

## Air Crash In Tenn. Kills Patsy Cline, Hawkshaw Hawkins, Cowboy Copas & Randy Hughes; Jack Anglin Dies In Later Mishap



PATSY CLINE



COWBOY COPAS



HAWKSHAW HAWKINS



RANDY HUGHES

NEW YORK—In the most tragic airplane disaster effecting the music business since the plane crash that killed rock 'n' roll stars Buddy Holly, Ritchie Valens and J. P. (Big Bopper) Richardson in 1957, a light plane carrying Patsy Cline, Cowboy Copas and Hawkshaw Hawkins fell into the wooded area of Camden, Tenn. last Tues. night (7) and killed all three plus Randy Hughes, who managed Miss Cline and was the son-in-law of Copas.

Additional tragedy came later in the week on Thurs. when Jack Anglin of the famed Johnny & Jack team died in a car accident in Nashville while enroute to a prayer service for Patsy Cline (see separate story).

The four were returning to Nashville, where they were stars on WSM's Grand Ole Opry, after participating in a benefit performance in Kansas City, Kan.

Besides their regular stints on the Opry (Patsy Cline since 1959, Copas since 1946 and Hawkins since 1955),

each enjoyed considerable success on disks. Patsy Cline over the past several years had been getting increasing recognition in the pop field with her Decca diskings, while Copas, heard on the Starday label, and Hawkins, who recently moved back to the King label after an association with Columbia, were artists whose disks were aimed only at the country market.

A memorial prayer for the four was held last Thurs. (7) at the Phillips Robinson Funeral Home in Nashville. Burial for Patsy Cline was last Sun. (10) in Winchester, Va., her hometown, and Copas, Hawkins and Hughes were buried in Forest Lawn Cemetery in Goodlettsville, Tenn.

Among the many statements that were made following the tragedy were:

Governor Clement of Tenn.: "The entertainment world has suffered a great professional loss and Tennessee has suffered a great personal loss. They were typical of the serious-minded, hard-working professional people who were dedicated to country music artistry. I counted them among my closest friends and express deep sympathy to their families."

Bob Cooper, general manager of WSM: "It was a long night for us here at WSM and we are not thinking clearly this morning (after the crash). We know that we have not yet begun to feel the loss which we shall share from now on with the families of Patsy, Cop, Hawkshaw and Randy."

Ott Devine, general manager of the Grand Ole Opry: "WSM and the Grand Ole Opry are stunned and deeply saddened. We have lost great talent as well as a close relationship."

Roy Acuff, the performer: "It grieves me so much."

### PATSY CLINE

Born Virginia Patterson Hensley, Patsy Cline had been performing since she was four when she won top honors tap dancing in her native Winchester, Virginia. At eight she was

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## Anka Buys Entire Disk-Copyright Catalog From ABC-Par; To Re-Cut Tunes

NEW YORK—Paul Anka, in a rare move, has just completed the purchase from his former label, ABC Paramount, for a price termed "well in excess of a quarter-of-a-million dollars" of its entire catalog of Anka material — all master tapes, copyrights, and reissue rights to any and all Anka material.

All of the rights were assigned by Anka to his own record production firm, Camy Productions, which now produces his disks for world-wide release through RCA Victor.

"With this really unprecedented agreement," Irv Feld, his manager, said, "Paul Anka will never be competing with himself on other labels, an unhappy situation existing with several other top artists today." Feld negotiated the deal with ABC-Par head Sam Clark. In a further de-

parture from the norm, Anka has already re-recorded a big chunk of his catalog of hits, with the first product — an album entitled "Paul Anka's Golden 21" — scheduled for April release by Victor.

In explaining why he wanted to redo the old hits, Anka said: "I feel my voice has matured a good deal since the time when I cut some of those old hits, and also I've gained a great amount of experience. That's why I wanted to re-record some of my songs, ones like "Diana," "You Are My Destiny," "Put Your Head On My Shoulder" and the like. I've managed to keep the same basic sound in the new versions, the main difference is 'within me'."

None of the huge Anka's catalog had previously been recorded by him in a foreign language, something which has also been rectified in recent weeks. He has already completed a long session in Victor's new Rome studios, cutting 26 sides of his popular old numbers. (His latest Italian single — "Ogni Giorno" — "Love Me Warm and Tender" has reportedly sold 600,000 singles.)

In addition to the Italian version of Paul Anka's "Golden 21," French, German and Spanish versions will shortly be cut by the singer. Victor is planning to release these local language versions as soon as they are recorded.

The Anka catalog purchase from ABC-Par did free him to re-release the old tapes, but he and manager Feld decided to go the new-version route.

Because of certain existing contractual agreements, Anka's old catalog may continue to be released abroad through the end of next year but Victor now has the immediate right to release all of the re-recorded material throughout the entire world.

As of Dec. 31st, 1964, Victor will have no competition in Anka releases worldwide, and no other Anka releases will be issued by any other label.

Another unique facet of the agreement is that Paul Anka has reacquired all of his original song copyrights for his own Spanka Music publishing setup.

## Capitol's Livingston On Dynagroove: No Innovation To Justify Superiority

NEW YORK—Capitol Records last week joined Columbia Records in responding publicly to RCA Victor's new Dynagroove process.

A statement came from Capitol president Alan Livingston, who while noting that "we see no innovations that justify... claims of superiority," was much milder in his remarks than Goddard Lieberson had been the week before in his denunciation of Dynagroove as a "backward step" in the disk business. Livingston said Capitol hoped that the public would take-up Victor's ad challenge to compare Dynagroove "against the best disk recording available on any label, anywhere," and saw "no drastic changes in record buying patterns" because of the process.

Here's the complete Livingston statement: "Normally, we do not comment upon our competitors' activities, believing that each record company has a right to blow its own horn as loudly as it chooses, and the public will be the ultimate and proper judge. Currently, however, aggressive competitive claims are loud and clear. Were Capitol and Angel to be caught short in knowledge, equipment and recording technique, it could be a matter of genuine concern to us.

"May I emphasize that we are not concerned. We have closely analyzed

the new Victor records and their published explanations and will resist the temptation to engage in a technical rebuttal beyond stating that we see no innovations that justify such claim of superiority. RCA properly invite comparison 'against the best disk recording available on any label, anywhere'. Naturally, we think RCA must be referring to Capitol or Angel and we hope the public will take up the challenge. In the classical area, for example, where sound and musical integrity are significantly important, Angel has dominated recent sale polls. We are confident that this position will be held and improved in the months ahead.

"I would like to emphasize that recording improvements are and should be the constant endeavor of every major record company. We like to think that Capitol and Angel are in the forefront of such research. Certainly we spend many hundreds of thousands of dollars each year on such activities. Any genuine 'breakthrough' from us or our competitors that improves the recording art should be welcome because it expands our industry, benefiting all.

"Finally, if music lovers continue to exercise the same discrimination as in the past, we anticipate no drastic changes in record-buying patterns."

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