17	11	Sweet Memories 11 Webb Pierce Decca DL 74741
18	20	Artificial Rose 4 Jimmy Newman Decca 4748
19	19	Heartbreak Trail 9 Hank Snow RCA LPM 3471 (M) LSP 3531 (S)
20	21	Chet Atkins Picks on the Beatles 3 RCA LPM 3531 (M) LSP 3531 (S)
21	23	The Sounds of Jim Reeves 4 The Blue Boys RCA V. 3529
22	22	Town and Country 12 Flatt & Scruggs Col. CL 2443 (M) CS 9243 (S)
23	18	Crying Time 6 Margie Singleton United Artist UAL 3459
24	—	The Two Sides of Tex Williams 1 Boone LP 1210 (M) LPS 1210 (S)
25	25	Ballad of Green Berets 9 S/Sgt. Barry Sadler RCA V. LPM 3457 (M) 3457 (S)

'The Queen of Country Music'



KITTY WELLS

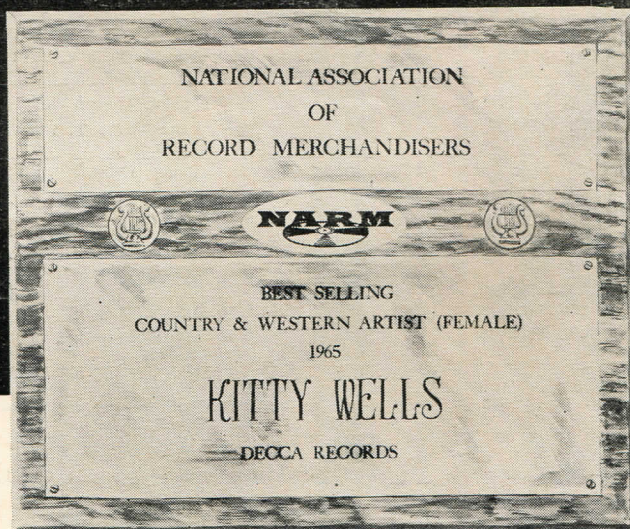
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^{C/W}
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