Date: 6/23/2017

Interviewee: Natalie Rosenberg

Interviewer: Dr. Charles Hughes and Jeff Kollath

Location: Natalie Rosenberg's Home, Germantown, TN

Collection: Stax Museum Oral Histories

Notes:

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Natalie Rosenberg: How do I look, by the way?

Jeff Kollath: Great.

Charles Hughes: Wonderful.

Rosenberg: Okay.

Kollath: Alright, it is June twenty...fourth? Third? June 23rd, 2017. We are here at the home of Natalie Rosenberg with Charles Hughes of Rhodes College, Jeff Kollath of the Stax Museum of American Soul Music, and a half a dozen other folks participating in the interview today. So we're here to speak with Ms. Rosenberg and I think we'll start off very simply and just ask you to tell us about yourself, you know, where you're from, where you were born, growing up here in Memphis, what was it like for you?

Rosenberg: Okay. Let's see, I was born a long time ago in Boston, Massachusetts. And my mother met my father, and they brought little Natalie back to Memphis. I went to school at Bruce Bellevue and Central High School in Midtown, grew up there. Later

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on attended University of Memphis for a couple years – Radio, TV, Film, and Journalism. And got married, had - before that I got married, had four children, turned out really great, every one of them are special . And ended up in the music business by some stroke of fate and luck.

Kollath: So, when you were growing up in Memphis, obviously you were a teenager in Memphis sort during the rise of Sun Records [INAUDIBLE]. So what was it like being in Memphis at that time, being in TV throughout that time, talk about sort of your first exposure to music that really sort of hooked you.

Rosenberg: Well, there was a disc jockey here in Memphis by the name of Dewey Phillips, and he had a program called "Red, Hot & Blue" from the Chisca Hotel. And my husband was a musician, and knew Dewey, and we would go up there and visit with him, and Dewey Phillips was known as the first man who played Elvis Presley's first record, I think, Blue Moon of Kentucky -

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I think that's what it was. So, it was rock and roll. It was, it went from big band music to rock and roll, and it was great fun. There were jukeboxes everywhere. We listened to the radio a lot. There were a lot

of great radio stations, disc jockeys like George Klein, who was a friend of Elvis. And it was great fun, the music was wonderful. Everybody danced, they danced with each other. So, that's pretty much how it went then.

Hughes: Did you get a chance to hear a lot of live music, too? Did you start to go check that out? Where did you go, who did you like to go listen to in town?

Rosenberg: Well, my husband was a musician, so he had a band called the "Sy Rose Orchestra," that played everything from "Stardust" to "Johnny Be Good," cause Chuck Berry was happening. So he played for weddings, bar

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mitzvahs, sock hops. They had sock hops back then. And, let's see, I think I just lost my train of thought as far as Seymour's concerned, but that's how we got into the music business was because of that.

Kollath: In terms of, *well,* we'll talk about your husband and just a second. I guess the, you know, being the teenager in Memphis, you know, I guess I already asked you this once, I guess, but I'm really interested to hear sort of like, what was it like being a young person in Memphis in the 1950s? Particularly during that time, just talk about what was it like? What were the things that you did? You know, sort of your world in 1954, 1955.

Rosenberg: Oh, my gosh. Wow. Well, mainly going to school and passing. Going to Central High School, which was kind of like a college prep school. And then we had sororities, fraternities, lots of –

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I'll tell you what we used to do, is on Friday nights – and if my father had ever known what we did – we used to get in the car, someone who had a driver's license, and we'd go across the bridge to West Memphis, Arkansas, where they had the Plantation Inn and Danny's Club. And it was black music, very few people went over, very few white people went over, but we went over, and we danced our...we danced a lot to the greatest music we'd ever heard. It was rhythm and blues, and there was another place. Dick Cole had a place called Club Paradise, and he would bring in big bands like Woody Herman and the Thundering Herd. These were great, great bands and orchestras, and we had all kinds of music, from big band music to rock'n'roll to blues. So Memphis was happening as far as the music, I mean you could listen to all kinds of music, different radio stations were formatted.

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They played Top 40, so a radio station could play everything. And so growing up, we were exposed to all kinds of music instead of, you know, you listen to *K97 or FM 100, or WRBR*, there were those specialty radio stations. Growing up, we listened to everything. And there wasn't much on television, there were three television stations in Memphis. Three or four. Channel 5, channel 13, and channel 3. And channel 10, I think, back then. So mainly we just had a good time. As far as what we did, we just had a great time. It was an easy time. There was no stress for us. There was nothing going on in the early 50s for us. Later on it became a little dicey, with Martin Luther King, and whatever happened with the

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marches, everything going on, and being Jewish, a lot of our congregation marched along with Dr. King. And it was pretty serious at that time. But we made it through, and everything turned out a lot better.

Kollath: Which synagogue did you belong to?

Rosenberg: Well, I belonged to Baron Hirsch, and that was an Orthodox synagogue, which meant you followed the rules exactly. Unfortunately, I didn't. I was a little bit of a rebel. But they forgive me, so it's okay. And it's still in existence, Baron Hirsch is still in existence, and Temple Israel. Rabbi Micah Greenstein at Temple is a great guy, he brings everybody together, tries to bring all races, all religions together, and my son, my other son was president of the Brotherhood there, so, they're doing good things in Memphis.

Kollath: So, when you would go across the river to West Memphis, and, you know,

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that's sort of one of the stories that sort of follows along for young, white teenagers in Memphis during that time, when a lot of the musicians at Stax was, they went across the river. When you would go across the river, describe what a typical night in a club would have been like for you and your friends. So, take us from opening up the door and walking inside, like, what do you see? What do you do? Who's there?

Rosenberg: Alright. Well, first of all, at Danny's Club, Danny *Trebesch* was our cousin, and he knew that we were coming, so he would set a table up in the far corner for us. Uh oh. Danny's talking. And you walked in and it was wood floor, kind of dark, lots of tables, lots of people, all young. Everybody. And the greatest rhythm and blues artists you ever heard. So when you walked into that place, I mean your spirit rose.

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We said, "Holy cow, what kind of music is this? We love it." And then we'd get out there and dance. And, you know, there was never any incident at all. Never any, we were welcomed, and it was great fun. It was great fun.

Hughes: Did you kind of get any flack back in Memphis from people saying, you know, "Why are you going over to West Memphis *and hang*?" Was there any kind of, you're, maybe not even spoken, but did you ever get the sense that there were people who didn't think you should be heading over to the juke joints in West Memphis?

Rosenberg: They never found out. Had my father found out, I would have been in deep trouble, so. And we were all underage, so the driver, who had his driver's license – 18 years old - would take us over there. Well, what we didn't realize was, is that there was a thing called the Man Act, that when you take an underage teenager across the state* line,

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you can go to jail. So, luckily we never got caught, and that's a story that nobody knowns and now everyone does.

Hughes: So, thinking about, kind of, what drew you to then getting involved in the music business. Was it through, obviously you were a fan, you were somebody who already, by the time you were married and everything, had a sense of what was going on musically in Memphis, but what was it that kind of caused you to make that transition from being a music lover and consumer, right, to being someone who was going to be involved in the music business here?

Rosenberg: Well, I married Seymour Rosenberg. He was a law student at the time, and he was also a trumpet player with his own band, called the "Sy Rose Orchestra," and he played out of the Rainbow Terrace Room every

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Saturday night. Because he was a lawyer, and into music, he knew a lot of musicians, and he knew Sam Phillips, and he knew Estelle Axton and Jim Stewart. And, as it happened, two of the people that we knew, Charlie Rich and Chip Smallman, were into suing both of those companies for past royalties that they thought they were owed. And not only past royalties, but also just wages. And so, they came to Seymour and they said, "We want you to sue these people." Seymour said sure, he'll sue anybody. So, he took both of these guys on, Charlie and Chips, and started dealing with Stax, with Sam Phillips and Jim, and they settled everything. I don't think any money was exchanged at all. I don't know

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whether Chips ever got any money or not. But as a result of that law suit and becoming friends with everybody, they both needed managers. They both needed somebody, and they both needed an attorney. Well, so one day, we all decided, it would be great to, with Chips, to start our own recording studio. And Seymour's office was down at Chelsea and Fifth, and there just so happened to be a little hole in the wall place right next to the Ranch House Restaurant on Thomas Street that we could rent and turn into a recording studio, cause that sounded like a great idea. So, we rented it, we went in and rehabbed it as much as you can rehab a straight alley, that's pretty much what it was, and we put egg crates on the wall for baffles for the sound, and we did an echo chamber that we used

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bathroom tiles, four and a quarter bathroom tiles. So all the records that you hear with Elvis and Dionne Warwick and whoever went through American, that's our echo chamber. That was amazing. So, we started American Recording Studio. The first person who walked into the door that wanted to cut a record was Isaac Hayes. And this big, tall guy comes walking in, and he says, "I'd like to cut a record." Yes, sir. So we said, "Do you have some songs?" "Yes, I do have some songs." "What's the song?" "Laura, We're on Our Last Go-Round." So we signed him to a contract. We had all these pre-written contracts, music contracts he signed. And that's where he cut his first song called "Laura, We're on Our Last Go-Round." As a result, Sir Isaac became a dear friend of ours

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I mean, I just loved him to pieces. And he also babysat my children. He rehearsed here in the playroom, and just became, I mean, he was, I just loved him. He was great. He had the most fabulous voice of any man, and he had what was truly the epitome of soul. When you listen to his records, when you hear him

sing "Walk on By" or *do "Shaft*", you really know what soul music is all about. So that's how we got into the music business.

Kollath: So, obviously you worked with Isaac and you built your studio. But one of the things that you did is, you're sort of known in the world of Memphis garage bands for a lot of the records that you did with Tommy Burke and the Counts and some of the other ones. So, talk a little bit about

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how you got involved with some of those bands. Cause that's, again, that's really how a lot of folks out there in the world know you, is as a producer for some of these really great, early garage records here in Memphis. So talk about how you got involved initially with making records, especially those kinds of records.

Rosenberg: Well, because Seymour was a lawyer, a lot of people came to him and wanted him to represent them in different things, and at that time there were a lot of garage bands of Memphis, which meant these groups got together, played guitar, maybe five or six different pieces, and drums, bass, guitar, piano, singer, lead singers, and because...Seymour was the front man. He was the lawyer, and I was kind of the creative person. So when they came to us, Seymour said, "Well, why don't you cut them? Why don't you produce them?" I said, "Okay."

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And there was a recording studio by the name of Sonic. It's very famous. Everybody in Memphis, every rock'n'roll band I think at the time went through Sonic. It was an engineer who owned it, his name was Roland James, and he had been an engineer for Sun Records. And played on a lot of historic records coming out of Sun with Carl Perkins, Johnny Cash, Charlie Rich, all those people. He had engineered those records and also played on some of them. So Roland opened his own recording studio, called Sonic, where all the garage bands went through and recorded their songs hoping to get a big hit. Hoping to get on Memphis radio, have the disc jockeys play them. We were a medium sized record market, and if your record in Memphis

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hit the Memphis charts, then a national record company took notice of it and signed them as artists, and they became big hits. That was the idea behind the garage bands of Memphis. Plus, they played all the high school sock hops and dances. So, I think Tommy Burke and the Counts was the first thing we did. First thing I cut. We cut a thing called "Rainy Day Loving" that was on Monument, and "Stormy Weather" that was on Epic, I believe. And then we did the "Poor Little Rich Kids," we had a girl by the name of Donna Weiss who ended up writing "Bette Davis' Eyes," we had a * that was Tony, Terry, and the Pirates that we recorded in Nashville.

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Just trying to think of who else we had. I had Art Jerry Miller, who we recorded with Stax. That was an interesting session because the Bar-Kays were the house band at Stax, Booker T. and the MGs were the house band at Stax. These were all the most fabulous musicians, and they were the house bands, so if a new group came in, they backed them up. Plus, the Memphis Horns, Andrew Love, and Wayne Jackson. So we cut Art Jerry Miller, and Jim Stewart and Al Bell, who was there at the time, thought it was a big

hit and they walked around with the master under their arm and they're walking through Stax, and I thought for sure I'd cut a million-seller called "Finger-Lickin' Good" and the album was called, I think "X-Rated."

Kollath: "For Mature Adults Only."

Rosenberg: "For Mature

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Adults Only." I wasn't very mature. And it made Billboard, "Finger-Lickin Good" made Billboard and *cashbox bubbling under.* I think Al Bell, who was the A&R guy at the time, went around to all the different radio stations, Chicago, wherever he had influence – and he had a lot of influence – got the record played. And so that was great fun with Art Jerry *and I don't know that* we found him. But, I mean, there's just so many things that...there's another artist, his name was Lonnie Duvall. We cut a record called "Cigarettes" and "Your Mama and Daddy are Right" that Steve Copper and I produced together. We used the Memphis Strings on that, and...I don't know, you've got the list, you can remind me. There's so many that I did, but I must tell you, it was so much fun. And these people were all talented.

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And great to work with, and to be honest with you, as managers, we never took any money. If anything, we bankrolled people. Because we loved music so much, and eventually that all led to Charlie Rich, well we made a few shekels from that.

Hughes: We'll definitely talk about Charlie Rich. One thing that I wanted to ask, just kind of as a follow up to that question, is that as a producer, sort of to revisit what Jeff asked before: take us through a session. How would you translate, particularly for a garage band, who may have had no experience in a recording studio, how did you work with the bands that you produced, the artists you produced? Were there things you were looking for musically? Just what was your strategy or approach?

R: Well, what we were looking for was a million seller. We

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Weren't looking for a *hit record*. But at the same time, no, we took, a lot of them rehearsed right here in the playroom. We had a lot of people come through here. And we went through the songs that we thought were the most saleable, were the most commercial, and so, after we decided on what we were going to cut, mainly we went into Sonic and it was a little bitty studio, it was a little hole in the wall studio, but Roland James knew what he was doing. So he, you know, most fans didn't have that many musicians, and so when we recorded them, you know, we set up the rhythm section over here, the vocals over here, you know, we divided it up so there were, at that time, there were four tracks, I think, at the time. Maybe some 8-tracks recording boards. So,

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As far as going into the room and...You know, what we always tried just at Stax, any place that I've ever been in, any big recording studio or little recording studio, every studio has its own personality. Every recording studio has its own sound. And so when you walk into that room, you're transformed. And

you're kind of enveloped by the room itself, and the sound of the room, because every room's different. Every engineer is different. So you try to get into that mood that's there, and the musicians as well. And when you do that, when you have a feeling of creativity, and a little bit of soul,

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it goes into the music and makes everybody play better. They feel it. And that's something that you can't buy. You know, you can't it. It's something that comes internally, and then goes into a record. So that's what we tried to achieve on everything. On everything. RCA Victor, Monument, Epic, the little studios, Sun, Stax, everywhere that I've recorded in I've tried to achieve that, and to make the musicians feel like it's what they are, it's what they do. And it comes out great. You know, whether it sells any records or not, they can be proud of it, and most of these, you know, the garage bands of Memphis had made these records, we got them on the

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radio. Got George Klein...got him to play. They made a lot of money playing different jobs around Memphis, West Memphis, Arkansas, they went all around. Probably they went out fifty miles to play different gigs because people heard their records on the radio. So does that kind of answer your question?

Hughes: Yeah.

Kollath: Did you work much with the bands outside of the studio in terms of their live shows and helping them get gigs and that kind of stuff, or just very much...

Rosenberg: Well, we booked a lot of them. But mainly, we didn't take any money. Every once in a while, they had a big, you know, made a thousand dollars or something, we'd take a little bit, but most of the time, because they were kids. They were teenagers. And we had our own source of income, so. We just wanted to get a hit record, as well. Don't get me wrong. We were in the music business

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and hopefully, we thought, someday. And may I say one more thing? Back then, the record companies had a list of artists a mile long. They could have a hundred artists on their roster. And they put all these records out and hoped that some of them hit. So, it was easy to get on a record label. Nowadays, as I understand it, it's very difficult, and a lot of artists go on the internet, put their records out on the internet *where they're songs* out on the internet to get recognized, and I think some people have. Who's done that? "Because I'm Happy," what's that song?

Hughes: Oh, Pharrell.

Rosenberg: Didn't he do that? I think he put it out there. I'm not sure, but I think somebody did that couldn't get a record deal. So. It was a lot different back then. A lot easier.

Kollath: Do you have a favorite band that you worked with out of all the garage bands?

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[INAUDIBLE]

Rosenberg: Well, the favorite band of mine was a band called the New Zealand Trading Company. We built a recording studio called Universal Recording, and I kind of designed it, and I designed it after the Stax studio, because I loved it so much, and tried to get the same sound. So we had people come in from New York – Uh oh. That's Phil Ealy that just talked. His name was Phil Ealy, he was a sound engineer from New York, he worked on the big sound studios in New York. We had him come down and design all the sound for us. I think we had sixteen tracks. And our first artist that we cut there was a band called the New Zealand Trading Company. They had been on the playboy circuit because when the Playboy Clubs had several different places all around the country, they had different artists and comics and everything, and

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these were...the New Zealand Trading Company was one of the groups that went to all of their different clubs. They were from New Zealand and Australia. They were the greatest group of musicians. One of the greatest groups of musicians, beside Booker T and the MGs and the Bar-Kays. But these guys had a sound that was so different. Little jazz, little fusion. A little bit of everything from around the world. And we cut an album on the Memphis label that was so different and so unique that none of the radio stations could play it, because they didn't fit into any category. They were so different. And I've got the album, it's just...I still play it. Have you ever

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heard it? I mean, it is just, to me, it's one of my personal favorites because it's so different.

Kollath: We'll come back to the studio **, but since we're talking about artists, one of the artists that you worked with over at Stax was Lonnie Duvall, and so, he's somebody that has a little bit of a following, sort of in garage band circles, especially here regionally. So can you talk about, you know, your recollections of working with Lonnie in the studio if you have any?

Rosenberg: Well, he was a very sweet young man. Very sensitive. Great writer. And he had had, I think he was from Grenville, Mississippi. He had a band in Greenville. And I don't really remember how he came to us, but all I know was that Seymour said, "We need to record him. We're gonna record him at Stax." And

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I met Lonnie, he came over here, and we went through his material, and we went into this studio. We used the Memphis symphony, was in the background, and he had a song called "Cigarettes." And Steve Cropper and I produced it together, but I came up with the idea of getting a box of matches and striking it, because it was cigarettes. And that's how the record starts, is with that match strike. And I thought that was pretty good. I liked it. And so, during that time, I can't remember exactly what happened, either something happened at Stax, but the record never went anywhere.

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And, unfortunately, Lonnie was so despondent that he ended his life. Which was very, it was awful. Terrible. Couldn't believe that that happened. Such a nice, young man who had everything to live for. He was handsome. Good looking young man. And, you know, that's when you take life too seriously, music

business too seriously. You know, it just wasn't worth it, and it was a shame because it hurt so many people, his parents and his friends. So that was a sad part of our history.

Kollath: Did you ever see him after you had worked with him at Stax?

Rosenberg: No. Well, no, I take that back. He came by the house one time. He did come by to see me. And

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I told him how sorry I was about everything, he was so sweet, and I won't go into anymore details about that.

Kollath: So thinking about Stax, since it's come up, talk about, and you said it was very influential to you, building your own studio. Talk about when you, going into the Stax studio, what did you see, you know, talk, like, sort of your impressions of the people, of the space, of the music they were making. You know, from the first time and then, you know, all the way through working there.

Rosenberg: Well Stax originally was a movie theatre, so when you walked into the recording studio, you walked down that way, and the very back was the sound board, I think was sixteen tracks at the time. All the big speakers

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were there, and it was dark. It was a dark place, but it had its own sound that, I mean, if you've listened to the records now, you know, after I've spoken about them, you'll be able to hear the difference in how it sounded. It was a flat sound. So when you walked in, you knew you were in some place great. And walking through the halls there was Steve, Booker, Doug Donne*, Al Jackson Jr. played drums, he was known as the human metronome because he kept a beat like nobody did. And Jim and Estelle, they had the offices there, but it was a time where, when you walked into that building, there was no difference between black and white. There was no difference between age. There was no difference at all. It was

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All about the music. And that's what everybody loved. And we had a blast. It was wonderful. It was a privilege to be able to be in, little me, was there with all these great artists, and it just, it made me so happy that...I loved it, what can I tell you? Is there anything else you'd like to know?

Kollath: I just sort of, like, you know, can you talk a little bit about the process of making a record there?

Rosenberg: Making a record...

Kollath: So, since you cut so many of them there, sort of just talk about working with the staff and the band and what that process was like.

Rosenberg: They had a couple of engineers there. One guy was Ronnie Capone, was one of the original engineers, and I think maybe Steve Stepanian worked there, as well. And so, you know, you just get together with everybody. Everything was cut live. There was no,

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well, there were *overducks*, but everything was cut live and it only took a couple of takes. You didn't do it fifteen times over. You didn't do the record, the song fifteen times over. You got it on the first, second, or third try. It couldn't get any better. And even if it wasn't exactly, the rhythm kind of maybe slowed down a hair, the feeling, the soul of the music came through, so you didn't want to change it. And, as far as, you know, Jim Stewart and Estelle Axton were the ones, I think they had their own record shop in the front – what was it called? Satellite Records. So, they sold a lot of what they produced, as well.

Hughes: As, you know, you started making records ** garage bands, they were being released on Hip or on Enterprise, who sort of made these attempts to diversify the catalogue at Stax and move,

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quite frankly, move into the kind of like rock market. What was your sense of that? Did you feel that Stax was doing the right thing moving into that? Did you feel like this was a real opportunity for them? Just kind of an interesting moment in the record company's history that you had a key part in. Any memories about, you know, did you ever get any advice about like, "Okay, this is what we're looking for," with those city areas or anything at all like that?

Rosenberg: I think they were very smart to enter into another type of music, because Memphis had so much, there were so many great artists here. Memphis at the time was just brimming with talent. Everywhere. Black and white. So, why wouldn't they branch out and do something like that? You know, it didn't work out as well as far as my end of it was concerned, you know, we didn't have any huge hits.

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Maybe semi-huge hits. But at least they tried, and I thought that was very smart. First of all, they were very nice people, Estelle and Jim, and second of all, they were very smart people, so. It was a smart thing to do. Who knows – you know, nobody knows what a hit record is. I've talked to record executives, I've talked to the president of RCA Victor. I said, "Do you know what a hit record is?" He says, "Nobody really knows for sure what a hit record is. If they did, everybody would be multi-zillionares. So, they put a lot of records out there. They have some idea." But you never know that some artist, like Lonnie Duvall, could have become, what's his name? From Memphis. Who's the big artist right now?

Hughes: Oh, Justin Timberlake?

Rosenberg: Justin Timberlake. He could have been Justin Timberlake! Just fate, and a lot of luck, goes into all of this. Lady Luck has

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to kiss you at some time. She really does, cause you can have the best song, the best artist, the market may be right for you, but if you don't have a little bit of luck, you can forget it. So that's the ingredient that nobody really thinks about but I know about. Cause it took a lot of luck, you know, to get to do what I've done and what Seymour did, too.

Kollath: So, you did some singles for him and then you did the Art Jerry Miller Record.

Rosenberg: Right.

Kollath: And so, talk about how that, I think **that one was the only LP he did for Stax. ** So, talk a little bit about working with Art Jerry and that band and, you know, sort of just that record process because it's so different than the other stuff that you did

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at Stax, which was more of a garage band sound.

Rosenberg: Well, of course, I think Art Jerry had…First of all, he was very nice, very talented. He'd written a lot of songs, in fact, I think I have an Ampex tape over there of the whole session. And we cut it at night, it went straight out of ** I don't know if we cut twelve sides or not. We couldn't possibly do twelve sides, but maybe we cut it over a period of two or three nights. And we, I know that I think that some of the Bar-Kays played on that, as well. And Art Jerry played organ and piano and, like I said, I thought we had a monster hit with "Finger-Lickin' Good," and then he disappeared. I don't know what happened to Art

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Jerry Miller. I have no idea. I'd love to see him again. We're trying to find him, but if anybody knows where he is, please tell me.

Kollath: So, around that time or shortly thereafter, though, is when you and your husband decided to open up your own studio, Universal.

Rosenberg: Right.

Kollath; So, talk about, sort of, the inspiration behind opening up your own studio. Obviously, there were a lot of studios in Memphis at that time. So, talk about sort of, what drove you to do it, the process of opening up the studio building from scratch.

Rosenberg: Okay, well. My husband one day said, "I want to build a recording studio." I said, "No. No, we don't need to do that." He says, "Yeah, we're gonna do that." I said, "Where are we gonna do it?" He says, "Across the street from my law office. There's a vacant lot, and I bought it. And we're gonna build there." I said, "But there's a service

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station." There was a little bit of a shell of a service station on this lot. I said, "How are we gonna do that?" He says, "You figure it out." So, we took the service station, what was there, and that was the entrance. And then we added on a Stax-lookalike recording studio. Just like it. Just like a movie theatre. I designed it to look like a nightclub. We had, I used carpeting for baffles, but different color, like psychedelic colors on the wall, with lighting fixtures in the wall to give it a mood to it. And like I said, we had Phil Ealy come in from New York to design the sound for us. We bought the best, I think they were Shure, S-H-U-R-E, microphones to, they were out in the recording studio. And I wanted to make it look as much like Stax and a nightclub at the same time, so the musicians would

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come in and feel comfortable, because they had been playing in all of the nightclubs. So, we opened it up. In fact, I still have the book where all of these people came in from New York, California, Memphis,

all the, really, the people who were in the music business in Memphis all showed up for the opening, and I think we had maybe a hundred, two hundred people there. And so, we opened Universal Recording Studio that ended up that Isaac Hayes and Jerry Butler bought. They bought it from us.

Kollath: What year did you open it?

Rosenberg: Gosh, I don't remember. I couldn't tell you.

Kollath: Do you remember when you sold it?

Rosenberg: No, sorry.

Hughes: I think that was '73 or '4. I looked you up on Billboard, the archive of Billboard, and that was in there. I think it was '73 or '74.

Rosenberg: Oh! Oh my gosh, okay.

Kollath: When you opened it, you were just trying to create sort of a nightclub feel to it. Did you have any idea what kind of music you

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wanted to record there?

Rosenberg: Really, Memphis music. We were into Memphis music. We loved it.

Kollath: And so, you built the…It's interesting that you would mimic a studio that was never intended to be a studio in the first place, which just sort of runs counter to a lot of sort of professional studio design. But, what else did you sort of take from Stax? You took the design, but did you have a house band there?

Rosenberg: Yes, we did. I tell you, I think Willie Hall was the drummer. Trying to think who else.

Kollath: Jessie Butler was your organist.

Rosenberg: Right. Tommy Cogbill was the bass player. And we used some of, we had access to the Memphis Horns. We had access to some of the guys with Chip, what's

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the guitar player?

Kollath and Hughes: Reggie Young.

Rosenberg: Reggie. Right. So, there were plenty of musicians that, as far as putting together a house band, we could in a New York minute, you know, just call people up and get them to do that.

Kollath: How did you find the studio-owning business itself? Because working in a studio, making records is one thing, but the business behind owning a studio is a little bit different. How did you all find that business **?

Rosenberg: Well, you know, when you open your doors, we put ads in Billboard magazine and we sent out flyers. I think I have one somewhere. If your sound isn't to your liking or you need a new sound,

come to Universal Recording Studios in Memphis and we have a telephone number. We didn't have a website at that time, but we marketed it, in Cash Box, Billboard, any place where musicians, producers

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were.

Hughes: Actually, that leads to what I was gonna ask next, which is, in that period, this is sort of at least as up until today, that was kind of the height of the Memphis record business, right. So many things are happening, Memphis is such a major player nationally, you know, even able to compete with Nashville and New York and other places, right. So when you placed that ad and you **, or even other than that, just working with these musicians coming in to Memphis, what did they want, what brought – other than the fact that Memphis was the place where a lot of hits were coming out, which matters – was there anything that drew these outsider musicians to Memphis that when you would work with them you would notice about kind of why they would come or why they chose Memphis, Tennessee?

Rosenberg: Well, they came for the same reason that people still come to Memphis. There's something in the air, I don't know, they think there's something in the air

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that permeates them. But I think they were looking for a different sound, maybe. They were looking, you know, we had a couple of engineers that were really good that were known in the business, and why would they come? There were a lot of people who couldn't afford to go to the big studios. They couldn't afford to rent them. So, we had, our prices were reasonable and you could do a session for two and a half hours or whatever it was at a reasonable rate, and with great equipment and a great engineer. So that probably played a part of it as well, for sure.

Hughes: Did you have, you know, obviously we'll get to Charlie Rich and that story,

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but you've already mentioned Monument and, I don't know if Epic, if you were with the Nashville office –

Rosenberg: No, Memphis.

Hughes: Memphis office, okay. But it seems like there was already, did you have much interaction at that point outside of Charlie Rich with the Nashville business, with your other artists, or was it mostly separate?

Rosenberg: Well, we had another artist by the name of David Wills, who cut a song written by Billy Sherrill called "From Bar Rooms to Bedrooms." And David won the Mid-South Fair contest. Talk about luck. And I think, Seymour was a judge there. And David won the contest, and Seymour signed him up as an artist. And next thing you know, he's got a record contract in Nashville with Billy Sherrill, doing "From Bar Rooms to Bedrooms" that really did well.

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And I think David is still performing. In fact, when I was working at *KIX-106,* the country radio station, he came through. I got him to meet the program director to get his record on the air, and that was an interesting…that was great fun, too. David is very talented. I don't know, did you ever hear his record?

Hughes: I have not. I got to check it out now **.

Rosenberg: Oh, it's good, it really is.

Hughes: I believe it.

Rosenberg: He was one of the artists that almost made it. But he made it far enough to make a living and go out on the road, which is, you know, what a lot of them did.

Kollath: So, before we, sort of transition into the second part of your music career, and we'll talk about the ** and talk about Charlie Rich, you know, I guess one of the big things that makes your story so unique is, being a woman record producer in Memphis, Tennessee in the 1960s and '70s.

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You know, there were a few obviously, Sellax*, Linda Lou Casey*, and there were other women involved*, Marian *Key*, and obviously all the women that worked at Stax, too. But you kind of have a unique spot because of the bands you worked with and the different studios you worked with. So, can you just kind of talk about what it was like being a woman in the music industry in Memphis at that time?

Rosenberg: Well, back in the day, women weren't in the forefront of everything. They were the background. And it was the men that were the, you know, that everybody looked to for everything. So, when I started producing, sometimes I would put, instead of having my name "Natalie Rosenberg" on the record, I'd put "N. Rosenberg," because I thought if they

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thought it was a girl or a woman, that it wouldn't have as much meaning or carry the weight as if a man produced it. So, I went by N. Rosenberg and put that on a lot of records. As far as being able to do what I did, you know, if you don't know any better, and if you think that there are things that you can do, maybe that you haven't done before, but you're willing to give it a shot, if you do that, and you're very naïve about it, sometimes you can do some pretty good things in your life. And it just worked out that way. I had no, I wasn't driven to do much of anything, but I fell into all this. And luckily,

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I was able to pull it off. It was just amazing to me that I was able to do that in a man's world, where very few women were able to accomplish anything like that. And mainly, it was because my husband would say, "You go do it." And I'd say, "Okay," never having done it before, never having designed anything, built a building, done anything, you know. I loved music, my father was a trumpet player, I had grown up listening to music all of my life, which was a great influence on me. But who knew that it would ever, that you have the creative juices inside of you to attempt anything like that? So, you gotta have a little chutzpah, gotta have a little, I don't want to say the word. You have to

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be brave to achieve what you think you can do without any *bearings*, you don't put any *bearings* and say, "I can't do that." You just go do it. And that's, with Lady Luck and everything going, that's what happened. So, that's what I tell people when they ask me these questions, I say, "Go up. Do it." You know, don't be afraid, don't put imaginary hurdles in front of yourself.

Hughes: Was anyone surprised to find out that N. Rosenberg was Natalie Rosenberg?

Rosenberg: Well, the one person that was, was a man by the name of Joe Hagan, who is a writer for the New York Magazine, Rolling Stone. He's a big writer, he's written a lot of articles and he's interviewed everybody: Henry Kissinger, Katie Couric.

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So one day I get a telephone call, and he says, "Is this N. Rosenberg?" I said, "Yes, it is." I said, "Who is this?" He said, "My name is Joe Hagan, you don't know me, but I called Peter ** to get your telephone number, and I'd like to talk to you about a record you produced called 'Pass on By' by Charlie Rich." I said, "Well, what can I do for you?" He said, "Well, when I was a little boy, my parents listened to Charlie Rich," his father was in the army, so they traveled a lot. And they had this Charlie Rich tape on, and Joe had fallen in love with this song called "Pass on By" and he wanted to meet the producer. I said, "Well, I'd be glad to talk to you about it." So, he and his wife came to Memphis, right here in the playroom. And he interviewed me about the session we produced at High Recording Studio with, Isaac Hayes was on the session, Willie

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Hall, Teenie Hodges was on the session, Memphis Horns, Seymour played on the session. And he wrote an article about "Pass on By" called "Dear Charlie" that appeared in the Oxford American Magazine later on. And so, that's how N. Rosenberg was discovered by this man. And Joe has then gone on to, he's just finished interviewing and writing a biography of the owner of the Rolling Stone magazine. It's coming out in, I think he's going to write a book, because the man who owns the Rolling Stone had every artist in the world written up, and so, I think Joe contacted most of them and did that, so that's a little bit about N. Rosenberg.

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Hughes: Alright. So, we're back and we have reached a point where we've previewed a couple of times in the interview, to talk about Charlie Rich. Obviously, there's a lot to talk about, but just mainly to start – how did you and Seymour find him, how did you end up working with him, how did Charlie Rich enter your lives?

Rosenberg: Well, as I said before, Charlie was suing Sam Phillips for royalties, I believe it was. And Seymour was a lawyer and a musician, and musicians kind of stick together anyway, so Charlie hired Seymour to represent him suing Sam, and it turned out that they just agreed on everything. I don't think anybody got any money, they just let it go.

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And Charlie at that time didn't have a manager, so Seymour said, "I'll be your manager, and we became, it was more than just a business arrangement. We became very good friends with Charlie and Margaret

Anne and all of their kids. And Charlie Rich was one of the most talented people, I think ever, that came out of Sun Records. He has a repertoire that is so fabulous, that goes from jazz to big band to rock n' roll to country. That is just absolutely wonderful. I wish more people knew about him, and he ended up with a record called "Behind Closed Doors," which was number one in the world, and the album was number one in the world, followed by "The Most Beautiful Girl," which also reached number one. I've got some little platinum gold records over there

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that I was fortunate enough to get. And we were with Charlie and Margaret Anne for about fifteen to eighteen years. And Margaret Anne had written a song called "Life Has Its Little Ups and Downs," which was kind of the story of their lives. Charlie played all the juke joints, started out – well, first of all, he went to University of Arkansas and took, I think, music theory, I think he had a band there. And Margaret Anne was the singer. That's how they started out. His mom and dad were in the church, they were in the Baptist church, so he grew up with a strong religious background, and his uncle Jack was a farmer, owned a lot of farmland. Soy beans, I believe, and cotton, over in Arkansas. So Charlie, for a while, became a farmer. But he

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loved music so much that he used to go into the cotton fields, and there was a cotton picker – I can't remember his name – who sang the blues and played. There were juke joints, what they called juke joints. And Charlie fell in love with that music. So, when Seymour took over management, trying to think of the first…Charlie, of course, was on Sun Records. He cut "Lonely Weekends," "There Won't Be Anymore…" He cut a lot of records. Some of them almost made Billboard. But they were local, Southern records, and then from Sun, I think we went to RCA Victor with Ched Atkins*. Chet cut

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"Big Boss Man," I think, at that time. "Big Boss Man" was headed up the charts, and President Kennedy was assassinated. So, when all the regular stations were playing "Big Boss Man" and President Kennedy was shot, all the music stopped. Nobody paid any attention to music, but of course. So that was shot down. Then, I think he went to Smash with Jerry Kennedy. Cut a record called "Life Has Its Little Ups and Downs" that Margaret Anne wrote, and an album which is absolutely wonderful. And that didn't make him a big star. And, let me see, after Jerry Kennedy I'm thinking Shelby Singleton and then finally Billy Sherrill. And Billy Sherrill and Nora Wilson, I think, wrote "Behind Closed Doors." Cut it

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in Nashville. I didn't go to that session, Charlie and, I mean, Seymour and Margaret Anne were on that session. And I remember the night they came back from Nashville, and they came to the house and they said, "You've got to hear this record, this is a million seller. It's wonderful, it's probably the best thing Charlie's ever done." And it was just the demo, it wasn't sweetened at all. And it was "Behind Closed Doors," and I said, "You know, if anything's ever gonna hit, after all these years, it's gotta be this one." And it shot up the charts. It was number one in Billboard whatever, Cashbox, and being played all over the country. It was a crossover country song, so it was played not only the country stations, but on top 40, whatever the stations were called at that time. So,

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that began a journey of Las Vegas, Lake Tahoe, the whole country, and the world. We had our own plane, it was a Fairchild, it was one of those jet prop. Carried twenty-three people. We had backup singers, musicians, Charlie, Margaret Anne, me, Seymour, and Big Al, who was Charlie's bodyguard. And we traveled the country and all the different venues. I think I have some of the contracts where he was paid three hundred and fifty thousand bucks for a week somewhere, and during that time, we also had opportunity to buy the franchise of Wendy's in Nashville that we all went in together on. And, at the end of the road, after it was all said and done, Charlie had made about ten million dollars. And that was about

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fifteen to sixteen years of hard work. He was an overnight success in fifteen or sixteen years. That's what they say.

Hughes: And, thinking about that, too, right, that you know, it took him so long to have that breakthrough, but clearly so many people recognized this unique talent that he had. What do you think it was about him that, musically, made him so distinctive and unique, where even as he had this trouble kind of finding that breakthrough, you know, all those names you just listed and so many other folks, as well, believed in him to the degree that they and you would keep working with him.

Rosenberg: Well, you know, we were at the Grammy Awards, and Henry Mancini – we were all waiting to go in line, Henry Mancini was standing next to Charlie, and he said to him, "Charlie, it's been a long

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time coming." So people like Henry Mancini, who, you know, was one of the most fantastic writers and musicians ever, knew about Charlie Rich. With people like that, he was an undiscovered, underground talent that the insiders knew about, but had never made it to that, as big as "Behind Closed Doors." So, you know, the thing about Charlie was – and most musicians who are truly great – is that they are deeply sensitive souls, and they sometimes have their demons, in a way, but they're so creative that they're different from you and me. They are, all these artists are. And

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it's something, you know, you just can't, I think some psychologists have tried to figure out what makes a great artists, whether it's music or art or whatever it is, but there's something different about people. They're wired different, and their creative juices are so great, and they have to come out, that it's hard to figure out what kind of people they are, really and truly. And Charlie was pretty much of a loner. And I had to work in the background with Charlie **. Margaret Anne and I worked together, but in producing the Las Vegas show, the first show, we went into Las Vegas. Seymour said, "We're going to Las Vegas. We're going to the Las Vegas Hilton. Charlie's going to open in a month, I think, for two weeks." He said, "We need a set.

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We need to get the music together." I said, "Okay." And we went to Las Vegas, I went to see a show there. Charlie Pride was in Vegas at the Hilton, and Charlie Pride, even as great as he is, was standing on

the stage on a piece of frayed carpeting with three pieces, and all the did was sing his songs. I said, “You know, we can’t do that. We’re better than that. Memphis is better than that.” So, came up with the idea of downtown Memphis comes to uptown Laz Vegas. And since Charlie was known as a silver fox because his hair was so white and he was so handsome. ** I met with the set designers, the sound men, the music people. We all came, a lot of us came here in this playroom

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to design this show. And I said, “You know, this is a silver fox,” I said, “I’ve never had a Christmas tree in my life,” because I was Jewish, I had to go to other people’s houses to get a Christmas tree, “I want this to be a Christmas tree.” The set. So we used silver Mylar and silver and white lights all across the whole, where the band is, you know, the music stands. That was all covered in silver and lit in lights. We had a silver fox logo. Was the picture outline of a fox’s head. I said, “Can you build a circle? Can you do the silver fox logo on a big piece of platform that comes down, we’ll light it up, and that’ll be over the piano as part of it.” They said, “Sure. It only costs money.” So, I think we

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spent eighty thousand dollars on the set. Which, back then was a lot of money. We’re talking a long time ago. So it was all silver, we had Charlie Rich letters that were six feet high, and he came out on stage doing “The Most Beautiful Girl.” That was the opening act. And Charlie had never gotten from behind the…every time he appeared, he was sitting at that piano. And this time, he was walking. And we built the set so that he was about twenty feet up above. So, he walked out on this catwalk with the dancing behind him and came down the stairs, and I was praying to God that he wasn’t going to fall down and he would get through the first show. And it was great. We got tremendous reviews on the show in Las Vegas.

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If you go to Las Vegas and you say, “What are the new shows in town? Is there anything good?” And so Seymour and I got in a cab, we said, “Is there any new show here?” “Yeah, there’s a country artist named Charlie Rich, I heard it was a pretty good show.” We knew we were good. So, who came to the show? Olivia Newton John, I didn’t want her to be the opening act because we had paid all this money for the set, so I didn’t want to open the curtains up. I wanted the set to be hidden. So she came at half time. So Olivia Newton John did “If You Love Me Let Me Know” and “I Love You, I Honestly Love You” every night. Olivia Newton John, does anybody know Olivia Newton John? She was first of all gorgeous. Second of all, when she sang, all these people in the audience, they had been drinking, they had been gambling, they were a Las Vegas

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audience. All of a sudden, they were transformed with this girl. Like it was their own daughter. And when she sang “I Love You, I Honestly Love You,” we did the lighting so it closed in on her face. A tear would always come down. She would always cry. It was a beautiful moment, and that’s what we tried to do was make all these beautiful moments so that the audience loved the show. It was a family show. And then, Charlie did – did anybody remember the movie “Benji” about the little doggie, and Tiffany his girlfriend? Who happened to be a boy, by the way. [Barking in background.] That’s Benji. That’s my phone. Anyway, Charlie Rich did the theme for the Benji movie called “I Feel Love.” So we went over to

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Hollywood to preview the movie, and Charlie had sung the song in the movie, and I came up with the idea, I said, “You know, we can incorporate Benji into our Las Vegas show one time.” There was a scene in the movie where Benji and Tiffany are running through the fields, and there’s butterflies and flowers, and Charlie singing “I feel love all around…” And so, we got a big, huge screen that came down on the stage at the Hilton, and Charlie comes out and he says, “I want to tell you a little bit about a love story.” He says, “It’s a beautiful love story, it ends well,” you know, he goes into this little spiel about…And then the screen comes down, and there’s Benji and Tiffany, and we had Benji and Aunt B* and all the actors come out on the stage as part of the show. Those are things

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that we did that are such great memories, and I have it on tape. But a long time ago.

Kollath: So you worked with Charlie and Margaret Anne up until your divorce with Seymour?

Rosebnerg: Well, I stayed with them for another year. Margaret Anne and I had a couple of publishing companies. One was called “Make a Million Music,” the other was called “Make a Mint* Music.” Oops. Sorry about that. That was Margaret Anne. And so, I stayed with them in the music publishing for another year. And then, they bought me out and I thought that was appropriate. So, we came upon a settlement, I was very generous, but Margaret Anne and I stayed,

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I still stayed friends with them. Because we had been through so much together, with Charlie, with Margaret Anne, with their children. It was very sad what had happened to some of their children, and we were family. And Charlie died, and then Margaret Anne died, and it took a little piece of my heart out, so. But, it was, you know, you can’t…The memories that are there and what we went through together is just the best part of living. I mean, it was a great, great trip. It was an awesome trip.

Kollath: I liked the line about taking downtown Memphis to uptown Vegas.

Rosenberg: Thank you.

Kollath: I wrote that down. So, you and Seymour divorced

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in 1976 I think was what my notes said. So, after that, after you guys separated is when you embarked on a second career in music and went to college and such. So, can you tell us about, you know, what you did in the years after your divorce and going to school and creating a new career for yourself?

Rosenberg: Well, after twenty years of marriage and four children, what do you do? So, I went and talked to somebody. I said, “You know, I don’t know what I’m going to do with my life. I’m still fairly young, but I don’t know anything but the music business,” and I didn’t want to be in the music business anymore. He said, “Well, why don’t you sell radio?” I said, “Well, sell radio?” I said, “The only time I’ve ever had anything to do with radio was to take one of my records into the program director and ask them to play it on the radio.” He said, “No, no, you can sell radio. You just go around, you call

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on different advertisers, and get them to buy time, and you can make a living that way." I said, "Well, you know, okay." So, this man who suggested that to me had a friend who was the manager of WREC-AM and Rock 103. And he set an appointment up, and I went over and they said, "What have you done?" I said, "I've done a few things, you know, I'm just, I think I can do this." So, they hired me. So, they gave me the phone book, and they said, "Here's your list of customers to go see." I said, "Okay." So, I go through the yellow pages, and I start looking for people that I think would do well with radio advertising. That would bring in new customers. So, I started out and the first month I think I

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sold two of my friends that had businesses and then there was a man by the name of Ott Rausch* who had been with WREC for fifty years or whatever. He had his own radio program called the Dirt Dopper, Dirt Robber, whatever it was, and I would go out and sell all these businesses and bring them back in, and Rausch would say, "That's my account." I was selling his accounts. And I didn't know it. And he got the commission. So, I worked with *Cook and Powell,* Fred Cook* and John Powell, who were just great, they were on the air, they had a show called "Collierville." They were on in the mornings, and so, I got to know all of these radio personalities at WREC. Well, I made a fairly decent amount of money and then there was an opening at

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WMC-am 790 Country*, and I went over to apply, ** "You need to go over there, you could make more money." I said, "Okay." So, I went over there to interview with the guy, and I said, "I've been working in radio for nine months now." "Really?" And he said, "Yes, but we have twenty-three other people who want this job." I said, "Well, just put my name in the hat." And I called him at least three times a week. If he didn't answer the phone himself, I'd leave a message, "Is my name still in the hat?" And he hired me. I said, "Why did you hire me?" He said, "Because you wanted that job more than anybody else." So, I went to work at WMCam*. I was there six or seven weeks, I hadn't sold anybody. He calls me in his office and he says, "You know, Natalie, it's just not working out. I don't think you're cut out for radio." I said, "But I've got all my people I'm trying to do. I've got all these customers that are ready to buy."

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He said, "I don't know about that." Anyway, the next month, I sold eight thousand dollars worth of new time on WMC-am*. And he was fired. So, I worked at WMC with Aunt Eloise* Louise, with Bill Dodson*, Crazy Eddie Edwards. We did promotions, I had customers like Griddlies* barbecue, we went to all the different businesses around town. We did huge promotions at WMC-am*. Then, I had a chance to go work at K97WDIA*. I went there. That was a blast, I had more fun at ** than I had anywhere. And they had, I walked into the sales area, and they had the amount of money they would charge for a 60 second commercial in morning drive. *Three* hundred and twenty-five dollars.

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And mid-day was four hundred. And afternoon drive was four sseventy five. For a 60 second commercial. I walk in, I said, "Nobody's gonna buy this." Well, it turned out, I had Soft Sheen Hair Care products, **, I had all these big accounts, and probably made more money there than I'd made anywhere else. I worked there for three years with Ernie Jackson, did you ever know Ernie Jackson? He was the manager there. And then I went to KIX 106 country, the country stations, 300,000 watts. Had

Andy and Debbie Montgomery, Captain Pat Adams, and traffic. By this time I figured out, I might know what I'm doing, maybe a little bit, and spent 30 years in radio and TV. I worked with Channel 5, I had some clients even though I wasn't supposed to, but I had some clients that wanted me as their rep on Channel 5, so.

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And all these people became my friends. Dave Brown, Joe Burch, Jarvis, Ron, I mean, I worked with some of the best people that you probably know of, and did it for thirty years. And then, after a while, I got to be older.

Hughes: It happens.

Rosenberg: And, luckily, I had made some wise investments. Bought some property that my daddy said, my father told me, "Buy land, they're not making any more of it." And so I had the opportunity to buy a few little acres here and there. And held onto that property for about 35, 40 years, 'til it became really good, and sold some of it. And that's why I'm in this room today.

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Kollath: To kinda go back to the beginning, were you able to call on some of your connections in the music industry when you got started working in radio? Either through connections through Charlie Rich or even here locally, working with some other studios?

Rosenberg: Well, those were national accounts. So, I did have big accounts like ** Ericson out of New Orleans. I did deal with…not necessarily friends, but you know, if you're not afraid to call someone, you'll never be afraid to do anything, you know, because everybody's just people. And if you approach it the right way, they'll be receptive to you. I will tell you one funny story, though, however. Working at KIX 106, I had an account called "Krystal's." And they had never been on the radio. And so, I called

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the advertising agency for Krystal's*, and I said, "We reach – how many thousand? – three hundred thousand people a week, or four hundred thousand, half a million thousand, you know, that would love to come to Krystal's." Well, what I didn't know was that I wasn't talking to Krystal Hamburgers. I was talking to Krystal's, where they have the flimsy outfits and the little toys that you buy and everything. I had no clue who I was talking to. And I said to the man, "I love Krystal's. I go to Krystal's at least once a month. And I know a lot of people in my family that do." He says, "Really?" I said, "Yes. I know that my radio station is going to do a fabulous job for you." He said, "Okay, Natalie." And he bought

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for the year, a fifty thousand dollar contract. Fifty thousand dollars worth of time at KIX 106. And I went into my sales manager, and I said, "I have sold Krystal's! I did it!" She says, "Do you know who you sold?" I said, "Yeah, Krystal Hamburgers." She said, "No. You sold Krystal's." The, it wasn't pornographic, but it was a little racy store. I think they had two or three locations. I had no clue. And so, you know, you just have to look at the details of what you're doing. And thank goodness I didn't say, "I eat Krystal's all the time." I said, "I just go to Krytal's." And that man never knew that. But we had a great relationship, I'm telling you. So, you know, life is funny.

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Life takes different twists, and you have to have a sense of humor about what you do and don't take it quite so seriously. It all works out.

Kollath: One of the things that, you know, you and Seymour had four children together, and obviously, with all the stuff you did here locally, but eventually ** with Charlie Rich and going to Vegas and stuff, how did you in all the work that you were doing in studios, how did you all sort of balance that sort of work/family life. I mean, the music industry, it's not a nine to five gig, so how did you all manage to balance all that out and keep that together?

Rosenberg: Well, we brought our kids into it. A lot of the artists and musicians and everybody came to the house, so there was music going in this place all of the time. And most of the production I did was at night, so

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Seymour would be home. And when we were away, I had wonderful people, family members or we had, I guess, nannies that stayed here with the kids, and sometimes we took them to Las Vegas to see the show, cause it was a family show. And so, really and truly, I think my kids had a lot of fun being a part of that. We were gone, I was gone two weeks out of every quarter for the Las Vegas shows. But we managed, and the kids were in school, I mean, they were a wild bunch, but it worked out okay, it really did.

Kollath: Did they, sort of, at the time and you know, since, have they grasped sort of what you and Seymour, like, the people that you worked with, the people [INADUBLE],

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cause you have to admit, their parents had pretty cool jobs. Did they kind of understand that? Did they appreciate that at the time?

Rosenberg: You know, probably the two oldest did. Or maybe three. Three out of four. Diana was not a baby, but she was maybe ten or eleven years old, so my kids are all free spirits anyway. And they, to this day, they don't really talk about, you know, when you called and when Joe called and when I talked to Peter G*, it had been so long ago, all of these things had happened so long ago, and I had forgotten a lot of them. When the garage bands of Memphis book came out, I went and got it, and I said, "Holy cow." This had been so long ago. And a lot of the new

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generation, they don't know who Charlie Rich is, they don't know who these artists are. So, after working for thirty years in radio. Which, my kids were a big part of it, because I had remotes, we had events happen, they were handing out hot dogs and giving out Cokes. I made them a part of everything. And it really was great for them, because it showed them, number one, how to work and how to relate to people and they got to do some really cool things, so I think it enriched their lives to some degree. Now, you have to ask them whether or not they felt that they were lonely for their mom and dad sometimes, you have to ask them that. But so far, my kids have turned out to be really super people. They all, Gary, who was here, got his degree in family,

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not family services, counseling. And he does a lot of drug interventions. One of my daughters is a nutritionist, and so she's into kale. She's into everything. She has her Masters from the University of Maryland. My son Jeff is a bond person, he's been in the bond business forever, and he was president of the Temple Israel Brotherhood. And my younger daughter works with, she lives up in Pennsylvania, she works with the Ronald McDonald House up there, so all my kids have ended up with big hearts, generous hearts. They are community-involved and they care about the planet. So, what more can you ask for? So, you know, it's how you end up

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that counts. So, as a result of all of this, I think it's, even with the little heartaches that came along with it, and not to say that there weren't some tough times, but they've learned how to handle everything. They've become better people. And what else does a parent want from their kids and from their lives than to reap the rewards of everything that you've gone through?

Kollath: I think that's a pretty good way to end it. If I asked another question, it would end in an unsatisfactory way, so. We'll leave it at that. Thank you so much.

Hughes: Thank you so much.

Rosenberg: Thank you.