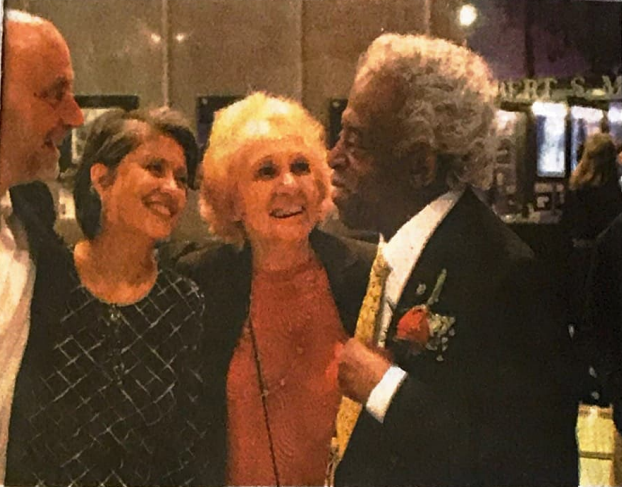
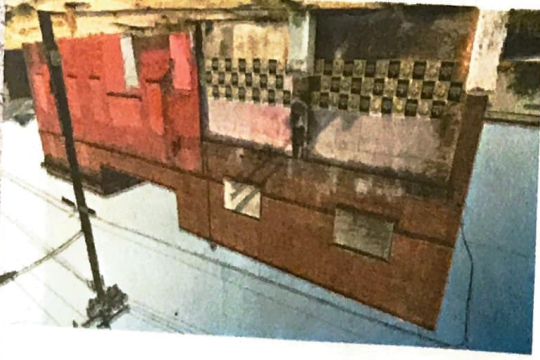


Records in Cincinnati. Inset photos show Nathan in his office with business deal and in Cincinnati Playhouse in the Park's production which Nathan is played by actor Neal Benari with actor and vocalist in background in a photo by Mikki Schaffner. Archive photos in the Park



(right) chat with Richard Livingston Huntley (music director) and KJ Sanchez at the opening night of Cincinnati Playhouse in the Park's production

Photo by Mikki Schaffner

By Dan Yount  
 The Cincinnati Herald  
 "Before Johnny Cash  
 and Elvis, before Jan  
 Brown, before Little  
 Richard, before Sam  
 Phillips and St.  
 Before all that here  
 was King Records," says  
 Stanley Wayne Mathis,  
 who represents King Re-  
 cords drummer Phillip  
 Paul of Cincinnati in the  
 Cincinnati Playhouse in  
 the Park's now playing,  
 world premiere musical  
 about the groundbreak-  
 ing rise of King Records,  
 titled "Cincinnati King,"  
 which plays through  
 Dec. 23.  
 King Records started  
 in a brick building in  
 Evanston. What hap-  
 pened in that building  
 helped put Cincinnati  
 contract with King, at  
 Crandle), who was un-  
 John (played by Rich-  
 gifted artist Little W!  
 than's relationship to  
 centered around Na-  
 "Cincinnati King"  
 self."  
 feisty; he did it all hi  
 was scrappy; he was  
 label in the world. He  
 the sixth largest reco  
 repair shop to own,  
 basically running a r  
 labels, who went fro  
 nothing about record  
 education who knew  
 than and eighth-grad  
 guy with nothing mo  
 "Syd Nathan was thi  
 Hulla, Sanchez said,  
 magazine by Natalie  
 Playhouse's "Prolog  
 article written for th  
 KJ Sanchez

asthmatic condition.  
 "Syd Nathan was  
 complex," Stewart said.  
 "He could be obnoxious  
 and profane, but was  
 extremely intelligent and  
 loved."  
 His first venture into  
 the record business was  
 Syd's Record Store. He  
 eventually sold the store  
 and moved to Florida,  
 where he lost everything.  
 On returning to Cincin-  
 nati, he decided to again  
 get into the record store  
 business. Then, his first  
 King Records venture  
 was recorded in Dayton  
 with Grandpa Jones,  
 a hillbilly artist, who

He made other record-  
 ings that just broke even.  
 Then, in 1945, he  
 started Queen Records,  
 reflecting the Queen City  
 moniker for Cincinnati,  
 on Brewster Avenue in  
 the community of Evan-  
 ston and began discover-  
 ing name artists coming  
 through Cincinnati.  
 In 1945 the two  
 labels were merged  
 into King Records. At  
 that time, he had a full  
 recording company, with  
 a studio, record presses  
 and a shipping depart-  
 ment in one building.  
 "No recording busi-  
 ness in the world had"

Cincinnati