

The Billboard

N A M M C O N V E N T I O N S E C T I O N

SECTION II

MAY 31, 1947

"Don't forget
to look me up
at the Convention!"



"I'll be there, along with executives of our Record and Home Instrument departments, to greet you. Be sure to drop in and talk things over."

"Just head for RCA Victor headquarters. We're at Booth 90-91 and Private Dining Room #14. The welcome mat is out. We're looking forward to seeing you and there's a big surprise in store!"



BOOTH 90-91
NAMM
Convention



RCA VICTOR

DIVISION OF RADIO CORPORATION OF AMERICA



What record company gives you the hits that hit first and last longest?

Who gave you  "Oklahoma!", the largest selling Broadway

show album ever produced?  "Al Jolson", the largest selling

Hollywood show album ever produced?  "Alice in Wonder-

land", the largest selling dramatic album ever produced?

Who gives you  Bing Crosby,  the Andrews Sisters,

 the Mills Brothers,  Al Jolson,  Dick Haymes,

 Carmen Cavallaro,  Louis Jordan,  Ella Fitzgerald,

 the Ink Spots . . . each of whom has made at least

one record that's sold over 1,000,000 copies?

Who gives you  Decca of London, the finest quality

classical music ever produced?



"Commodore", the finest

jazz records available today?

Who?

DECCA DISTRIBUTING CORPORATION

P.S. Have fun at the convention... and don't forget to visit the Decca booth!

just out!

It's new...
It's authentic
It's tops in tunes and talent!

**WESTERN
MUSIC**

**HILL COUNTRY
BALLADS**

**BLUES
AND JAZZ**



Uncle Henry's
ORIGINAL
KENTUCKY
MOUNTAINEERS
Mountain Ballads by
outstanding radio favorites



Nellie
LUTCHER

AND HER RHYTHM
A new star with a new sizzling style

'HURRY ON DOWN'
'THE LADY'S IN LOVE
WITH YOU'

(From the Paramount Picture, "Some Like It Hot")

CAP.
40002

'YOU SHOULD HAVE THOUGHT OF THAT BEFORE'
Vocal by Sally and the Coonhunter

'TWO TIME LOSER'
Vocal by the Coonhunter

CAP. 40004



Tex **RITTER**

Top Western Star of
Song and Screen

'BATS IN YOUR
BELFRY'

'THE LAST MILE'

CAP. 40000



Tex **WILLIAMS**

AND HIS WESTERN CARAVAN

His lyrics rock 'em out of the saddle!

'SMOKE! SMOKE! SMOKE!'

'ROUNDUP POLKA'

CAP. 40001

Larry
CASSIDY

The popular
"Singing Policeman"



'SOLD DOWN
THE RIVER'

'STORMY HEART'

CAP. 40005

Sonny
TERRY



Harmonica and vocal sensation
from "Finian's Rainbow"

'WHOOPIN' THE BLUES'

'ALL ALONE BLUES'

CAP. 40003



Merle Travis

FOLK SONGS
of the HILLS'

Kentucky Hill songs...
quaint, earthy, extraordinary

Featuring Merle Travis and his Guitar
ALBUM AD-50

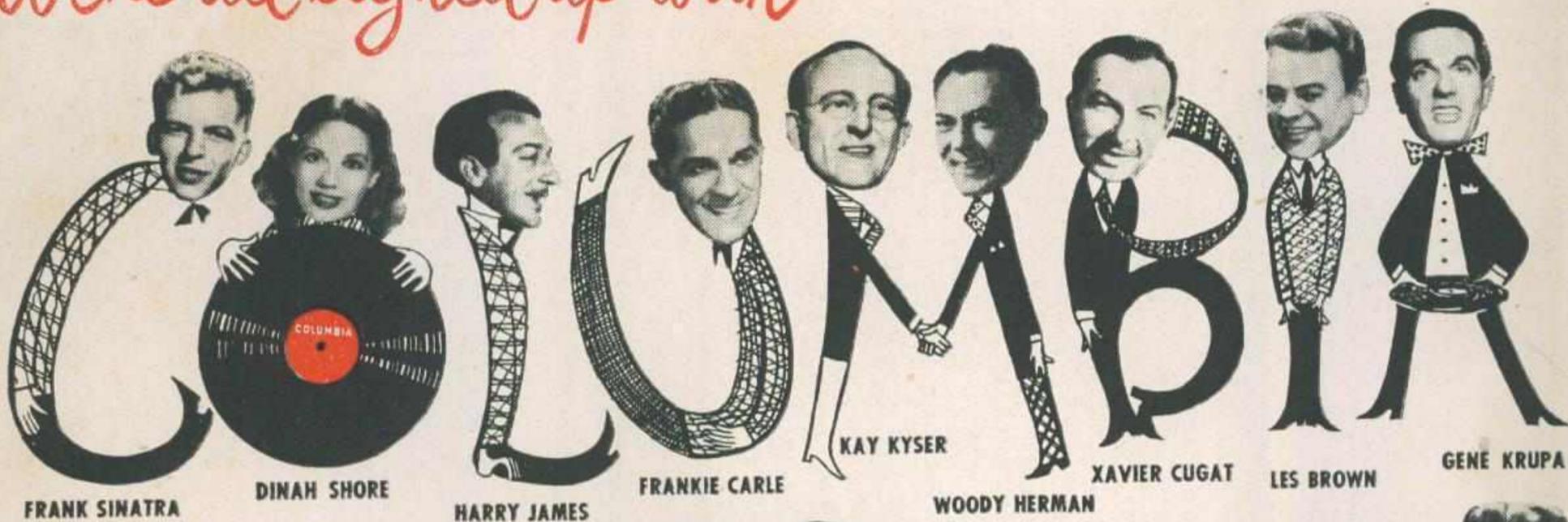
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**Capitol
AMERICANA
RECORDS**

Capitol's new Red Label AMERICANA series features the nation's outstanding folk talent. The best in Western songs and stars. Tops in Hill-Country tunes. Old time dances. Mountain Ballads. Blues and Jazz groups. Both old favorites and exciting new artists.

Albums, too. Americana on records...Capitol!

We're all signed up with



COLUMBIA VOCAL AND INSTRUMENTAL GROUPS

The Charioteers
The Modernaires
The Golden Gate Quartet
The Three Flames
The Dell Trio

COLUMBIA COUNTRY, FOLK AND DANCE ARTISTS

Gene Autry	Wiley Walker	Paul Howard and his
Roy Acuff	and Gene Sullivan	Cotton Pickers
Bob Wills	Floyd Tillman	Jimmie Lawson
Al Dexter	Old Hickory Singers	Lynn and Molly Davis
Ted Daffan	(Claude Sharpe)	Fred Rose
Bob Atcher	Curly Fox	Bill Perryman
Bill Monroe	and Texas Ruby	Peach Pickers
Bailes Brothers	The Johnson Family Singers	(Curley Williams)
	(Larry Walker, Pianist)	

COLUMBIA RACE ARTISTS

Big Bill
Buster Bennett and his Band
Memphis Minnie
Three Brown Buddies
Bill Crosby



THE RECORD



OF THE STARS

COLUMBIA RECORDS INC.



Trade-marks "Columbia," and Reg. U. S. Pat. Off.

MUSIC MERCHANTS

Decca

SCORES AGAIN WITH ANOTHER
SALES WINNING RECORDING
BY...

GUY LOMBARDO



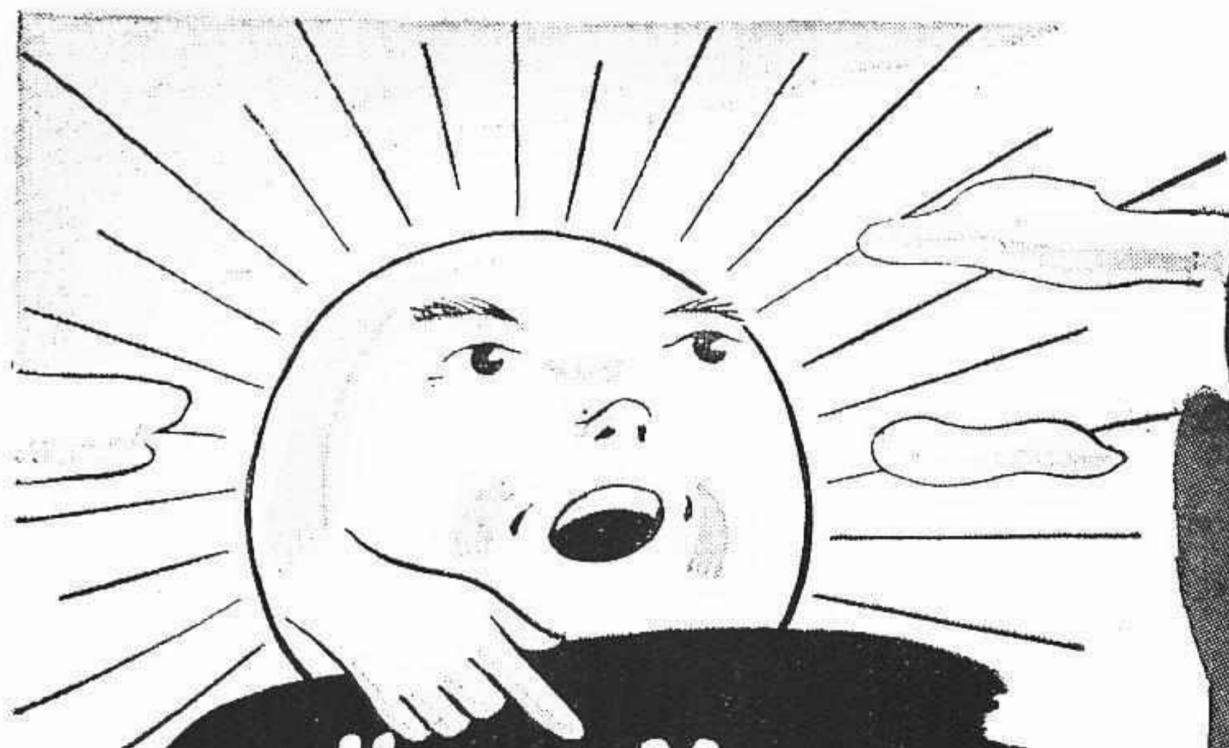
JUST RELEASED

The **BILLBOARD** May 3, 1947
GUY LOMBARDO (Decca 23865)
I Wonder, I Wonder, I Wonder—FT; VC.
It Takes Time—FT; VC.

The Guy Lombardo music spins out with an attractive lilt for this couplet, spinning out a contagious bounce for the catchy "I Wonder" rhythm ballad, with Don Rodney and the Lombardo Trio singing the wordage with just as much bouyancy. For the mated side, it's the sugar-coated syncos of the Royal Canadians for "It Takes Time," spinning with just as much lilt. Sweet tenor pipes of Kenny Gardner gives good voice to the wordage. The popular "I Wonder" spins plenty bright for the music machines.

BILLBOARD BOX SCORE OF CURRENT LOMBARDO HITS		WATCH THIS ONE ZOOM TO THE TOP OF THE CHARTS				LOMBARDO HITS ON EVERY "BEST SELLING" CHART IN THE BILLBOARD
Decca No. 23865	I WONDER, I WONDER, I WONDER	Honor Roll of Hits	Records Most Played on the Air	Most Played Juke Box Records	Best Selling Popular Retail Records	
Decca No. 23782	MANAGUA, NICARAGUA	Honor Roll of Hits	Records Most Played on the Air	Most Played Juke Box Records	Best Selling Popular Retail Records	
Decca No. 23799	ANNIVERSARY SONG	BEST SELLING POPULAR RECORD ALBUM				
Decca No. A-512	GUY LOMBARDO ALBUM	BEST SELLING POPULAR RECORD ALBUM				

ORDER THESE AND OTHER LOMBARDO HITS FROM YOUR DISTRIBUTOR TODAY



**Here's Your
Summer Business...**

TEX BENEKE

and the **GLENN MILLER ORCHESTRA**
OF 35 ARTISTS

**CHESTERFIELD
SUPPER CLUB**

NBC MON -WED -FRI
7:00 p.m. (E.D.S.T.)

Starting
JUNE 9th

VICTOR


MOONLIGHT
SERENADE

RECORDS

Personal Management: Don W. Haynes



DIRECTION:
GENERAL ARTISTS CORPORATION

The Billboard

NAMM CONVENTION SECTION

MAY 31, 1947

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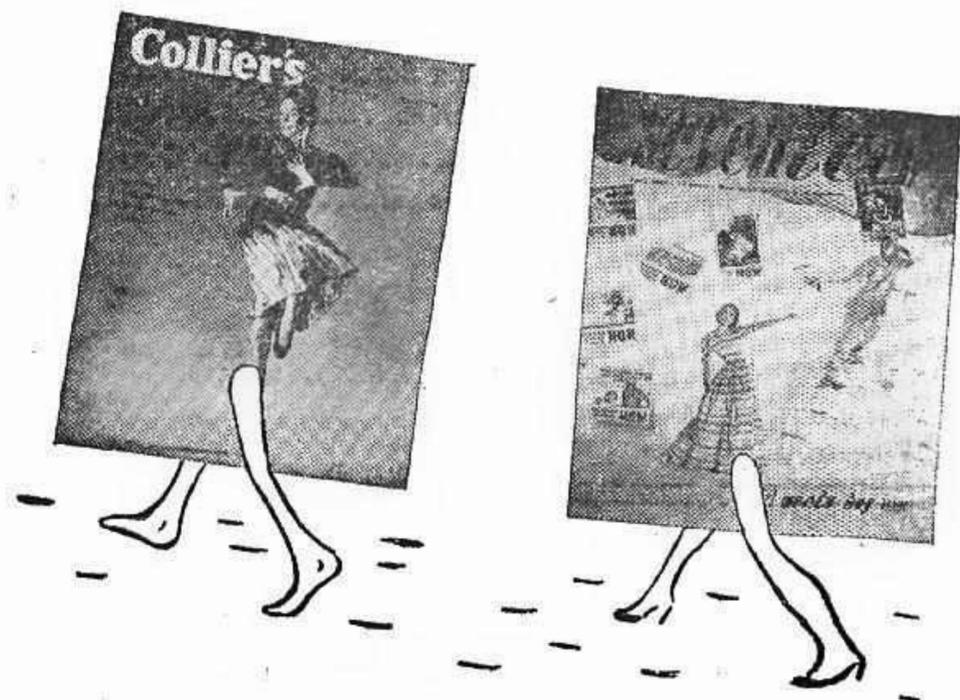
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4 TOP SALESMEN CARRYING SIGNATURE'S MESSAGE INTO 10,000,000 HOMES



TOPS IN NATIONAL ADVERTISING

Through the columns of such best-selling magazines as Life, Look, Colliers and Seventeen, Signature reaches more people than ever before. Every week, everyone sees a Signature ad somewhere.

SELLING AIDS THROUGH PROMOTIONAL MATERIAL

With many fine counter displays and colorful streamers, Signature boosts sales with eye-catching, appealing literature and posters. Signature goes all out with the dealer in helping him sell—dealer aids are an important phase of the campaign.

IN THE IMPORTANT TRADE JOURNALS

Leading trade papers such as Billboard, Cash Box, Record Retailing and Record Industry bring the Signature Message to the dealer and the distributor in a forceful manner each week.

Signature records
 DISTRIBUTED BY
 GENERAL ELECTRIC
 SUPPLY CORPORATION

See your GESCO distributor or write direct to
 Signature Records, 601 W. 26th St., New York 1, N. Y.

CONVENTION DIMENSION: "THE GREATEST"

Five-day meet at the Palmer House looks to be biggest in NAMM history. Convention program most elaborate, trade exhibits the fullest . . . all ready for an expected record registration.

CHICAGO, May 31.—Tomorrow at the Palmer House here the biggest, best-represented and most comprehensive Trade Show and Convention in the history of the National Association of Music Merchants promises to be launched. From Sunday (1), when registration starts, thru Monday (2), when Trade Show exhibits open, and up until Thursday (4), when the final banquet will conclude the order of business, the NAMM blueprint bids fair to influence all of American musical merchandising in the year ahead. NAMM sounds this keynote itself by tabbing the convention theme as "The Music Industry Plans Its Future."

Trade Show

Beginning with the trade show proper, here's what NAMM members and unaffiliated visitors, who will come from such far-flung points as Tientsin, China; Capetown, South Africa, and most of the Northern European countries, can expect:

- (1) More exhibitors and exhibits than at any previous trade show—mezzanine, club floor, exhibit hall, and sixth, seventh and eighth floors will be turned over for product display.
- (2) The world's most complete presentation of phonograph records.
- (3) The first mass presentation of television, frequency modulation and wire-recording equipment.
- (4) The first post-war showing of many instruments.
- (5) Many now-available accessory features, display materials, record cabinets and the first group presentation of imported post-war merchandise for immediate delivery.

Convention Clinics

In theme and format, the special convention activities promise equal interest for music merchants. "Merchandising clinics" to be held Tuesday and Thursday will spread over six specific fields in all of which dealers are vitally concerned. And thruout the programmed convention activities, opportunity will be given to attend group meetings as well as to participate in the clinics. Latter will be conducted by specialists in their given fields, with forum discussion provided for current operating problems.

Promotion Fund

NAMM contribution to a co-ordinated plan of trade promotion and public relations activity (the Music Industry Promotion Program) will also be a key subject for decision at the annual convention meeting Wednesday (4). According to Louis G. LaMair, president of the NAMM, the music merchants will decide at this year's convention the method of financing their share of the program. Other important segments of the industry have already established their financing method. These include the National Piano Manufacturers' Association, National Association of Musical Merchandise Wholesalers, Band Instrument Manufacturers, Music Publishers' Association (standard and classical) and a preliminary approval from a committee reporting to the Radio Manufacturers' Association. The Music Publishers' Protective Association (popular) and the Accessory Manufacturers have not indicated their approval, with the phonograph record industry lacking an inclusive trade organization.

LaMair says that NAMM's executive committee and board of directors will refer a proposed method of financing which suggests that for every hundred dollars of gross sales, music merchants set aside a dime for music promotion (1/10 of 1 per cent of the gross).

With consumer demand considerably tighter than at any time since pre-war days and costs of both labor and material still rising, LaMair states that "the music industry must aggressively plan ahead to assure itself future markets." Thus, primary emphasis this year will be placed upon the development of better selling techniques, the creation of consumer demand and more efficient store operations.



MEET THE TOPPERS who steer the National Association of Music Merchants! That's Executive Secretary William (Billy) Mills, on the left, and side Louis Le Maire, president of NAMM and driving force behind the industry-wide Music Promotion Program.

Convention Program

SUNDAY, JUNE 1

- 10:00 Registration—Fourth Floor
- 10:30 Board of Directors, Room 9, Third Floor
- 2:00 Convocation in the Ballroom, Stevens Hotel, featuring the Quiz Kids

MONDAY, JUNE 2

- 10:00 Exhibits Officially Open on Sixth, Seventh and Eighth Floors, as well as Exhibit Hall, Club Floor and Mezzanine
- 12:00 Keynote Luncheon, Ballroom, Fourth Floor
- 2:30 Ladies' Tea and Recital, Red Lacquer Room, Fourth Floor

TUESDAY, JUNE 3

- 9 to 10:30 Store Operation Clinics
 - Cost of Doing Business—Room 9, Third Floor
 - Sales Problems—Ballroom
 - Service Problems—Red Lacquer Room
- 11:00 Class Piano Clinic
- 2:30 Sightseeing Trip for Women

WEDNESDAY, JUNE 4

- 10:00 NAMM Business Meeting—Ballroom
- 12:00 Exhibits Open. Closed all morning.
- 12:30 Fair Trade Pricing Luncheon—Ballroom
- 12:30 Women's Luncheon and Style Show

THURSDAY, JUNE 5

- 9 to 10:30 Promotion Clinics
 - Promoting High-Bracket Merchandising—Red Lacquer Room
 - Records—Profit or Red Ink—Ballroom
 - Store Promotion—Crystal Room, Third Floor
- 12:00 Re-Organization of Board of Directors—Room 4
- 7:00 Banquet—Ballroom, Stevens Hotel

Special Allied Events

SUNDAY, JUNE 1

- 10:30 Board of Directors, National Association of Musical Merchandise Wholesalers—Private Dining Room 4
- 12:00 Membership Luncheon—Private Dining Room 9

MONDAY, JUNE 2

- 1:30 Fair Trade Practices Committee—Private Dining Room 3
- 3:30 Magnavox Dealer Meeting—Ballroom

TUESDAY, JUNE 3

- 6:00 Cocktails—Magnavox
- 7:00 Magnavox Dealer Dinner—Red Lacquer Room
- 7:00 Stag—"Travelers' Jamboree"

WEDNESDAY, JUNE 4

- 9:30 Band Instrument Manufacturers' Meeting
- 9:30 Musical Merchandise Manufacturers—Room 5
- 11:30 Travelers' Annual Meeting—Room 4
- 5 to 9:30 Reception, Baldwin Company—Red Lacquer Room

RECORD PRODUCTION --- STILL GOING UP

Plant potential in the East, Midwest and West continues to rise for major diskers. Production hypo brings general spread-out of repertoire activities. Independents' problem not output but sales. Prices moot!

NEW YORK, May 31.—If full production holds the key to prosperity, as industrial economists maintain, the record business need not fret. The sellers' market may be ended, the bonanza profits may taper down to less spectacular levels as manufacturers grow more cautious of a "priced-out" public . . . but as material shortages disappear, as new technical developments are brought in to attack the "cost" factor, as the public re-asserts survey-indicated preference for records and record players over non-luxury goods, then the "scare talk" probably will seem misplaced, the "recession" probably will come out as mere "re-adjustment" and the ever-exaggerated predictions of mass disk company demises will probably, as ever, prove all wet.

Majors' Output Perking

"Continued expansion" still seems to be the production keynote among the majors. RCA Victor record division which reportedly topped 120,000,000 disks in '46 and for the first quarter of this year was outdoing last year's pace is rushing a fourth pressing plant (Canonsburg, Pa.) to completion and is re-extending its activities in international, jazz, folk and semi-classical fields which were somewhat neglected in the wartime and immediate post-war periods. These extensions of product-type, despite the possibility that the remainder of the year may see a sterner market, warrant the assumption that Victor's output will stay at the 120,000,000 annual figure, at least for this year.

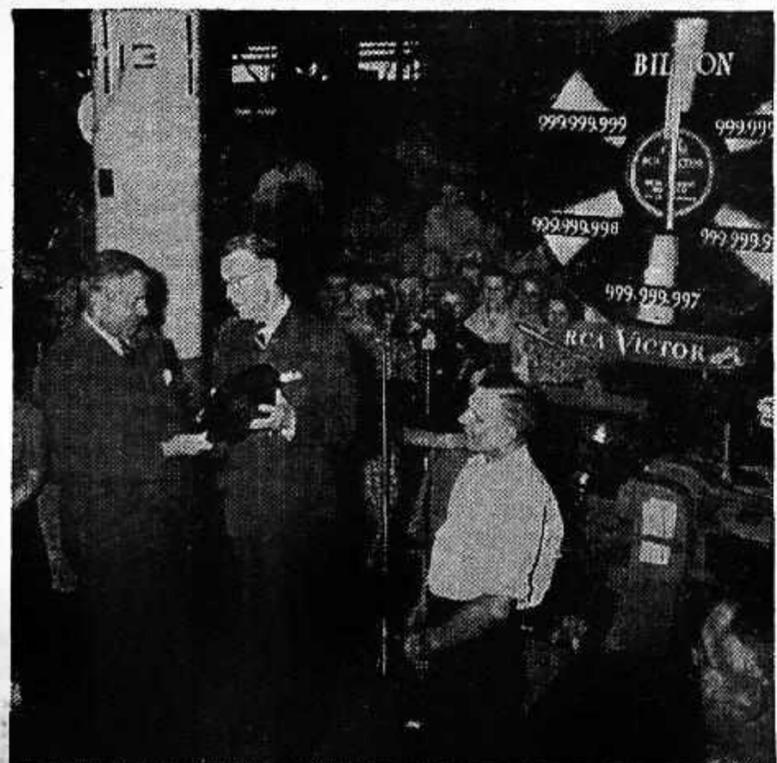
Broadening of repertorial activities to account for increased production potential seems to be the principal occupation of all major diskeries which means for dealers in the year ahead that one of their favorite gripes—"not getting what we want when we want it"—may be eliminated. Decca, racing thru its most golden era in '47, and increasing its production facilities as it goes, may charge above the 100,000,000-disk figure by the end of the year. Significance of such attainment enlarges with the knowl-

edge that Decca, beyond its "Americana" releases and a few longhairish attempts, is primarily a "pop" house where no "Masterworks" or "Red Seal" releases can account for 30-35% of total sales. With a Chicago plant in the works, with a recently concluded deal with Vogue Records to supply 200,000 vinylite pressings a month, Decca aims to step out in the kidisk field as an important leader. Some strings still are being held on pop releases to keep in step with any possible change in buying conditions, but the firm continues nonetheless to maintain an amazing "million-disk club" in which Al Jolson, Bing Crosby, the Andrews Sisters, Louis Jordan, Guy Lombardo, Carmen Cavallaro and a pack of others add up to fast-volume merchandisers for any dealer, no matter how wary of slow-inventory items.

Second to none in expansion moves is Columbia. Latter has a great new plant going up in Beverly Hills, is running its Kings Mills, O.; Bridgeport and Hollywood plants at full strength and has just completed a Mexican plant. All of these promise that Columbia's 65,000,000 disks in '46 will reach closer to the 100,000,000 mark by the end of '47. Mexican plant, however, will be mainly devoted to masters made in Mexico by native artists and for native-market consumption, one of the new phases in Columbia's intended spreading out in the foreign field. Diskery aims also to eat up its growing production by hypoing its "Broadway jazz" releases, kiddie items and race and folk issues as well as turning more quantity behind pop hits to meet specific demand.

Smaller Firms Step Out

Spread in production reach and a commensurate wider span in repertorial activity is as much the blueprint for smaller companies as it is for the jumbo firms. Newer MGM label claims its Bloomfield, N. J., plant, at full potential, can click off more than 30,000,000 pressings annually with the plant currently figured as reaching about half that rate.



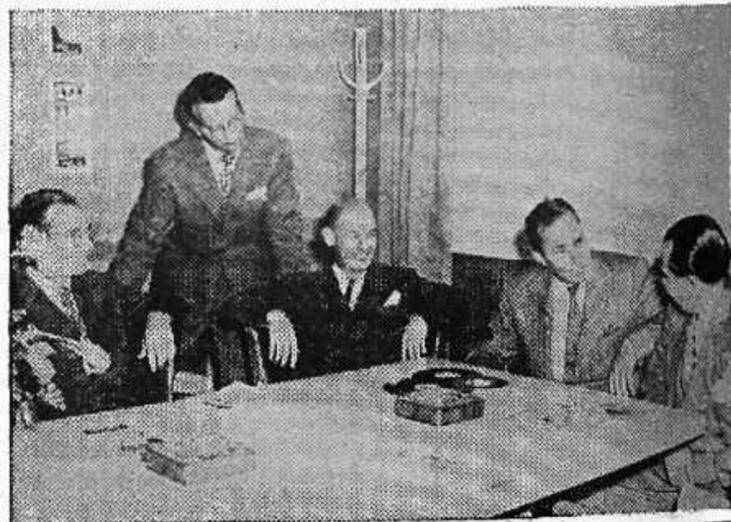
The Big Gears of the Record Industry's Big Four

COLUMBIA (Top Left)—A sales shindig gives Columbia's brass the opportunity to cluster with some of their disk stars. Front row, extreme left, are Melford Runyon, executive veepee, and Edward Wallerstein, prexy; while Manie Sacks, veepee and pop repertoire chief, profiles right behind. Third from right (front row) is Goddard Lieberson, veepee and longhair repertoire boss.

RCA VICTOR (Bottom Left)—When Victor set out to promote its "billionth" record production figure, J. W. Murray, veepee of RCA record activities, handed Frank M. Folsom (left), executive veepee in charge of RCA Victor division, platter 1,000,000,000 as it came off Camden plant's presses.

CAPITOL (Top Right)—Huddled around the planning table are all of Capitol's big-wigs. Left to right: W. H. (Bill) Fowler, treasurer; Paul Weston, musical director; Floyd Bittaker, national sales manager; Johnny Mercer, prexy, and Glenn Wallichs, general manager. Only Buddy de Sylva, chairman of the board, is missing from this strategy confab.

DECCA (Bottom Right)—The man who gives you Jolson and Crosby on wax, Jack Kapp (left), prexy of the whole Decca shooting match, is caught in one of his rarely photographed moments talking things over with orkster Lawrence Welk.



Apart from its pop efforts, label is already grasping for part of the kiddie market, is apportioning releases to jazz and race fields and is turning an eye to the hillbilly and Western markets for the near future. Majestic, which came thru in '46 with a final black-ink balance on the books, admittedly sees the need this year for expansion of repertoire and artist roster to meet its growing production potential. Firm says by end of '47 it should be producing better than 30,000,000 records yearly and currently is looking for more Eddy Howards in its pop branch, f'gger and better folk and race releases and is concentrating on getting its product out early as a selling point for its competitive position.

Other independent labels are improving their position production-wise, at least. Apollo is keeping its presses going at full speed abetted by a sub-contracting deal with the new Audience Records "Top Ten" label. Initial orders ran over 500,000 mark. Sonora plant at Meriden, Conn., lately has been besieged by threatening strike trouble but at this writing wage question appears to be resolved. Firm's disk output should proceed at a capacity rate estimated at between 20,000,000 and 25,000,000 disks, probably double that of last year's Sonora pressings. Signature firm, with new dough and re-organized structure, is shopping for another plant to give it added production strength. Firm's NYC 40-press plant can spew out an estimated 12 to 15 million platters per annum. National firm, another whose presses are frequently sub-contracted to other labels, can muster up considerable production strength for its own product, where required.

As far as plants and production are concerned, the "sales fall-off" reported by dealers has yet to back up. Business administrators are watching the daily and weekly audits carefully, ready to make necessary moves, but so far no material cut-down in shifts, overtime work or personnel has occurred. Independent pressers find their bulk orders dwindling somewhat, but company-owned machines still appear to be going full blast.

Price Possibilities

Whether dealers can look forward to lower-priced disks remains moot, but present indications offer little hope for such reduction from major companies as well as the larger of the smaller labels. Shellac costs still hit 46 to 52 cents per pound, union contracts hold wage costs level and expenses to manufacturer in the form of artist, publisher and American Federation of Musicians royalties look doubtful to slim. With retail murmurs mounting, however, it seems virtually certain that diskeries are not going to try further price lifting. Sonora Company, however, may soon abandon its 39-cent label with spokesmen recently claiming that wage settlements with their plant union made it unlikely that firm could afford further cheap releases. They figure price probably will rise to 50 cents.

On special items some platters may go above present price levels—some may try the \$1.05 fee slapped on Decca's latest star pairing of Crosby and Jolson but this seems unlikely for companies without a Bing or Al. Columbia, however, aims to pair Sinatra and Dinah Shore on a forthcoming release which probably will go for 75 cents as compared to the regular 60-cent price, but Columbia spokesmen point out that the disk proceeds are for the Damon Runyon Cancer Memorial fund and say they will be going in for no more price boosts, and that the Decca "doubling of artists" technique will not be regularly emulated. Wax prices for '47 at least look to stay at the Columbia-Victor-Capitol 60-cent and Decca's 75-cent level.

Some independents, however, in an admittedly more tenuous position than the majors, have started a small-sized price-lowering trend which may be reflected among other labels. Continental has come out with a pop line priced at 60 cents; Sonora, even if it abandons its 39-cent line still will have the cheapest disk available at 50 cents. Dealer resistance to 79-cent price tags of other independent labels may force its way back to the smaller company plants and contractors before fall. Unless there is a sharp pick-up of indie biz by autumn, it is believed that the resultant "price merchandising" among the indies will compel a paring of costs and profits to permit distributors to show their faces in the shops.

Coast Production Stature

HOLLYWOOD, May 31.—As the West continues to mount in stature on the national sales map, major waxeries are steadily shifting more and more of their production Coastward. Reasons are twofold: (1) Record manufacturers have been able to achieve simultaneous releasing on both coasts, thereby avoiding the two-to-three week delays formerly suffered by the Coast; (2) Duplicate production eliminates high shipping costs.

Indicative of the West's rapid growth as a production center is Columbia's million-dollar plant currently under construction. Ground for its new factory was broken last March. Once plant is completed, Columbia will supply its Western division dealers with pop as well as classical releases. This will mark the first time any major has undertaken mass production of longhair disks in this area. Heretofore, both Columbia and Victor shipped their classical platters from the East. Victor, who claims the honor of being the first in the record biz to pioneer duplicate production, feeds its Western dealers thru the Hollywood plant. Label at present devotes its Coast facilities exclusively to pop production, apparently feeling time element is not too essential a sales factor in classical record

biz. Decca, as well, was quick to realize the importance of twin-coast production with its local plant responsible for a sizeable chunk of the label's national sales.

Capitol's Climb

It's ironic that Capitol, the only big leaguer to headquarter on the Coast, does not press here. Cap's Scranton plant recently expanded to a near 50 million disks annual output, is currently carrying the load while its San Fernando Valley factory is being rushed to completion. Label's Coast plant is expected to kick-off operations sometime in late summer or early fall and should raise production potential close to 75,000,000 records a year. Capitol, too, is expanding its repertoire ambitions. It swiped Sandor Porges from Columbia recently to head its new international department and currently is stepping up its Capitol American label, devoted to race, Western and hillbilly artists. MGM Records, currently bidding for the fifth rung on the platter ladder, has yet to reveal plans for a Coast factory. However, talk has persisted that pix-subsid plattery is seeking its own pressing facilities here and it is believed that announcement of an MGM West Coast plant can be expected any day.

Dealers have found simultaneous releasing a boon in record sales. In pop platter sales, time is a highly essential factor. A shipping delay of two-to-three weeks in the past meant death to waxings of short-lived ditties. As one dealer explained, coast-to-coast radio creates a simultaneous demand for a tune. If the dealers' record supply of that number has been delayed in shipping for a couple of weeks, it may well mean that half the tune's life has been spent by the time platters reach the Coast shops. This is especially true of novelty items.

With plants in the East and West, majors are eliminating such costly delays, stocking dealers in time to utilize the full life span of a tune. Since twin-coast pressing trims production cost by eliminating trans-continental freight charges, dealers have been deriving an indirect benefit thru the manufacturers' savings. In reducing their cost per record, majors have been able to pour more and more coin into exploitation, servicing dealers with window streamers, display cards, etc.

Coast Indies Producing Pie

Production kinks, which plagued all Hollywood independent diskeries during the mushrooming war years, and in the months following war's end, have all but disappeared. Insofar as the indie picture presently is concerned, there's more than enough production to meet demands—all that's needed is orders to keep presses pounding out platters.

Changes in production potential during past year have been radical and swift. The small indie waxer who, not so very long ago, was forced to scramble about the area in search of an idle press, is today riding the crest of a buyer's market with dozens of pressing plants bidding for orders. Moreover, violently keen competition for constantly slackening indie biz has forced pressers to revert to pre-war competitive practices, including inevitable price slashing, credit concessions, and similar inducements. Over-all pressing costs have dropped appreciably, and signs of further cuts are evident. Indie diskers report plenty of pressing firms bidding for biz at 17 cents a disk, as compared with the 22-23-cent norm of last year. Average pressing cost is estimated at about 19 cents, but market is constantly fluctuating, with downward trend indicated.

While price factor has been lessened, indies claim disk quality is constantly improving. With shellac no longer a black market item (although still high priced) shellac content in indie pressings has been measurably increased, and now averages about 20 per cent, as compared to a previous low of around 10 per cent.

Indies operating their own pressing facilities appear to be in an even better position. Several indie diskers with integrated pressing plants claim to have cut costs to a new low of 12-13 cents a disk on a volume basis. Manpower is plentiful, wages on a downward trend despite general wage hikes in other industries and component materials freely available. Only bottleneck at present is persistent shortage of shipping cartons and albums, but this problem also shows signs of easing by fall.

All in all, indie producers look for further savings in production costs, which in turn can be passed along to consumers. While Hollywood diskers have up to now shown little inclination to slash prices (with few exceptions such as Memo Record's recent 33 per cent cut) fact that pressing costs have taken a tumble may make price cuts easier to bear as competition tightens and output of major labels increases. And while the small label owner will forestall any price cuts as long as humanly possible, such price slashing now seems to be merely a question of time.

Midwest Platters Purr

CHICAGO, May 31.—Mercury platters production has expanded greatly since the start of the year. The set-up now has the Chicago plant, which was just modernized, doing all album cuttings for the entire country on its 50 presses and all disks are packaged here also. Company's plant in St. Louis, with 45 presses, will do all Midwest single pressings, while the L.A. plant, with 25 presses, will cover the West Coast and their Phillipsburg, N. J., plant, with 25 presses, will cover the East. Firm expects to press 20,000,000 during 1947. King Records, Cincy hillbilly and folk label, recently bought out its last independent distributor and will now peddle its disk thru its own branches. Mercury expects to come out shortly with a new unbreakable plastic platter, not vinylite, which will be used at first only for kidisks.

BOOMING WAX PROMOTION -- BOON TO DEALERS

Record manufacturers and distributors turn spotlight on disk jockey flacking powers. Radio advertising, film and legit tie-ins; sales literature, personal appearances — all reaping extra sales harvest for retailers.

NEW YORK, May 31.—While their other promotional guns lost none of their fire-power record companies and dealers alike have tagged this the year of the disk jockey. Those disk-spinning fellas have become the big artillery for most manufacturer promotion schemes of late. And those who haven't already recognized the bally value of the jockey are finding out about it in a hurry, with the last of the biggies, Decca, just a few weeks ago biting the dust to salaam to the more-than-ever powerful spinners.

Majors Vie for Jockey Favor

But long before Decca moved into the radio promotion field, Capitol (see Hollywood addition to this story) and Columbia were showing the way to the others in jockey romancing. Columbia Records, in addition to servicing the spinners with free platters and explanatory literature, maintains its own weekly half-hour jockey show, which goes out on some 527 stations, including about 125 from the diskery's parent firm, Columbia Broadcasting System. Victor, too, has made overtures to the spinners with literature, while firm's distributors serviced the jockeys with free disks. And Victor is currently laying plans for even more thoro jockey coverage.

New MGM diskery, from its outset, was completely aware of spinner powers and is currently embarking on an experiment centered around ether promotion. Diskery is attempting to "plant" Jimmy Dorsey's waxing of *Quien Sabe* in a locality, and with the co-operation of the local distrib will try to push the disk on the strength of ether plugs. But, generally, MGM has made every effort to befriend the nation's spinners with free disks and accompanying literature, assuming the general belief that each plug represents a potential unknown number of records sold at the dealer level.

Indies Plug for Spins

But, tho the biggies have greater resources, the little diskeries are trying just as hard to woo the spinners. Apollo Records currently is servicing

some 500 stations with free disks and is laying plans for shipment of vinylite platters to the spinners in the near future. Diskery recently worked out a co-operative radio promotion deal with the Young & Rubicam ad agency to help push Gordon MacRae, who records for Apollo and is featured on a Y & R air show. Special MacRae promotional kits, supplemented by Y & R literature, were shipped out to 400 NBC stations.

Signature diskery has been taking out ads in trade papers based on the record spinner theme and claims to have lined up over 80 spinners for its ad campaign series. Diskery also furnishes the spinners with gratis platters. New Rainbow Records has taken on a disk jockey promotion man, and National diskery since it invaded the pop field, has been hot-footing after spinner plays. Only recently the firm made an attempt to get the jockeys to help build up singer Jack Carroll, who recently joined the diskery, by shipping promotional kits to over 1,000 spinners containing the warbler's disks, biographical matter, etc.

Henry J. Reichold's Vox diskery which will introduce a new folk and jazz series this month (Spotlight Series), has been doing an effective job of getting the disks off to a start via the jockey route. Firm has been lining up the nation's hipper spinners, like Art Ford and Freddy Robbins, to preview their platters, laying a solid foundation for a sales approach to the dealer.

Others like Majestic and Mercury (dealt with further in this story) are falling in line with the disk spinner's powers as a top promotion source.

Other Promotion Tricks Mount

But while the jockeys command a lion's share of company attention, waxery activity along general sales promotion lines . . . dealer aids, house organs, free literature and record reviewer servicing . . . also has played a vigorous part in building up dealer record sales.

Three of the major diskers and a few of the larger independent firms print (and distribute to the public via the dealer) "pop" house organs plugging their disks and artists. Capitol's *Capitol News*, Victor's *In the Groove*, Columbia's *Disc Digest*, Mercury's *Counter Points* and others serve as free literary inducements to buy. These and other firms service dealers with monthly release sheets and catalog pamphlets as customer throwaways.

Probably the most consistent toppers in dealer promotional planning has been RCA Victor and Columbia. Victor's promotion department constantly dreams up new window-and-wall displays and floor racks centered around a motif of Victor records and recording artists. Newest is a rack with plate-glass shelves and space for hundreds of disks . . . also loaded, naturally, with plugs for Victor. Another new Victor idea involves use of counter and shelf displays featuring cardboard figures of firm's artists. Columbia's own merchandise "boosters" have been no less complete and extensive. That much of this display matter is sold to the dealers to help defray expenses has been a source of dealer gripes from time to time, with the merchant arguing that in paying for the bally matter they are actually paying for the promotion of the diskery from whom they buy the stuff. But diskers counter that they're building retailer sales—it's up to the retailer to decide how much of his promotional bill comes back in additional profits.

Personal Appearances

Another promotional device in which Victor first led the way and now has become standard operating procedure is the personal-appearance-of-recording-artists gimmick. Columbia particularly has extended its scope in this field immensely with equally immense results. Most of these p. a. deals are arranged by area distributors, but "suggestion pressure" and essential materials usually come from the top. Just how important this facet of exploitation is to diskers is illustrated by the newer MGM label's agitation for its distributors to set up p. a.'s. Prior to its first release, diskery's St. Louis distrib rolled open the carpet for MGM's Hal McIntyre and showed him around town in disk shops and on spinner shows, while the diskery serviced the city with McIntyre disks two weeks before they were due on the market.

With the manufacturer and the distrib aware of p. a. importance, as is the dealer, both Columbia and Victor (the chief longhair disk entries) have been trying to steer their classical artists into disk shop stops while on concert tours. Result was that some dealers complained that while they liked longhair artist p. a.'s their heaviest sale was in the pop field and they hardly, if ever, get to play host to a Vaughn Monroe or Xavier Cugat.

Part and parcel in Decca's new set-up for disk jockeys is an artist



THIS DEALER WANTS HIS PUBLIC to know that Vaughn Monroe is going to make an appearance at his shop and he tells them via RCA Victor window display plugging Vaughn's "Moonbeam" album and single disks. Arrangements for the orkster's appearance were made by the local Victor distrib.

will see to it that Decca's traveling artists get proper record exploitation via the p. a. route in addition to the disk jock plugs.

Original-Cast Flackery

Newest biz-accepted wax promotion tie-in is the Broadway musical show. Stemming from Decca's initial success with original-cast albums, both Columbia and Victor, are getting their feet wet in the o.c. field. Columbia will market *Street Scene* and *Finian's Rainbow*, while Victor has just issued a *Brigadoon* album. The smaller Rainbow firm came out with a two-disk *Brigadoon* package with talent not in the show, solely to capitalize on smash hit musical. Promotion tie is three-way with the disker, show producer and publisher of the show's music all out to plug the show disks.

And, of course, movie tie-in promotions still furnish liberal pay-offs. Capitol (see other story this page) has been setting the pace in this direction, but every other major label has shown increased cognizance of the importance of film musical showings in helping to sell records. There has been talk, indeed, of screen trailers for disks in the future, with some movies said to be taking it upon themselves to experiment with disk racks in their theater lobbies.

Film-Wax Efforts

Meanwhile movie-disk exploitation has been concentrated on a combined advertising medium, with diskery and flickery working out ad campaigns centered around recordings of songs or score of films. Victor, Columbia and Sonora all are plugging *Carnegie Hall* pic, for example, the former pushing their artists who appear in the pic and the latter two with albums of selections from the film. Victor also is putting a drive on its Louis Armstrong disks and album as a tie with the *New Orleans* film, which is soon due for release and in which Armstrong is a key player. Same diskery intends exploiting Yehudi Menuhin's disks via his fiddling in the score of the British pic, *The Magic Bow*.

Capitol waxed the score of *The Red House* flick, Victor did *Duel in the Sun*, Columbia did Frank Sinatra's songs from *It Happened in Brooklyn* on single disks, Decca did a Crosby *Welcome, Stranger* album and a Dick Haymes *State Fair* package and MGM has its sound track of *Till the Clouds Roll By*—each in turn affording the dealer ripe opportunity for tie-in promotion with local theaters.

Still another exploitation first for Victor has been the dedication week gimmick, choosing a particular week during which the firm concentrates production and flack resources on one particular artist. Thus far Victor has successfully gone thru a Spike Jones Music Depreciation Week, a Tommy Dorsey Week, a Sammy Kaye Week and a Perry Como Week, with firm just having completed a Fats Waller Memorial Week.

Adding all of these promotional ideas together with national magazine, trade and daily newspaper advertising, it is easily realized that the disk industry is one of the foremost users of the exploitation medium at all biz levels from the manufacturer to the dealer. And with disks now established as a ranking segment of the entertainment industry, the diet of promotional activities looks to add more and more calories as the biz reaches out for bigger and better sales. What the flack dreamers will pull out of their bag of tricks next, remains to be seen, but dealers had better keep looking—you can't drag a sales promotional leg around when everybody else is running.

Chicago Dealer Aids

CHICAGO, May 31.—Majestic's new sponsored half-hour show nightly over WENR, ABC outlet in Chi, is the answer to many demands from dealers to participate in co-operative radio advertising. Majestic has set up order blanks, which are sent to dealer at least a week ahead, showing which tunes will get a plug on the following week's show. Execs report that response on dealers' part has been fine.

Mercury's latest innovation was the transparent vinylite disk, which

they are having pressed by Vogue, and which carries right on the record the full legend, with full story of recorded entertainers, publishers and playing time. Firm is also starting the Voice of Mercury, a recorded promotion theme in two parts: (a) Platters by a nationally known disk jock reviewing six of Mercury's latest releases, with these two-sided platters coming out just ahead of new releases. Platters will be sent to retailers who will have them in special counter display so prospective buyer can take record into booth and get full story via record on new platters; (2) a special platter for dealers only, to be carried by Mercury salesmen, who will play the disk for their clients. Disk will carry sales talks, news of Mercury moves and any information which the firm wishes to convey to dealers. Both above disks will be vinylite. Mercury's *Counter Points*, specially for sales clerks and store managers, has reached a 9,000 per distribution for the eight-page sheet. Hudson-Ross, only retailer using co-operative radio advertising locally, reports that independents are flocking to participate, while H-R and other Loop retailers report that majors are doing nice job of participating in newspaper advertising.

Capitol Paces Coast Bally

HOLLYWOOD, May 31.—Capitol, youngest of the Big Four, has proven to be one of the liveliest in the field promotion-wise. Label is currently following the "peak promotion" system. Master-minded by its advertising promotion chief, George Oliver, waxery throws its full force behind a select (6 or 8) group of items during a year, while sustaining a continuing campaign on all its other wares. According to the Coast diskery, this system is paying off in the dealer's till.

Current choice for the "peak" treatment is the album of Buddy De Sylva cleffings tagged *Somebody Loves Me*, featuring the combined talents of Johnny Mercer, Martha Tilton, Andy Russell, King Cole Trio, Peggy Lee, Pied Pipers, Margaret Whiting, Hal Derwin, Clark Dennis and Paul Weston. Capitol first kicked off its "peak" plan with the *Uncle Remus* album. Disk book, result of a tie-in with Walt Disney's *Song of the South* flicker and featuring original cast members of the pic, was ballyhooed thru dealer displays, theater-merchant ties, plus the usual media of black and white ads and radio.

With Capitol headquartering on the movie industry's homegrounds, label has been going in strongly for pic tie-ins. *Remus* was a noteworthy example of a diskery's screen link. Teaming promotional efforts with Disney, film exchanges and exhibitors, contests were staged by theaters in various localities in which *Remus* albums served as prizes, theater newspaper ads carried album plugs and in some cases exhibitors permitted lobby displays of the album while showing *Song of the South*.

Label recently tied into Paramount's *My Favorite Brunette* by waxing Bob Hope and Dorothy Lamour in selections from the pic. Since Betty Hutton's return to the Sunset and Vine diskery, each of her sides released to date are from her soon-to-be-released *Perils of Pauline* pic. Also hitting dealers' shelves in recent weeks was Cap's *Red House* album featuring Miklos Rozsa's background scoring from the United Artists *Red House* film. Cap has been increasingly emphasizing pix-ties since dealers have found movies to be a strong pre-selling force.

The West Coast major has been one of the first in the biz to recognize that disk jockey plugs payoff across the dealer's counter. It was Cap who pioneered servicing radio's wax whirlers with vinylite pressings. Disk jockeys went overboard for vinylite since the plastic eliminated surface noise, thereby helping to improve the general tonal quality of their shows. Since vinylite is unbreakable, Cap is assured its disk jockey platter will arrive in good condition thru the mails, nor does the diskery have to worry about losing possible air mentions because the record is broken at the station.

Another dealer-helping device is its *Capitol News*. Pamphlet, edited by Dave Dexter here, is printed simultaneously on both coasts. While the other majors issue similar publications, Cap's *News* is unique in that it mentions artists belonging to other labels while plugging its own stable.



ORKSTER FRANKIE CARLE beams, while surrounded by fans, at a record store appearance in Oklahoma City. From the number of disks and albums held by his admirers, the Columbia recording star evidently helped the store owner sell plenty extra Carle waxings on this particular day.



SINGER JAMES MELTON makes a record shop appearance at Bullock's department store, Los Angeles, to plug his RCA Victor Red Seal recordings. Longhair fans, too go for those personal appearances of their favorite recording artists!

YOUR BEST SELLING HIT SONGS!

Edwin H. Morris
AND COMPANY, INC.

LINDA
RED SILK STOCKINGS
AND GREEN PERFUME
MY YOUNG AND FOOLISH HEART
THAT'S HOW MUCH I LOVE YOU
HITLER LIVES!
(IF WE HURT OUR FELLOW MAN)
TOMORROW

Burke and Van Heusen, Inc.

From "WELCOME STRANGER"
STARRING
Bing Crosby
AS LONG AS I'M DREAMING
MY HEART IS A HOBO
SMILE RIGHT BACK AT THE SUN
COUNTRY STYLE
(SQUARE DANCE)
and
IVY
From the Universal Picture "IVY"

Sinatra Songs, Inc.

From "IT HAPPENED IN BROOKLYN"
STARRING
Frank Sinatra
TIME AFTER TIME
I BELIEVE
IT'S THE SAME OLD DREAM
THE BROOKLYN BRIDGE
and
JACK, JACK, JACK
(CU-TU-GU-RU)
AIN'TCHA EVER COMIN' BACK
WHY SHOULDN'T IT HAPPEN TO US!

Melrose Music Corp.

WE KNEW IT
ALL THE TIME
I WANT TO
BE LOVED
(BUT ONLY BY YOU)

EDWIN H. MORRIS AND COMPANY, INC.
Sole Selling Agents

1619 BROADWAY

NEW YORK 19, N. Y.

Billboard

MUSIC POPULARITY CHARTS

PART
I

The Nation's Top Tunes

Week Ending
May 23

The nation's 10 top tunes, THE HONOR ROLL OF HITS, is determined by a scientific tabulation of various degrees of each song's popularity as measured by survey features of The Billboard's Music Popularity Chart.

HONOR ROLL OF HITS

Position
This WeekPos
Last

1. MAM'SELLE

By Mack Gordon and Edmund Goulding
Published by Feist (ASCAP)

From the 20th Century-Fox film "The Razor's Edge."

Records available: Ray Block Ork, Signature 15093; Dennis Day, Victor 20-2211; Ray Dorey, Majestic 7217; Dick Hynes, Decca 23861; Art Lund, MGM 10011; Marshall Young Ork, Rainbow 10014; Derry Falligant, Enterprise 257; Frankie Laine, Mercury 5048; The Pied Pipers, Capitol 396; George Towne Ork, Sonora 2023; Frank Sinatra, Columbia 37343; Jack Carroll, National 9032; Edo Lubich, International D-240.

Electrical transcription libraries: Skitch Henderson, Capitol; Silver Strings, MacGregor; Jan Garber, Capitol; Freddy Martin, Standard; Frankie Masters, Lang-Worth; The Music of Manhattan Ork, NBC Thesaurus; Art Mooney Ork, Associated.

2. LINDA

By Jack Lawrence
Published by E. H. Morris (ASCAP)

Records available: Bob Chester Ork, Sonora 2006; Glenn E. Davis, Skating Rhythms 225; Larry Douglas, Signature 15106; Chuck Foster Ork, Mercury 3058; Hollywood Rhythm-Alres, Hollywood Rhythms 1551; Gordon Jenkins Ork, Decca 23864; Ray Noble Ork-Buddy Clark, Columbia 37215; Charlie Spivak, Victor 20-2047; Paul Weston Ork, Capitol 362.

Electrical transcription libraries: Barclay Allen, MacGregor; Jack Fina, Standard; Chuck Foster, Lang-Worth; Jan Garber, Capitol; Jack Lawrence, Lang-Worth; Leighton Noble, Standard; The Sweetwood Serenaders, NBC-Thesaurus; Art Mooney Ork, Associated.

3. HEARTACHES

By Al Hoffman and Al Klenner
Published by Leeds (ASCAP)

Records available: Joe Alexander, Capitol 372; Richard Cannon, Diamond 2057; Cowboy Copas, King 598; Glenn E. Davis, Skating Rhythms 224; Jimmy Dorsey, MGM 10001; Harry James, Columbia 37305; Monica Lewis, Signature 15065; Gordon MacRae, Apollo 1045; Ted Martin-The Airline Trio, De Luxe 1068; Red McKenzie, National 9026; Don Pablo Ork, Latin-American 10; Cedric Wallace Trio, Diamond 2057; Ted Weems Ork, Victor 20-2175 and Decca 25017; Ray Smith-The Pinetoppers, Continental C-8021; Ted Straeter Ork, Sonora 2005; Bobby True Trio, Mercury 3057; Eddy Howard, Majestic 1111.

Electrical transcription libraries: Barclay Allen, MacGregor; Chuck Foster, Lang-Worth; Eddy Howard, World; Eddie Skrivanek, MacGregor; Leighton Noble, Standard; The Four Knights, Lang-Worth; Art Mooney Ork, Associated; Arthur Smith Quartet, World.

4. MY ADOBE HACIENDA

By Louise Massey and Lee Penny
Published by Peer International Corp. (BMI)

Records available: Kenny Baker-Russ Morgan, Decca 23846; Glenn E. Davis, Skating Rhythms 231; The Dinning Sisters, Capitol 309; The Esquire Trio, Rhapsody RR-101; The Hammondairs, Mars 1037; Eddy Howard, Majestic 1117; Billy Hughes, King 609; Art Kassel, Vogue R-785; Louise Massey-The Westerners, Columbia 37332; Jack McLean Ork, Coast 8001; Bobby True Trio, Mercury 3057; Billy Williams, Victor 20-2150; The Coffman Sisters, Enterprise 174; Dolly Good, Radio Artist Records 205.

Electrical transcription libraries: Chuck Foster, Lang-Worth; Leighton Noble, Standard; The Novatime Trio, NBC Thesaurus; Sunshine Girls-Jimmy Wakely Ork, MacGregor; Barclay Allen, MacGregor; Mindy Carson-Hank D'Amico Sextet, Associated.

5. PEG O' MY HEART

By Alfred Bryan and Fred Fisher
Published by Robbins (ASCAP)

Records available: Clark Dennis, Capitol 346; The Harmonicats, Vitacoustic 1 and 2; Art Lund, MGM 10037; Ted Martin, De Luxe 1060; Red McKenzie, National 9027; Danny O'Neil, Majestic 7238; Floyd Sherman-The Chickerling Four, Signature 15119; The Three Suns, Victor 20-2272; Ted Weems, Mercury 3052.

Electrical transcription libraries: Eddie Skrivanek Ork, MacGregor.

6. APRIL SHOWERS

By Buddy De Sylva and Louis Silvers
Published by Harms, Inc. (ASCAP)

From the Columbia film "The Jolson Story," sung by Al Jolson.

Records available: Larry Clinton, Cosmo SS-708; Dennis Day, Victor 20-1978; Guy Lombardo, Decca 23845.

Electrical transcription libraries: John Gart Trio, World; Mel Torme-The Page Cavanaugh Trio, MacGregor; Norman Cloutier, NBC Thesaurus; Allen Roth Ork, NBC Thesaurus; Claude Sweeten, Standard; Galli Sisters-Jesse Crawford, Associated.

7. ANNIVERSARY SONG

By Al Jolson and Saul Chaplin
Published by Mood (ASCAP)

From the Columbia film "The Jolson Story," sung by Al Jolson.

Records available: Tex Beneke-Miller Ork, Victor 20-2126; Russ David, De Luxe 1057; Larry Douglas, Signature 15075; Anita Ellis, Mercury 3036; Al Jolson, Decca 23714; Guy Lombardo, Decca 23799; Don Pablo Ork, Latin-American 10; Louis Prima, Majestic 1107; Andy Russell, Capitol 363; Artie Shaw, Musicraft 428; Dinah Shore, Columbia 37234; Kate Smith, MGM 10003; George Towne Ork, Sonora 2004.

Electrical transcription libraries: Barclay Allen, MacGregor; Hal Derwin, Capitol; Freddy Martin, Standard; The Novatime Trio, NBC Thesaurus; Russ Morgan, World; Silver Strings, MacGregor; George Towne, Associated.

8. I WONDER, I WONDER, I WONDER

By Darryl Hutchins
Published by Robbins (ASCAP)

Records available: Louis Armstrong, Victor 20-2223; Jack Carroll, National 9032; Eddy Howard, Majestic 1124; Van Johnson, MGM 10012; Guy Lombardo, Decca 23865; Ted Martin-Air Lane Trio, De Luxe 1075 and De Luxe 1070; Tony Pastor, Columbia 37353; The Scamps, Modern Music 20-516; Ted Straeter Ork, Sonora 2024; Martha Tilton, Capitol 395.

(No information on electrical transcription libraries available as The Billboard goes to press.)

9. I BELIEVE

By Sammy Cahn and Jule Styne
Published by Sinatra Songs (ASCAP)

From the MGM film "It Happened in Brooklyn," sung by Frank Sinatra.

Records available: Louis Armstrong Ork, Victor 20-2240; Artie Shaw, Musicraft 492; Frank Sinatra, Columbia 37300.

Electrical transcription libraries: Ziggy Elman, Lang-Worth; Freddy Martin, Standard; The Sweetwood Serenaders, NBC Thesaurus; Les Brown, World.

10. ACROSS THE ALLEY FROM THE ALAMO

By Joe Greene
Published by Leslie (ASCAP)

Records available: Earle Hagen Ork, Mercury 3000; Woody Herman, Columbia 37289; Stan Kenton, Capitol 387; Mills Brothers, Decca 23863; The Three Suns, Victor 20-2272.

(No information on electrical transcription libraries available as The Billboard goes to press.)

**RCA VICTOR'S
TEX BENEKE!**

with the Miller Orchestra
Two top hits from Paramount's picture "Welcome Stranger."

My Heart is a Hobo

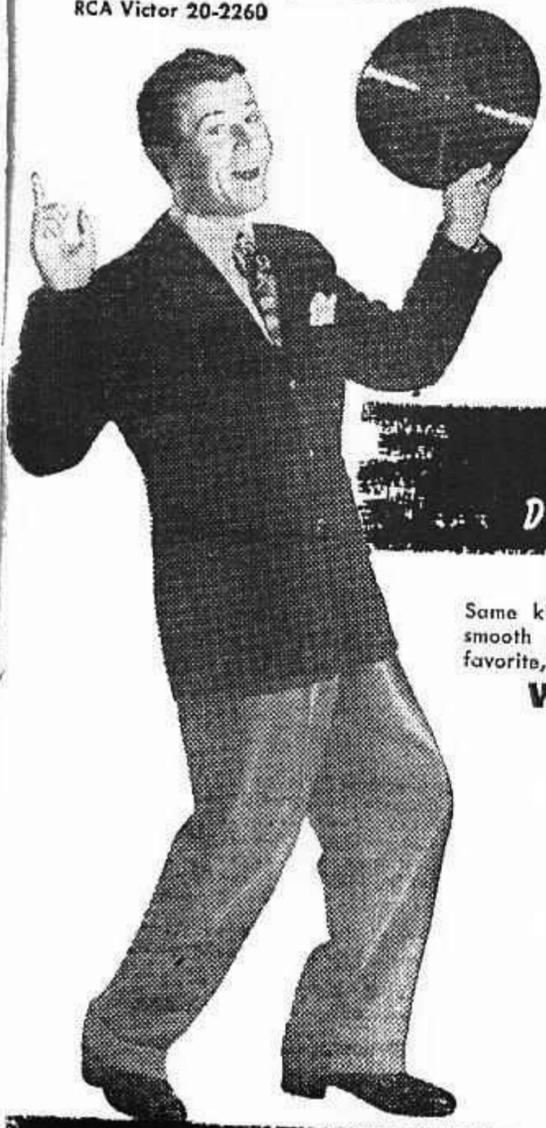
A rocking, rhythmic swing tune done in the style that made the Miller Band famous. Tex takes the scat lyrics.

AND

As Long as I'm Dreaming

Here's one for the sentimentalists. A swell song pattern... muted brass, violin velvet, smooth sax solo. Garry Stevens sings.

RCA Victor 20-2260



**ALSO IN THIS WEEK'S
RCA VICTOR RELEASE:**

- **BUCHANAN BROTHERS**
and The Georgia Catamounts
(Don't Cry) **My Coney Island Baby**
AND **My Little Boy Blue**
RCA Victor 20-2264
- **DEEP RIVER BOYS**
Seen Four and Twenty Elders
AND **Live Humble**
RCA Victor 20-2265
- **HENRI RENÉ** and his Musette Orchestra
Happy Farmer AND
When It's Lamp Lightin'
Time in the Valley
RCA Victor 25-0091
- **ERNIE BENEDICT** and his Polkateers
Harmony Ranch Polka
AND **Night in May—Waltz**
RCA Victor 25-1080
- **JERRY POBUDA** and his Orchestra.
Vocals by Jerry and Anna Hridel.
Když Slyšim Klarinet—Polka
(When I Hear The Clarinet—Polka)
AND **Zlata' Ma'ti, Valčík**
(Dear Mother, Waltz)
RCA Victor 25-2054
- **TRÍO VEGABAJEÑO**
Fernandito-de Jesús-Maduro
Lo Nuestro Termina—Bolero
AND **Amor Del Alma—Bolero**
RCA Victor 23-0502
- **NÉSTOR CHAYRES**
Con Isidor Handler y su Orquesta
Princesita—Canción
AND **Todo Mi Ser—Bolero**
RCA Victor 90-0595
- **MARÍA LUISA LANDÍN**
Con la Orq. de Rafael Hernández
Desdichadamente—Bolero
AND **Injusticia—Bolero**
RCA Victor 70-7490
- **SIDOR BELARSKY**
with Mischa Borr and his Orchestra and Chorus
Songs of the Steppes, Album S-49
Katusha AND **By the Cradle**
RCA Victor 26-5035
Hobo Song
(from Jelobinsky's opera "Mother")
AND **Morning Light**
(United Nations)
RCA Victor 26-5036
Tachanka AND **Dark Night**
RCA Victor 26-5037
From Border to Border:
My Beloved One
AND **At the Samovar**
RCA Victor 26-5038

**RCA VICTOR'S
DENNIS DAY!**

with Charles Dant and his Orchestra
Same kind of magic as his "Mam'selle," "A" is a smooth new June-moon tune, "B" is an old familiar favorite, and "A" plus "B" equals a lot of spinning!

With this Ring (I Thee Wed)

AND

S'posin'

RCA Victor 20-2251



**RCA VICTOR'S
COUNT BASIE!**

and his Orchestra

One O'clock Boogie

An all-instrumental, boogie-beat special... hot, showy, and surefire!

AND

Meet Me At No Special Place

(And I'll Be There At No Particular Time)

Blues ballad with a neat jitter beat... subtle lyrics sung by Ann Baker.

RCA Victor 20-2262

**RCA VICTOR'S
PEE WEE KING!**

and his Golden West Cowboys

"A" is a fast moving new song with a tricky twist. "B" is already a hit in the South... packs solid appeal.

Keep Them Cold Icy Fingers Off Of Me

AND **Kentucky Waltz**

RCA Victor 20-2253



THE STARS WHO MAKE THE HITS ARE ON
RCA VICTOR RECORDS

Another Great "Natural" - following
MY ADOBE HACIENDA



PEER INTERNATIONAL CORP.

Sole Selling Agent

SOUTHERN MUSIC PUBLISHING CO., INC.

1619 Broadway

New York 19, N.Y.

You've heard plenty of
 RYTVOC'S over-a-million-platterer—
CHOO-CHOO-CH'BOOGIE

... and you'll be
 grabbing plenty on
 these great new tunes

**R
Y
T
V
O
C**

SOLD DOWN THE RIVER

Capitol 40005..... Larry Cassidy
 Majestic 6008..... Dewey Price
 Victor..... To be announced

SWEET CORRINA BLUES

Sterling 206..... Riley Shepard
 Continental C-6043..... Bill Osborne
 Signature 1015..... Shorty Long

I CAN'T SIT DOWN

Majestic 11008..... Thomas Family

AY AY AY AY! MY SERENADE

Mercury 1020..... Tito Guizar
 Continental C-9004..... Machito

SAMBALIN

Continental C-5104..... Morrison Sisters

INC. • 1585 Broadway New York 19, N. Y.
 Maurie Hartmann ----- Deanna Bartlett

The **Billboard** MUSIC POPULARITY CHARTS

Sheet Music

PART II

Week Ending
 May 23

BEST-SELLING SHEET MUSIC

Tunes listed are the national best sheet music sellers. List is based on reports received each week from all the nation's sheet music jobbers. Songs are listed according to greatest number of sales. (F) Indicates tune is in a film; (M) indicates tune is in legit musical; (R) indicates tune is available on records.

Weeks to date	Position Last Week	Position This Week	Title	Composer	Publisher
9	2	1	MAM'ELLE (F) (R)	Feist	Feist
12	1	2	LINDA (R)	E. H. Morris	E. H. Morris
9	3	3	MY ADOBE HACIENDA (R)	Peer	Peer
19	4	4	ANNIVERSARY SONG (F) (R)	Mood	Mood
13	5	5	HEARTACHES (R)	Leeds	Leeds
7	6	6	APRIL SHOWERS (F) (R)	Harms, Inc.	Harms, Inc.
2	9	7	I WONDER, I WONDER, I WONDER (R)	Robbins	Robbins
1	—	8	PEG O'MY HEART (R)	Robbins	Robbins
4	10	9	I BELIEVE (F) (R)	Sinatra Songs	Sinatra Songs
15	12	10	HOW ARE THINGS IN GLOCCA MORRA? (M) (R)	Crawford	Crawford
1	—	11	SUNDAY KIND OF LOVE (R)	Peter Maurice	Peter Maurice
1	—	12	ACROSS THE ALLEY FROM THE ALAMO (R)	Leslie	Leslie
8	7	13	ROSES IN THE RAIN (R)	Barton	Barton
2	—	14	TIME AFTER TIME (F) (R)	Sinatra Songs	Sinatra Songs
8	8	14	IF I HAD MY LIFE TO LIVE OVER (R)	General	General
3	15	15	THAT'S MY DESIRE (R)	Mills	Mills

ENGLAND'S TOP TWENTY

Weeks to date	Position Last Week	Position This Week	Title	Composer	Publisher
4	4	1	AMONG MY SOUVENIRS	Lawrence Wright	T. B. Harms
19	1	2	ANNIVERSARY SONG	Campbell-Connelly	Mood
12	3	2	HOW LUCKY YOU ARE	Kassner	Robbins
17	2	2	APRIL SHOWERS	Chappell	Harms, Inc.
6	5	3	TELL ME, MARIANNE	Southern	Southern
22	6	4	THE OLD LAMPLIGHTER	Irwin Dash	Shapiro-Bernstein
4	7	5	TRY A LITTLE TENDERNESS	Campbell-Connelly	Robbins
4	12	6	HARRIET	Keith Prowse	Broadway
5	8	7	YOU WENT AWAY AND LEFT ME	Box & Cox	Box & Cox
4	9	8	A GAL IN CALICO	Feldman	Remick
23	10	9	THE STARS WILL REMEMBER	Feldman	Feldman
16	11	10	MAY I CALL YOU SWEET-HEART?	Irwin Dash	Irwin Dash
11	13	11	DON'T FALL IN LOVE	Chappell	Chappell
1	—	12	ALL OVER AGAIN	Irwin Dash	Dash-Connelly, Inc.
8	15	13	HI JIG A JIG	Box & Cox	Box & Cox
2	—	14	PUNCH AND JUDY MAN	Strauss Miller	Strauss Miller
6	14	15	HEAR MY SONG, VIOLETTA	Dix	Crawford
18	16	16	(I LOVE YOU) FOR SENTIMENTAL REASONS	Peter Maurice	Duchess
10	20	17	WHEN CHINA BOY MEETS CHINA GIRL	Mac Melodies	Mac Melodies
14	19	18	THE RICKETY RICKSHAW MAN	Southern	Peer

* Publisher not available as The Billboard goes to press.

PLAY STATUS OF FILMS WITH LEADING SONGS

Tunes listed alphabetically are in films currently showing or to be shown soon. Only tunes which have won a position in one or more of the other features of the chart are listed, since many film-tunes never reach any degree of popularity, and many others are never even published.

ALEXANDER'S RAGTIME BAND (Berlin), in 20th Century-Fox's "Alexander's Ragtime Band." Re-released April, 1947.

ANNIVERSARY SONG (Mood), sung by Al Jolson in Columbia's "The Jolson Story." National release date—January, 1947.

APRIL SHOWERS (Harms, Inc.), sung by Al Jolson in Columbia's "The Jolson Story." National release date—January, 1947.

AS LONG AS I'M DREAMING (Burke-Van Heusen), sung by Bing Crosby in Paramount's "Welcome Stranger." National release date—June 13, 1947.

BESIDES YOU (Famous), sung by Dorothy Lamour in Paramount's "My Favorite Brunette." National release date—April 4, 1947.

I BELIEVE (Sinatra Songs), sung by Frank Sinatra in MGM's "It Happened in Brooklyn." National release date—April, 1947.

IT'S THE SAME OLD DREAM (Sinatra Songs), sung by Frank Sinatra in MGM's "It Happened in Brooklyn." National release date—April, 1947.

IVY (Burke-Van Heusen), in Universal-International's "Ivy." National release date not set.

MAM'ELLE (Feist), in 20th Century-Fox's "The Razor's Edge." National release date—January, 1947.

TIME AFTER TIME (Sinatra Songs), sung by Frank Sinatra in MGM's "It Happened in Brooklyn." National release date—April, 1947.

Best Sellers of Tomorrow...
...From the Three Leading Firms of Today!

Number 1 Plug Song - and What A Ballad!

A SUNDAY KIND OF LOVE

CLAUDE THORNHILL - featuring
FRAN WARREN (Columbia)
ELLA FITZGERALD (Decca)
JIMMY DORSEY (MGM)
LOUIS PRIMA (Majestic)

JANE HARVEY and the
PAGE CAVANAUGH TRIO (Victor)
THE JUBILAIREES (King)
FRANKIE LAINE (Mercury)
JO STAFFORD (Capitol)

The Peter Maurice Music Co., Ltd.

HAL FEIN, Prof. Mgr. • ARCHIE LEVINGTON, Chicago • SAMMY FRIEDMAN, Hollywood

Peter
Maurice

Look at That Lineup of Platters!

ON THE OLD SPANISH TRAIL

FRANK SINATRA (Columbia)
ANDY RUSSELL (Capitol)
JOHNNY LORENZ (Mercury)
EDDY HOWARD (Majestic)
GINNY SIMMS (Sonora)
ROY ROGERS (Victor)
MARSHALL YOUNG (Rainbow)

BING CROSBY (Decca)
ALAN DALE (Signature)
JACK McLEAN (Coast)
SAMMY KAYE (Victor)
ART LUND (MGM)
CONNIE BOSWELL (Apollo)
JOE DOSH (Continental)

The Peter Maurice Music Co., Ltd.

Duchess

This Novelty Bounces - And How!

GET UP THOSE STAIRS, MADEMOISELLE

TONY PASTOR (Columbia)

LIONEL HAMPTON (Decca)

Duchess Music Corporation

Ballad Beautiful With a Heart-Beat!
(I've Been So Wrong For So Long, But)

I'M SO RIGHT TONIGHT

PHIL HARRIS and the
PAGE CAVANAUGH TRIO (Victor)
DINAH SHORE (Columbia)
THE ANDREWS SISTERS (Decca)

HELEN FORREST (MGM)
GINNY SIMMS (Sonora)
GEORGIA GIBBS (Majestic)

Leeds Music Corporation

Leeds

Sock Wordage and a Terrific Rhythm Tune!

MEET ME AT NO SPECIAL PLACE

(And I'll Be There at No Particular Time)

JOE MOONEY QUARTET (Decca)
KING COLE TRIO (Capitol)
TONY PASTOR (Columbia)

RAY McKINLEY (Majestic)
COUNT BASIE (Victor)
RAY ANTHONY (Sonora)

Leeds Music Corporation

AL GALLICO, Prof. Mgr. • DON GENSON, Chicago • GOLDIE GOLDMARK, Hollywood

MUSIC PUBLISHERS' BATTING AVGS.

(BY PUBLISHING FIRMS)

JANUARY, 1947, THRU MARCH, 1947

In the adjoining column the music publishers' batting averages are scored individually. Duchess, Peter Maurice and Leeds, for example, are listed singly, altho all are controlled by one management. The same holds for Duke Van Heusen and E. H. Morris, or Remick and Witmark in the Warner-BMG connection. To give both sides of the picture the Billboard has broken down the breakdown and presents below an additional batting average which reveals which group or business management had the highest point-scoring songs in the first quarter of this year.

Publishing Group	Points (Per Tune and Total)	Tune
1. LEEDS		
Duchess	152	IF LOVE YOU FOR SENTIMENTAL REASONS
Leeds	76	OPEN THE DOOR, RICHARD
Peter Maurice	10	HEARTACHES
		I'LL CLOSE MY EYES
TOTAL	194	
2. DUCHESSE-BERNEISEN		
Duchess-Berneisen	78	THE OLD LAMP LIGHTER
Head	58	ANNIVERSARY SONG
TOTAL	136	
3. WARNER'S MUSIC		
Remick	59	A GAL IN CALICO
Witmark	21	OH BUT I DO
TOTAL	80	
4. WARCORE		
	71	MARACUA, MERRAGUA
TOTAL	71	
5. E. H. MORRIS		
Duke-Van Heusen	51	OLE BUTTERFLY SPR
E. H. Morris	14	LEAVE THE WHINE WE DID LAST SUMMER
TOTAL	65	
6. LAMLEY-JAY		
Lamley-Jay	41	IT-A-DEE DOO-DAH, SONGS OF EASTER
Clayton	10	PUMPKINS ARE FLYING
TOTAL	51	
7. ROBBINS-FEUT-MILLER		
Robbins	27	GUESS
Miller	16	THE SIMPLE WORLD IS SINGING MY SONG
TOTAL	43	
8. HUDSON		
	39	LOVE AND CHALKIN
TOTAL	39	
9. REMICK-WITMARK		
Remick	23	NOW ARE THINGS IN GLASS MIRRORS
Witmark	2	FOR YOU, FOR ME, FOREVERMORE
TOTAL	25	
10. BERLIN		
	9	WHITE CHRISTMAS, YOU KEEP COMING BACK
TOTAL	9	LIKE A SONG
11. CAPITOL SONGS		
	7	IT'S A GOOD DAY
TOTAL	7	

The Billboard
MUSIC POPULARITY CHARTS
Radio Popularity
PART III
 Week Ending May 23

Dear Mary:

You're a 'gem' for writing, and I'm so tickled that the Frankie Carle folios are such big sellers at your store, and aren't they truly terrific?

The "Serenades" folio contains Frankie's theme song, "SUNRISE SERENADE", and "A LOVER'S LULLABY", "FALLING LEAVES" and many others arranged by Frankie himself; just as he plays them on records and radio. Everyone's praising these folios, and it's selling like hot cakes all over the Country. --- Speaking of Frankie, have you heard his new record of "SUNRISE SERENADE"? Hear it, and if you close your eyes, you'll think Frankie's playing it just for you -- it's that dreamy and intimate.

Get ready for a surprise! Did you like Al Gamse's and Irving Fields' Managua Nicaragua? Well, the same boys just gave us a new one,

"The Goofy Gal of Tequicigalpa"

and just wait! It will sell twice as many. The records are colossal. They'll be out in July, and they'll be hot as blazes. That's the news from JEWEL.

as for ENCORE ----

The two records out on Paul Salvatori's **MY LOVE FOR YOU** are both going great guns. Tommy Dorsey's Victor record is a honey, and Johnny Long's Signature is real groovy. There will be others too, and the 'jukes' and 'jocks' will be banging away on them 'toot sweet'. Have you heard Encore's latest,

"Lolita Lopez"
 (The Belle of El Salvador)

Freddy Martin, who did so much for Managua Nicaragua, recorded it for Victor for a mid-July release. All the other record companies that cleaned up on Managua are getting out records, and hope you get them all, as your customers will be clamoring for them.

Managua has been on the 'Hit Parade' a dozen weeks now, and we have something to shoot for with the new ones for both JEWEL and ENCORE and just watch their smoke. We're going places but 'def'.

I know you'll want to stock up on our folios, sheet music and orks, so how's about an order? Sorry we can't supply the records too, but almost any record company can do that for you -- or will soon!

Gratefully yours,
Millie

JEWEL MUSIC PUBLISHING CO, INC.
ENCORE MUSIC PUBLICATIONS, INC.

1674 Broadway, New York 19, New York

SONGS WITH GREATEST RADIO AUDIENCES

(Beginning Friday, May 16, 8 a.m., and ending Friday, May 23, 8 a.m.)

Tunes listed have the greatest audiences on programs heard on network stations in New York, Chicago and Los Angeles. List is based upon John G. Peatman's Audience Coverage Index. The index is projected upon radio logs made available to Peatman's ACI by the Accurate Reporting Service in New York, Radio Checking Service in Chicago, Radio Checking Service in Los Angeles. Listed are the top 30 (more in the case of ties) tunes alphabetically. The music checked is preponderately (over 60 per cent) alive.

(F) Indicates tune is from a film; (M) indicates tune is from a legitimate musical; (R) indicates tune is available on records. In each instance, the licensing agency controlling performance rights on the tune is indicated.

Wks. to date		PUB.	LIC.
6	A Sunday Kind of Love (R)	Peter Maurice	ASCAP
1	After Graduation Day (R)	Chappell	ASCAP
5	Alexander's Ragtime Band (F) (R)	Berlin	ASCAP
20	Anniversary Song (F) (R)	Mood	ASCAP
10	April Showers (F) (R)	Harms, Inc.	ASCAP
1	As Long As I'm Dreaming (F) (R)	Burke-Van Heusen	ASCAP
2	Ask Anyone Who Knows (R)	Witmark	ASCAP
1	Beside You (F) (R)	Famous	ASCAP
2	Chi-Baba, Chi-Baba (R)	Oxford	ASCAP
12	Heartaches (R)	Leeds	ASCAP
6	I Believe (F) (R)	Sinatra Songs	ASCAP
3	I Do Do Like You (R)	Harms, Inc.	ASCAP
4	I Want To Thank Your Folks (R)	Oxford	ASCAP
3	I Wonder, I Wonder, I Wonder (R)	Robbins	ASCAP
9	If This Isn't Love (M) (R)	Crawford	ASCAP
6	It Takes Time (R)	London	BMI
19	It's a Good Day (R)	Capitol Songs	ASCAP
4	It's the Same Old Dream (F) (R)	Sinatra Songs	ASCAP
11	Linda (R)	E. H. Morris	ASCAP
2	Mahzel (Means Good Luck) (R)	Feist	ASCAP
1	Mama, Do I Gotta? (R)	Miller	ASCAP
8	Mam'selle (F) (R)	Feist	ASCAP
6	Midnight Masquerade (R)	Shapiro-Bernstein	ASCAP
10	My Adobe Hacienda (R)	Peer	BMI
1	Peg o' My Heart (R)	Robbins	ASCAP
2	Possum Song (R)	Harry Warren	ASCAP
9	That's Where I Came In (R)	Robbins	ASCAP
4	Time After Time (F) (R)	Sinatra Songs	ASCAP
7	We Could Make Such Beautiful Music (R)	BMI	BMI
5	When Am I Gonna Kiss You Good Morning? (R)	Martin	ASCAP
13	You Can't See the Sun When You're Crying (R)	George Simon	ASCAP
3	You'll Know When It Happens (R)	Bourne	ASCAP

RECORDS MOST-PLAYED ON THE AIR

Records listed here in numerical order are those played over the greatest number of record shows. List is based on replies from weekly survey among 1,200 disk jockeys throught the country. Unless shown in this chart, other available records of tunes listed here will be found in the Honor Roll of Hits, Music Popularity Chart, Part I. (F) indicates tune is from a film; (M) indicates tune is from a legit musical.

Weeks to date	Last Week	This Week	POSITION	Record	Label	Lic.	By
4	6	1	1	MAM'SELLE (F)	Frank Sinatra .. Columbia 37343	ASCAP	
14	1	2	2	HEARTACHES	Ted Weems-Elmo Tanner .. Decca 25017	ASCAP	
					Victor 20-2175	ASCAP	
16	2	3	3	LINDA	Ray Noble Ork-Buddy Clark .. Columbia 37215	ASCAP	
6	4	4	4	MAM'SELLE (F)	Art Lund .. MGM 10011	ASCAP	
4	5	5	5	MAM'SELLE (F)	Pied Pipers (Paul Weston Ork) .. Capitol 396	ASCAP	
5	8	6	6	MAM'SELLE (F)	Dick Haymes (Gordon Jenkins Ork) .. Decca 23861	ASCAP	
8	3	7	7	MY ADOBE HACI-ENDA	Eddy Howard (Eddy Howard-Trio) .. Majestic 1117	BMI	
1	—	8	8	PEG O' MY HEART	The Harmonicats-Sid Fisher .. Vitacoustic 1	ASCAP	
4	12	9	9	MY ADOBE HACI-ENDA	Dinning Sisters .. Capitol 389	BMI	
2	—	10	10	THE RED SILK STOCKINGS AND GREEN PERFUME	Ray McKinley Ork (Ray McKinley) .. Majestic 7216	ASCAP	
					(Sammy Kaye (Don Cornell-Chorus), Victor 20-2251; Tony Pastor, Columbia 37330; Smiley Wilson (Crossroads Gang), Apollo 141)		
1	—	10	10	I WONDER, I WONDER, I WONDER	Eddy Howard .. Majestic 1124	ASCAP	
8	7	11	11	MAM'SELLE (F)	Ray Dorey (Paul Barron Ork) .. Majestic 7217	ASCAP	
9	13	12	12	HEARTACHES	Harry James .. Columbia 37305	ASCAP	
5	9	12	12	I BELIEVE (F)	Frank Sinatra (Axel Stordahl Ork) .. Columbia 37300	ASCAP	
1	—	13	13	THAT'S MY DE-SIRE	Sammy Kaye (Don Cornell-The Kaydets) .. Victor 20-2251	ASCAP	
4	10	14	14	I NEVER KNEW	Sam Donahue .. Capitol 403	ASCAP	
2	15	15	15	CHI-BABA CHI-BABA	Blue Barron .. MGM 10027	ASCAP	
					(Connee Boswell (Jerry Jerome Ork), Apollo 1064; Perry Como (The Satisfiers) (Lloyd Shaffer Ork), Victor 20-2259; Ted Martin (Mac Ceppos Ork), DeLuxe 1080; Louis Prima, Majestic 1133; George Towne Ork (Mary Ann Wayne-Ensemble), Sonora 2023; Lawrence Welk, Decca 23878)		
6	10	15	15	LINDA	Charlie Spivak .. Victor 20-2047	ASCAP	
7	11	15	15	THAT'S MY DE-SIRE	Frankie Laine .. Mercury 5007	ASCAP	
					(Ray Anthony Ork (Dee Keating), Sonora 2019; Hadda Brooks, Modern Music 147; Ella Fitzgerald (Andy Love Quintet), Decca 23866; Golden Arrow Quartet, Continental C-6048; Woody Herman (The Four Chips), Columbia 37329; Sammy Kay (Don Cornell-The Kaydets), Victor 20-2251; Curtis Lewis (Curt Lewis Trio), Apollo 1056; Art Mooney Ork (Bud Brees), MGM 10020; The Cats and the Fiddle, Manor 1064; The Scamps, Modern Music 20-516; Martha Tilton (Dean Elliott Ork), Capitol 395)		

Coming Up

THE RED SILK STOCKINGS AND GREEN PERFUME	Tony Pastor .. Columbia 37330	ASCAP
IVY	Jo Stafford (Paul Weston Ork) .. Capitol 388	ASCAP
JACK, JACK, JACK (Cu-Tu-Gu-Ru)	Jack Smith-Clark Sisters (Earl Sheldon Ork) .. Capitol 403	ASCAP

today's top hits!

Robbins

The Cross-Country Juke-Box Sensation!

I WONDER, I WONDER, I WONDER

Words and Music by Daryl Hutchins

The Revival Song of The Year!

PEG O' MY HEART

Lyric by Alfred Bryan • Music by Fred Fisher

Feist

Theme from the French Cafe Scene in 20th Century-Fox's Production, "The Razor's Edge"

MAM'SELLE

Lyric by Mack Gordon • Music by Edmund Goulding

Coming Up Like a Hurricane — "The Good Luck Song"!

MAHZEL

(MEANS GOOD LUCK)

Words and Music by Artie Wayne and Jack Beekman

Miller

Inspired by the M-G-M Production "Song Of Love"
Based on Brahms' Hungarian Dance No. 4

AS YEARS GO BY

Lyric and Music by Charles Tobias and Peter DeRose

A "Must" For Music Machines!

THE WHIFFENPOOF SONG

(BAA! BAA! BAA!)

Words and Music by Minnigerode, Pomeroy and Galloway

Warren

Timely and Terrific!

SPRING ISN'T EVERYTHING

Lyric by Ralph Blane • Music by Harry Warren

The Novelty Sensation!

POSSUM SONG

(SIX, TALL, SLIM, SLICK, SYCAMORE SAPLIN')

Lyric by "By" Dunham • Music by Terry Shand

The Billboard
MUSIC POPULARITY CHARTS
PART IV
Retail Record Sales
Week Ending May 23

Signature's
SPOTLIGHT FALLS ON
PAUL BRENNER
Paul Brenner's "Requestfully Yours" stanza comes on over W.A.A.T. in Newark every day from 5 to 7:30 P.M. He features all types of popular music on his show, catches listeners of all age groups and lots of fan mail.



BEST-SELLING POPULAR RETAIL RECORDS

Records listed are those selling best in the nation's retail record stores (dealers). List is based on The Billboard's weekly survey among 4,970 dealers in all sections of the country. Records are listed numerically according to greatest sales. (F) indicates tune is in a film; (M) indicates tune is in a legit musical. The B side of each record is listed in *italics*.

POSITION	Weeks to date	Last Week	This Week	Record	Label
13	1	1	1	HEARTACHES Ted Weems (Elmo Tanner)..... <i>Oh, Monah</i> Decca 25017 <i>Piccola Pete</i> Ted Weems (Elmo Tanner)..... Victor 20-2175	
10	3	2	2	LINDA Ray Noble Ork-Buddy Clark..... <i>Love Is a Random Thing</i> Columbia 37215	
7	2	3	3	MAM'SELLE (F) Art Lund (Johnny Tompson Ork) MGM 10011	
5	4	4	4	MAM'SELLE (F) Dick Haymes (Gordon Jenkins Ork) Decca 23861	
6	5	5	5	MY ADOBE HACIENDA Eddy Howard (Eddy Howard-Trio) Majestic 1117	
1	—	6	6	MAM'SELLE (F) Frank Sinatra (Axel Stordahl Ork) Columbia 37343	
2	7	7	7	PEG O' MY HEART The Harmonicats-Sid Fisher..... <i>Fantasy Impromptu</i> Vitacoustic 1	
2	9	8	8	ACROSS THE ALLEY FROM THE ALAMO Mills Brothers..... <i>Dream, Dream, Dream</i> Decca 23863	
10	6	9	9	LINDA Charlie Spivak..... <i>So They Tell Me</i> Victor 20-2047	
5	8	10	10	MAM'SELLE (F) Dennis Day (Charles Dant Ork)..... <i>Stella by Starlight</i> Victor 20-2211	

BEST-SELLING POPULAR RECORD ALBUMS

Albums listed are those selling best in the nation's retail record stores (dealers). List is based on The Billboard's weekly survey among 4,970 dealers in all sections of the country. Albums are listed numerically according to greatest sales.

POSITION	Weeks to date	Last Week	This Week	Album	Label
20	1	1	1	Al Jolson Album Al Jolson Decca 469	
6	3	2	2	Dorothy Shay (The Park Avenue Hillbilly) Sings Album Dorothy Shay (Mischa Russell Ork)..... Columbia C-119	
2	—	2	2	Songs by Sinatra, Volume 1, Album Frank Sinatra (Axel Stordahl Ork)..... Columbia C-124	
10	5	3	3	Concerto Album Freddie Martin Victor P-169	
4	2	4	4	Wayne King Waltzes, Volume 2 Wayne King Victor P-171	
6	4	5	5	Will Bradley Ork-Ray McKinley Album Will Bradley Ork-Ray McKinley Columbia C-123	

BEST-SELLING RECORDS BY CLASSICAL ARTISTS

Records listed are those classical and semi-classical records selling best in the nation's retail record stores (dealers), according to The Billboard's weekly record dealer survey. Records are listed according to greatest sales.

POSITION	Weeks to date	Last Week	This Week	Record	Label
86	3	1	1	Claire de Lune Jose Iturbi Victor 11-8851	
101	1	2	2	Chopin's Polonaise Jose Iturbi Victor 11-8848	
2	5	3	3	The Whiffenpoof Song Robert Merrill Victor 10-1313	
59	2	4	4	Jalousie Boston Pops Victor 12160	
75	4	5	5	Warsaw Concerto Boston Pops Ork, Arthur Fiedler, conductor; Leo Litwin, pianist Victor 11-8863	

BEST-SELLING RECORD ALBUMS BY CLASSICAL ARTISTS

Albums listed are those classical and semi-classical albums selling best in the nation's retail record stores (dealers), according to The Billboard's weekly record dealer survey. Albums are listed according to greatest sales.

POSITION	Weeks to date	Last Week	This Week	Album	Label
37	1	1	1	Rachmaninoff Concerto No. 2 in C Minor Artur Schnabel, pianist, NBC Ork; Vladimir Golschmann, conductor Victor 1075	
92	2	2	2	Rhapsody in Blue Oscar Levant, Philadelphia Ork, Eugene Ormandy, conductor Columbia X-251	
5	3	3	3	Beethoven: Sonata in C Sharp Minor, Op. 27, No. 2 (Moonlight) Album Vladimir Horowitz Victor DM-115	
4	4	4	4	Isaac Stern in Violin Selections from Humoresque Album Isaac Stern (Piano Solo by Oscar Levant in Tristan and Isolde) (Franz Waxman Ork)..... Columbia M-MM-657	
7	3	5	5	Rhapsody in Blue Paul Whiteman Signature GP-1	



LARRY DOUGLAS

ALMOST LIKE BEING IN LOVE
(FROM THE MUSICAL, "BRIGADOON")

I KISS YOUR HAND, MADAME
(FROM PARAMOUNT'S, "THE EMPEROR WALTZ")

SIG. 15117

Signature
records
DISTRIBUTED BY
GENERAL ELECTRIC
SUPPLY CORPORATION
See your GESCO distributor or write direct to
Signature Records, 601 W. 26th St., New York 1, N. Y.

BMI PIN UP SHEET

Popular Hit Tunes

— JUNE —

ILLUSION (Pemora)
 Hal Winters-Jose Morand—Apollo 1034 • Don Jose—Cotham 3008
 Xavier Cugat—Col. 37319 • Bobby Doyle—Sig. 15079
 John Paris—Vic. 26-9021

IT MIGHT HAVE BEEN A DIFFERENT STORY (Campbell-Porgie)
 Tex Beneke—Vic. 20-2123 • Buddy Clark—Col. 37302
 Hal Derwin—Cap. 377

IT TAKES TIME (London)
 Benny Goodman—Cap. 376 • Louis Armstrong—Vic. 20-2228
 Doris Day—Col. 37324 • Guy Lombardo—Dec. 23865

I WONDER WHO'S KISSING HER NOW (Marks)
 Joe Howard—DeLuxe 1036 • Frank Froeba—Dec. 23602
 Four Vagabonds—Apollo 1055 • Jerry Cooper—Diamond 2082
 Bobby Doyle—Sig. 15057 • D'Artega—Sonora 2012
 Foy Willing—Maj. 6013 • Jack McLean—Coast 8002
 Joseph Littau—Pilotone 5132 • Marshall Young—Rainbow 10002
 Ben Yost Singers—Sonora 1084 • Wayne King—Vic.*
 Ted Weems—Perry Como—Dec.* • Ray Noble—Col.*
 Jean Sablon—Vic.*

MANAGUA, NICARAGUA (Encore)
 Freddy Martin—Vic. 20-2026 • Guy Lombardo—Dec. 23782
 Kay Kyser—Col. 37214 • Gordon Trio—Sonora 3032
 Two Ton Baker—Mercury 5016 • Dick Peterson—Enterprise 251
 Julia Conway—Sig. 15086 • Jose Curbelo—Vic. 26-9015

MY ADOBE HACIENDA (Peer)
 Billy Williams—Vic. 20-2150 • Jack McLean—Coast 8001
 Coffman Sisters—Ent. 147 • Esquire Trio—Rhapsody 102
 Hammondairs—Mars 1037 • Eddy Howard—Maj. 1117
 Bobby True Trio—Merc. 3057 • Russ Morgan—Kenny Baker—Dec. 23346
 Louise Massey—Col. 37332 • Dinning Sisters—Cap. 389
 Art Kassel—Vogue 785 • Billy Hughes—King 609

MY PRETTY GIRL (Republic)
 Spike Jones—Vic. 20-2023 • Cliffie Stone—Cap. 378
 Lawrence Welk—Dec. 23878 • Ted Straeter—Sonora 2022

THAT'S HOW MUCH I LOVE YOU (Vogue)
 Bing Crosby—Dec. 23840 • Frank Sinatra—Col. 37231
 Louis Prima—Maj. 2107 • Eddy Arnold—Vic. 20-1948
 Alvino Ray—Cap. 363 • Wally Fowler—Merc. 6031
 Fred Kirby—Sonora 7023 • Red Foley—Dec. 46028

THERE'S THAT LONELY FEELING AGAIN (Meilin)
 Connee Boswell—Apollo 1064 • Hal McIntyre—MGM 10032
 Frankie Carle—Col.* • Charlie Spivak—Vic.*
 Louis Prima—Maj.*

UNLESS IT CAN HAPPEN WITH YOU (Stevona)
 Three Suns—Vic. 20-2197 • Frankie Carle—Col. 37311
 Mr. & Mrs. Andy Russell—Cap. 386 • Johnny Long—Sig. 15109
 Blue Barron—MGM 10014 • Lawrence Welk—Dec.*
 The Starlighters—Merc.*

WE COULD MAKE SUCH BEAUTIFUL MUSIC (BMI)
 Vaughn Monroe—Vic. 20-2095 • Frankie Carle—Col. 37222
 Monica Lewis—Sig. 15068 • George Towne—Sonora 2002
 Billy Butterfield—Cap. 371 • Blue Barron—MGM 10005

YOU DON'T LEARN THAT IN SCHOOL (Vanguard)
 Louis Armstrong—Vic. 20-2240 • King Cole Trio—Cap. 393
 Rosemary Calvin—Maj. 1119 • Roberta Lee—Sonora 2016
 King Sisters—Vogue* • Jack McLean—Coast*
 Sunny Skylar—Mercury* • Shorman Hayes—Aristocrat*

* Soon to be released.

Folk Tune Leaders

— JUNE —

BLUE TEXAS MOONLIGHT (Main Street)
 Elton Britt—Vic. 20-2106 • Hal Horton—Sonora*

BROKEN PROMISE MEANS A BROKEN HEART, A (Golden West)
 Wesley Tuttle—Cap. 373 • Gene Autry—Col.*
 Rex Allen—Mercury*

COOL WATER (American)
 Sons of the Pioneers—Vic. 20-1724, Dec. 46027 (reissue)
 Red River Dave—Cont. 5046 • Smiley Burnette—ARA 4004
 Ozie Waters—Coast 2012 • Foy Willing—Maj. 6000
 Dick Reinhart—Apollo 119 • Denver Darling—DeLuxe 5014
 Dudo Martin—Eagle 705

DON'T LOOK NOW (BUT YOUR BROKEN HEART IS SHOWING) (Hill & Range)
 Ernest Tubb—Dec. 46041 • Johnny Bond—Col.*

DOWN AT THE ROADSIDE INN (Hill & Range)
 Al Dexter—Col. 37303

DUST ON THE BIBLE (Acuff-Rose)
 Bails Brothers—Col. 37154 • Blue Sky Boys—Vic. 20-2022
 Wade Mainer—King 574 • Homer Briarhopper—Mercury*

EENY MEENY DIXIE DEENY (Peer)
 Zeke Manners—Vic. 20-2139 • Slim Bryant—Majestic 11003

EXCESS BAGGAGE (Golden West)
 Wesley Tuttle—Cap. 398

HAVE YOU SEEN MY DADDY HERE? (Country Music)
 Blue Sky Boys—Vic. 20-2151

HERE'S TO THE LADIES (Golden West)
 Gene Autry—Col. 37201

HONEY, BE MY HONEY BEE (Peer)
 Riley Shepard—Music. 442 • Fred Kirby—Sonora 87008
 Ray Smith—Cont. 8021

I CAN'T TELL THAT LIE TO MY HEART (Main Street)
 Rosalie Allen—Vic. 20-2237 • Fred Kirby—Sonora 7043

I'LL STEP ASIDE (Hill & Range)
 Ernest Tubb—Dec. 46041 • Johnny Bond—Col. 37159
 Jimmy Walker—Coast 223 • Eddie McMullen—Cont. 5056

KENTUCKY WALTZ (Peer)
 Bill Monroe—Col. 36907 • Eddy Dean—Maj. 11004
 Cowboy Copas—King 598 • Peo Wee King—Vic. 20-2263

MISSISSIPPI GAL (Hill & Range)
 Sam Nichols—MGM 10015

MISSOURI (American)
 Zeke Manners—Vic. 20-2013 • Hank Penny—King 540
 Merle Travis—Cap. 290 • Ozie Waters—Coast 226
 Riley Shepard—Music. 400 • Moore Sisters—Sonora 7028
 Eddie Dean—Maj. 11000

MY LITTLE BOY BLUE (Main Street)
 Buchanan Brothers—Vic. 20-2264

NEW JOLE BLON (NEW PRETTY BLONDE) (Cross)
 Moon Mullican—King 578 • Jimmy Dale—Cont. 8022
 Johnny Tyler—Vic. 20-2171 • Riley Shepard—Maj. 6012
 Red Foley—Dec. 46034 • Luderin Darborne—DeLuxe 5029

PEPPER POT POLKA (Country Music)
 Lawrence Duchow—Vic. 25-1079 • Jack Robel—Dec.*

OAKIE BOOGIE (Hill & Range)
 Jack Guthrie—Cap. 341 • Luderin Darborne—DeLuxe 5029

OLD SHEP (Cole)
 Denver Darling—DeLuxe 5036 • Harmony Rangers—Quaker 1011
 Doyle O'Dell—Exclusive 15

ONE LITTLE TEAR DROP TOO LATE (Acuff-Rose)
 Tex Ritter—Cap. 366 • Jimmy Wakely—Dec.*
 Bob Atcher—Col. 37173

SO ROUND, SO FIRM, SO FULLY PACKED (American)
 Merle Travis—Cap. 349 • T. Texas Tyler—Four Star 1151
 Johnny Bond—Col. 37255 • Curly Gribbs—Sig. 1010
 Johnny Tyler—Vic. 20-2171 • Foy Willing—Maj. 6003
 Ernest Tubb—Dec. 46040 • Ray Smith—Cont. 8019

SUGAR MOON (Hill & Range)
 Bob Wills—Col. 37313

WHAT IS LIFE WITHOUT LOVE? (Adams, Wee & Abbott)
 Eddy Arnold—Vic. 20-2058 • Red River Dave—Cont. 8024

* Soon to be released.

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IT'S GOT THE LYRICS!

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LOUIS PRIMA

LAWRENCE WELK

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CAPITOL 419

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TED MARTIN

DELUXE 1080

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The Billboard
MUSIC POPULARITY CHARTS
Juke Box Record Plays
 PART V
 Week Ending May 23
 Billboard TRADE SERVICE FEATURE

MOST-PLAYED JUKE BOX RECORDS

Records listed are those receiving the greatest play in the nation's juke boxes. List is based on The Billboard's weekly survey among 3,558 operators in all sections of the country. Listed under the title of each of the most played records are other available recordings of the same tune. Unless shown in this chart, other available records of tunes listed here will be found in the Honor Roll of Hits, Music Popularity Chart, Part I.

POSITION	Weeks		Record	Artist	Label
	Last	This			
13	1	1	Going Strong		
			1. HEARTACHES	Ted Weems (Elmo Tanner)	Decca 25017
					Victor 20-2127
9	3		2. MY ADOBE HACIENDA	Eddy Howard (Eddy Howard-Trio)	Majestic 1117
5	5		3. MAM'SELLE (F)	Dick Haymes (Gordon Jenkins Ork)	Decca 23861
6	4		4. MAM'SELLE (F)	Art Lund	MGM 10011
13	2		4. LINDA	Ray Noble-Buddy Clark	Columbia 37215
4	7		5. ACROSS THE ALLEY FROM THE ALAMO	Mills Brothers	Decca 23863
5	8		6. PEG O' MY HEART	The Harmonicats-Sid Fisher	Vitacoustic 1
10	6		7. LINDA	Charlie Spivak	Victor 20-2047
1	—		8. I WONDER, I WONDER, I WONDER	Eddy Howard	Majestic 1124
2	15		8. THE RED SILK STOCKINGS AND GREEN PERFUME	Sammy Kaye (Don Cornell-Chorus)	Victor 20-2251
				(Ray McKinley Ork (Ray McKinley), Majestic 7218; Tony Pastor, Columbia 37330; Smiley Wilson (Crossroads Gang), Apollo 141)	
2	10		9. MAM'SELLE	Frank Sinatra	Columbia 37343
3	11		10. MAM'SELLE	Pied Pipers (Paul Weston Ork)	Capitol 396
6	12		11. THAT'S MY DESIRE	Frankie Laine	Mercury 5007
				(Ray Anthony Ork (Dee Keating), Sonora 2019; Hadda Brooks, Modern Music 147; Ella Fitzgerald (Andy Love Quintet), Decca 23866; Golden Arrow Quartet, Continental C-6048; Woody Herman (The Four Chips), Columbia 37329; Sammy Kaye (Don Cornell-The Kaydets), Victor 20-2251; Curtis Lewis (Curt Lewis Trio), Apollo 1056; Art Mooney Ork (Bud Brees) MGM 10020; The Cats and the Fiddle, Manor 1064; The Scamps, Modern Music 20-516; Martha Tilgham (Dean Elliott Ork), Capitol 395)	
3	—		12. MAM'SELLE (F)	Dennis Day (Charles Dant Ork)	Victor 20-2211
7	9		13. LINDA	Paul Weston Ork (Matt Dennis)	Capitol 362
4	9		14. APRIL SHOWERS (F)	Guy Lombardo	Decca 23845
7	13		15. HEARTACHES	Harry James	Columbia 37305

Coming Up

I BELIEVE (F)	Frank Sinatra	Columbia 37300
MAM'SELLE (F)	Ray Dorey (Paul Barron Ork)	Capitol 324

MOST-PLAYED JUKE BOX FOLK RECORDS

Records listed are folk records most played in juke boxes according to The Billboard's weekly survey among juke box operators.

POSITION	Weeks		Record	Artist	Label
	Last	This			
9	2		1. NEW JOLIE BLONDE	Red Foley (The Cumberland Valley Boys)	Decca 46034
14	1		2. WHAT IS LIFE WITHOUT LOVE?	Eddy Arnold	Victor 20-2058
19	2		3. SO ROUND, SO FIRM, SO FULLY PACKED	Merle Travis	Capitol 349
1	—		3. IT'S A SIN	Eddy Arnold and His Tennessee Plowboys	Victor 20-2241
2	5		4. THREE TIMES SEVEN	Merle Travis	Capitol 384
2	—		5. STEEL GUITAR RAG	Merle Travis	Capitol 384

MOST-PLAYED JUKE BOX RACE RECORDS

Records listed are race-type disks most played in the nation's juke boxes, according to The Billboard's weekly survey among juke box operators.

POSITION	Weeks		Record	Artist	Label
	Last	This			
9	1		1. I WANT TO BE LOVED	Savannah Churchill	Manor 1046
11	1		2. OLD MAID BOOGIE	Eddie Vinson Ork (Eddie Vinson)	Mercury 8028
1	—		3. MEET ME AT NO SPECIAL PLACE (And I'll Be There at No Particular Time)	King Cole Trio (King Cole)	Capitol 393
5	5		4. HAWK'S BOOGIE	Erskine Hawkins	Victor 20-2169
13	3		4. TEXAS AND PACIFIC	Louis Jordan (Louis Jordan)	Decca 23810
24	2		5. AIN'T NOBODY HERE BUT US CHICKENS	Louis Jordan	Decca 23741
2	5		5. BLOW TOP BLUES	Lionel Hampton (Dinah Washington)	Decca 23792
3	4		5. THAT'S MY DESIRE	Frankie Laine	Mercury 5007
2	4		5. THAT'S MY DESIRE	Hadda Brooks	Moderna Music 147

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DEEP PURPLE

ILL GET BY

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Joe Howard's
**I WONDER WHO'S
KISSING HER NOW**

Lyrics By HOUGH and ADAMS
From the 20th Century-Fox musical
of the same name

Present Record Lineup
(with many more to follow)

- Apollo Four Vagabonds
- Coast Jack McLean
- Columbia Ray Noble
- Decca Ted Weems (Perry Como vocal)
- Decca Frank Froeba
- DeLuxe Joe Howard (Elm City Four)
- Diamond Jerry Cooper
- Hollywood Rhythms .. Hollywood Rhythm-Aires
- Pilotone Joseph Littau Orch.
- Rainbow Marshall Young
- Signature Bobby Doyle (Ray Bloch Orch.)
- Sonora Ben Yost Singers
- Sonora D'Artega
- Victor Wayne King
- Victor Jean Sablon

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RCA Building Radio City New York

The Billboard
MUSIC POPULARITY CHARTS

PART
VI

**Record Reviews
and Possibilities**

Week Ending
May 23



RECORD POSSIBILITIES

In the opinion of The Billboard music staff, records listed below are most likely to achieve popularity as determined by entry into best selling, most played or most heard features of the Chart.

I WANT TO BE LOVED..... Benny Goodman with vocal by Lillian Lane..... Capitol 416

Altho the Savannah Churchill (Manor) and Lionel Hampton (Decca) versions have previously been tabbed possibilities, Benny Goodman's version makes for such satisfying listening that it is certain to grab off its share of coin that is heading in this ditty's direction. Disk kicks off with bass sax carrying melody, segues into Goodman clary building up to a Lillian Lane vocal chorus, which gives full vent to the wooer's lyrics. Flip is an instrumental version of "Mahzel" that features the BG clary and an unbilled tenor sax in solos in a modern Eddie Sauter-like arrangement. Popularity of "Mahzel" and BG's still-large following should help make this "I Want to Be Loved" ring up the buffaloes and the retailer's registers as well. This diskling marks Goodman's best Capitol wax effort to date.

WHERE IS SAM?..... Bob Smith and the Herman Chittison Trio..... Victor 20-2266

With the whole country concerned whether or not Richard would open the door, there's a strong likelihood that there may be a wide-scale manhunt to find "Sam." Radio's Bob Smith, making his disk debut, has a catchy and highly provocative platter novelty in "Where Is Sam?," and with the Herman Chittison Trio (piano, guitar and bass) providing a riff-figured background, the song fairly sells itself. Not a monolog as "Richard," this is a complete lyrical story of a search for "Sam," who ran off with his pal's gal. Flipover fills in with "You Must Have Been a Beautiful Baby."

RECORD REVIEWS

Lightface portion of reviews is intended for information of all record and music users. Boldface portion is intended for guidance of juke box operators.

DORIS DAY (Columbia 37324)

It Takes Time—FT; V.
Pete—FT; V.

Making her bow as a singing single, band canary brings a soft and sultry singing style with plenty of rhythmic feeling in her phrasings, to the spinning sides. However, for this preem platter, gal never gets started. While "It Takes Time" is in-keeping with her styling and the gal imparts a rhythmic lift to the lyrics, the light instrumental background provided by Mitchell Ayres leaves her out on a lyrical limb all the time. Mated side finds her entirely at sea, her intimate styling for the "my man" "Pete" ballad entirely lacking in warmth and in feeling. And the lack of real musical assist makes for a complete let-down.

Hardly strong enough in songs or singing to catch coins.

ERSKINE HAWKINS (Victor 20-2292)

My Baby Didn't Even Say Goodbye—FT; VC.
Coast to Coast—FT.

For the "Baby" torch, Erskine Hawkins turns it over to Laura Washington; whose clipped and light rhythmic phrasings brings out all of the blues qualities of the song. "Coast to Coast" is an instrumental bounce based on a tuneful riff that spins plenty bright and hot. Band boys beat it out solid as the maestro's trumpet tootles hot and high, with added instrumental flavor in the coastal ridings of the trombone and clarinet.

Jump fans will find favor in "Coast to Coast."

WAYNE KING (Victor 20-2289)

Je Vous Aime—FT; VC.
The Church in the Valley—FT; VC.

Faced by the sweet scraping Strads, it's the sweet brand of music that Wayne King offers here but without the identifying alto saxing and waltz tempo. Both slow ballads, most attractive is the Frenchie love ballad, "Je Vous Aime" from the movie "Copacabana," with Billy Leach's sweet singing in keeping with the band's own sugary qualities. Flipover finds a fine and full throbbing voice in the lyrical efforts of Nancy Evans for "The Church in the Valley," which sounds too much like liturgical music to make for popular appeal.

Movie association will help center coin attention on "Je Vous Aime" where the maestro's music manifests a following.

JOE DOSH (Continental C-11000)

As Long as I'm Dreaming—FT; V.
My Future Just Passed—FT; V.

Joe Dosh, the Hit Parade radio singer, warbles it softly and intimately with a fine degree of effectiveness for both of these slow ballads. And with as much restraint in Justin Stone's music comprising muted strings and the rhythm section, Dosh's baritone spins with full expression and ease. "Dreaming" ballad is from the "Welcome, Stranger" movie and "Future" is a hit of the past. Label strikes off a

new disk series with this set, scaled to a lower price of 60 cents, which is prominently displayed on the label stickers.

Song popularity will attract attention to the "Dreaming" ballad at the small and intimate rooms.

SONNY BOY and LONNIE
(Continental C-6052-6053-6054)

The Wide Boogie—FT; V.
My Baby Blues—FT; V.
Big Headed Woman—FT; V.
Talkin' Boogie—FT; V.
Big Moose Blues—FT; V.
I'll Water You Every Day—FT; V.

The blues singing of Sonny Boy to his blues guit' box pickings with Lonnie beating out a brand of blues on the piano just as rugged, makes for an effective back-room duet for their own fashionings of the race doggerels. Both best when spinning at the faster clip, Sonny Boy's spirited patter singing and their playing are grooved fine in the low-down eight-beat pattern for "Big-Headed Woman." It's the fast blues boogie for "The Wide Boogie" and "Talkin' Boogie" with Sonny Boy keeping up an innocuous talking conversation to cover up the mediocracy of their playing. Other three sides are the slow race blues with "My Baby Blues," sung with pathos, easiest to take. "Big Moose Blues" is a dated G.I. blues and "I'll Water You Every Day" a torch ballad of little account.

"Big-Headed Woman" best for the back room race locations.

HARMONEERS QUARTET (Victor 20-2291)

There Is a Change—FT; V.
The Sweetest Song I Know—FT; V.

A harmony male quartet with full vocal blend, it's the old-time camp-meetin' singing for both of these hymnals. The Harmonizers' in good voice, with piano keeping tempo pace, that old-time harmony flavor flows freely and evenly for both of the sides.

For the old folks at home.

BYSZARD GRUSZCZNSKI
(Dana 512 and 515)

The Song of Warsaw—W; V.
Red Poppies on Monte Cassino—FT V.
The Spinning Wheel—FT; V.
The Field Bells—FT; V.

This folk singer takes the Polish folksie songs with an easy and delicate air, with plenty of nostalgic appeal in tenor pipes. Sings it sweetly for the "Song of Warsaw" waltz and with just as much nostalgic feeling for the pretty "Spinning Wheel" polka melody. "Red Poppies" is a stirring marching song for which the singer puts his full dramatic power to play, mating with a tuneful pastoral folk serenade in "The Field Bells." Orchestra directed by W. Dana, using organ, accordion, fiddle, clary and bass, provides capable accompaniment.

All the sides spin strong for the Polish quarters.

(Continued on page 26)

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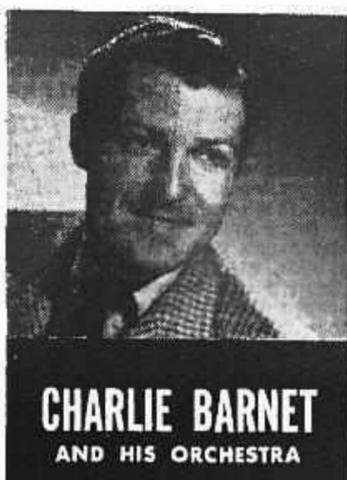
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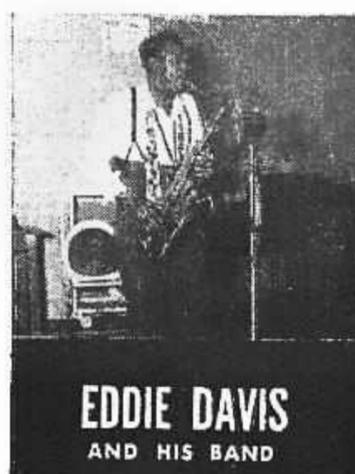
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After You Get What You Want
You Don't Want It
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Sad Lover Blues
1020 *Don't Take Your Love From Me*
Sweet Memory
1046 *I'm Yours*
I'm In A Lowdown Mood
- THE MURPHY SISTERS**
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Rumble Rumble Rumble
1053 *Country Style*
As Long As I'm Dreaming
1059 *Mahzel (Means Good Luck)*
You're Breaking In A New Heart
(While You're Breaking Mine)
- GORDON MACRAE**
1045 *Heartaches*
If I Had My Life To Live Over
1067 *Old Devil Moon*
I Want To Be Loved (But Only By You)

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- WYNONIE HARRIS**
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Straighten Him Out
362 *Somebody Changed The Lock On My Door*
Wynonie's Blues
372 *Playful Baby*
Papa Tree Top
- DUKE HENDERSON**
373 *Lottery Blues*
Fool Hearted Women
384 *Woman's Blues*
(Part I and Part II)
- MELODY MASTERS**
379 *Wig Blues*
My Baby
383 *Subway Cutie*
Don't You Ever Mind Them

DINAH WASHINGTON

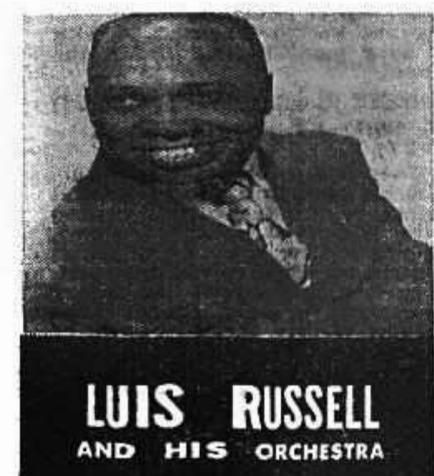
- 368 *Wise Woman Blues*
No Voot No Boot
371 *My Lovin' Papa*
Mellow Mama Blues
374 *Walking Blues*
Rich Man's Blues

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767 *Lover*
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756 *Bottoms Up*
Ghost Of A Chance
760 *Memories Of You*
Merle's Mood
765 *Jumpin' At Apollo*
Jacquet Bounce
- JACK McVEA and His All Stars**
761 *Don't Blame Me*
O-Key For Baby

FOLK SERIES:

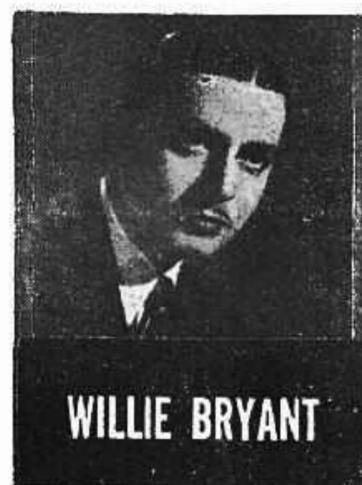
- BARTON BROS.**
138 *Joe And Paul (In Yiddish)*
(Part I and Part II)
139 *Cock-Eyed Jennie (In Yiddish)*
Minnie The Flapper (In Yiddish)
- BOBBY GREGORY**
111 *You Were Once My Sunshine*
My Good Gal's Gone Away
ALBUM
A-4 *Hobo Songs—Bobby Gregory*
And His Ramblin' Hoboes
- KING HOUDINI**
123 *Bobby Sox Idol*
Moan, People, Moan
ALBUM
A-8 *Calypto—King Houdini*
And His Calypto Parliament
- RELIABLE JUBILEE SINGERS**
112 *God's Eye Is On The Sparrow*
Jesus, Lover Of My Soul
131 *Tell Me Why You Like Roosevelt*
(Part I and Part II)
133 *Standing On The Highway*
Didn't It Rain
- TOMMY SOSEBEE (The Voice of the Hills)**
140 *Scars Upon My Heart*
Death By The Roadside



**LUIS RUSSELL
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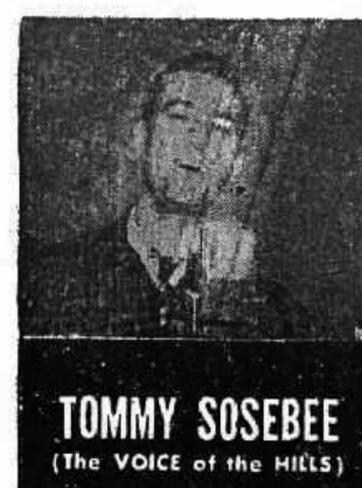
BARTON BROTHERS



WILLIE BRYANT

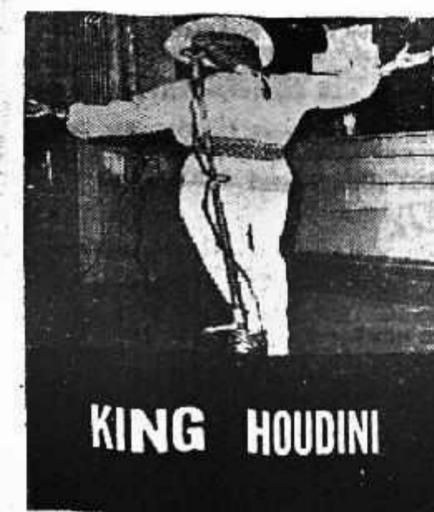


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And Now... **"BOIN-N-N-NG!"**
 KAY KYSER ----- COLUMBIA

Sensational Vocal by *Jane Russell*

(Continued from page 24)

HARRY JAMES (Columbia 37351)
Moten Swing—Parts I & II—FT.

Harry James takes both sides of the shellac plate to present an instrument interpretation of the (Benny) "Moten Swing," a riff romper in the tempo de jump. However, what he offers could just as easily be sliced to the single side. The scoring and ensemble playing shows little instrumental or rhythmic color, and instead, it's a steady procession of individual hot solos that are both mediocre and good, with only four-bar drum rolls to space them. Piano and the James trumpet improvise for the first side, with tenor sax, clarinet and alto sax riding out on the mated side. And it's not until the clarinet and alto give out that things musical begin to happen.

Even without the trumpet, the Harry James fans will find their musical meat on the back side.

FREDDY MARTIN (Victor 20-2267)

Things Are No Different Now—FT; VC.
I Won't Be Home Anymore When You Call—FT; VC.

It's a touch of Ted Weems that Freddy Martin gives to Dick Jurgens' tuneful rhythm ditty. "I Won't Be Home Anymore." Setting the spin to the old-time bounce beats, Martin adds a group singing stanza by the Martin Men in addition to a whistling chorus by some lad who undoubtedly wishes he were as good as Elmo Tanner. Nonetheless, it's all easy on the hoof, as is the mood melody on the mated side, "Things Are No Different Now," spinning at a slow tempo. The blend of sax and strings with a dash of Steinwaying follows the rambling melody line with Stuart Wade giving some meaning to the wordage.

If the chant catches, "I Won't Be Home Anymore" will make some music box sense.

DINAH SHORE (Columbia 37344)

Poppa, Don't Preach to Me—FT; V.
Ask Anyone Who Knows—FT; V.

Singing with restraint but with full sincerity, Dinah Shore paints a beautiful vocal picture for "Ask Anyone Who Knows," a lush ballad that looms big. Sonny Burke's subdued harmonies and rhythms frame the voice in fetching manner. Mated, la belle Shore gives a satisfactory rhythmic whirl to the novelty wordage of "Poppa, Don't Preach To Me," from "The Perils of Pauline" movie.

It's the "Ask Anyone Who Knows" ballad beauty that will bring in the music box bacon.

HELEN FORREST (MGM 10029)

All of Me—FT; V.
S'posin'—FT; V.

It's vocal honey that Helen Forrest brings to this biscuit with these two memory ballads. Sings it soulfully and with deep feeling for "All of Me," making its lyrical torch light up all over again. And in the same slow tempo, phrases it just as smoothly for "S'posin'." Harold Mooney's music gives the songbird full instrumental color and rhythm in support.

Waxing should help "All of Me" reach a new wave of popularity which adds up for top phono play.

BOB SMITH (Victor 20-2266)

Where Is Sam?—FT; V.
You Must Have Been a Beautiful Baby—FT; V.

Now that Richard has apparently opened the door, there's bound to be a grand-scale search for "Sam." Radio's Bob Smith, making his disk bow, has an attractive novelty in this musical search for "Sam," who ran off with his best friend's girl. Lyrics fairly sell themselves, and with the Herman Chittison Trio (piano, guitar, bass) providing a riff-figured background, Smith has smooth sailing in the song selling. But not so with "Beautiful Baby," which shows no vocal flair for lyrical projection or styling, with the Chittison piano and guitar providing the only spark to the spin.

They'll keep putting in nickels to find out "Where Is Sam?"

KORN KOBBLERS (MGM 10022)

Let's Go Back and Kiss the Girls Goodnight Again—FT; VC.
I Wish I Could Shimmy Like My Sister Kate—FT; VC.

The Korn Kobblers go back to the flapper days for their musical fashion in spinning out these two happy old-time songs. And lose none of that old-time flavor, making for a nostalgic nicety. Going easy on their automobile horns and other zany musical noises, it's a gay and lively polka spin, with Stanley Fritts flip on the song, for "Let's Go Back and Kiss the Girls." And for the flip, the boys give a pure and tasty dish of Dixieland for "Sister Kate," jelling it with wah-wah horns and a happy vocal refrain by Fritts.

Taps and taverns will lap up both sides of the label.

THE CHARIOTEERS (Columbia 37384)

Chi-Baba Chi-Baba—FT; V.
Say No More—FT; V.

The beautiful spiritual harmonies and rhythms in the vocal blend of The Charioteers is something to occupy the attention for both of these sides. The wide range of the lyrical tenor, his pipes as pure as the boy soprano, provides the vocal gloss both for the bright and rhythmic vocal varieties for "Chi-Baba Chi-Baba," and

just as much in his soulful singing for the old-time "Say No More" ballad. Mi'ch'li Ayres' music, as rhythmic and restrained as the singing, frames the singing in fine fashion.

Both sides are vocal beauts for wooing the buffalo heads.

SY OLIVER (MGM 10030)

I Want To Be Loved—FT; VC.
Dit Dot Dit—FT; VC.

The band boys in keeping with the mood of the singers, Sy Oliver gives an attractive and contrasting interpretation to Savannah Churchill's sultry blues ballad, "I Want To Be Loved." Henry Wells, in fine tenor voice, sings it smoothly and sweetly with the maestro taking over the second stanza to give the ballad a rhythmic lift in his lyrical phrasings. Flipover finds a solid jump dish which the band boys set forth with plenty of sock and bounce, with maestro Oliver adding the lyrical riffs for the Western Union-inspired "Dit Dot Dit."

"I Want To Be Loved" in the Sy Oliver setting should get some of the coins coming the song's way.

GENE KRUPA (Columbia 37354)

Dreams Are a Dime a Dozen—FT; VC.
Yes, Yes, Honey—FT; VC.

Nothing here in this needling but the run-of-the-mill brand of ballroom music with nothing thoughtful in either the playing or scoring. "Dreams" taken at a slow ballad tempo with Tom Berry's baritone as mediocre as the Gene Krupa music. And while there's a rhythmic kick in Carolyn Grey's chanting for the mated "Honey" side, the band still sounds as if they cut up stocks for this session.

Nothing here to interest the nickel spenders.

HAL McINTYRE (MGM 10032)

There's That Lonely Feeling Again—FT; VC.
My Young and Foolish Heart—FT; VC.

It's refined and polished syncos that Hal McIntyre spins out for both of these ballads. Blending soft brasses and subdued saxes with a lick of his own alto sax melody richness to kick off the sides, it sets an attractive instrumental stage for the soft and easy baritone of Frankie Lester for both highly tuneful ballads.

"My Young and Foolish Heart," with stronger hit song possibilities, hits the mark for phonos.

RED RIVER DAVE (Continental C-8024)

What Is Life Without Love—FT; V.
Coo-Se-Coo—FT; V.

Red River Dave hits a responsive outdoor note with his sweet tenoring, wistful and with pathos, for the tuneful cowboy torcher, "Life Without Love." Piano, fiddle and guitar making up the Texas Tophands provide top rhythmic support. Sings it in spirited style with a heavy flavor of the outdoors for a livelier "Coo-Se-Coo." But the Western hot music of the Texas Tophands overshadow his vocal efforts for this side.

"What Is Life Without Love" stacks up stronger to catch a spot in the phono selectors.

LOUIS PRIMA (Majestic 1131)

Chinatown, My Chinatown—FT; VC.
Sing, Sing, Sing—FT.

Louis Prima spins it at traffic-stopping speed for both of these swing standards, giving the cats plenty to holler about. Plays his trumpet plenty and it's wild and hot for "Chinatown," with plenty of scorch as he sings a stanza. And for the flip, showcases the skin-beating and cymbal blasts of drummer-man Jimmy Vincent, making it entirely a drum concerto with the band boys coming in on the endings.

J-bugs will jitter with "Chinatown, My Chinatown" in the jukes.

SONS OF THE PIONEERS (Victor 20-2276)

You Don't Know What Lonesome Is—FT; V.
Tear Drops in My Heart—FT; V.

The smooth singing and harmonies of the Sons of the Pioneers, with the fiddle and guitar strums setting forth a steady flow of rustic rhythms, makes for spinning attraction on these sides. It's entirely the flavor of the cattle country for the lively spinning "You Don't Know What Lonesome Is," the baritone starting off and the quartet joining in on the chorus to sing of the lonely cow herder. For the slow and tuneful cowboy torch ballad, "Tear Drops in My Heart," the Pioneers follow the Ink Spots' pattern with the solo tenor carrying the tune and sandwiching in a talking patter.

"Tear Drops in My Heart" in its Ink Spots setting may snare some coins.

ENOCH LIGHT (Continental C-1208)

Andalucia—FT.
Malaguena—FT.

Enoch Light gives a colorful instrumental interpretation, in a bright rhythmic tempo, for both of these lovely Ernesto Lecuona melodies. Never losing the melodic line, the rich Strad scraping and full brass tones carry the Spanish themes with the fox-trot tempo always pronounced. Makes for easy listening, much more than for the dancing.

Good atmosphere music at the dinner spots.

(Continued on page 28)

HIT PARADE ARITHMETIC

LOUIS ARMSTRONG	+	VICTOR	=	HIT
LES BROWN	+	COLUMBIA	=	HIT
ROSEMARY CALVIN	}	MAJESTIC	=	HIT
TONY MATTOLA		DE LUXE	=	HIT
BETTY REILLY	+	CAPITOL	=	HIT
KING COLE TRIO	+	ARISTOCRAT	=	HIT
SHERMAN HAYES	+	SONORA	=	HIT
ROBERTA LEE	+	WORLD-ET	=	HIT
LES BROWN	+	CAPITOL-ET	=	HIT
BILLY BUTTERFIELD	+	LANGWORTH-ET	=	HIT
FOUR KNIGHTS	+	STANDARD-ET	=	HIT
HAL McINTYRE	+			

TOTAL = **HIT PARADE**

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| "Sunny Side of the Street" | "Wrap Your Troubles" |
| "Blue Turning Gray" | "Black and Blue" |

RECORD REVIEWS

(Continued from page 26)

CARLOS GALHARDO-J. B. De CARVALHO
(Victor 26-9022)
Howdy, Nick—FT; V.
You Went Away—FT; V.

Two Spanish singers share the set, both getting vocal assist from a mixed trio and instrumental support from a studio band. However, neither impresses. In fact, the efforts of all, including the selections, fail to make any marked impression. Carlos Galhardo, singing with a thin tenor voice, fairly grates for *Howdy, Nick*, with J. B. De Carvalho's hazy bary pipes just as unimpressive for *You Went Away*. Lively samba rhythm is set for both selections, but even the studio orchestra falls down in providing such musical spirit.

Nothing of note in this needling.
MARIA LUISA LANDIN (Victor 70-7490)
Desdichadamenta—FT; V.
Injusticia—FT; V.

Singing with intense emotional feeling, the full and sultry pipes of Maria Luisa Landi make it entirely sensuous for both of these Mexicali torch melodies spinning at a slow tempo. Both songs rich in melodic appeal and Rafael Hernandez's music makes her piping all the more persuasive.

Nationality folk will favor these for their home phonos.

JIMMY DALE (Continental C-8022)
Jolie Blonde—W; V.
Steel Guitar Rag—FT; V.

The standard Cajun folk song, *Jolie Blonde*, spins here in native style and lyric at a fast waltz tempo with the accordion and electric guitar of the Prides of the Prairie filling in between the vocal refrains of Jimmy Dale, who sings it flippantly to make for little favor or flavor. Nor is there appreciable fervor in his outdoor singing style for a fast-spinning *Steel Guitar Rag* that rings in guit'-box pickings as listless and drab as the singer.

No coin appeal in this cutting.
BILLY WILLIAMS (Victor 20-2229)
Green Grass of Wyoming—FT; V.
Remember Me—FT; V.

His sweet prairie serenading as attractive as the songs themselves, Billy Williams sells both of these sides smoothly in top order. Taken at a bright tempo, with a male trio providing vocal assist and the Pecos

River Rogues cutting in with pleasant musical rhythms, it's full nostalgic richness as Williams sings Mary O'Hara's *Green Grass of Wyoming*, which is headed for the screen version of the composer's best-selling book of that title. Entirely on his own, and in the slow tempo, his chant is keyed to a reflective and wistful mood for the tuneful *Remember Me*.

Both sides stack up strong for coinage.
ELTON BRITT (Victor 20-2269)
Candlelight and Roses—FT; V.
I Wish You the Best of Everything—FT; V.

There's plenty of pathos in Elton Britt's piping for the prayerful *Candlelight and Roses*, the last song of the famous hillbilly composer, Billy Hill. Highly melodic, Britt sings it with genuine feeling in the slow tempo, and just as sweetly in the same style for the lovelorn *I Wish You the Best of Everything* lullaby. The Skytoppers, small Western band, heightens the lyrical appeal.

Both songs sell like a million for the mere nickel.

WILEY & GENE (Columbia 37331)
Don't That Moon Look Lonesome?—FT; V.
Love Ain't Worrying Me—FT; V.

Bright guitar and fiddle strummings accenting the rhythmic support, Wiley (Walker) and Gene (Sullivan) sing it sweetly and plaintively for their tuneful cowboy torch ballads. Gene sings it alone for *Don't That Moon Look Lonesome?*, joined by Wiley in effective duet for the more melodic *Love Ain't Worrying Me*.

Phono appeal in this plattering, particularly in *Love Ain't Worrying Me*.

ROY ACUFF (Columbia 37287)
Jole Blon—W; VC.
Tennessee Central—FT; VC.

The harmonica, fiddles and guitar of his Smoky Mountain Boys providing the musical support in fine Western style, the lusty outdoor singing of Roy Acuff gets this wordage over the wax in fine style. Taking it at a lilting waltz tempo, Acuff chants it tenderly for the Cajun classic, *Jole Blon*, singing the English lyrics for the original version of this lover's lament. For the flip, he pipes it in spirited fashion and at a lively clip for a catchy train song, *Tennessee Central*.

Both sides stand to gain coins.

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BILL BOYD (Victor 20-2172 and 20-2270)
I Wish We'd Never Met—FT; VC.
Palace in Dallas—W; VC.
New Fort Worth Rag—FT.
Dream Train—FT; VC.

The rural rhythms are polished off in fine style by Bill Boyd and His Cowboy Ramblers for each of these four sides. The electric guitar and fiddles providing a bright toe-tapping support and a male trio on the vocal assist, his husky outdoor singing brings out all of the mournful sentiments in his *I Wish We'd Never Met* torch. Mated is a wistful waltz melody, *Palace in Dallas*, which Jim Boyd and the male trio harmonize smoothly to bring out all of its sentimentality. The Ramblers, in Western hot style, have their innings for a fast-moving *New Fort Worth Rag*. And at the same lively clip, it's the happy song of maestro Boyd and his harmonizers for *Dream Train*, Tin Pan Alley fave of an earlier year.

Dream Train stacks up strongest for the coin catching, with the instrumental *Rag* ripe for dancers.

ROSALIE ALLEN (Victor 20-2237)

Hitler Lives—FT; V.
I Can't Tell That Lie to My Heart—FT; V.

A wistful and sincere singer of the outdoor songs, with The Black River Riders, small Western band, providing appropriate musical and rhythmic support, Rosalie Allen delivers these two songs in fine fashion. Best when vocalizing plaintively for the slow ballad, *I Can't Tell That Lie to My Heart*, heavy on the torch as she sings about her former sweetheart's wedding. *Hitler Lives*, taken at a brighter tempo, is a lyrical plea for tolerance and brotherhood which, unfortunately, will have no more telling mark than the Sunday School sermon on the same subject.

Where the cowboy torch tunes take in the nickels, it's *I Can't Tell That Lie to My Heart*.

DEWEY PRICE (Majestic 6008-6009)

Air Mail Special on the Fly—FT; VC.
Out of My Mind—W; VC.
Sold Down the River—FT; VC.
I'm Gonna Blow Out the Lamp—FT; VC.

It's spirited singing and playing that Dewey Price brings to his first sides on this label. His outdoor tenoring assisted by a male trio with pert rhythms provided by the guitars, mandolins and fiddles of his Blue Ridge Mountain Boys, Price rings the bell with each of the sides. Takes it at a lively clip for *Air Mail Special on the Fly*, backing with a top torcher in *Sold Down the River* as he and the trio sing of their broken hearts in the sea of broken dreams. It's a fast three-quarter tempo for Fred Kirby's *Out of My Mind*, the lovers complaining of the girl who broke their

heart, and back to the lively rhythmic beats for *I'm Gonna Blow Out the Lamp*, their harmonies telling that they won't wait for their gal any longer.

Sold Down the River and *I'm Gonna Blow Out the Lamp* spin brightest for the music machines.

HANK WILLIAMS (Sterling 210)

Honky Tonkin—FT; V.
Pan American—FT; V.

Singing in lusty backwoods style, with the fiddles and guitars of his Drifting Cowboys also keyed to the backwoods creations, Hank Williams sings both of his original songs in spirited tempo. Most attractive is his *Honky Tonkin* in which he asks his gal to bring some money along if she wants to go stepping out. *Pan American* is a descriptive ditty of a train special that is New Orleans bound.

Honky Tonkin will get the coin call.

PAUL GAYTEN TRIO (De Luxe 1076-1078)

Laura—FT; V.
Gayten's Boogie—FT.
Trust in Me—FT; V.
That Ain't No Lie—FT; V.

This blend of piano, guitar and bass offers nothing musically, their rhythms sluggish and their solo efforts for the little-heard spinning nothing that might arrest the attention. For the singing, it's Paul Gayten who carries the load, and his full-voiced phrasings with fine rhythmic feeling impresses much for the familiar *Laura* ballad. What should have been *Gayten's Boogie* back-siding spins out as *Trust in Me*, which is the selection paired on the companion couplet. Sings it romantically for the slow ballad, but neither the song nor his styling is as effective as his *Laura* effort. Also ordinary is his singing and the trio's playing for *That Ain't No Lie*, trite rhythm ditty.

Race spots will favor *Laura*.

DANNY BARKER SEXTET (Apollo 382)

I Feel Like Layin' In Another Woman's Husband's Arms—FT; VC.
There Was a Lil' Mouse Lived on a Hill—FT; V.

While the Danny Barker Sextet lays down a solid rhythm base for the spinning, it's the salty singing of Blu Lu Barker that carries the cutting. Bringing out all of the lyrical overtones in her curt chanting for the slow race blues, *Another Woman's Husband's Arms*, for which the sextet gets in a lick of dirty tenor saxing. For the flip, the tempo picked up to jump proportions, Miss Barker chirps the meaningful doggerel of the *Lil' Mouse*.

Race spots will woo 'em with the slow blues.

(Continued on page 30)



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 "Chi-Baba Chi-Baba"
 Vocal by Mary Ann Wayne and the Ensemble
 "Mam'Selle"
 Vocal by Don Burke

HAL HORTON

Sonora Record No. 2012
 "I Wonder Who's Kissing Her Now"
 "I Wish You the Best of Everything"

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RECORD REVIEWS

(Continued from page 29)

JORGE NEGRETE (Victor 70-7397)
What Do You Want?—W; V.
Race of George Torres—FT; V.

Two native Mexican melodies, recorded below the border, from a native film, *Hasta Que Perdio Jalisco*, spinning in the lively cancion three-quarter time. Jorge Negrete, Mexican film idol, brings a forceful baritone voice to the biscuit, blending smoothly with the virile harmonies of the Trio Calaveras and Mariachi Vargas. Both the songs and their singing are colorful as is the rich musical support of the accompanying orchestra. *What Do You Want?* is a tuneful melody with plenty of Mexican charm, mating with *Race of George Torres*, a descriptive ditty that tells of the preparations being made for an outstanding horse race. For below-the-border play.

Sweet Sue, the solos again packed with musical meat. For the hot jazz fans.

BILL CARLISLE (Decca 46045)
Wabash Cannon Ball—FT; VC.
Sparkling Blue Eyes—FT; VC.

It's the backwoods singing and playing of Bill Carlisle's Kentucky Boys with their guitars and mandolins. And with the rhythms pert and toe-tapping, spin it out in fine fashion for both of these sides. Outdoor tenor voice, singing it softly and expressively, carries the cutting for the traditional *Wabash Cannon Ball* classic. For the flip, it's the close harmonies of two of the lads for a tuneful serenade to the girl of their dreams, one with *Sparkling Blue Eyes*.

Sparkling Blue Eyes spins bright for the music boxes.

MUGGSY SPANIER (Commodore 1519)
Memphis Blues—FT.
Sweet Sue—FT.

The Decca label now handling the Commodore cuttings, this is a 12-inch pressing made back in 1944 by cornetist Muggsy Spanier and His Ragtimers, a round-up of swing aces that included Pee Wee Russell on clary, Miff Mole on trombone, Boomie Richman on tenor sax and a rhythm section with Gene Schroeder at the piano. Individually and collectively, the men dish up a highly palatable dish of jazz in the New Orleans tradition that is tops. Sparked by Spanier's earthy cornet blowing, and the improvisings of the others just as virile, each hot man has his inning for *Memphis Blues*. Moreover, each man taking over sustains the mood of the other. This cohesion is just as pronounced for the faster-spinning

LESLIE SCOTT (Victor 20-2206 and 20-2277)
I Hate Myself Every Morning—FT; V.
You Go to My Head—FT; V.
Until the Real Thing Comes Along—FT; V.
Gaslight—FT; V.

Former vocalist with Louis Armstrong, Leslie Scott made his solo bow on the label with Billy Moore Jr., rounding up a fine musical group to provide the romantic baritone singer with strong rhythmic support as he phrases these slowly paced ballads. His widely ranged voice displaying fine feeling and phrasing for these songs, Scott may well crowd Billy Eckstine in the Negro swoon sweepstakes. For his first cuttings, contrasts the oldies *Until the Real Thing Comes Along* and *You Go To My Head* with unfamiliar torchers but just as toothsome in *I Hate Myself* and *Gaslight*.

Race spots should reap a harvest of coins with all of these sides.

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ONAH JONES (Commodore 1520)
Hubba Hubba Hub—FT.
You Brought a New Kind of Love to Me—FT.
 Decca brings forth another jazz session recorded earlier on this label by trumpeter Jonah Jones, who has with him such aces as Buster Bailey on clarinet, Ike Quebec on tenor sax, Milton Jefferson on alto sax, Tyree Glenn on trombone and Dave Rivara's piano sparking a solid rhythm section. Spinning over a 12-inch track, it's again a steady stream of hot choruses at a lively tempo by the clarinet, piano, tenor sax and trumpet for the *Hubba Hubba Hub* riff. Only each man is playing by himself without regard of the other and musical interest is never sustained over the long spin. Nor are the solo expressions scintillating to make for any marked excitement along the way. Session fares better on the flip or the slow-spinning *You Brought a New Kind of Love to Me* which is turned over almost entirely to Hilton Jefferson for his expressive alto sax phrasings that keep close to the melodic line and spin with good tonal quality.
 For the jazz collectors.

THE TOON TIMERS (Rainbow 10007)
Sephine—FT; V.
Katharina—FT; V.
 The rhythm harmonies of The Toon Timers, with instrumental assist from the Don Baker Organ Trio that takes guitar and bass, spin plain and adorned in mill-run manner for both of these novelty rhythm faves of an earlier year. No distinguishing style to their singing or scoring.
 No spark in this spinning to set off any in flow.

MCINNATI SYMPHONY ORCHESTRA (Victor 11-9493)
Walk to the Paradise Gardens—Parts I & II.
 Eugene Goossens, conducting the Cincinnati Symphony, gives a listless reading of Frederick Delius' tone piece, *The Walk to the Paradise Gardens*, which takes both sides of a 7-inch. It's entirely an unimpressive mood intermezzo piece, lacking any melodic charm, and the playing is as monotonous as the surface of the record itself.
 Nothing here of note.

JAN PANALLE (Hollywood International 301, 302)
Tombo and Caviar—FT; V.
My Bug Rock—FT.
Miss' Guitar Boogie—FT.
Don't You Tell Me When?—FT; V.

It's Ben Ellison's novel cleffing, *Tombo and Caviar*, that catches the ear. Surrounding himself with guitar, bass and piano, Juan Panalle amusingly warbles the ballad-paced melody in a manner that smacks a bit of the Slim Gaillard vocal approach. Accompanying threesome proves itself thoroughly adequate here as on the 7-patterned flip. There are a few conceptions in the latter, but unfortunately these are not fully de-

veloped. *Guitar Boogie* is cut from old eight-to-the-bar cloth and is saved by a good, solid beat and better-than-average guitar grooving. Instrumental work on the vocal flip is labored, with neither Panalle's voicing nor the tune-material warranting a re-spin.

Race juke addicts may find *Gumbo* nickel-worthy, with some taking a spin at *Guitar Boogie*.

STAN KENTON (Capitol 408)
Machito—R.
Colloration—FT.
 Unfettered by vocals, the Kenton powerhouse grabs full instrumental rein to make every groove count for this two sider. With the maestro and Pete Rugolo teaming pens, both arrangements throw full emphasis upon the unusual in instrumental combinations, and upon the unorthodox in harmonic progressions. *Machito*, dedicated to that Latin batoner, can well rank with some of the most controversial material yet etched by the Kenton crew. Side kicks-off with four rapid-fire chords that serve as a biting intro for a subdued rhythm wing's rumba beats. This Latin thread is woven thru to the end. The Kenton ivories offer the theme here which is picked up for development by Kai Winding's trom and Chico Alvarez's trumpet. Instrumentation pyramids until full ork proportions are achieved. Brass is pitted against brass as aggregation builds to a piercing climax in the hitherto unheard of duet of slidehorn and trumpet. It's a refreshing mixture of pastels and brilliant hues for the appropriately named flip. For side's initial grooves, Kenton wraps himself around the Steinway to deliver a few slow-paced solo passages. The full color of Winding's wide open trombone cuts across the pastel background. Brass choir enters to provide new luster. Both sides are fine, musicianly waxings, but it's unfortunate that at a time when illness has temporarily forced the disbanding of this aggregation, label doesn't come thru with more commercial Kenton waxings so as to keep the Kenton name alive on the jukes rather than the collector's shelf.
 Patterned more for the Kenton addict's home phono, ops will find these offerings a bit too wierd for the general juke trade—unless he wants to gamble on the maestro's tag to pull in the coin.

TED MAKSYMOWICZ (Dana 509)
Carpathian Polka—FT.
Two Dancing Michels—FT.

This small band of trumpet, trombone, accordion, piano and drums cuts the lively Polish polka music for these sides with all the flavor and appeal of the old country. It's a march polka for *Carpathian Polka* with the music gayer and more tuneful for the polka dancing for *Two Dancing Michels*.

For the nationality spots.
 (Continued on page 32)

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AMOS MILBURN	"Down the Road Apiece" "Don't Beg Me" #161
LESTER YOUNG	"S. M. BLUES" "SUNDAY" #162
ERNIE ANDREWS	"BE NICE" "How Good It Feels To Be Glad" #175



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RECORD REVIEWS

(Continued from page 31)

HERMANOS PALAU (Victor 26-9005)
Hold Me Closer—FT; VC.
You'll See—FT; VC.

It's the full-fashioned rumba with full band body for the exotic melodies that Hermanos Palau offers up on the platter. The sax and brass sections are nicely blended and the slow rumba beats well defined for the dancers. And for added measure, the maestro gives most of the play to the singing of Orlando Guerra, who delivers the native Spanish lyrics with full romantic expression. An assisting trio enhances his vocal appeal, apart from the fact that the songs are highly melodic.

For the Latin spots,

JACK McVEA (Black & White 835)
Crow's Being Evicted—FT; V.
What's Happening?—FT; V.

Jack McVea, who a few months ago set the record biz on an *Open the Door*, Richard kick, makes a stab at another novelty click with this twosome—and misses. Against a background of boogie piano, top side opens with the usual a la Richard dialog, telling about the lad that's being evicted. Appears they're charging admission to the jam session to raise the rent money. During the zany chatter, names of the sidemen are thrown in, as are the names of Reg Marshall (McVea's manager) and Ralph Bass (label's ex-recording

chief.) Despite the bouncy beat and a couple of okay instrumental licks, there's nothing here to excite the listener. Flip fares somewhat better than its mate. Holding an easy, rocking beat, combo concerns itself with music-making, leaving side uncluttered by gab. Crew rhythmatically shouts the *What's Happening?* tag, as McVea vocally complains to his two-timin' gal.

Ops can well skip this entry, unless they feel the McVea sticker will pull color in their territory. If so, it's the B side that will get replays.

CHUCK FOSTER (Mercury 3061)
Princess Poo-Poo-Ly Has Plenty Pa-Pa-Ya—FT; VC.
Oh, You Beautiful Doll—FT; VC.

The Foster musical force dug up a pair of oldies for this mating, either of which are worthy of resurrection. The Hawaiian novelty is done in commercial dance style, with Betty Clarke, backed at times by the Foster sidemen doing unison choruses, piping the innuendos. Reverse is enhanced by some original treatment with the frontier introing the disk a la Ted Lewis and Tommy Ryan taking the chorus, with the sidemen again weaving thru the platter in unison.

Both sides are good, dependable bet for any location.

(See RECORD REVIEWS on page 11 in Music Machines Section)

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- ★ "CINCINNATI LOU"
- ★ "YOU WERE ONLY TEASING ME"
- ★ "WHEN YOU CRY (YOU CRY ALONE)"
- ★ "TEXAS IN MY SOUL"
- ★ "NEW JOLE BLON" (MOON MULLICAN)

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- ★ "A PETAL FROM A FADED ROSE"
- ★ "SWEET TEMPTATION"
- ★ "THREE TIMES SEVEN"
- ★ "AIR MAIL SPECIAL ON THE FLY"

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The **Billboard**

MUSIC POPULARITY CHARTS

PART VII

Advance Information

Week Ending May 28



ADVANCE RECORD RELEASES

Records listed are generally approximately two weeks in advance of actual release date. List is based on information supplied in advance by record companies. Only records of those manufacturers voluntarily supplying information are listed.

POPULAR

- ACROSS THE ALLEY FROM THE ALAMO The Three Suns (PEG O')...Victor 20-2272
- AIN'TCHA EVER COMIN' BACK?.... Peggy Lee (Dave Barbour Ork) (CHI-BABA, CHI-BABA)..... Capitol 419
- AN APPLE BLOSSOM WEDDING Buddy Clark (Mitchell Ayres Ork) (PASSING BY) Columbia 37488
- AN EVENING IN PARIS Johnny Long (Francey Lane-Beachcombers) (HAWAIIAN WAR) Signature 15120
- AS LONG AS I'M DREAMING Andy Russell (Paul Weston Ork) (JE VOUS) Capitol 417
- ASK ANYONE WHO KNOWS Ink Spots (CAN YOU) Decca 23900
- BODY AND SOUL Johnny Green Ork (I'M YOURS)..... Decca 23902
- BUT I DO MIND IF YA DON'T Tommy Dorsey Clambake Seven (Hannah Williams) (THAT'S LIFE) Victor 20-2302
- CAN YOU LOOK ME IN THE EYES (And Say We're Through) Ink Spots (ASK ANYONE).... Decca 23900
- CAN YOU LOOK ME IN THE EYES?.. King Cole Trio (King Cole) (COME IN) Capitol 418
- CECILIA Louis Prima Ork (THERE'S THAT)..... Majestic 1145
- CECILIA The Three Suns (THE GOOFY) Victor 20-2307
- CECELIA Whispering Jack Smith (I'M KNEE)..... Decca 25077
- CHI-BABA, CHI-BABA (My Bambino)The Charioteers (SAY NO) Columbia 37384
- CHI-BABA, CHI-BABA (My Bambino)Go To Sleep) Peggy Lee (Dave Barbour Ork) (AIN'T-Go To Sleep) Capitol 419
- COME IN OUT OF THE RAIN The King Cole Trio (King Cole) (CAN YOU) Capitol 418
- COWPASTURE POLKA (Lift Your Feet, Lift Your Feet, Lift Your Feet) Jerry Colonna and His San Fernando Valley Pals (SALOON) Capitol 420
- DO YOU LOVE ME JUST AS MUCH AS EVER? Helen Carroll-The Satisfiers (Russ Case Ork) (SMOKE DREAMS) Victor 20-2300
- DON'T CRY LITTLE GIRL, DON'T CRY Floyd Sherman-The Chickering Four (PEG O') Signature 15119
- FINIAN'S RAINBOW ALBUM (8-10") Ella Logan-David Wayne-Donald Richards (Lyn Murray Singers-Ray Charles Ork) Columbia M-MM-686
- GEORGE WASHINGTON ABRAHAM LINCOLN ULYSSES S. ROBERT E. LEE Phil Harris Ork (Phil Harris) (I'M SO)..... Victor 20-2301
- GUITAR BOOGIE Les Paul and His Trio (STEEL GUITAR) Decca 23903
- HAWAIIAN WAR CHANT Johnny Long (Long Beachcombers) (AN EVENING) Signature 15120
- HEARTACHES Glenn E. Davis (IT'S DREAMTIME)..... Skating Rhythm 224
- I CAN'T GET UP THE NERVE TO KISS YOU Joe Mooney Quartet (MEET ME) Decca 23909
- I HAVE BUT ONE HEART Monica Lewis (Ray Bloch Ork) (THE WHIFFENPOOF) Signature 15130
- I WANT TO BE LOVED Benny Goodman (Lillian Lane) (MAH-ZEL) Capitol 416
- I'LL TAKE YOU HOME AGAIN, KATHLEEN Danny O'Neil (PEG O') Majestic 7238
- I'M KNEE DEEP IN DAISIES (And Whispering Jack Smith (CECELIA) Head Over Heels in Love) Decca 25077
- I'M YOURS Johnny Green Ork (BODY AND) Decca 23902
- (I've Been So Wrong, for So Long—But) I'M SO RIGHT TONIGHT Phil Harris Ork (Phil Harris) (GEORGE WASHINGTON) Victor 20-2301
- IT'S DREAMTIME Glenn E. Davis (HEARTACHES) Skating Rhythm 224
- J'AI VOUS AIME Dick Haymes (Gordon Jenkins Ork) (STRANGER THINGS) Decca 23899
- JE VOUS AIME Andy Russell (Paul Weston Ork) (AS LONG) Capitol 417
- LINDA Glenn E. Davis (SO WOULD) Skating Rhythms 225
- MAH-ZEL (Means Good Luck) Benny Goodman (I WANT) Capitol 416
- MEET ME AT NO SPECIAL PLACE (And I'll Be There at No Particular Time) Joe Mooney Quartet (I CAN'T) Decca 23909
- MY ADOBE HACIENDA Glenn E. Davis (WE COULD) Skating Rhythms 231
- ON THE SUNNY SIDE OF THE STREET Bing Crosby-Lionel Hampton (PINE TOPS) Decca 23843
- ON THE SPANISH TRAIL Art Lund (Johnny Thompson Ork) (PEG O') MGM 10037
- PASSING BY Buddy Clark (Mitchell Ayres Ork) (AN APPLE) Columbia 37488
- PEG O' MY HEART Art Lund (Johnny Thompson Ork) (ON THE) MGM 10037
- PEG O' MY HEART Danny O'Neil (I'LL TAKE)..... Majestic 7238
- PEG O' MY HEART Floyd Sherman-The Chickering Four (DON'T CRY) Signature 15119
- PEG O' MY HEART The Three Suns (ACROSS THE) Victor 20-2272
- PINE TOPS BOOGIE WOOGIE Bing Crosby-Lionel Hampton (ON THE) Decca 23843
- SALOON Jerry Colonna and His San Fernando Valley Pals (COWPASTURE POLKA)..... Capitol 420
- SAY NO MORE The Charioteers (CHI-BABA, CHI-BABA) Columbia 37384
- SMOKE DREAMS Helen Carroll-The Satisfiers (Russ Case Ork) (DO YOU) Victor 20-2300
- SO WOULD I Glenn E. Davis (LINDA) Skating Rhythms 225
- STAR DUST Glenn E. Davis (TIME AFTER) Skating Rhythms 234
- STEEL GUITAR RAG Les Paul and His Trio (GUITAR BOOGIE) Decca 23903
- STRANGER THINGS HAVE HAPPENED (J'AI VOUS) Dick Haymes (Gordon Jenkins Ork) Decca 23899
- THAT'S LIFE, I GUESS Tommy Dorsey Clambake Seven (Hannah Williams) (BUT I)..... Victor 20-2302
- THE GOOFY GAL OF TEGUCIGALPA, The Three Suns (Artie Dunn) (CECILIA) Victor 20-2307

(Continued on opposite page)

(Continued from opposite page)

RACE

- AIN'T GOT NO LOOT Basin Street Boys (FOR YOU) Exclusive 245
- BETTER WATCH WHAT YOU DO... Johnny Moore's Three Blazers (I LOVE) Exclusive 243
- BLOW, MR. JACKSON Joe Liggin's and His Honeydrippers (THE BLUES) Exclusive 244
- DREAM STREET Deep River Boys (GET UP) Victor 20-2305
- FOR YOU Basin Street Boys (AIN'T GOT) Exclusive 245
- GET UP THOSE STAIRS, MADE- MOISELLE Deep River Boys (DREAM STREET) Victor 20-2305
- I KNOW WHAT YOU'RE PUTTIN' DOWN Louis Jordan (JACK, YOU'RE) Decca 23901
- I LOVE TO MAKE LOVE TO YOU... Johnny Moore's Three Blazers (BETTER WATCH) Exclusive 243
- JACK, YOU'RE DEAD Louis Jordan (I KNOW) Decca 23901
- THE BLUES Joe Liggin's and His Honeydrippers (BLOW, MR.) Exclusive 244

FOLK

- AMERICA'S FAVORITE SONGS, Vol. 2 ALBUM (3-10") Smokey Mountaineers Disc 633
- Amelia Earhart's Last Flight Disc 5005
- Don't Let Your Sweet Love Die Disc 5004
- Dust On the Bible Disc 5005
- Lover's Farewell Disc 5004
- Ragtime Annie Disc 5006
- The Bully of the Town Disc 5006
- BIG SUE Herman the Hermit (HITLER LIVES) Capitol 421
- COWBOY SONGS ALBUM (3-10") .. Cisco Houston Disc 608
- Blue Yodel No. 2 Disc 5067
- Drunken Rat Disc 5067
- Oh, Wily, My Darling Disc 5069
- Philadelphia Lawyer Disc 5068
- Roving Gambler Disc 5068
- Tying a Knot in the Devil's Tail Disc 5069
- GOTTA HAVE SOMETHIN' Floyd Tillman (SWEETHEART DARLIN') Columbia 37393
- HITLER LIVES (If We Hurt Our Follow Man) Herman the Hermit (BIG SUE) Capitol 421
- I'M COMIN' BACK, BUT I DON'T KNOW WHEN Charlie Monroe and His Kentucky Partners (IT'S ONLY) Victor 20-2304
- IT'S ONLY A PHONOGRAPH RECORD Charlie Monroe and His Kentucky Partners (I'M COMIN') Victor 20-2304
- MIDNIGHT SPECIAL ALBUM (3-10") Lead Belly (Cisco Houston-Woody Guthrie) Disc 726
- Alabama Bound Disc 6045
- Gray Goose Disc 6044
- Ham and Eggs Disc 6043
- Midnight Special Disc 6043
- Stew Ball Disc 6045
- Yellow Gal Disc 6044
- NO FORGIVENESS Jimmie and Leon Short (OLD INDIANS) Decca 46046
- OLD INDIANS NEVER DIE Jimmie and Leon Short (NO FORGIVENESS) Decca 46046

(Continued on page 36)

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POSITION	Weeks to date	Last Week	This Week	Artist	Label
1	10	5	1	TEXAS AND PACIFIC	Louis Jordan (Louis Jordan) Decca 23610
2	21	1	1	AIN'T NOBODY HERE BUT US CHICKENS	Louis Jordan Decca 23741
3	6	2	3	I WANT TO BE LOVED	Louis Jordan Decca 23741
4	20	3	4	LET THE GOOD TIMES ROLL	Eddie Vinson Ork (Eddie Vinson) Mercury 8028
5	8	4	3	OLD MAID BOOGIE	Eddie Vinson Ork (Eddie Vinson) Mercury 8028
6	2	3	3	HAWK'S BOOGIE	Eddie Vinson Ork (Eddie Vinson) Mercury 8028
				KIDNEY STEW BLUES	Eddie Vinson Ork (Eddie Vinson) Mercury 8028

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(Continued from page 35)

CLASSICAL AND SEMI-CLASSICAL

AVE MARIA	Alfred Newman Ork (ELEGIE).....	Majestic 20016
BARCAROLLE (Offenbach)	Jarmila Novotna-RCA Victor Ork-Frieder Weissmann, Dir. (ROMANCE OF).....	Victor 11-9263
BRAHMS: SONATA IN F MINOR, Op. 120, No. 1 ALBUM (3-12")	William Primrose-William Kapell	Victor DM-1106
BRAMS: Waltzes, Op. 39	Vitya Vronsky-Victor Babin	Columbia 17407-D
ELEGIE	Alfred Newman Ork (AVE MARIA)	Majestic 20016
HABANERA (Sarasate)	Ricardo Odnoposoff-Gregory Ashman (MALAGUENA)	Victor 11-9495
HOLD ON!	Marian Anderson-Franz Rupp (POOR ME)	Victor 10-1278
HOW GREEN WAS MY VALLEY ...	Alfred Newman Ork (STREET SCENE)	Majestic 20017
MALAGUENA (Sarasate)	Ricardo Odnoposoff-Gregory Ashman (HABANERA)	Victor 11-9495
MENDELSSOHN: SYMPHONY No. 5, IN D MINOR, Op. 107 ALBUM (4-12") (Mozart: La Clemenza Di Tito K. 621; Overture included as Final Side)	Sir Thomas Beecham, Bart.-London Philharmonic Ork.....	Victor DM-1104
ONDINE (Ravel)	Alexander Brailowsky.....	Victor 11-9260
JAN PEERCE RECITAL ALBUM ...	Jan Peerce.....	Majestic M-203
Because .....	.....	Majestic 1138
L'Amour Toujours L'Amour .....	.....	Majestic 1139
Da Danza .....	.....	Majestic 1137
Macushla .....	.....	Majestic 1139
Matinata .....	.....	Majestic 1138
Vesti La Giubba .....	.....	Majestic 1137
POOR ME	Marian Anderson-Franz Rupp (HOLD ON!)	Victor 10-1278
ROMANCE OF ANTONIA (Offenbach)	Jarmila Novotna-RCA Victor Ork-Frieder Weissman, Dir. (BARCAROLLE)	Victor 11-9263
SCHUBERT: Symphony No. 9 in C-Major (Old B. & H. No. 7), Album (6-12")	Philharmonic-Symphony of New York—Bruno Walter, Dir.....	Columbia M-MM-679
STREET SCENE ALBUM (6-12")	Anne Jeffreys-Polyna Stoska-Brian Sullivan—Maurice Abravanel, Dir.....	Columbia M-MM-683
STREET SCENE (Sentimental Rhapsody)	Alfred Newman Ork (HOW GREEN).....	Maestic 20017
SWEETHEART OF SIGMA CHI	Robert Merrill (Russ Case Ork-Male Chorus) (THE WHIFFENPOOF).....	Victor 10-1313
SWEET LITTLE JESUS BOY	Robert Merrill (Russ Case Ork) (TO MY)	Victor 10-1303
TCHAIKOVSKY: SERENADE IN C MAJOR, for String Orchestra, Op. 48 ALBUM (3-12")	The Philadelphia Ork-Eugen Ormandy Dir.....	Columbia M-MM-677
TCHAIKOVSKY: SYMPHONY No. 2 IN C MINOR, Op. 17 "Little Russian" ALBUM	Dimitri Mitropoulos, Dir. (Minneapolis Symphony Ork).....	Columbia M-MM-673
TCHAIKOVSKY: SYMPHONY No. 6, IN B MINOR, Op. 74 ALBUM (3-12")	Leopold Stokowski-Hollywood Bowl Symphony Ork	Victor DM-1106
THE BEAUTIFUL GALATEA: OVERTURE (Von Suppe)	Boston "Pops" Ork-Arthur Fiedler, Dir.....	Victor 11-9494

INTERNATIONAL

CLARINET POLKA	Sula Musette Ork (HELENA POLKA).....	Continental C-1121
DANCING CONTINENT ALBUM ...	Levitch Brothers Salon Ork.....	Continental C-41
Blue Danube .....	.....	Continental C-5095
Love Songs .....	.....	Continental C-5098
Soul of Vienna .....	.....	Continental C-5096
Southern Roses .....	.....	Continental C-5098
Tales From the Vienna Woods .....	.....	Continental C-5096
Vienna Bonbons .....	.....	Continental C-5095
DEN ME STEFAN ESE (Why Don't You Marry Me?)	Loanna Georgakopoula-Stratos Stellakis (Popular Greek Ork) (O SERIANIS).....	Victor 26-8034
DER WIND HAT MIR EIN LIED ERZAHLT (The Wind Told Me a Tale)	Greta Keller (RCA Victor Continental Ork) (LIEBESGESCHICTEN SIND)	Victor 25-4100
HANI LAWAI	Bill Aliloha Lincoln and His Hawaiians (SLEEP LITTLE)	Bell LKS 44
HAWAIIAN HOSPITALITY	Ray Kinney and His Coral Islanders (Ray Kinney-Chorus) (TO YOU).....	Victor 25-1082
HEI POROHITI	George (Tautu) Archer (The Pagans) (TOERAU)	Bell LKS 117
HELENA POLKA	Sula Musette Ork (CLARINET POLKA).....	Continental C-1121
LA-LA-LA POLKA	The Polka Kings Ork (RAIN-RAIN POLKA)	Continental C-1151
IN SPITE OF ALL	Andy Cummings Hawaiian Serenaders (KAIMANA HILA)	Bell LKS 216
KAIMANA HILA	Andy Cummings Hawaiian Serenaders (IN SPITE)	Bell LKS 215
KE KALI NEI AU	George Kainapau (The Pagans) (KOLOPA)	Bell LKS 106
KOLOPA	George Kainapau (The Pagans) (KE KALI)	Bell LKS 109
LIEBESGESCHICTEN SIND MIES-TENS NICHT WAR (Love Stories Are Never True)	Greta Keller (RCA Victor Continental Ork) (DER WIND)	Victor 25-4100
O SERIANIS (Promender)	Stratos Stellakis (Popular Greek Ork) (DEN ME)	Victor 26-8034
OH, BROTHER!	Gene Hall Ork (WALTZ OF)	Majestic 7231
RAIN-RAIN POLKA	The Polka Kings Ork (LA-LA-LA POLKA)	Continental C-1151
REVEILLE POLKA	The Polka Kings Ork (ROCK AND)	Continental C-1133
ROCK AND RYE POLKA	The Polka Kings Ork (REVEILLE POLKA)	Continental C-1133
SLEEP, LITTLE BABY	Bill Aliloha Lincoln and His Hawaiians (HANI LAWAI)	Bell LKS 43
SONGS OF THE ISLANDS ALBUM..	Ray Kinney and His Coral Islanders.....	Victor P-176
Blue Hawaii (Mullen Sisters).....	.....	Victor 20-2195
Hawaiian Paradise (Ray Kinney).....	.....	Victor 20-2194
Liloha Oe (Ray Kinney).....	.....	Victor 20-2195
Little Brown Gal (Ray Kinney).....	.....	Victor 20-2193
Lovely Hula Hands (Ray Kinney).....	.....	Victor 20-2192
My Isle of Golden Dreams (Mullen Sisters).....	.....	Victor 20-2194
Song of the Islands (Mullen Sisters).....	.....	Victor 20-2192
Sweet Lellani (Mullen Sisters).....	.....	Victor 20-2193
TO YOU SWEETHEART, ALOHA....	Ray Kinney and His Coral Islanders (Ray Kinney) (HAWAIIAN HOSPITALITY)	Victor 25-1082
TOERAU	George (Tautu) Archer (The Pagans) (HEI POROHITI)	Bell LKS 116
WALTZ OF THE BELLS	Gene Hall Ork (OH, BROTHER!).....	Majestic 7231

(Continued on opposite page)



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575 HEART STEALIN' MAMA DARLING WON'T YOU LOVE ME NOW

517 DON'T SWEET TALK ME MAYBE YOU WILL MISS ME WHEN I'M GONE

587 RIDIN' ON THAT TRAIN ARE THERE TEARS BEHIND YOUR SMILES

524 I'VE BEEN ALL AROUND THIS WORLD
 OUR WORLDS ARE NOT THE SAME

601 GET BACK ON THE GLORY ROAD
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532 EIGHT MORE MILES TO LOUISVILLE
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(Continued from page 37)
LATIN-AMERICAN

- AMOR PERDIDOManuelito Arriola (Garrido Ork) (SERENATA TROPICAL)Peerless 1931
- ANOCHÉ PLATICAMOSMario Alberto Rodríguez (POR MI).....Peerless 2353
- IARRIBA TEQUILA!La Torcacita (LOS ARBOLITOS).....Peerless 2487
- AY AY AYChucho Martínez (Jerry Jerome Ork) (LA PALOMA)Apollo 150
- IAY! PILARDucto Sanchez-Becerra (TE EQUIVOCAS)Peerless 2492
- BAILA CRIOLLOAntonio Ma. Roncu Gigante Ork (LA MORRA)Victor 23-0619
- BO BO BAILARafael Mendez Ork (Manuel Lopez) (MI CORAZON)Exclusive 12X
- BORRACHO ENAMORADOLos Panchos (COMPADRE PANCHO).....Seeco 600
- CARNAVAL DE LA VIDAChabela Duran (Dominguez Ork) (CUANDO VENGAS)Peerless 2499
- COMPADRECETE MUJERAngelina y Tono (LA LUPITA)Peerless 2478
- COMPADRE PANCHOLos Panchos (BORRACHO ENAMORADO).....Seeco 600
- CUANDO ESCUCHES ESTE VALS .. Daniel Perez Castaneda Ork (DUDA).....Peerless 2017
- CUANDO VENGAS LLORANDO Chabela Duran (Dominguez Ork) (CARN-AVAL DE)Peerless 2499
- DEJAME HABLARTEBobby Capo (Seeco Ork) (EL CANTANTE)Seeco 590
- DE TODOS MODOSJulio Flores (Fajardo Ork) (TU BOCA).....Peerless 2023
- DOS HERMANOSDucto Alvarado (QUE NOS)Peerless 2476
- DUDADaniel Perez Castaneda Ork (CUANDO ESCUCHES)Peerless 2017
- EL CANTANTEBobby Capo (Seeco Ork) (DEJAME HABLARTE)Seeco 590
- EN MI CANOA (In My Canos).....Vegabajeno Trio (NO PUEDO)Victor 23-0590
- ENGANOHermanas Hernandez (Fajardo Ork) (MIL VECES)Peerless 2025
- ESPAÑA CANIJuan S. Garrido Ork (LA MADRE).....Peerless 2483
- HABANA RUMBAConjunto Matamoros (TRISTE MUY).....Seeco 594
- LA LUPITAAngelina y Tono (COMPADRECETE MUJER)Peerless 2478
- LA MADRE DEL CORDEROJuan S. Garrido Ork (ESPAÑA CANI).....Peerless 2483
- LA MODESTAMartin y Eloisa (PETRITA)Peerless 1972
- LA MORRA (The Morrish Girl) Antonio Ma. Roncu Gigante Ork (BAILA CRIOLLO)Victor 23-0619
- LA PALOMAChucho Martínez (Jerry Jerome Ork) (AY AY)Apollo 150
- LA PABRANDAAlejandro De Montenegro (NO ERAS).....Peerless 2434
- LOS ARBOLITOSLa Torcacita (IARRIBA TEQUILA!)Peerless 2487
- LUZ QUE NO ALUMBRADavilita (Seeco Ork) (PONCE).....Seeco 589
- MALA MUJERJuanita Escoto (NO QUIERO)Peerless 2482
- MI CORAZONRafael Mendez Ork (Manuel Lopez) (BO BO)Exclusive 12X
- MIL VECES ADIOSHermanas Hernandez (Fajardo Ork) (ENGANO)Peerless 2025

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(Continued from opposite page)

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- NO ERAS FELIZ Alejandro De Montenegro (LA PAR- RANDA) Peerless 2434
- NO ME DESPIERTES EL NINO Daniel Santos (PESAR) Seeco 593
- NO, NEGRITA, NO Miguel Aceves Mejia (RUMBA RUMBA) Peerless 2466
- NOCHE EN VENECIA Maria Alma (Augusto Coen Ork) (REGRESA) Seeco 588
- NO PUEDO ENCONTRAR (I Can't Find You) Vegabajene Trio (EN MI) Victor 23-0590

HOT JAZZ

- AM I BLUE Ethel Waters (J. S. Heard Ork) (YOU TOOK) Continental C-10008
- BEGIN THE BEGUINE (12") Eddie Heywood Ork (I COVER) Commodore C-1514
- CHANGE O'KEY BOOGIE De Paris Brothers' Ork (THE SHEIK) Commodore C-567
- FORTY-SIX WEST FIFTY-TWO Chu Berry and His Little Jazz Ensemble (SITTIN' IN) Commodore C-516
- BILLIE HOLIDAY ALBUM Billie Holiday Commodore CR-2
 - How Am I to Know? (Eddie Heywood Ork) Commodore C-569
 - I Cover the Waterfront (Eddie Heywood Ork) Commodore C-559
 - I Gotta Right to Sing the Blues (Frank Newton Ork) Commodore C-527
 - I'll Be Seeing You (Eddie Heywood Ork) Commodore C-553
 - I'll Get By (Eddie Heywood Ork) Commodore C-553
 - Lover, Come Back to Me (Eddie Heywood Ork) Commodore C-559
 - She's Funny That Way (Eddie Heywood Ork) Commodore C-569
 - Yesterdays (Frankie Newton Ork) Commodore C-527
- HONEY IN A HURRY Ethel Waters (J. C. Heard Ork) (I SHOULDA) Continental C-10009
- I COVER THE WATERFRONT (12") Eddie Heywood Ork (BEGIN THE) Commodore C-1514
- I SHOULDA QUIT WHEN I WAS AHEAD Ethel Waters (J. G. Heard Ork) (HONEY IN) Continental C-10009
- MEAN TO ME Sarah Vaughn (Dizzy Gillespie Ork) (SIGNING OFF) Continental C-6024
- MINUTE BOOGIE Pete Johnson (66 STOMP) Apollo 768
- SIGNING OFF Sarah Vaughn (Dizzy Gillespie Ork) (MEAN TO) Continental C-6024
- 66 STOMP Pete Johnson (MINUET BOOGIE) Apollo 768
- SITTIN' IN Chu Berry and His Little Jazz Ensemble (FORTY-SIX WEST) Commodore C-516
- SLAM STEWART ALBUM Slam Stewart Quintet Continental C-29
 - A Bell for Norvo Continental C-10002
 - Dozin' Continental C-10004
 - Haw Haw Continental C-10004
 - On the Upside Looking Down Continental C-10002
 - The One That Got Away Continental C-10005
- THAT DA DA STRAIN George Brunis Band (UGLY CHILE) Commodore C-546
- THE SHEIK OF ARABY De Paris Brothers' Ork (CHANGE O'KEY) Commodore C-567
- UGLY CHILE George Brunis Band (George Brunis) (THAT DA) Commodore C-546
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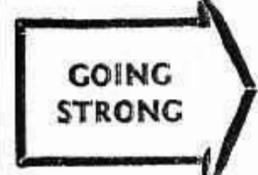
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DEALERS' WATCHWORD --- INVENTORY CONTROL

Record Dealers Look to Buying Guides—Daily Checks Instituted—Realistic Return to Scientific Ordering Puts Premium on Advance Information Sources

NEW YORK, May 31.—Dealers here and in the Eastern area report one general activity keeping them busier than anything else . . . inventory clearance. Retailers have seen a normal May-June sales fall-off come at about the same time as the buying public has cut down on its dollar spending. Result: Record storekeepers are stiffening backs at distrib standing-order systems, playing hard-to-get even at the expense of losing hotcake "pop" hits and trying their best to weed heavy album stock down to a safe minimum. Not that retailers—the bigger and more veteran shops at least—fear a lasting slump, particularly, but with the customer showing greater selectivity and requiring more "sales" push, the shopkeeper is passing that resistance right back along the line. Distribs of independent disks with higher prices and lesser known talent are feeling the tightening strongest at this point but majors, too, are charting their way back to the pre-war days of personal selling and "please give us an order" approach.

Inventory checks, accordingly, are being speeded up . . . shops which keep a loose, written-stock total or prefer "mental" re-caps are making day-to-day counts; stores using full-charted systems such as those outlined by the record companies proper are making proportionately smaller allowance for "standard" wax items unless accompanied by big-enough promotional assurances and bit-by-bit they're again checking off albums by price before ordering. Independent label stabbing at "plug" tunes which get multiple pressing by bigger firms with top artists are getting more consistent brushes; 79-cent and \$1.05 tags from smaller labels are catching "chilled" glances.

Inventory concerns, more realistic today than in years, have plunged dealers back into the practice of doing more scientific buying. Response to advance information sources has increased (this without intention of back-patting is evidenced by heavier retailer calls for *The Billboard's* advance record release information, bigger responses to questionnaires for which a Tips On Tops supplementary sheet is forwarded and the stronger interest displayed in all other features of the Music Popularity Charts) Precise budgetary allotments for different record series are being more sharply adhered to with more retailers figuring out daily volume reports on record "types" and cueing their future ordering to these individual demand curves.

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supplies of all the top pops, even the small independents which come up with hits, they are getting a lot of old re-issue albums from the majors which they consider gold. Boys note that persons buying a record player today are older and more mature and wants the nostalgic oldies, which they remember. Albums like Wayne King's Victor package are selling better now than six years ago, when first issued. Guys are still watching the independent labels for curves, because some of these guys still can't fulfill orders when they're really needed.

Practice is now to inventory daily instead of once or twice per week. Ops find that by checking stocks daily they can more accurately watch trends and watch for newies coming up and when the hot records start to cool off at the counter. Boys say they have to watch trends more closely because now that so many firms are producing copies of the same tune, they must be prepared to judge more accurately which dinking is the fave with their clientele. Locally, the retailers have started listening closely to disk jocks, for the latter really pack a promotional wallop.

Coast Changes

HOLLYWOOD, May 31.—Buying habits of local record retailers have undergone radical changes since the beginning of the year with dealers reverting from an over-all attitude of "buy while you can get it" to a new policy of extreme caution. Both large and small dealers have cut inventories as much as 50 per cent, and all retailers are now determined to restrict stock to a healthy 30-day supply.

Business locally is off at least 30 per cent among downtown locations and as high as 50-60 per cent in some neighborhood areas. Thus smaller inventories are not only desirable but obligatory. Moreover, increased production and shipping facilities among producers now affords swift deliveries to retailers, hence merchants have adopted a general lethargy to stocking up, electing instead to let distributors and producers assume inventory headaches.

Only tight spot in inventory picture is inability to get enough longhair disks when needed. Whereas, distributors and factories maintain goodly stocks of pop, race and Western disks (which mean fast service on re-orders) dealers report trouble in keeping shelves stocked with classics. As a result, retailer must to some extent overstock on longhair platters in order to meet all possible consumer demands.

Thruout the Los Angeles area (as in other localities) dealers report stiffening consumer resistance to lesser known products. As a result, many retailers have slashed purchase of indie label output. Only freak hits or sure fire sellers from indie catalogs have a chance of reaching all retailers shelves. Dealers are careful to avoid overloaded shelves or dead merchandise to a point where indie record salesmen are faced with a continuing barrage of polite turndowns. General consensus is that biz will have to take phenomenal upward spurt before dealers again load up on indie output.

One of chief gripes, aimed at majors, is claim that big four are guilty of "too many releases—too often." Merchants feel that platter releases from majors often overlap each other. For example, they point to hit tunes which majors earmark for quick waxing and distribution. Retailer is battling with himself to push half a dozen versions of same ditty waxed by different artists. Yet, dealers argue, before retailers have had half a chance to merchandise new releases, platters have rushed other disks to detail counters. As a result, consumer interest shifts and older releases suffer.



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MERCHANTS ALOOF TO DISK IRREGULARS

New and old competition from off-the-beaten-track outlets (bookstores, drug chains, mail order houses) regarded as more nuisance than threat, altho regulars figure even the nuisance will be eliminated shortly.

HOLLYWOOD, May 31.—Dealers here turn an indifferent tho annoyed eye at competitive threats from bookshops, drugstores and food markets who have installed record departments. Dealers surveyed by *The Billboard* unanimously agreed that the established music merchant has little to fear sales-wise from irregular disk outlets. And manufacturers' position is that their eyes are peeled and rarely will they permit their product to be peddled by a newcomer unless they are sure he will establish a legitimate record shop.

Since "sideline" operators find it difficult to get major releases, they are forced into stocking only indie labels. While the irregulars may snatch a couple of loose disk dollars, they are not considered as actual competition by the established dealer who stocks major lines. Dealers are quick to point out that an all-indie disk diet does not make for the best in biz health, nor can the "sideliner" expect to establish repeat biz by offering name-conscious customers relatively unknown artists and labels.

Irregulars Outclassed

Dealer attitude is that in cases where the irregular can secure salable disks, he lacks the know-how of what and how to buy, as well as how to merchandise his wares. The food market lacks the playback, the rental library's disk selection is far too limited, the cut-rate drugstore peddles labels and artists unknown to the customer, etc. Regular disk buyers, dealers feel, prefer to shop with their music merchant where they can enjoy the use of up-to-date listening booths, and can select their purchases from a complete stock of latest records. According to a downtown dealer, customers are more likely to buy an unknown label from the "professional" music store owner because the buyer knows he can rely on the items handled by this type of merchant.

Another important reason why many "sideline" disk peddlers may have to call it quits before long is lack of proper sales atmosphere for record merchandising. As a Hollywood merchant points out, the woman who is busily shopping for the day's groceries isn't likely to take time off

thumbing thru a batch of records. However, the same women two hours later (when household chores are done) may enter a record shop, ask for her choice and buy it. The man who rushes for a pack of cigarettes at the corner drugstore won't take time off to examine record wares, tho he may be the type that will browse around a record shop for hours and finally leave with several albums.

Dealers look upon the "sideline" boys as more of a nuisance than real competition, altho some music merchants feel irregular disk outlets are harmful to the industry as a whole because they may discourage record biz. A disk buyer, if handled by a capable salesman, becomes a potential repeat customer. When buying one platter, customer hears two or three that he likes. He returns for these at a later date, at which time the salesman with "know-how" captures the patron's fancy with other material. However, the customer who gets stuck with a scratched-up, poorly-recorded item at the "sideliner's" shop will probably continue to let the home phono gather dust.

New Yorkers Unruffled

NEW YORK, May 31.—Dealers here, like their West Coast brethren, are paying little heed to off-the-beaten-track competitors altho they resent the nuisance value. Outside of a few record department installations in bookstores here—long established in at least one case—major outside competitive factors have either fizzed completely or have made a switch in plans which would aid rather than hinder the regular wax merchant.

Doubleday-Doran bookstores which for some time have co-featured disk departments successfully (making use of daily newspaper ads plugging mail order facilities in addition to promoting the stores' own platter sections), are considered by regular music merchants to be competitors, sure, but they concede that D-D maintains up-to-date modern and extensive record counters which ranks them as a music merchant as much as many other strictly record shops. This complacency may disappear,

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"MY DIARY"
Esquire Trio—Rhapsody Records

"THROW A SADDLE ON A STAR"
On the Networks, Juke Boxes and Screen from Coast to Coast—on COAST Records

NORDYKE PUBLISHING CO.
NORDYKE BLDG. HOLLYWOOD 28, CALIF.

however, if Womrath's book chain here adds record counters as has been rumored for some time. Number of Womrath stores coupled with lately increasing reluctance of public to buy would arouse considerable dealer concern, it is believed.

By and large, however, other record peddlers operating out of chain drugstores, souvenir shops and five-and-dimers (not Woolworth) are considered unruffling nuisances. The music merchant sees these rivals as mostly "transhipperetailers," knows they have insufficient space, little stock and figures that soon these guys will get off the not-such-gravy train.

Competitors "Help"

Competitive threats that may have loomed big at their outset—the Record and/or Record Album of the Month Club gimmicks—have boom-ranged to the dealers' advantage in some cases. For one, the club backers were unable to gain satisfactory co-operation from many of the disk manufacturers or distributors, therefore were unable to build with name record artists. Secondly, tho the idea was slow in public reception, it was rapid in spreading along biz row and the result was the mushrooming of ten to fifteen Record of the Month gimmicks. Result of that was utter confusion and a rapid fadeout for most of them. But one, Record Album of the Month, Inc., currently operating out of White Plains, N. Y., has switched to a service-promotion set-up in which "month's favorite" orders come only to dealers enrolled with the company. Dealers get mailing literature and pay a fee, proportionate to orders received to Records Album of the Month which runs national ads and gives premiums for members who come in under buying plan.

Mail order disk biz, tho it was at a peak recently, has had little effect on the average regular merchant, since its greatest reaction has been from small towns and rural areas, where the ordinary distrib doesn't bother peddling his wares. Of the approximately 500 mail order houses dealing in wax (including department stores and big-city retailers) little more than 5,000,000 disks are letter-sold annually, which represents less than 2 per cent of the total record sales for last year. And while those who deal in mail order feel they're prospering, this type of biz is hardly considered a threat by established wax merchants.

Primary benefactors from these side disk outlets are the smaller diskeries, altho Midwest mail order houses peddle their Columbia and Victor disks along with the small label wax, with hot jazz and race records the mail order toppers.

Generally, dealers here laugh off "outside threats" as "nothing for us to get worried about" and that's just about how they prefer to leave it.

HERE THEY ARE... THE LATEST!



by
ERNEST TUBB

ON FOUR NEW DECCA RECORDS

**NAMM'S, WELCOME TO CHICAGO,
THE CITY WHERE
THE BEST GOES**

ON RECORD WITH

PHONOGRAPH MASTERS
recorded
processed
pressed



RECORDING CORP.
On top of the Opera Bldg.

CHICAGO'S LARGEST INDEPENDENT STUDIO

LYRICALLY AND MUSICALLY
THEY'RE TOP-NOTCH!

PEACE OF MIND

EV'RYBODY'S BUYING MY LOVE SONG
(Just to Get a Picture of You)

P.S.—
A NICKEL FOR A MEMORY IS DOING FINE!

DUBONNET MUSIC PUBLISHING
1619 BROADWAY NEW YORK 19, N. Y.

To be released June 1—eight sides that are all new! Four records "hot off the wax" compiled into one big ERNEST TUBB SOUVENIR ALBUM by Decca.

These are the new ones: ANSWER TO WALKING THE FLOOR OVER YOU, YOU'LL WANT ME BACK, THOSE SIMPLE THINGS ARE WORTH A MILLION NOW, I'M FREE AT LAST, THOUGH THE DAYS WERE ONLY SEVEN, YOU WON'T EVER FORGET ME, THOSE TEARS IN YOUR EYES, and CAN I BE SURE? All sides will be available on single records by Decca!

PLUS four sides that are on re-issue by POPULAR DEMAND! SOLDIER'S LAST LETTER, TRY ME ONE MORE TIME, CARELESS DARLIN', and IT'S BEEN SO LONG, DARLIN'!

★
And making June 1 a real red-letter day—the Screen Guild-Release production, "HOLLYWOOD BARN DANCE," starring ERNEST TUBB!

DISK DEALERS' ASSOCIATION PROGRESS

Record Retailers' Federation tries to build country-wide org . . . New Jersey merchants showed their hand . . . St. Louis co-oping brings results . . . New York group building . . . on the Coast, MTA paces any organization activity.

NEW YORK, May 31.—Sidelight to the NAMM convention proper will be the second meeting of the board of governors of the newly formed National Record Retailers' Federation, which will be held at the Morrison Hotel, Chicago, June 3. New wax merchant org is also planning to run off a dealers' symposium during convention week.

Federation was formed in the tail-end of 1946 at a time when some dealer-distrib-manufacturer relations were at a straining point. Its basic membership to date has come from cities where local retailer associations had been operating, including New York, St. Louis, Philadelphia, Houston, Memphis, Chicago, Buffalo; Nassau and Suffolk counties, N. Y.; Dallas and Beaumont, Tex. Other active local orgs are those in Cleveland and New Jersey.

Not First Try at Org

This organizational attempt is not the first effort to get disk dealers together on a national scale; a number of similar enterprises have fizzed in past years. New org, however, is trying to build the first solid unit and hopes someday to run off a national convention for record dealers only as the solidifier. This when the board of governors feel the org has the necessary membership strength. Current membership count, org claims, scales close to the 500 mark.

Federation's slated objectives include elimination of grievance affecting the wax merchant such as overshipment, tie-in sales, standing orders, shipping charges, etc. It will endeavor, it is said, to find means of combatting transshipping and price-cutting wars. Org also hopes to aid in the merchandising and promotional education of the retailer.

Local Orgs More Active

But to date, while the major activity of the federation has been directed at organization only, its subsid local orgs and non-member orgs have shown various degrees of activity in molding firmer dealer co-operation. Solidest front was shown by the New Jersey Record Dealers' Association (NJRDA)

in a State-wide boycott against the top record label distribs, which began last December 1 and lasted thru Christmas and New Year's, one of the busiest dealer seasons of the year. Boycott was launched as an objection to a 35-cent delivery charge clamped on all record package shipments. With the elimination of this charge as their immediate goal, the New Jersey dealers also listed a secondary boycott against practices which have aroused more than local dealer resentment. These include: Forced window-and-wall display purchases; insufficient free advertising data; overstocking charges; claimed distrib preference for chain department store shipments; neglect of the smaller dealer and complaints about distrib handling of franchises. These charges were specifically hurled at Victor, Decca and Columbia distribs in the area. Boycott ended with dealers gaining partial revision of the delivery charge and at least a couple of "general" goals.

Strong in St. Louis

St. Louis currently boasts a strong dealer org, which functions under the guidance of Michael Alexander, who also is head of the national federation. This group has succeeded in holding a price-line in their town and have also gotten together to plug their merchandise in daily newspaper advertising. St. Louis group uses the co-op ad medium to plug records as a source of entertainment much as a fruit growers group plugs its produce. This org's solidarity has proven a great aid for individual dealers in the city.

Philadelphia group also has been using a promotional gimmick to aid record sales generally. Under Alex Gettlin, the group has been using radio as a prime ad medium, sponsoring its own disk jockey show in the name of the organization and plugging both the merchandise and the individual org members.

N. Y. Group Building

A New York group, organized in late '46 and currently busy building membership, claims a dealer total close to 100 in the Metropolitan area. This unit holds monthly symposium-type meetings for the purpose of

WELCOME TO NAMM CONVENTION

DUMOR COMPOUND

Used by leading record manufacturers
for better records



- ★ LONGER PLAYING LIFE
- ★ BETTER TONE
- ★ SUPERIOR RESISTANCE TO WARPAGE
- ★ LESS PRODUCTION COSTS

Remember, "DUMOR" will **DO MORE**
for your business!

Watch for our Coming
Announcements

DUMOR PLASTICS, INC.

SERVING THE RECORD INDUSTRY EXCLUSIVELY
ATCO, NEW JERSEY

Come and Meet a

LOAD of DYNAMITE

in **BOOTH 60**

at the PALMER HOUSE
in CHICAGO

JUNE 2-5



MEET
DAVE BRAUN



MEET
JOE LIEBOWITZ

**DE LUXE DELIVERS DELICIOUS DOLLARS
WITH THESE SOLID PROFIT BUILDERS!**

DE LUXE EXCLUSIVE RECORDING ARTISTS

Air Lane Trio Judith Arlen Emil Coleman and his Waldorf Astoria orchestra Cousin Joe Denver Darling Paul Gayten Joe Howard Mack Triplets	Ted Martin Miccolis Sisters "Lost" John Miller Bryon Parker "Fats" Pichon Betty Reilly Tommy Riggs Al Russell Trio Ralph Slater Whitey & Hogan
---	---

**The FASTEST, The HOTTEST, The HEPPEST
INDEPENDENT in the Business**



DE LUXE RECORD CO., INC. **LINDEN, N. J.**

swapping merchandising ideas and to hear representatives from distrib and manufacturer levels. Unit claims to have established good relations with Bruno—New York (distrib for RCA Victor) and Times Appliance (local Columbia distrib), with the former said to be prepping to hold a meeting of New York retailers which may have been inspired by the federation's stimulus. Bruno's Phil Silverman was guest speaker at a March dealer symposium held at the Hotel Pennsylvania here and gave the attending members some tips on longhair disk merchandising. New York group is headed by William Ross.

But many execs on the local orgs feel that the fullest dealer strength will not be achieved until the national federation really gets on its feet and can lay claim to a full national representation. Federation's board of governors includes President Alexander; veepees, Gettlin and J. G. Bradburn; Treasurer Ross, and Secretary Charles Rozelle.

MTA the Coast Org Hub

HOLLYWOOD, May 31.—For the first time in many years Los Angeles music merchants are showing a healthy willingness to work together for the mutual betterment of the trade. Altho local music men are still cutting eye-teeth organization-wise, the nucleus of a future dealer org is to be found in Music Trades Association of Southern California (MTA), a group encompassing merchants who derive a major part of their income from music merchandise. Principal MTA accomplishments to date have been to sponsor a trade meeting last January which drew reps from the entire West Coast and to set up and follow thru on local Music Week tie-ins May 4-11.

While both are unspectacular accomplishments when viewed objectively, group's work is significant in the very fact that mutual co-operation was accomplished. Local merchants have long been disorganized, with little or no interest in common problems. Even indie record producers balked at joining a trade group, as evidenced by two abortive attempts to band together made during the past several years.

Co-Ops With NAMM

MTA, formed originally some 20 years ago, was inactive until the beginning of the war, when group was revitalized to carry out OPA regulations. Org is independent of National Association of Music Merchants (NAMM) altho working in co-operation with national body. Purpose of local group now is to organize dealers to prevent recurrence of cutthroat selling or other practices harmful to the industry as a whole. To this end, group shows signs of earning wide acceptance.

Group officers include: R. O. Grassmuck, president (Berry & Grassmuck Music Company, Pasadena); W. E. Moffett, vice-president (secretary, Birkel-Richardson Music Company, Los Angeles); Mace Wolf, secretary-treasurer (manager, band instrument, Birkel-Richardson).

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THREE POINTS TO REMEMBER ABOUT**

NYRalite

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- 2. LOW SURFACE NOISE
- 3. COMMERCIAL

... and they all add to more sales, better profits and greater customer appeal

**It will pay you to look into NYRalite
and also our shellac pressings**

Mfd. by

NEW YORK RECORD CORP.

107 Lorimer St. Phone: EVergreen 7-0241 & 7-0232 BROOKLYN 6, N. Y.

A HOME OF MY OWN
Victor 20-2203 Texas Jim Robertson

**PREDICTIONS FOR 100 YEARS
FROM NOW**
MGM 10012 Carson Robison

**I WISH YOU THE BEST OF
EVERYTHING**
Victor 20-2269 Elton Britt
Senora 2012 Hal Horton

**I AIN'T GONNA LEAVE MY
LOVE NO MORE**
Victor 20-2150 Billy Williams

BOB MILLER, INC. 1619 BROADWAY
NEW YORK 19

**DICK
"TWO TON"
BAKER**

**THE MERCURY RECORD
MUSIC MAKER**

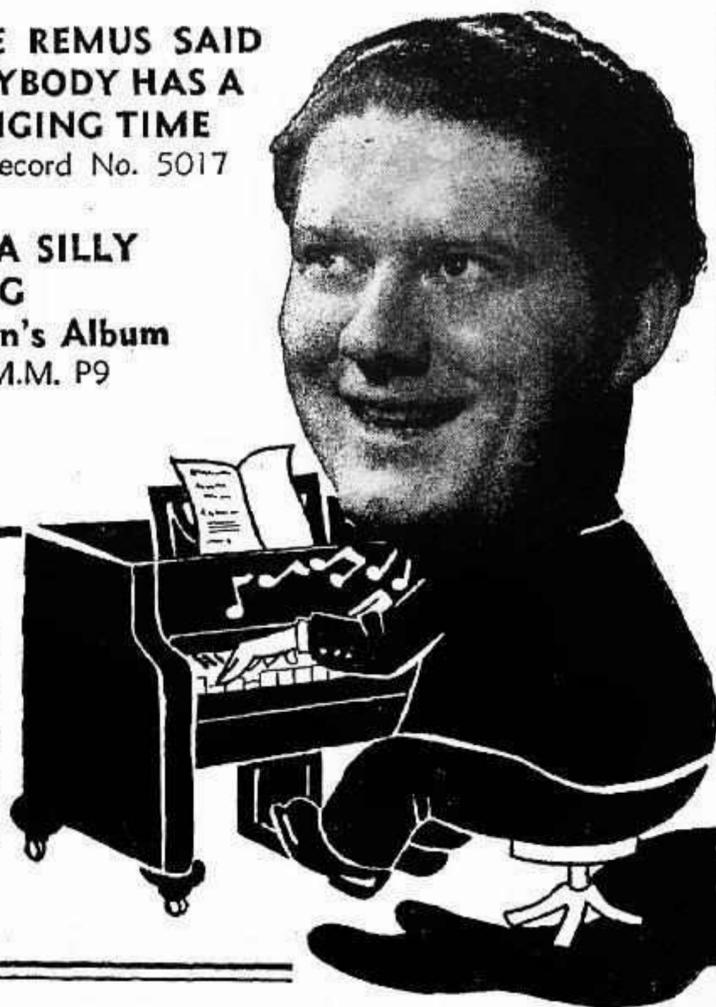
LATEST RELEASES

- ★ I'VE GOT A GAL I LOVE
(In North and South Dakota)

MANAGUA, NICARAGUA
Record No. 5016

- ★ UNCLE REMUS SAID
EVERYBODY HAS A
LOUNGING TIME
Record No. 5017

- ★ SING A SILLY
SONG
Children's Album
No. M.M. P9



★
Winner of 1947
C. C. N. Y. Award
For Most Effective
Direct Selling
Sponsored Radio
Program

RADIO
"BAKER'S SPOTLIGHT"
WGN-MUTUAL — 4:30 P.M., Monday Thru Saturday
"TWO TON" BAKER The Music Maker
WGN-MUTUAL — 8:15 A.M., Monday Thru Saturday
MUTUAL NETWORK SHOW
3:30 P.M. — Monday Thru Friday

THE DISK MAKERS AND THEIR LABELS

For the benefit of trade show and convention visitors the following list of record manufacturers and labels (corrected to May 1, 1947) is presented below. List is alphabetically arranged according to label.

- A-1**
A-1 Records of America
16 East 43d St., Rm. 604
New York 17, N. Y.
- A Natural Hit**
A Natural Hit Record Co.
408-10 Gladys Ave.
Los Angeles 13, Calif.
- Acetone**
Acetone Records
Midget Music, Inc.
Jacksonville, Tex.
- Alberti**
Alberti Record Mfg. Co.
1508 Grande Vista Ave., Los
Angeles 23, Calif.
- An Autograph Records**
Associated Distributors, Inc.
213 1/2 Second St.,
Marietta O.
- Advance**
Advance Records
2546 Westwood Blvd.
Los Angeles 34, Calif.
- Adventure**
Adventure Record Co.
9721 Third Ave.
Brooklyn 9, N. Y.
- Aetna**
Aetna Music Corporation
232 North Eutaw St.
Baltimore 1, Md.
- Aladdin**
Aladdin Records
4918 Santa Monica Blvd.
Los Angeles 27, Calif.
- Alco**
Alco Recording Co.
8913 Sunset Blvd.
Los Angeles 46, Calif.
- Alert**
Alert Records, Inc.
1303 Fulton St.
Brooklyn 16, N. Y.
- Allentown**
Allentown Record Co., Inc.
10th and Walnut Sts.
Allentown, Pa.
- Alpha**
Alpha Records, Inc.
501 Madison Ave.
New York 22, N. Y.
- Alvin**
Alvin Music Corporation
1650 Broadway
New York 19, N. Y.
- Ambassador**
Ambassador Records
Ambassador Hotel
Los Angeles, Calif.
- American**
International Record Co.
32-53 62d St.
Woodside, L. L., N. Y.
- American**
American Recording Co.
226 South 15th St.
Philadelphia 2, Pa.
- Americana**
Americana Records
c/o Glendale Radio City
310 North Verdugo
Glendale, Calif.
- Amuke**
Olekson Bros.
159 E. 10th St.
New York 3, N. Y.
- Apollo**
Apollo Records, Inc.
615 10th Ave.
New York 19, N. Y.
- ARC**
Artists Relations Corporation
980 2d Ave.
New York 22, N. Y.
- Arcadia**
Echors Music Publishing Co.
6432 Cass Ave.
Detroit 2, Mich.
- Arden Records**
Arden Recording Co.
902 E. Jefferson
Detroit 26, Mich.
- Arista**
Arista Records, Inc.
512 Pennsylvania Ave.
Baltimore 1, Md.
- Artist**
Artist Records, Inc.
8913 Sunset Blvd.
- Aristocrat**
Hollywood 46, Calif.
Aristocrat Record Corp.
7508 Phillips Ave.
Chicago 9, Ill.
- Artistic Records**
Toni Beaulieu
3316 San Marino
Los Angeles 6, Calif.
- Arvid**
Arvid Records
200 East Third St.
Mount Vernon, N. Y.
- Atlas**
Atlas Records & Distributing
Co.
6253 Hollywood Blvd.
Room 401
Hollywood 28, Calif.
- Atomic**
Atomic Record Co., Inc.
6634 Santa Monica Blvd.
Hollywood 38, Calif.
- Audience**
Audience Records, Inc.
230 Park Ave.
New York 17, N. Y.
- Avalon**
Avalon Record Co.
117 West 48th St.
New York 19, N. Y.
- Balcara**
Harmony Radio Store
6030 West Fort
Detroit 9, Mich.
- Banner**
Banner Records, Inc.
1674 Broadway
New York 19, N. Y.
- Bee Bee Bee**
Bee Bee Bee Records
1538 Cahuenga Blvd.
Hollywood, Calif.
- Bell**
Bell Records
1658 Broadway
New York 19, N. Y.
- Bell**
Bell Records
c/o Leo Kupina's Studio
P. O. Box 3751
Honolulu 11, Hawaii
- Besa**
Besa Records
1849 Third Ave.
New York 29, N. Y.
- Bibletone**
Bibletone
354 Fourth Ave.
New York 19, N. Y.
- Black & White**
Black & White Recording Co.,
Inc.
4010 Santa Monica Blvd.
Los Angeles 27, Calif.
- Blazon**
Blazon Record Co.
P. O. Box 507
North Hollywood, Calif.
- Bluebird**
RCA Victor Division of RCA
Mfg. Co., Inc.
Camden, N. J.
- Blue Label Records**
Blue Label Records
6253 Hollywood Blvd.
Hollywood, Calif.
- Blue Note**
Blue Note Records,
767 Lexington Ave.
New York 21, N. Y.
- Blue Ribbon Records**
Blue Ribbon Records
Stanton, Ill.
- Blue Star**
Blue Star Records
2211 Cottage Grove
Des Moines 11, Iowa
- Bornand Music Box Record
Company**
Bornand Music Box Record
Co.
333 Fifth Ave.
Pelham 65, N. Y.
- Ray Bourbon**
Syd Heller
158 Taylor St.
San Francisco 2, Calif.
- Broadway**
Broadway Record Distribu-
tors Corporation
2061 Broadway
New York 23, N. Y.
- Bronze**
The Bronze Co.
4810 South Central
Los Angeles 11, Calif.
- Brunswick**
Decca Records, Inc.
50 West 57th St.
New York 19, N. Y.
- Bullet**
Bullet Recording & Tran-
scription Co.
2320 12th Ave., South
Nashville 4, Tenn.
- C Sharpe Minor Recordings**
C Sharpe Minor Recordings
of the Superentertainment
Corporation of California
823 North Vine St.
Hollywood, Calif.
- Cadet**
Cadet Records
717 North Vine St.
Hollywood 38, Calif.
- Campus Christian**
Campus Christian Records
207 W. Pico
Los Angeles 15, Calif.
- Capitol**
Capitol Records, Inc.
1507 N. Vine
Hollywood 28, Calif.
- Cardinal**
Cardinal Records, Inc.
1501 Broadway
New York 10, N. Y.
- Cartoon**
Cartoon Records
346 N. Vermont
Los Angeles 4, Calif.
- Ca-Song**
Ca-Song Record Co.
56 Court St.
Brooklyn
- Cavalcade**
Cavalcade Music Co.
1674 Broadway
New York 19, N. Y.
- Celtic**
Celtic Record Co.
152 West 42d St.
New York 18, N. Y.
- Century**
Century Record Co.
737 Fox St.
Bronx 55, New York
- Challenge**
Challenge Records
3 W. 29th St.
New York 1, N. Y.
- Checkered**
Artists Music Corp.
1695 Broadway
New York 19, N. Y.
- Chicago**
Southern Record Corp.
307 Lenox Ave.
New York 27, N. Y.
- Chief**
Chief Record Co.
74 Riverside Drive
New York 24, N. Y.
- Circle**
Circle Sound, Inc.
38 East Fourth St.
New York 3, N. Y.
- Claude**
Claude Record Co.
4105 Ledy Ave.
Philadelphia, Pa.
- Click**
American Recording Co.
226 South 15th St.
Philadelphia 2, Pa.
- Climax**
Blue Note Records
767 Lexington Ave.
New York 21, N. Y.
- Co-Art**
The Co-Art Records Co.
1403 South Fairfax Ave.
Los Angeles 35, Calif.
- Coast**
Coast Record Mfg. Co.
2534 West Pico Blvd.
Los Angeles 6, Calif.
- Cocktail Hour**
Chas. Eckert Co.
4380 Santa Monica Blvd.
Los Angeles 27, Calif.
- Coda**
Coda Record Co.
1291 Sixth Ave.
New York 19, N. Y.
- Co-Ed**
Sorority Fraternity Record &
Club of America
Station L, P. O. Box 46
New York, N. Y.
- Columbia**
Columbia Records, Inc.
1473 Barnum Ave.
Bridgeport 8, Conn.
- Comet**
Comet, Inc.
420 Lexington Ave.
New York 17, N. Y.
- Commodore**
Commodore Record Co., Inc.
415 Lexington Ave.
New York 19, N. Y.
- Compass**
(Russian Records)
Compass Record Co., Inc.
1270 Avenue of the Amer-
icas, Radio City
New York 19, N. Y.
- Concert Hall**
Concert Hall Society, Inc.
250 West 57th St.
New York 19, N. Y.
- Continental**
Continental Record Co., Inc.
265 West 54th St.
New York 19, N. Y.
- Copacabana**
Copacabana Records
369 Sixth St.
San Francisco, Calif.
- Cordion**
Scandinavian Music House
625 Lexington Ave.
New York 22, N. Y.
- Coronet**
Coronet Records, Inc.
53 East 51st St.
New York 22, N. Y.
- Country Music Company**
Country Music Company of
Chicago
20 East Jackson Blvd.
Chicago, Ill.
- Courtney**
Courtney Records
1424 East 78th St.
Los Angeles, Calif.
- Cowboy**
Cowboy Record Co.
138 North 12th St.
Philadelphia 7, Pa.
- Cozy**
Cozy Records
112 Henry Ave.
Davis, W. Va.
- CRS**
(Historical Records)
Collectors' Record Shop
825 Seventh Ave.
New York 19, N. Y.
- Crescent**
Crescent Records
6420 Santa Monica Blvd.
Hollywood 38, Calif.
- Criterion**
Capitol Records, Inc.
1507 North Vine St.
Hollywood 28, Calif.
- Crown**
Crown Records
107 West 52d St.
New York 19, N. Y.
- Crystal**
Crystal Record Studio
2356 Dorris Place
Los Angeles 34, Calif.
- Csardas**
Continental Record Co.
265 West 54th St.
New York 19, N. Y.
- Dana**
Dana Music Co.
516 Fifth Ave.
New York 18, N. Y.
- Davis**
Davis Record Corp.
331 West 51st St.
New York 19, N. Y.
- DC**
DC Records
1425 Van Buren St., N. W.
Washington 12, D. C.
- Decca**
Decca Records, Inc.
50 West 57th St.
New York 19, N. Y.
- De Luxe**
De Luxe Record Co., Inc.
1130 St. George Ave.
Linden, N. J.
- Dial**
Dial Records
c/o Tempo Music Shop
5946 Hollywood Blvd.
Hollywood 28, Calif.
- Diamond**
Diamond Record Corp.
1650 Broadway
New York 19, N. Y.
- Disc**
Asch Recording Studios
(Disc Company of America)
117 West 46th St.
New York 19, N. Y.
- Dixie**
Associated Distributors, Inc.
213 1/2 Second St.
Marietta, O.
- Dot**
J. Leon Towers
Federalburg, Md.
- Duke**
Duke Record Co.
769 Rockaway Ave.
Brooklyn 12, N. Y.
- Eagle**
Eagle Records
1149 Mission St.
San Francisco, Calif.
- Ebony**
Southern Record Corp.
307 Lenox Ave.
New York 27, N. Y.
- Electron Bell-Rangerecord**
(custom made chimes)
Riggs & Jeffries, Inc.
73 Winthrop St.
Newark 4, N. J.
- Emerald**
Dal E. Haun Co.
708 Arch St.
Pittsburgh 12, Pa.
- Empey**
Empey Records, Inc.
115 West 53d St.
New York 19, N. Y.
- Empire**
Empire Recording Studios
1144 Madison Ave.
Redwood City, Calif.
- Enterprise**
Enterprise Records, Inc.
8109 Santa Monica Blvd.
Hollywood 46, Calif.
- Erno Papee Melody Lam
Book**
Music You Enjoy, Inc.
420 Lexington Ave.
New York 17, N. Y.
- Esquire**
Esquire Record Co.
3522 San Pablo Ave.
Oakland 8, Calif.
- Excelsior**
Excelsior Records Co.
1065 N. Fairfax
Los Angeles 46, Calif.
- Exclusive**
Exclusive Records
6272 Sunset Blvd.
Hollywood 28, Calif.
- F-M**
F-M Records,
1012 1/2 North Palm
Hollywood, Calif.
- Famous**
Famous Records, Inc.
RKO Theater Bldg.
Room 303, 116 Market St.
Newark 2, N. J.
- Fantasy Records**
Commercial Record Co.
439 Fifth Ave.
New York 17, N. Y.
- Feature**
Feature Records
c/o WOR Recording
Studios
1440 Broadway
New York 18, N. Y.
- Fortune**
Fortune Records
Trianon Publications
11839 12th St.
Detroit 6, Mich.
- Four Star**
Four Star Records, Inc.
210 N. Larchmont
Los Angeles 4, Calif.
- Franwil**
Franwil Records
1650 Broadway
Suite 701
New York 19, N. Y.
- Funnyface**
Funnyface Records, Inc.
107-09 71st Ave.
Forest Hills, L. I., N. Y.
- Gala**
Gala Record Corp.
350 Fifth Ave.
New York 1, N. Y.
- Gamut**
Commodore Record Co., Inc.
415 Lexington Ave.
New York 17, N. Y.
- General**
Commodore Record Co., Inc.
415 Lexington Ave.
New York 17, N. Y.

- GI**
GI Records, Inc.,
1674 Broadway
New York 19, N. Y.
- Globe**
The Globe Record Co., Inc.
4714-16 South Hoover St.
Los Angeles 37, Calif.
- Golden Gate Records**
Golden Gate Record Co.
Record Room, Fairmont
Hotel
San Francisco, Calif.
- Gold Seal**
Gold Seal Records
333 North Michigan Ave.
Chicago, Ill.
- Gotham**
Gotham Record Corp.
853 Ninth Ave.
New York 19, N. Y.
- Graphic Phono-Books**
Graphic Educational Phono-
graph Record Co.
1108 Lillian Way
Hollywood 38, Calif.
- Gulf**
Gulf Record Co., Inc.
3104 Telephone Road
Houston, Tex.
- Hargall**
Hargall Records
130 West 56th St.
New York 19, N. Y.
- Harlem**
Southern Record Corp.
307 Lenox Ave.
New York 27, N. Y.
- Harmonia**
Harmonia Records Corp.
1323 Broadway
New York 1, N. Y.
- Haven**
Haven Records, Inc.
716 Rockaway Ave.
Brooklyn 12, N. Y.
- H. N. Society**
H. N. Society Records
c/o Hargall Records
130 West 56th St.
New York 19, N. Y.
- Hollywood International**
Hollywood International Rec-
ords
985 Menlo Ave.
Los Angeles 6, Calif.
- Hollywood Rhythms**
Hollywood Rhythms Record
Co., P. O. Box 162
Culver City, Calif.
- Hollywood Rhythms**
Hollywood Rhythms Record
Co., P. O. Box 162
Culver City, Calif.
- HRS**
Hot Record Society
303 Fifth Ave.
New York 16, N. Y.
- Hub**
Hub Records, Inc.
565 Fifth Ave.
New York 17, N. Y.
- Hucksters**
Hucksters Recording Co., Inc.
c/o A. J. Silverman
8210 1/2 Sunset Blvd.
Hollywood 46, Calif.
- Hy-Tone**
Hy-Tone Manufacturing &
Distributing Co.
1521 W. Walton
Chicago 20, Ill.
- Impresario**
Washington Music Bazaar
Suite 1102
210 Fifth Ave.
New York 10, N. Y.
- International**
International Record Co.
32-58 62d St.
Woodside, L. I., N. Y.
- Jamboree**
Jamboree Record, Inc.
1650 Broadway
New York 19, N. Y.
- Jazz Information**
Commodore Record Co.
415 Lexington Ave.
New York 17, N. Y.
- Jazz Man**
Jazz Man Records
6420 Santa Monica
Hollywood 38, Calif.
- Jazz Record**
American Jazz, Inc.
236 West 10th St.
New York 14, N. Y.
- Jewel**
Jewel Records Co.
7620 Sunset Blvd.
Hollywood 46, Calif.
- Juke Box**
Juke Box Record Co., Inc.
7 West 46th St.
New York 10, N. Y.
- Jump**
The Turntable
1009 N. Wilton Pl.
Hollywood 38, Calif.
- Jupiter**
Jupiter Records
425 S. Western Ave.
Los Angeles 5, Calif.
- Keynote**
Keynote Recordings, Inc.
522 5th Ave.
New York 18, N. Y.
- Kiddie Tunes**
Murray Singer Records,
1674 Broadway
New York 19, N. Y.
- King**
The Charles E. King Record
Co.
8201 Britton Ave.
Elmhurst, N. Y.
- King**
King Record Co.
1540 Brewster Ave.
Cincinnati 7, Ohio
- King Jazz**
King Jazz Co.
140 West 42d St.
New York 18, N. Y.
- King Solomon**
Savoy Record Co.
58 Market St.
Newark 1, N. J.
- Kismet**
Kismet Record Co.
227 East 14th St.
New York 3, N. Y.
- Lamplighter**
Lamplighter Record Co.
R. F. D. No. 1
Pacific Palisades, Calif.
- Latin-American**
Latin American Records
15414 Wyoming
Detroit 21, Mich.
- Laurent**
Laurent Records
750 Post St.
San Francisco, Calif.
- Lei**
Lei Record Co.
1219 South Beretania St.
Honolulu 46, T. H.
- Liberty**
Liberty Music Shops
450 Madison Ave.
New York 22, N. Y.
- Listen Look Picture Book**
Music You Enjoy, Inc.
420 Lexington Ave.
New York 17, N. Y.
- Lyric**
Empire Record Corp.
825 Seventh Ave.
New York 19, N. Y.
- Maestro**
Maestro Record Co.,
2511 Mayberry St.
Los Angeles 26, Calif.
- Majestic**
Majestic Records, Inc.
29 West 57th St.
New York 19, N. Y.
- Major**
Taran Distributing, Inc.
170 N. 23rd St.
Miami, Fla.
- Manor**
Manor Record Co.
313 West 57th St.
New York 19, N. Y.
- Maratone Records**
Melmore, Inc.,
2059 19th St.
Detroit 16, Mich.
- Mars**
Mars Records
4215 South Vermont
Los Angeles 37, Calif.
- Mary Howard**
Mary Howard Recordings
37 East 49th St.
New York 17, N. Y.
- Master**
Master Record Co.
64 E. Lake St.
Chicago 1, Ill.
- Mastertone**
Mastertone Record Co., Inc.
4812 Sunset Blvd.
Hollywood 27, Calif.
- Mayfair**
Mayfair Record & Recording
Corp.,
1650 Broadway
New York 19, N. Y.
- Mayfair Rec-o-Card**
Mayfair Record & Recording
Corp.,
1650 Broadway
New York 19, N. Y.
- Mecca**
Batt Masian
545 Gorge Rd.
Cliffside Park, N. J.
- Mello-Strain**
Mello-Strain Records, Ltd.,
1658 Broadway, Room 468,
New York 19, N. Y.
- Mellow**
Mellow Record Co.
13217 East Jefferson
Detroit 15, Mich.
- Melodisc**
Melodisc Recording Co.,
7119 Santa Monica Blvd.
Hollywood 28, Calif.
- Melrose**
Melrose Record Co.,
601 East 19th South,
Brooklyn 26, N. Y.
- Memo**
Melody Moderne, Inc.
6233 Hollywood Blvd.
Hollywood 28, Calif.
- Mercury**
Mercury Radio & Television
Corp.
839 South Wabash Ave.
Chicago 1, Ill.
- Merry-Go-Sound**
Tone Products Corp. of
America,
351 4th Ave.
New York 10, N. Y.
- Mertone**
Mertone Recording Co.
1005 N. Sixth Ave.
Pensacola, Fla.
- MGM**
MGM Records
701 Seventh Ave.
New York 10, N. Y.
- Miracle**
Miracle Record Co.
500 E. 63rd St.
Chicago, Ill.
- Mirror**
Mirror Recordings
810 Rollin St.
South Pasadena, Calif.
- Mirror Tone**
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New York 19, N. Y.
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Musette Publishers, Inc.
113 West 57th St.
New York 19, N. Y.

Music Art
Music Art Records
RKO Proctor's Bldg.
Newark, N. J.

Music for Society
Music for Society Record Co.
1585 Broadway
New York 19, N. Y.

Music Mart
Music Mart Records,
510 Fifteenth St.
San Francisco 12, Calif.

Music on Parade
Music on Parade Records
634 S. W. Temple St.
Salt Lake City, Utah

Musicomics
Musette Publishers, Inc.
113 West 57th St.
New York 19, N. Y.

Musicraft
Musicraft Corp.
245 E. 23rd St.
New York 10, N. Y.

National
National Record Co., Inc.
1841 Broadway
New York 23, N. Y.

Odeon
Decca Records, Inc.,
50 West 57th St.,
New York 19, N. Y.

Okeh
Columbia Recording Corp.
1473 Barnum Ave.,
Bridgeport 6, Conn.

Olympia
Olympia Record Co.
147 Ridge Road
Lackawanna, N. Y.

Once Upon a Time
Mayfair Record & Recording
Corp.
1650 Broadway
New York 19, N. Y.

Orpheus
Orpheus Record & Transcrip-
tion Co.
1585 Broadway
New York 19, N. Y.

Pacific
Pacific Record Co.
2213 San Pablo Ave.
Berkeley 2, Calif.

Palda
Palda Record Co.
8406 Lyons Ave.
Philadelphia, Pa.

Paragon
Paragon Records, Inc.,
8000 Connecticut Ave.
Chevy Chase 15, Md.

Paramount
Paramount Record Manufac-
turing and Recording Co.
4434 Overbrook Ave.
Philadelphia 31, Pa.

Parlophone
Decca Records, Inc.
50 West 57th St.
New York 19, N. Y.

Party
Dobbs-Skinner, Inc.
2624 Elm
Dallas, Tex.

Pearl
Pearl Records
Route 1, Box 105
Covington, Ky.

Peerless
Fabrico De Disco Peerless
Calzado Mariano Escobeda
225,
Mexico, DF.

Phototone
Phototone Records
9417 Parmalee Ave.
Los Angeles 2, Calif.

Picturtone
Picturtone Records, Inc.
38 Tiffany Place
Brooklyn 2, N. Y.

Pied Piper
Music You Enjoy, Inc.,
420 Lexington Ave.
New York

Pilotone
Pilot Radlo Co.
37-06 36th St.
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Pop-U-Lar
Artists Music Corp.
1695 Broadway
New York 19, N. Y.

President
President Records
712 Louisiana St.
Little Rock, Ark.

Process
Process Record Co.
19 Pennell St.
Franklin, Pa.

Quaker
Quaker Music Co.
121 North Broad St.
Philadelphia 7, Pa.

Queen
King Record Co.
1540 Brewster Ave.
Cincinnati 7, Ohio

'R-Tist
'R-Tist Record Co.,
3903 North Franklin St.
Philadelphia 40, Pa.

Radio Records
Ekko Recording Corp.
Renfro Valley, Ky.

Rainbow
Rainbow Records
234 West 44th St., Suite 906
New York 19, N. Y.

Rancho Records
Rancho Records
c/o Smiley Burnette,
Box 100
Studio City, Calif.

Record-o-Fun
Record-O-Fun, Inc.,
333 North Michigan
Chicago 1, Ill.

Regal
Willow Walk Industries
5339 Burlingame,
Detroit 4, Mich.

Regal
Regal Records
6089 W. Pico Blvd.
Los Angeles 35, Calif.

Regis
Regis Record Co.
313 W. 57th St.
New York 19, N. Y.

Rego
Rego Records
Grand Central Music Co.
1504 Broadway, Room 302
Detroit 26, Mich.

Rhapsody
Rhapsody Records
2519 W. Seventh St.
Los Angeles 5, Calif.

Rhumboogie
Rhumboogie Record Co.
343 East Garfield Pl.
Chicago, Ill.

Rhythm
Rhythm Records Co.
4842 Placida Ave.
North Hollywood, Calif.

Rhythm
Rhythm Recordings Inc.
316 Sixth St.
San Francisco, Calif.

Rich
Rich-Art Records, Inc.
2638 South Gladys Ave.
Garvey, Calif.

Rich-Art
Rich-Art Records, Inc.,
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Garvey, Calif.

Rich-R-Tone
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Johnson City, Tenn.

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Rich-Art Records, Inc.
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Garvey, Calif.

Rite a Lyric
Murray Singer Records
1674 Broadway
New York 19, N. Y.

Roy
Roy Records
1619 Broadway
New York 19, N. Y.

Royal
Royal Record Co.
8407 Santa Monica Blvd.
Los Angeles 46, Calif.

Russian
Russian Music Co.
121 Lexington Ave.
New York 16, N. Y.
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S. & D.
S & D Records
1225 N. LaSalle
Chicago, Ill.

Sacred Records
Sacred Records, Inc.
207 West Pico Blvd.
Los Angeles 15, Calif.

Saphire
Saphire Music Co.
1655 S. Taney St.
Philadelphia 45, Pa.

Sarco
Sarco Record Co.
6107 Sunset Blvd.
Hollywood 29, Calif.

Sauvenair Records
Sauvenair Records Co.
6331 Hollywood Blvd.
Hollywood 29, Calif.

Savoy
Savoy Record Co.
58 Market St.
Newark 2, N. J.

Scandinavia
Scandinavian Music House
625 Lexington Ave.
New York 22, N. Y.

Schirmer
G. Schirmer, Inc.
3 East 43d St.
New York 17, N. Y.

Secco
Secco Records, Inc.
1395 Fifth Ave.
New York 29, N. Y.

Serenade
Unique Music Publishers and
Recording Co.
910 Alberta St.
Detroit 20, Mich.

Seva
Seva Record Co.
45 East 49th St.
New York 17, N. Y.

Signature
Signature Recording Corp.
601 West 26th St.
New York 1, N. Y.

Skating Rhythms
Skating Rhythms Recording
Co.
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Santa Ana, Calif.

Skatin' Toons
Skatin' Toons
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Malvern, N. Y.

Slate
Slate Enterprises, Inc.
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Newark 2, N. J.

Solar
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unbeam
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 Chicago, Ill.

Sunset
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 1523 N. Hudson
 Hollywood 28, Calif.

Sunshine
 Sunshine Recording Co.
 1480 W. Jefferson
 Los Angeles 7, Calif.

Super Discs
 Super Discs
 610 Fifth Ave.
 New York 20, N. Y.

Superior
 Superior Recording Co.
 1712 Glendale Blvd.
 Los Angeles 26, Calif.

Swan
 Swan Recording Co.
 1600 Broadway, Room 1003
 New York 19, N. Y.

Swank
 Murray Singer Records
 1674 Broadway
 New York 19, N. Y.

Symphony Records
 Symphony Records
 220 W. Fifth St., Room 702
 Los Angeles 13, Calif.

Tara Irish
 Tara Irish Records, Inc.
 4903 Girard Ave.
 Philadelphia 31, Pa.

Teagarden Presents
 Richard Bradley & Associates
 188 West Randolph St.
 Chicago 1, Ill.

Tech-Art
 Tech-Art Recordings,
 6120 S. Van Ness
 Los Angeles 44, Calif.

Teentimer Original
 Apollo Records, Inc.
 610 10th Ave.
 New York 19, N. Y.

Teleways
 Teleways Records
 8949 Sunset
 Hollywood 46, Calif.

Tempo
 Tempo Record Co.
 8534 Sunset Blvd.
 Hollywood 46, Calif.

The Master
 The Master Record Co.
 1619 Broadway, Suite 404
 New York 19, N. Y.

The New Yorker
 Universal Record Co.
 1780 Broadway
 New York 19, N. Y.
 (for export only)

Tiffany
 Tiffany Productions, Inc.
 200 West 57th St.
 New York, N. Y.

Time
 Time Records
 1304 W. 8th St.
 Amarillo, Tex.

Timely
 Commodore Record Co., Inc.
 415 Lexington Ave.
 New York 17, N. Y.

Tin Pan Alley
 Tin Pan Alley Records Co.
 1011 Chestnut St.
 Philadelphia 7, Pa.

Top
 Top Records, Inc.
 1674 Broadway
 New York 19, N. Y.

Top-Ten
 Audience Records, Inc.
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 New York 17, N. Y.

Topical Tempo
 Commodore Record Co., Inc.
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 New York 17, N. Y.

Tower Records
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 Chicago 1, Ill.

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 Town and Country Record
 Co., Inc.
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Trilon
 Trilon Record Mfg. Co.
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 Oakland 8, Calif.

Tune Disk Records
 Tune-Disk Records
 63 E. Third Ave.
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20th Century
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 1515 W. Jefferson St.
 Philadelphia 21, Pa.

20th Century Records
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 1032 N. Sycamore Ave.
 Hollywood 38, Calif.

Ultra
 Ultra Record Co.
 255 West 98th St.
 New York 25, N. Y.

United
 United Sound System
 5840 Second Blvd.
 Detroit 2, Mich.

United Record
 United Record Co.
 3114 Trinity St.,
 Los Angeles 11, Calif.

**United Hot Clubs of Amer-
 ica (UHCA)**
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 415 Lexington Ave.
 New York 17, N. Y.

Unique
 United Masters, Inc.
 205 Amsterdam Ave.
 New York 23, N. Y.

Universal
 Universal Records
 3522 San Pablo Ave.
 Oakland, Calif.

Universal
 Universal Recording Co., Inc.
 147 W. 46th St.
 New York 19, N. Y.

University
 University Recording Co.
 Halifax Apartments,
 Hollywood, Calif.

Urab
 Urab (United Recording
 Artists Bureau)
 245 West 34th St.
 New York 1, N. Y.

Urban
 Urban Record Co.
 1801 North Curson
 Los Angeles 46, Calif.

Vanguard
 Vanguard Records
 787 Washington St.
 New York 14, N. Y.

Variety
 Variety Records, Inc.
 746 N. La Cienega Blvd.
 Hollywood 46, Calif.

Vel-Tone
 c/o Sequoia Record Co.
 1746 Las Palmas
 Hollywood 28, Calif.

Verne
 Verne Recording Corp.
 1724 Madison Ave.
 New York 29, N. Y.

Victor
 RCA Victor Division of RCA
 Mfg. Co.
 Camden, N. J.

Victory
 Victory Records
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 Beverly Hills, Calif.

Vitacoustic
 Universal Recording Co.
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 Chicago 6, Ill.

Vogue the Picture Record
 Vogue Recordings, Inc.
 4875 East Eight Mile Rd.
 Detroit 13, Mich.

Voices From History
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 415 Lexington Ave.
 New York 17, N. Y.

Vox
 Vox Productions, Inc.
 236 West 55th St.
 New York 19, N. Y.

West Coast
 West Coast Recordings
 20 Annie St.
 San Francisco, Calif.

Whimsy, Ltd.
 Whimsy, Ltd.
 6118 Selma Ave.
 Hollywood 28, Calif.

White Eagle
 Continental Record Co., Inc.
 265 West 54th St.
 New York 19, N. Y.

Willida
 Willida Records,
 1595 Broadway, Suite 308
 New York 19, N. Y.

Winant Productions
 Winant Productions
 300 West 43d St.
 New York 18, N. Y.

Yale
 Yale Record Co.
 87 High St.
 Montclair, N. J.

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Audience Records, Inc.....Booth 104	Haddorff Piano Co.....Rm. 818	Pratt, Read & Co.....Rms. 810, 811
Audio Industries.....Booth 100	Hammond Inst. Co.....Rms. 896, 897	Radio & Appliance Journal.....Booth 89
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Black & White Recording Co., Inc.....Booth 23	Jenkins Music Co.....Booth 53	The Recordplate Co.....Booth 101
Boetsch Bros.....Rm. 801	G. C. Jenkins.....Rm. 735	Recoton Corp.....Booth 31
The Bonot Co.....Booths 98, 99	Just-Rite Metal Specialties Co.....Booth 59	John H. Reuther Co.....Rm. 800½
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Boosey & Hawkes (London).....Booth 39	Keynote Recordings, Inc.....Booth 25	Rippen Pianofabrik.....Rm. 605
Arnold Brillhart, Ltd.....Rms. 894, 895	W. W. Kimball Co.....Rm. 815	Rowe Industries.....Rm. 755
Brush Development Co.....Rm. 898	King Record Dist. Co.....Booth 19	Rubank, Inc.....Rm. 775
Buegeleisen & Jacobson.....Rms. 760, 761	Kohler & Campbell, Inc.....Rm. 856	Sacred Records, Inc.....Booth 18
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Capehart Div., Farnsworth Radio & Television.....PDR. 15, 16	Frederick Kugel Co.....Booths 106, 107	Herman Savner & Son.....Rm. 845, 845
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