

# The Billboard

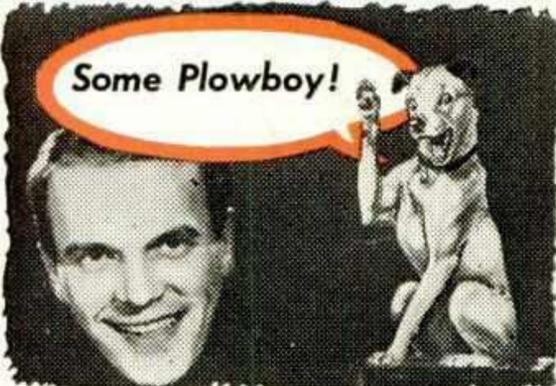
## N A M M C O N V E N T I O N S E C T I O N

SECTION II

JUNE 19, 1948

### NIPPER noses out some news...

OR—WHAT'S BEEN HAPPENING SINCE LAST YEAR!



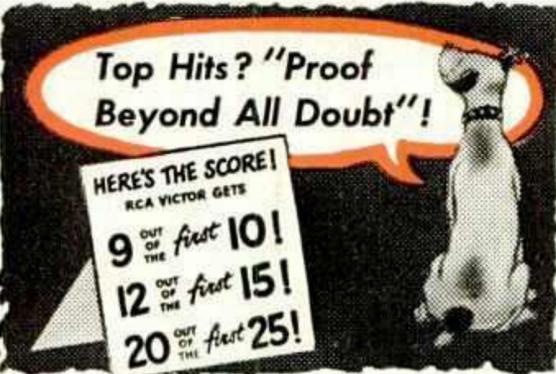
We got The Cashbox award for "The Best Hillbilly Record"...was voted by The Billboard as top folk artist on jukes. With such hits as "Anytime" and "Texarkana Baby"—Eddy Arnold is a cinch to repeat!



It's a must for children, but "Johnny's" getting a welcome from adults too! It's about a young immigrant who travels across the nation searching for Uncle Sam. Roy Middleton sings it; Russ Case plays it.



Vaughn's "Ballarina" has hit over 1,750,000! Yep, that Monroe man was the Top Seller "Over Record Counters" in BB's poll. And have you heard "It's The Sentimental Thing To Do"? It's a Sure Hit!



In Billboard's survey of "most wanted" re-issues, Retailers and Ops and Jocks wanted almost twice as many of ours as all other labels combined! Most are available now; the rest are coming up soon.



Perry Como's in a new movie... all about Rogers & Hart. Meanwhile, his record hits keep coming... "Because," and now "Haunted Heart." No wonder he was voted #1 on the jukes and over the counters!



We sure took a flyer on recording "Inside U.S.A."—even before the show went into rehearsals! Bea Lillie, Jack Haley, Perry Como, Billy Williams, and Russ Case are 5 good reasons why the album is now booming!



Week after week our Red Seals are tops on Billboard's "Best-Selling" charts. "Clair De Lune" by Iturbi was on the first 5 for over 130 weeks. Watch "Fiddle Faddle" by Fiedler and the Boston "Pops"



Welcome to the NAMM Convention

What you've just read is only part of the story. Drop by our exhibit for news of what's in store for you this year. Our Record executives will be on hand to greet you. We'll be looking for you!



RCA VICTOR RECORDS

*Capitol*  
REG. U.S. PAT. OFF.

**HITS  
SPARK  
SALES**

Now is  
the  
Hour

Manana

Serenade  
of the  
Bells

Smoke!  
Smoke!  
Smoke!

Golden  
Earrings

**GOOD TIMES...  
BAD TIMES...  
ANYTIME!**

Nature  
Boy

*Capitol*  
REG. U.S. PAT. OFF.  
**RECORDS  
HOLLYWOOD**

Count on Capitol for the hits that bring 'em in the store during the slow season. Capitol creates the novelties that capture the public fancy and make record buying a "must." Capitol has the top artists. And Capitol's distribution assures an ample supply of what you want when you want it...with the finest in advertising and store display material to help you sell.

**COUNT ON CAPITOL IN THE FALL AND  
HOLIDAY SEASON AHEAD...AND YOU  
CAN COUNT ON CUSTOMERS!**

Hurry On  
Down

*Fred*

**WARING**

AND HIS PENNSYLVANIANS



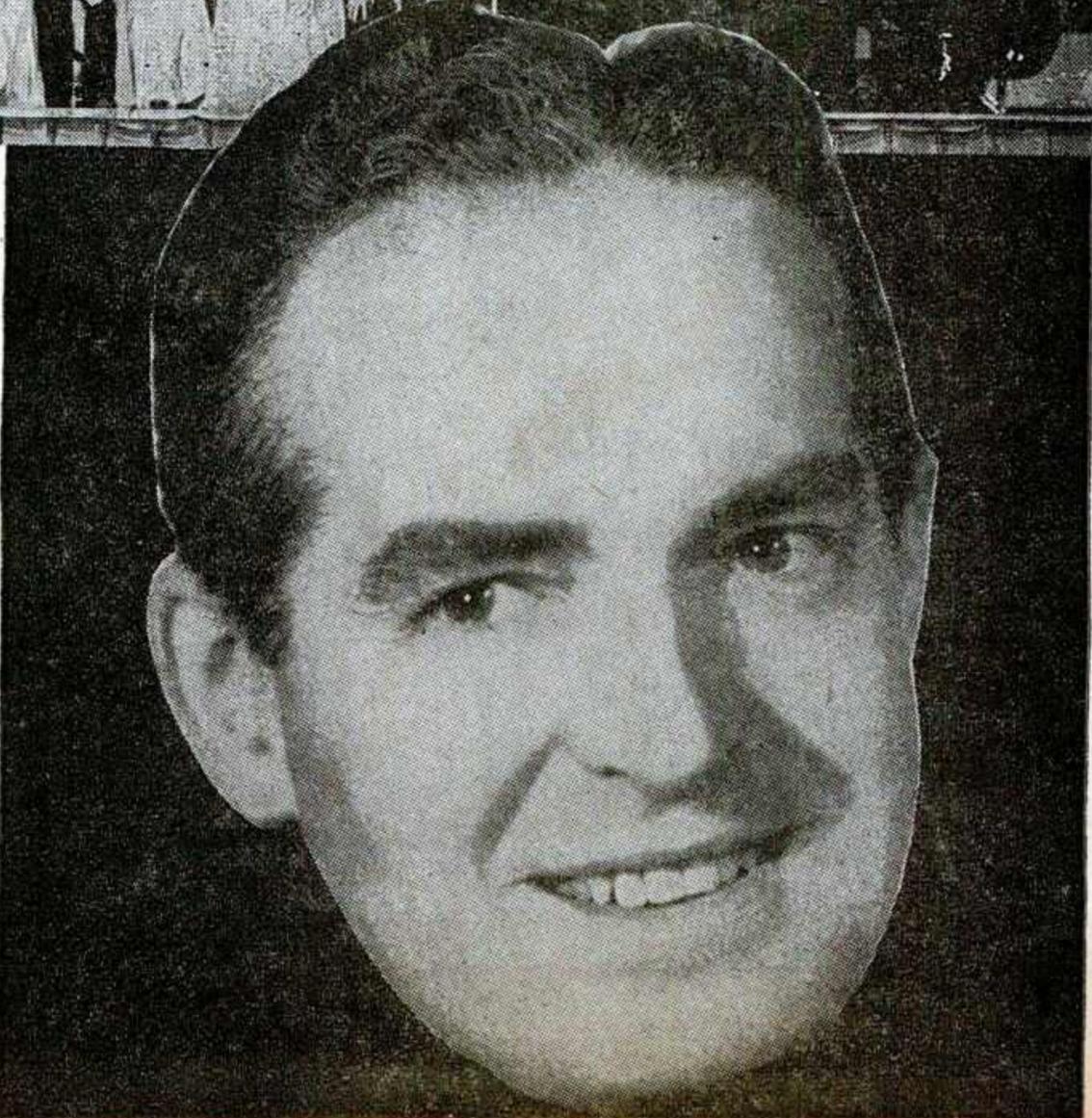
THE  
*Fred Waring Show*

**NBC**

COAST  
TO  
COAST

SIX TIMES A WEEK

Mondays thru Fridays 10:00 A.M. • Monday Evenings 10:30 P.M.



**Popular DECCA Releases**

**Tchaikovsky: Nutcracker Suite**

DECCA DU-90022

**The Holy City**

DECCA 24337

**Pennsylvania**

backed by

**My Blue Heaven**

DECCA 24386

**Trees**

backed by

**Hymn to Music**

DECCA 29252

**Harold Arlen Songs Album**

DECCA A-552

**Songs of Devotion Album—Volume II**

DECCA A-493

Experience is the  
Best Feature

# Guy LOMBARDO

and his Royal Canadians

"THE SWEETEST MUSIC THIS SIDE OF HEAVEN"

MORE RECORD SALES IN 1947  
THAN ANY OTHER ORCHESTRA.  
... AND 1948 LOOKS EVEN BIGGER

THE HITS ARE STILL COMING.

DECCA  
RECORDS

The  
Billboard

MUSIC POPULARITY CHARTS

PART  
VIII

Billboard  
TRADE  
SERVICE  
FEATURE

## Record Possibilities

### THE BILLBOARD PICKS:

*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:*

LITTLE GIRL.....Guy Lombardo Ork-Lombardo Trio.....Decca 24440  
Oldie that has been in the Lombardo book for some time shines brightly on wax. Ingredients are typically those of the Royal Canadians: light bounce, twin pianos and choppy trio vocal.

Direction: MUSIC CORPORATION OF AMERICA

# The Billboard NAMM CONVENTION SECTION

JUNE 19, 1948

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# HERE'S THAT BAND AGAIN!



**COLUMBIA  
RECORDS**

**DICK  
JURGENS** ★

**COCA-COLA  
SUMMER SHOW**  
(CBS Friday 10:30-11 p.m., EDT)  
BEGINNING: JULY 2

**DICK  
JURGENS** ★

**ASTOR ROOF** N. Y.  
OPENING: JULY 12

**DICK  
JURGENS** ★

**CAPITOL THEATRE** N. Y.  
AUGUST-SEPTEMBER

★

**CLAREMONT HOTEL**  
BERKELEY, CALIF. OPENING: OCTOBER 19

**DICK  
JURGENS** ★

**RECORD RELEASES:**  
"Mississippi Mud"  
"Kiss, Kiss, Kissin' in the Corn"  
Columbia 38226, shipped June 14

**DICK  
JURGENS** ★

**CURRENT HIT DISKS:**  
"Pecos Bill" Columbia 38177  
"Pretty Eyes"  
"Mama's Gone Goodbye" Columbia 38107  
"Side by Side"

Thanks to  
**Jimmy McCabe**  
for a wonderful  
**10 WEEKS'**  
engagement at the  
**CAFE ROUGE**  
Pennsylvania Hotel, N. Y.

**DICK  
JURGENS**



Personal Manager  
**WILL JURGENS**

Exclusive Management  
**MUSIC CORPORATION OF AMERICA**

Press & Radio  
**WAYNE VARNUM ASSOCIATES**

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# WELCOME to the 1948 Music Trade Show

**P**UTTING it stodgily, this Billboard NAMM Supplement has only one purpose: To apprise the music merchant of developments on a national scale which he can apply locally and beneficially, we hope.

An honest attempt has been made to limit editorial matter to facts, avoiding opinion except in those cases where the latter represents the well-sifted advice of a cross-section of responsible industry figures. We do not mitigate—where business is bad, we say it's bad—but we have tried hard to stick to sound reporting techniques, perhaps even sacrificing some literary quality to overload on statistics and analyses. There may be points of business theory and reckonings for the future, however, with which the individual music merchant or manufacturer may disagree. Such variance must surely occur if for no other reason than that no two individuals have the same fingerprints. But for the most part, this supplement attempts to duck away from conjecture and stick to plain, reference-type information. To that extent we feel sure the music industry will accept this as a fair and comprehensive effort . . . in The Billboard tradition of giving the business a business-paper coverage.

The reportorial job is what we're anxious to expound. From a detailed

study of the work of the American Music Conference and its vast survey of family music preferences, to the extended recapitulation and dissection of the record industry, a lot of hard work by an experienced national music staff has gone into this book. There's more! A round-up of the instrument and piano market; a sheet music symposium; a report on specialized record-selling advances, disk dealer associations and a mighty useful Record Distributors list (up-to-date) as well as other features . . . all intended to make this supplement you'll want to read and keep. Of course, we've taken some space and time to backpat a little on the staff's record for picking hits, but we don't just say it, we prove it.

So, to the Music Trade Show visitors we say, welcome, and our best wishes for better sales in 1948. When you get the chance give this supplement a thoro going-over. You'll appreciate it and so will we.

**JOE CARLTON**

Music Editor

**The Music Staff:**

**NEW YORK:**

Hal Webman  
Tony Wilson  
Jerry Wexler

**CHICAGO:**

John Sippel

**HOLLYWOOD:**

Lee Zhito  
Lee Fischler

This One



6RGS-JD9-27C1

# Convention Exhibitors

For the convenience of visitors to the NAMM Convention: A full list of exhibitors and their room numbers.

## ASSIGNMENT OF EXHIBITS

(Palmer House, June 14-17)

### FOURTH FLOOR—Exhibit Hall

Phonograph Records, Trade Publications, Standard and Popular Music, Portable and Table Model Radios, Accessories

### SIXTH FLOOR

Accordions, Miscellaneous and Equipment

### SEVENTH FLOOR

Wholesalers, Band and Orchestra Instruments, Fretted and Percussion Instruments

### EIGHTH FLOOR

Pianos, Electronic Pianos, Piano Supplies, Organs, Console Radios, Radio Phonographs and Television

Accordion World .....	Booth 33
Acme Accordion Co. ....	Room 765
Admiral Corp. ....	Rooms 603, 644
Aeolian American Corp. ....	Rooms 833, 834, 835
Aero Needle Co. ....	Booths 76, 77
Affiliated Musicians Service .....	Booth 37
Aim Industries .....	Booths 47, 48
Air King Radio .....	Room 639
Album Corp. of America .....	Booth 20
Allen Organ Co. ....	Room 891
Aluminum Co. of America .....	Room 806
American Music Conference .....	Room 813
American Plating & Mfg. Co. ....	Room 792
American Rawhide Mfg. Co. ....	Room 799
American Society of Piano .....	Room 830
Ansley Radio & Television, Inc. ....	Booth 100
W. T. Armstrong Co. ....	Room 759
Ashley Music Supply Co., Inc. ....	Room 735
Atlas Piano Co. ....	Room 862
Audio Industries .....	Booth 104
Vincent Bach Corp. ....	Room 730
Baldwin Piano Co. ....	Room 816
Banner Records, Inc. ....	Booth 61
Herb C. Barger Mfg. Co., Inc. ....	Room 719
Barth-Feinberg, Inc. ....	Room 751
Earle J. Beach & Son .....	Room 887
Bibletone Records, Inc. ....	Booth 59
Billboard Publishing Co. ....	Booth 81
Boetsch Bros. ....	Room 782
Bonat Co., The. ....	Booth 98
Boosey & Hawkes .....	Rooms 788, 789
Brown Associates, Inc. ....	Booth 12
Brunswick Radio & Television, Inc. ..	Rooms 677, 680
Brush Development Co. ..	Room 605, Booths 65, 66
Buegeleisen & Jacobson, Inc. ....	Rooms 760, 761
Buescher Band Instrument Co. ....	Room 744
Bullet Record Co. ....	Booth 24
Capehart Division, Farnsworth Radio & Television Corp. ..	Parlor Drawing Rooms 15, 16
Capitol Records, Inc. ....	Booths 62, 63, 64
Castiglione Accordion Co. ....	Room 700
Central Commercial Co. ....	Room 890
Chart Music Publishing House .....	Room 708
E. Chiassarini Co. ....	Room 714
Chicago Album & Specialty Co., Inc. ....	Booth 26
Chicago Music Sales .....	Booths 6, 7
Chicago Musical Instrument Co. ....	Rooms 727, 728, 729
Cole Publishing Co. ....	Booths 72, 73
Columbia Records, Inc. ....	Booths 9, 10, 11
C. G. Conn, Ltd. ....	Rooms 732, 746
Conover-Cable .....	Room 840
Connsonata .....	Rooms 888, 889
Consolidated Television Corp. ....	Booth 3
Continental Music .....	Rooms 740, 741, 817
Dana Music Co., Inc. ....	Booth 16
D'Andrea Mfg. Co. ....	Booth 54
Danelectro Corp., The. ....	Room 763
J. C. Deagon, Inc. ....	Rooms 793, 800, 899
Decca Distributing Corp. ....	Booths 94, 95
Ernest Deffner .....	Room 782
De Luxe Record Co., Inc. ....	Booth 75
Louis F. Dow Co. ....	Booth 52
Downbeat Publishing Co. ....	Booth 87
Allen B. DuMont Laboratories .....	Rooms 633, 634
Duotone Co., Inc. ....	Booth 86
Eden Toys, Inc. ....	Booth 60
Electro Music Accessories Co. ....	Room 700½
Elkhart Band Instrument Co. ....	Room 744
L. A. Elkington .....	Booth 40
Empire Mfg. Co. ....	Booth 42
Epiphone, Inc. ....	Rooms 779, 780
Estey Organ Co. ....	Room 894
Estey Piano Corp. ....	Room 850
Everett Piano Co. ....	Rooms 831, 832
Excelsior Accordions, Inc. ....	Rooms 797, 798
Favorite Mfg. Co. ....	Booths 56, 57, 58
Federal Records Division .....	Room 642
Carl Fischer Musical Instrument Co. ....	Rooms 702, 703
Fischer Radio Corp. ....	Room 635
Jesse French & Sons Mfg. Division .....	Rooms 842, 843, 844

Gamble Hinged Music Co. ....	Room 645
General Electric Co. ....	Room 636
Gretsch & Brenner, Inc. ....	Room 775
Fred Gretsch Mfg. Co. ....	Rooms 720, 725, 726
Grossman Music Co. ....	Rooms 701, 745
Gulbransen Co. ....	Room 859
Haddorff Piano Co. ....	Room 818
Hammond Instrument Co. ....	Rooms 892, 893
Hardman, Peck & Co. ....	Rooms 814, 815
Harmonic Reed Corp. ....	Room 709
Harmony Co., The. ....	Room 736
Harold Rhodes Hollywood, Inc. ....	Room 846
Hershman Musical Instrument Co., Inc. ....	Rooms 785, 786
Humes & Berg Mfg. Co. ....	Booth 69
Frank Holton & Co. ....	Room 756
International Merit Products Corp. ....	Booth 103
Ivers & Pond .....	Room 839
Janssen Piano Co., Inc. ....	Rooms 825, 826
G. C. Jenkins Co. ....	Room 796
Jenkins Music Co. ....	Room 758
Kay Musical Instrument Co. ....	Room 722
W. W. Kimball Co. ....	Room 810
King Records, Inc. ....	Booth 27
Kohler & Campbell, Inc. ....	Rooms 802, 803
Krakauer Bros. ....	Rooms 827, 828
Kranich & Bach .....	Room 841
Lear, Inc. ....	Booth 4
G. Leblanc Co. ....	Room 750
Leedy Drums .....	Room 731
Lester Piano Co. ....	Rooms 847, 848, 849, 857
William Lewis & Son .....	Room 704
Liberty Carillons Co. ....	Room 800½
Maurice Lipsky Music Co. ....	Room 724
Lo Duca Bros. Accordion Mfg. Co. ....	Booths 34, 35
London Gramophone Corp. ....	Booth 1, Room 681
Ludwig & Ludwig .....	Rooms 897, 898
Magnavox Co., The. ....	Parlor Drawing Room 18, Booth 101
Manor Record Co. ....	Booth 83
Manual Arts Furniture Co., The. ....	Room 819
P. Marrazza, Inc. ....	Booth 31
Martin Band Instrument Co., The. ....	Rooms 742, 743
G. F. Martin & Co., Inc. ....	Room 757
Massimino Accordion Distributing Co. ....	Booth 25
Master Record Co. ....	Booth 22
Meladee Records, Inc. ....	Booth 102
Mercury Records .....	Booths 92, 93
Metronome .....	Booth 106
Metrotone Accordion Mfg. Co. ....	Booth 28
Maxwell Meyers, Inc. ....	Booths 88, 89
MGM Records .....	Booth 105
Mills Music .....	Booths 88, 89
Minshell-Estey Organ, Inc. ....	Rooms 895, 896
Miracle Record Co. ....	Booth 23

Musart Distributing Co. ....	Booth 8
Music Educators National Conference ....	Room 811
Musical Merchandise, Inc. ....	Room 707
Musicraft Records, Inc. ....	Booths 78, 79
Music Dealer Magazine .....	Booth 106
Music Trade Review .....	Room 875
Music Trades .....	Room 845
Musser Marimbas, Inc. ....	Rooms 776, 777
National Piano Corp. ....	Room 864
National Recording & Film Corp. ....	Booth 46
National Record Delivery Assn. ....	Booth 39
National Sales Co. ....	Room 762
New York Musical Sales Corp. ....	Room 721
Don Noble & Co., Inc. ....	Room 795
A. R. Olson Co. ....	Booth 2
Olympic Radio & Television, Inc. ....	Rooms 679, 680
Panacordion, Inc. ....	Room 781
Peerless Album Co. ....	Booth 68
Penlee Manufacturing Co. ....	Booth 19
Penzel, Mueller & Co., Inc. ....	Room 787
Peripole Products .....	Booth 21
Permo, Inc. ....	Booths 44, 45
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Piano Trade Magazine .....	Room 804
Pignini Accordion Co. ....	Booth 38
Pike Mfg. Co. ....	Booth 55
Pilot Radio Corp. ....	Room 604
Pollina Accordion Mfg. Co. ....	Booth 30
Portofonic Corp. ....	Booths 84, 85
Pratt, Read & Co. ....	Rooms 860, 861
RCA Victor. Parlor Drawing Room 14, Booths 90, 91	
Radio & Television Equipment Co. ....	Booth 49
Record Retailing .....	Booth 96
Recoton Corp. ....	Booth 13
Rippen Pianofabrik .....	Room 865
Rockford Eagle Furniture Co. ....	Booth 70
Rowe Industries .....	Room 755
Russi Musical Industries, Inc. ....	Booth 97
Sacred Records, Inc. ....	Booths 17, 18
St. Louis Music Supply Co., Inc. ....	Rooms 712, 713
Herman Savner & Son .....	Room 801
Savoy Record Co., Inc. ....	Booth 51
Scherl & Roth, Inc. ....	Room 778
Scott Radio Laboratories, Inc. ....	Room 601
Seeburg Mfg. Co. ....	Booth 74
H. & A. Selmer, Inc. ....	Rooms 752, 754
Shawnee Mfg. Co. ....	Booth 82
Sightmaster Corp. ....	Room 640
Signature Recording Corp. ....	Booth 71
Slingerland Drum Co. ....	Room 784
H. Royer Smith Co. ....	Room 790
Sohmer & Co., Inc. ....	Room 824
Sonola Accordion Co. ....	Room 721
Sorkin Music Co., Inc. ....	Rooms 717, 718
Southern Music Co. ....	Rooms 748, 749
Starr Piano Co., Inc., The. ....	Room 805
Steinway & Sons .....	Rooms 821, 822
Story & Clark Piano Co. ....	Rooms 851, 852, 854
Stromberg-Carlson Co. ....	Parlor Drawing Room 17
Swiderski Music Co. ....	Booth 32
Synthetic Plastics Sales Co. ....	Booth 50
Targ & Dinner, Inc. ....	Rooms 733, 734
Teletone Radio Corp. ....	Room 646
Televox, Inc. ....	Room 641
Henry Teller & Son .....	Booth 67
Tonk Mfg. Co. ....	Rooms 807, 808
Tower Records .....	Booth 46
Uniforms by Ostwald, Inc. ....	Booth 43
United Broadcasting Co. ....	Booth 22
U. S. Musical Merchandise Corp. ....	Room 791
Universal Records, Inc. ....	Booth 99
Valco Mfg. Co. ....	Room 764
Vega Co., The. ....	Room 705
Vitacoustic Records, Inc. ....	Booth 5
Vox Productions, Inc. ....	Booth 80
Wal-Feld Co. ....	Booths 14, 15
Waters Conley Co. ....	Booth 8, Room 638
Weaver Piano Co., Inc. ....	Room 812
Webster-Chicago Corp. ....	Room 643
Wenger Music Equipment Co. ....	Booth 29
David Wexler & Co. ....	Rooms 710, 711
W. F. L. Drum Co. ....	Rooms 738, 739
H. N. White Co., The. ....	Rooms 715, 716
Winter & Co. ....	Rooms 836, 838
Rudolph Wurlitzer Co., The. ....	Rooms 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886
Zenith Radio Corp. ....	Room 632
Zildjian, Avedis, Co. ....	Room 783

# 1948 Music Trade Show Opens

LeMair Summarizes Problems and Reviews Progress; Program of Events; Cost-of-Doing Business Discussion Readied

## INDUSTRY FACING NEW PROBLEMS



by  
**LOUIS G. LeMAIR**  
President of  
National Assn. of  
Music Merchants

**T**HE TERMS of eight members of NAMM board of directors expire this June. They are eligible to succeed themselves. Chairman Otto B. Heaton and members of his nominating committee have during the past few months been receiving nominations to fill the vacancies. From the 16 nominees presented by the nominating committee and from those nominations made from the floor during the NAMM annual business meeting, eight new directors will be elected.

Unsettled business conditions emphasize the even greater need for association services and more efficient retail management. The importance of the ballots to be cast by the music merchants at the annual NAMM business session was never greater. Each of the new directors elected will share in the responsibility of carrying on uninterrupted the broad objective of the NAMM and the music industry.

### New Problems

Despite the accomplishments of the past few years, the association and the industry face new and larger problems. Conditions have completely changed since the holding of the 1947 trade show. Production-wise, manufacturers have just begun to hit pre-war stride again. A few have reached all-time highs. But selling-wise, evidence mounts that all retailers—not just music stores alone, are groping for an answer to the question, "Where do we go from here?"

Retailing in particular has been hard hit. Rising costs have soared past the point where we can sit idly by and expect increased volume to absorb the shock. Profit-wise 1946 turned out to be a better year than 1947 for many retailers. This past year expense ratios increased faster than income. The rough business sea has kept every dealer busy trying to retain and retrain personnel, obtain larger working capital, worry about unbalanced inventories, and at the same time find new prospects.

Practically every national trade show held in 1948 has indicated that buyers are generally cautious. Dealers attending trade shows are scrutinizing prices, looking for quality products, and strengthening factory contacts. For this reason, perhaps uppermost in all our minds at convention time will be the thought of obtaining first-hand sound business thinking from manufacturers and other dealers in the business.

## MUSIC INDUSTRY TRADE SHOW

(Palmer House, June 13-17)

### Program

#### Sunday, June 13

- 10:00 a.m. Registration (fourth floor).
- 2:00 p.m. Board of directors meeting (room No. 9, third floor).
- 2:00 p.m. Public relations meeting (Crystal Room, third floor).

#### Monday, June 14

- 10:00 a.m. Exhibits open.
- 10:30 a.m. Press conference (Crystal Room, third floor).
- 12:00 noon Opening luncheon (Grand Ballroom, fourth floor). Dr. A. J. Stoddard, speaker.
- 3:30 p.m. Ladies' tea and musicale (Red Lacquer Room, third floor).
- 9:00 p.m. Exhibits close.

#### Tuesday, June 15

- 10:00 a.m. Exhibits open.
- 9:30—10:30 a.m. Sales assembly (Grand Ballroom, fourth floor).
- 10:00—11:00 a.m. Repair Workshop (Crystal Room, third floor).
- 11:00—12:00 noon AMC in action (Red Lacquer Room, fourth floor).
- 12:00 noon Ladies' home-fashion luncheon (Wedgwood Room, Marshall Field & Company).
- 6:00 p.m. Exhibits close.

#### Wednesday, June 16

- 10:00 a.m. NAMM annual meeting, election of officers, general business, speakers (Red Lacquer Room, third floor).
- 12:00 noon Exhibits open.
- 12:15 p.m. Special features luncheon, Rep. Karl Mundt, speaker (Grand Ballroom, fourth floor).
- 2:00 p.m. National Record Retailers' Federation meeting (Morrison Hotel).

#### Thursday, June 17

- 10:00 a.m. Exhibits open.
- 9:30—11:00 a.m. Business outlook assembly (Grand Ballroom, fourth floor).
- 11:00—12:00 noon Television today assembly (Red Lacquer Room, fourth floor).
- 12:15 p.m. Board of directors meeting (private dining room No. 4).
- 6:00 p.m. Exhibits close.
- 7:00 p.m. Music industry banquet (Grand Ballroom, Stevens Hotel).

The Music Industry Trade Show has developed into a most valuable industry asset. Manufacturer-dealer relations are strengthened; constructive ideas for use in running our stores are carried away with us.

NAMM's business assemblies this year will reflect the trend of thinking within the industry. Selling, music promotion and the business outlook are major clinics scheduled. Consumer credit, measuring sales potential, what competition is doing, and the phenomenal outlook for television are other subjects slated to hold dealer's attention at clinics.

NAMM successfully launched and completed in the past few years since

the war: (1) Co-operative effort to promote the music industry thru expansion of interest in music (American Music Conference); (2) sales training program developed, based around the sales manual, *Merchandising Music*, a valuable adjunct to store personnel training and management operations; (3) brought the American public a greater consciousness of music thru effective use of magazines, newspapers, wire services, and other media; (4) reached out into every section of the United States in a series of regional meetings that enabled more than 1,200 dealers and manufacturers' representatives in 1947-'48 alone to participate; (5) pre-

## COST OF DOING BUSINESS SURVEY

**O**F GENERAL interest to all retailers will be a special participation clinic held during a special business session this week at the NAMM Music Industry Trade Show, at which the cost of doing business will be surveyed and discussed.

Over a month ago NAMM forwarded to all its dealer members questionnaires inquiring about their cost of doing business, from which a study headed by Richard E. Snyder, consulting economist, will be made. It will mark the first such survey since 1939.

Results of the survey, broken down into geographic areas and store sales volumes will serve a threefold purpose: (1) Provide retailers with a comparison basis for isolating important variations between their operating costs and the general averages for the trade as a whole; (2) offer corrective action where maladjustments are noted, and (3) show some retailers that they are in relatively advantageous position, contrary to their previously self-estimated opinion.

Carl Wittich, chairman of the survey, is welcoming all NAMM members to join in an examination and discussion of the survey results.

sented the industry's brief for excise tax repeal effectively before the House Ways and Means Committee (Congress intends to reduce taxes considered burdensome—music is included within this group); (6) conducted a cost-of-doing-business survey, now being completed from which data will be released during the convention (it is the result of an action to bring dealers valid authoritative information for comparing operating costs with other dealers operating in similar sales volume classifications); (7) prepared information bulletins, dealers aids and special promotional material (Music Week posters); (8) conducted preparations for two of the most successful trade shows yet held, judged from standpoint of business clinics, exhibits, and attendance; (9) furnished dealers an advertising and merchandising service providing mats, advertising help and merchandising ideas.

### New Leadership

Our real competition is not within the music industry, but with other industries better organized to aggressively compete for their share of the consumer's dollar.

Each music merchant is called in turn to serve his association. In electing the eight new directors you will be choosing men to carry on a policy of expanded NAMM activity for your benefit. These men will help plan the future of your association.

I want to thank every dealer who has supported the association's program during my tenure as president. I have had the opportunity of personally meeting many of you at the NAMM meetings this year. I feel that we have made progress together.



... William R. Card, NAMM administrative secretary.



... Hugh Randall, of Bradford's, Milwaukee, NAMM secretary.



... Rep. Karl E. Mundt (R., S. D.), guest speaker at special luncheon.



... George L. Byerly, of Byerly Bros., Peoria, Ill., v.-p. of NAMM.



... E. P. Turner Jr., of Sherman-Clay, San Francisco, NAMM treasurer.

# AMC's Vast Survey... Basis for

**With its study completed, the American Music Conference shifts into second gear and launches survey-guided area stimulants.**

**F**OLLOWING the most extensive family music preference survey ever undertaken in the music field (see adjoining pages) the American Music Conference (organized approximately two years ago in Chicago to co-ordinate all branches of the music industry in a drive to foster increased interest in music) has launched an extensive campaign to utilize its market research. In other words to stimulate the areas of influence as uncovered in the immense survey-project.

The AMC, which already numbers among its supporters such important representative groups as the National Association of Music Merchants, the Band Instrument Manufacturers' Association and the Piano Manufacturers' Association, has in the past six months received co-operation from every segment of the music business. Mills said that he will shortly announce a block of supporting members from the record and radio business, while the first of the music publishers' groups to join (Music Publishers' Association. Composed of standard music pubs) was announced some time ago.

## **Kiddies Hold Key To Interest**

Foremost factor in winning more attention for music, as disclosed by the AMC query, would be stimulation of the moppets' and teen-agers' mind toward things musical. As a result, focal point of the AMC's primary attack will be school music programs. Currently William Mills, executive secretary of AMC, is carrying on a survey of four typical States, Wisconsin, Montana, Georgia and Massachusetts, to determine to what extent public school music education is being carried out. The survey is of a general nature, seeking average number of students in a school who participate in some type of music training; whether the instruction is individual or class; whether it takes place during school hours or after;

whether it is elective or a required part of the curriculum and if any regular school credit is given. It will also attempt to show what percentage of schools furnish instruments free to pupils and what type of instruments are stressed, whether pupils can rent instruments and what types, and what types of general music instruction, i. e., music reading, music appreciation, etc., are being taught and at what age brackets.

Together with the survey of music education in the American schools, the AMC is pointing toward an eventual acceptance of music as a standard part of the school curriculum, with full credits being given for time put into music instruction. While home economics and the field of manual arts are now given full educational credit, music receives full school credits in less than 10 per cent of nation's educational systems.

## **Other Objectives For the AMC**

Future tentative objectives of the AMC, in connection with school music programs include: A compulsory one-year of work in piano, after which the student would be allowed to decide whether he wished to continue or not, and on what instrument; a 12-month music program, with the local music teachers working in the city's playgrounds and community during the

summer months; a post-high school music program to develop young musicians for local symphony orchestras and encourage music interest after they have left school. In connection with the playground and community center summer music programs, it will be suggested that teachers have at their convenience a supply of the more simple instruments, such as ocarinas, harmonicas and guitars and ukuleles to encourage youngsters to start on these less complex instruments, leading to their eventual instruction to the more intricate instruments.

## **Working Thru Various Media**

The AMC is currently working thru a number of influential groups to accelerate music. The Music Educators' National Conference, made up of some 15,000 educators thruout the nation, has already pledged its support to the AMC endeavor, and is planning a series of regional director meetings at which AMC representatives will present their plans for the coming year. First of these meetings took place in Cleveland May 25, with others to follow shortly. The AMC also will confer with the Music Teachers' National Association, a group consisting of private music teachers, with the hope that they can break down a barrier which has hampered public school music education in some instances.

Private music tutors in some cases have felt that an expansion of public school music programs would cut into their pupils. Actually the reverse seems to be true, with public school instruction apparently encouraging more youngsters to take the specialized, advanced training which a good private instructor can afford. Also it has been pointed out that many private teachers today have no actual teaching training and that while they may have comprehension of their instruments, they lack proper teaching experience. As a result novice pupils give up private lessons when they are unable to explain their inability to pick up music training. The AMC hopes to in some manner hypo standards for private instructors and it may be necessary to seek some legislation which would license private teachers.

## **Music Clubs Co-op In Community Program**

The National Federation of Music Clubs, which is fostering greater interest in church music (rated highest in the AMC research for national music preference), has signified that it will co-operate in the AMC's community music programs. The NFMC is sponsoring a series of local programs to raise funds to enable needy youngsters who would like and deserve a music education to take the necessary instruction at its expense. In addition, the Elks, the Moose and the Kiwanis clubs have already shown interest in the AMC program and their official house organs have given the program a full spotlight.

Veteran groups, such as the American Legion, the Veterans of Foreign Wars and the Disabled American Veterans, will be contacted with plans and suggestions to start junior drums and bugle corps. Youth agencies, such as the Catholic Youth Organization and the Boy Scouts, which sponsor a sustained program of outdoor summer camp activities, will be asked to encourage music programs in these camps, together with the usual leatherwork, metalcraft and other manual acts activities which make up the camp curricula. These groups will be asked to recommend to parents that their children, who play musical instruments, bring their horns to camp and that daily music programs be cultivated.



The Board of Trustees of the American Music Conference review progress with marketing and public relations counsel. Left to right (seated): Jay Kraus, trustee from National Association of Musical Merchandise Manufacturers; Lucien Wilson, vice-president; Louis G. LeMair, president; Max Targ, trustee from National Association of Musical Merchandise Wholesalers; Robert Helfrick, trustee from Band Instrument Manufacturers' Association. Rear row, left to right: Philip Lesly, vice-president, Harry Coleman & Company, public relations counsel; William A. Mills, AMC executive secretary; E. R. MacDuff, trustee from NAMM; Robert E. Hill, trustee from National Piano Manufacturers' Association; Paul Ricks, Coleman Company; Dr. Albert Haring, marketing consultant, and Thomas B. King, Coleman Company. Nelson Jansky, trustee from the Music Publishers' Association, and George M. Bundy, vice-president, are absent from the photo.

# Stimulating All Music Fields!

What the survey shows! Billboard reprints some of the American Music Conference findings. Ask AMC reps for a detailed brochure.

**T**HE most sweeping study of its kind, the American Music Conference survey of American music preferences (completed by the A. S. Bennett Associates organization under the direction of marketing consultant Dr. Albert Haring), has opened up methods for closely evaluating and expanding music business potential for every music retailer, record company, music publisher and instrument maker in the field.

The study covers 4,537 families and 15,566 individuals, a cross-section of American families in 74 cities, towns and rural areas and has been validated by checks against census figures, radio surveys, etc. The sampling technique is unprecedented in the music field.

### Major Findings Of the Survey

Point-by-point here are the important findings as outlined by Dr. Albert Haring in a 24-page brochure, "Making More Money From Music," drawn up for the American Music Conference and available to all NAMM members:

- (1) The American public believes that every child should have an opportunity to find out whether he is interested in learning to play an instrument.
- (2) Over four-fifths (84.9 per cent) of the people believe that class instruction on musical instruments should be offered in the schools. Only 5.5 per cent are opposed; 9.6 per cent have no opinion.
- (3) Only one-fifth of today's players (20.2 per cent) have had music lessons as a part of their school work. School music programs have lagged behind the desires of the public.
- (4) Of those wanting class instruction on musical instruments in the schools:
  - (a) Two-thirds (67.3 per cent) believe that instruction should be given free.
  - (b) Three-quarters (72.8 per cent) believe that instruction should be given in school hours.
  - (c) Four-fifths (85.4 per cent) believe that musical instruction should be given credit toward graduation.
- (5) "Paid for out of tax-supported school funds" were the final words in the key question; so the responses were based upon a clear knowledge of the tie-in between school instruction in music and taxes.

### Juvenile Market

One certainty, according to the AMC survey is that families with children represent the best prospects for music education and the sale of musical instruments:

- (1) Of all children under 20 years of age, parents say 35 per cent will be given the opportunity to learn to play an instrument in

addition to the 20 per cent who have already learned.

- (2) If a child does not start to play before reaching 15 years of age he probably will not start.

(3) Parents and non-parents (93 per cent) believe that children should start to play at 10 years of age or earlier.

- (4) Only 77 per cent have definitely decided not to start their children on a mu-

sical instrument and 38 per cent have a neutral attitude.

### Adult Market

(1) One out of nine (11 per cent) adults play an instrument. One out of six (17 per cent) adults is a former player.

- (2) Of the 72 per cent of adults have never played an instrument. Less than 1 per cent are planning to start.

(3) One-third of the former players are disposed to resume playing if an instrument is at hand and adequate time is available.

(4) Former players average about five years of playing and drop out in their teens and twenties, at the time when major changes take place in their personal lives.

(5) The adult market can be best developed by encouraging players to continue as they leave school and undertake their life work.

## MUSIC PREFERENCES

### By Area

	Total	East	Midwest	South	West
Number answering.....(4,537)	(4,537)	(1,183)	(1,455)	(1,316)	(583)
None .....	3.6%	4.2%	2.7%	4.0%	3.4%
Church music, hymns.....	60.8	44.0	63.4	74.3	57.6
Popular dance music .....	59.5	60.0	65.7	55.5	52.1
Old favorites, folk tunes ....	54.4	53.3	58.0	51.4	54.4
Semi-classical, operettas ....	42.3	49.8	44.9	28.2	52.5
Cowboy or hillbilly music...	37.4	30.7	39.3	42.5	34.5
Classical .....	33.3	40.2	32.9	22.1	45.8
Boogy-woogy, jive .....	18.9	16.1	15.8	26.0	16.6
All others .....	1.8	1.7	3.7	.3	.9
<b>TOTAL .....</b>	<b>312.0%</b>	<b>300.0%*</b>	<b>326.4%*</b>	<b>304.3%*</b>	<b>317.8%*</b>

### By City Size

	Total	500,000 & Over	100,000-500,000	2,500-100,000	Rural-Farm & Non-Farm
Number answering.....(4,537)	(4,537)	(941)	(619)	(1,423)	(1,554)
None .....	3.6%	4.6%	1.9%	3.2%	4.1%
Church music, hymns .....	60.8	36.3	69.5	66.0	67.3
Popular dance music .....	59.5	64.6	64.8	60.2	53.8
Old favorites, folk tunes....	54.4	47.3	60.3	59.9	51.4
Semi-classical, operettas ...	42.3	47.3	48.0	52.4	27.8
Cowboy or hillbilly music...	37.4	25.4	42.5	29.9	49.4
Classical .....	33.3	42.2	38.0	41.4	18.8
Boogy-woogy, jive .....	18.9	18.7	25.7	17.4	17.8
All others .....	1.8	.7	1.0	.5	4.0
<b>TOTAL .....</b>	<b>312.0%*</b>	<b>287.1%*</b>	<b>351.7%*</b>	<b>330.9%*</b>	<b>294.4%*</b>

\*Total exceeds 100% because some people gave more than one answer.

### Records

Out of 4,537 replies, 34.9 per cent said they owned a phonograph or record player.

Of the 1,583 who have phonos, 51.7 per cent said they had an automatic record changer.

Number of Records owned (1,527 replies):

No. Disks	%	No. Disks	%
None	.3	76-100	16.0
1-25	24.4	101-150	7.3
26-50	29.1	151-200	6.9
51-75	10.7	201-500	4.2

### Why People Play Musical Instruments

(1) Personal pleasure or enjoyment is the main reason why people play musical instruments. Three-quarters of players report pleasure or enjoyment as contrasted to one-twentieth who use music to earn a living.

(2) Only one-sixth of the players play in any orchestra, band or other music group.

(3) Less than one-sixth (15.2 per cent) of players have ever received pay for playing.

(4) Only one-thirteenth (7.7 per cent) of the players have ever taught for pay.

### Teaching Music

1. Three-tenths of present players (29.0 per cent) are taking lessons and have been for four years.

2. One player in six (16.0 per cent) is self taught, altho three out of five (58.1 per cent) who learned to play a fretted string instrument are self-taught.

3. Half of the players taking lessons are taught by two or more teachers.

4. Two-thirds of the players taking private lessons receive instruction in the teacher's home; one-third in the student's home; other locations are minor.

5. Only 2.8 per cent of players taking lessons believe that the teaching of music cannot be improved. More emphasis on school music programs (35.8 per cent), better teachers (better paid teachers) (25.2 per cent), and modern short progressive methods (16.3 per cent) are the major suggestions for improvement.

### Musical Instruments

1. About one-fifth (20.1 per cent) of the instruments in homes are not being used.

2. One-half (49.7 per cent) of all musical instruments are bought new; one-third (34.5 per cent) are bought used; one-eighth (12.6 per cent) are received as gifts.

3. One-half (50.7 per cent) of all instruments found in homes are over 20 years of age.

4. Preferences for specific instruments, such as piano, are about the same in various income groups, sections of the country, occupations of head of family, and other classifications.

### Radio and Music

1. The more people have contact with radio music, the greater the likelihood that they will play an instrument.

2. Radio ownership, listening to radio music, hearing recorded music—all of these tend to increase instrument ownership and instrument playing.

3. Multiple radio ownership, record playing and large record collections make people preferred prospects for buying instruments and playing.

# Instrument Market Near Level

by  
**JOHN SIPPEL**

**Horn and piano makers catch up with demand.  
Sales promotion and training plans reinstalled.  
Dealers cued for return to "push 'em" selling days.**

For the first time since Pearl Harbor, musical instrument manufacturers are able to switch their attention from production and material problems to expansion of merchandising and sales facilities. The coming year, therefore, will probably shatter all records as far as the number of instruments sold is concerned. While 1947 proved to be the biggest sales year ever, manufacturers in '48 were still confronted with backlog orders on all instruments. But for the first time in seven years, they will be able to meet orders on standard instruments within a few days of receipt.

The instrument manufacturers will rack up all-time highs as far as production and sales efforts go, the report on net profits may not prove as happy for the nation's piano, brass, stringed, fretted and miscellaneous instrument makers. The peak cost of materials and labor (wages consume anywhere from 55 to 80 per cent of the total cost of an instrument) indicates that the percentage of profit will be way below the present record high. In addition to the salary problem, in many plants new workers are being trained to fill posts. It's estimated that a craftsman in as intricate an industry as musical-instrument making does not reach his normal work output until he's been with a firm from three to five years.

## Full Catalogs Open

At Elkhart, Ind., band instrument manufacturers are prepared for the first time since the war to offer almost a full pre-war catalog of instruments, in the primary, professional line as well as in the secondary, student line. After the Japanese surrender, when band instrument makers were able to return to peacetime production, professional model horns were produced immediately, but the return to the secondary line has been only since the first of 1948.

The production rise ranges from two to four times the normal output in the band instrument field. Buescher Prexy Bob Helfrick said that the firm is currently offering almost its complete Buescher catalog, while the secondary Elkhart line is being built up and should reach almost a complete catalog a year from now. H. G. Schwartz, general advertising manager of C. G. Conn, reports that the Conn professional-type instruments are being emphasized in the production picture and that the complete line of Pan-American secondary instruments should be ready by the start of the fall school demand, late in August. At Selmer, George Selmer of Paris, son of the Selmer prexy, reported that the current shipments of Selmer Paris instruments are above normal pre-war stature, while the Signet, primary line, and Bundy, secondary line, both manufactured by Selmer in the U. S., are still expanding their catalog. There is no indication of when the normal catalog will be available since emphasis is being placed on the production of the most-requested types of horns.

## Merchandising Keynote

As the production problems have eased themselves, band instrument manufacturers have been able to settle down to promotional and sales programs. Latter are gaining importance as the demand and supply factors begin to even up, reverting the industry to its normal competitive standard. As a result, off-brand smaller manufacturers are losing out, because retailers are able to fill their stocks with the standard horns, for

which there is more certain demand. Buescher is inaugurating a series of full show window displays, in which they send the dealer the entire set of props, window cards and other gimmicks, with each window keyed to some seasonal, pertinent idea. Conn is re-activating its pre-war rental sales plan for the first time since the war. Designed to stimulate more youngsters to study music, Conn is working out plans in conjunction with retailers, whereby approved instructors will take over the program of teaching prospects who pay approximately \$22.50 for a trial instrument and six weeks of instruction, one weekly lesson and one weekly band drill. If the student decided to continue the instruction, the fee is guaranteed against the cost of the instrument, while the dealer retains a certain amount if the student decides to drop his music studies. At the end of the six-week period, students appear in a band concert to stimulate parents to encourage their children to remain music students.

Conn is continuing its instrument repair school, started two years ago, to train competent repairmen during a 40-week instruction period. Since the school opened, 300 repairmen, including one girl, have finished the training period, and all are employed as instrument repairmen. A survey by the Conn firm revealed that 3,000 repairmen are still needed to service the 6 to 8,000,000 instruments believed to be in use in the U. S.

## New Hypos

Band instrument makers are optimistic because of new biz stimu-

lators, such as the return of drum and bugle corps, sponsored by veterans' and civic groups, trend on the part of school music education heads to favor a summer band training course, and the recently completed American Music Conference music preference research project, which is laying the groundwork to encourage more youngsters to take up music training. The AMC project has been given financial support already by the Band Instrument Manufacturers' Association and is being used by manufacturers to work up promotional material for retailers.

A survey of Midwest piano manufacturers revealed that for the first time since 1941, real stress will be placed upon the manufacture of grand pianos, which took a back seat to the production of the more coveted spinet and upright pianos. Except for the few self-sustaining manufacturers in the field, majority of piano makers hit a heavy slump in production last winter when the plants which make actions and plates for non-self-sustaining manufacturers were hit by labor troubles, provoking a small backlog of orders for standard pianos which has now been almost erased. Piano makers report that they are redoubling their efforts at merchandising and promotion. Dealers, who did a clerk's job of taking orders after the war, are being urged to react to the business slump and resume a door-to-door sales job of contacting families that made for consistent piano sales previous to the war.

Over-all price picture in the entire instrument field is gloomy, with manufacturers admitting that the price will either remain the same or may go up if labor obtains the wage increases for which it is battling. Certain raw materials, such as top-grade wood, steel, copper, fine lacquers and solder, are becoming extremely hard to purchase in quantity due to the recent war scare and the shortage may also contribute to a hike in instrument prices.

Strong enough to support a car are parts of the new Selmer reazonite clarinet. Inset: Maurice Selmer.



Paul M. Gazley, vice-president C. G. Conn, Ltd., and gen. mgr. of all divisions of the Conn company, perches behind Conn's new alto saxophone.



The smilin' gent is Robert H. Helfrick, president of Buescher Band Instrument Co., now offering almost its complete catalog.

YOUR FAVORITE FROM COAST TO COAST

THE Champagne Music of

LAWRENCE

WELK



... AND YOUR FAVORITE

on DECCA RECORDS

Watch these PLATTERS Skyrocket Sales!

"IF YOU WERE THE LAST MAN IN OMAHA"

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# The Record Year

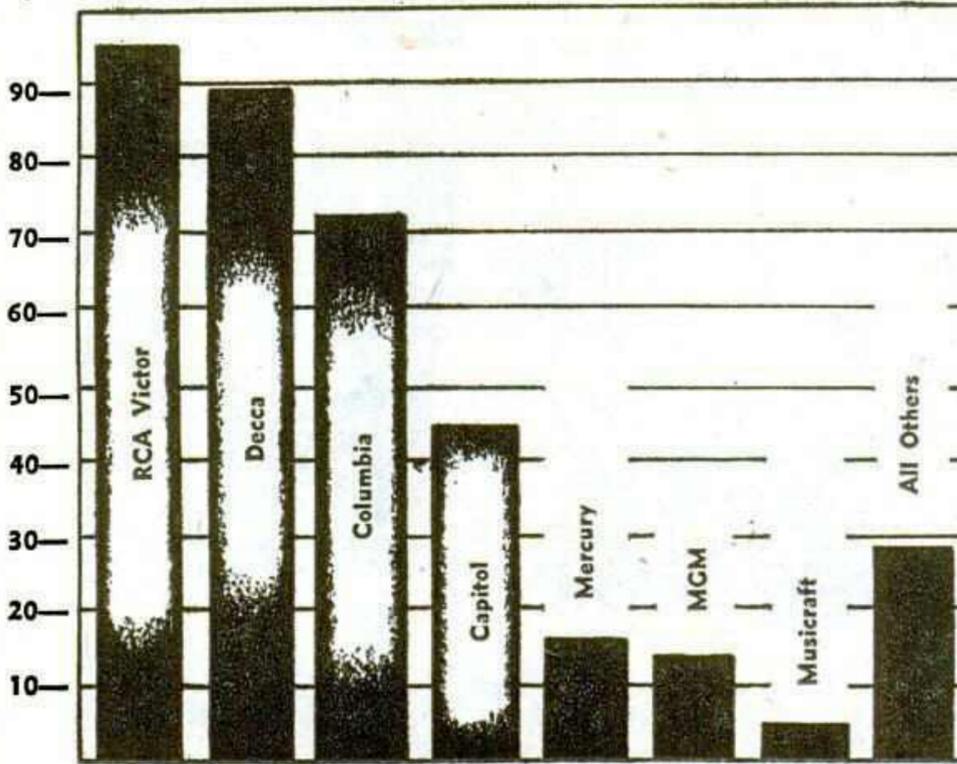
by  
**HAL WEBMAN and ALAN FISCHLER**

**Production, progress and Petrillo; picture of the record business since last June; companies tackle costs problem as volume dips to hard-facts level.**

**C**LIMAXED by confusion uncertainty, and Petrillo, the record year from June, 1947, thru May, 1948, proved to be the most giddily tempestuous in the history of the disk industry. The sellers' market, which slowly began to fade last year after enjoying a long prosperity thru the war years, disappeared suddenly in May of this year. (Currently biz volume has dropped some 15-30 per cent off last year.) Retail disk prices thru the year floundered up and down, with major and minor firms finally resolving at a general 75 per cent disk consumer average.

The second Petrillo ban hit the biz on New Year's Day. And the costs incurred in pre-ban recording took its toll of some of the less stable smaller companies. Kidisks boomed. Hit records and hit songs came out of left field throwing somewhat of a damper on the "name" singer cycle and the big publisher ballad market. MGM Records in the East and Mercury in the Midwest blossomed into important disk industry factors beneath the accepted Big Four—Victor, Decca, Columbia and Capitol. Biz volume and profits boomed in 1947 but indications are that the first half of 1948 generally will fall far below last year's pace. The ban brought on an invasion of the American market by the British record industry in the form of London Records and reciprocal deals for English masters with Electrical Music Industries (EMT) and English Decca made by leading

**Estimated Record Sales for 1947**  
(Ratio for 1948, as of June, appears to be running 15-30 per cent lower)



Yank waxers. New technical developments, 45-minute records, tape and wire recording, multiple producing presses, cheap plastic biscuits, etc., surged to the forefront.

**While Sales Upped, Net Income Dropped**

While dollar volume and unit record sales biz were the greatest in the history of the industry (see chart on this page), net earnings for the year took a sturdy dip under '46 due mainly to heavy investments in ban-beating backlogs and to the constantly rising labor and material costs. Earnings for the year figured on a com-

posite basis showed a dip of about 25 per cent while dollar volume for the same period showed a 10 per cent increase. Capitol's annual earnings went down some 57 per cent, Decca dipped about 15 per cent and Columbia dropped approximately 25 per cent.

During January and the early part of February of this year the dollar volume pace continued to sizzle at even a greater pace than thru any part of 1947. This was attributed to a heavy flood of ban-scare buying.

But in mid-February, biz began to fall off consistently. The major com-

pany to feel the least letdown is Capitol, which has produced a successive line of smash hit leaders beginning with Peggy Lee's *Golden Earrings* and *I'll Dance at Your Wedding* and following thru with *Manana* and King Cole's *Nature Boy* plus a rapidly moving line of kidisks and race and hillbilly wax.

**Cut-Backs and Retrenchments**

Conspicuous changes at Capitol saw stockholders Johnny Mercer and Buddy de Sylva drop out of the directors board. Meanwhile, a preliminary exchange of biz talks with American Broadcasting Company fizzled with no deal. Other firms showed signs of sharp retrenchment under the strain of overhead and falling sales. Decca, which last year had borrowed \$4,000,000 of "expansion" capital, recently readjusted its distribution set-up, closed 12 branches and substituted eight "superbranches" from other jobbers within the Kapp empire. The firm also reduced its executive personnel. Columbia slashed away at its personnel only a few weeks ago, knocking out staffers in its artists and repertoire and promotion and ad departments. The firm also pulled in its belt on its ad and radio promotion budget and only two weeks ago shut down its Kings Mill, O., plant, laying off some 700 employees. Earlier in the year, the diskery brought in CBS exec Frank White as president, moving Edward



Johnny Mercer (left) and Buddy de Sylva (right) have left the Capitol Records directors board but they're still major stockholders. Which gives them reason to be happy, as Glenn Wallichs, Capitol's president, tells them about an extra healthy year full of King Cole's "Nature Boy" and a gal named Peggy Lee.



In clover now! Art Mooney (he of the "Four Leaf Clover") and Harry Myerson, artist and repertoire director for MGM records, flank Frank Walker, MGM diskery boss, as the orkster grins over sales of "Clover," "Baby Face," etc.

Wallerstein up to chairman of the board.

Less fortunate economically, Majestic, Signature and Vitacoustic, all second-line diskeries, were forced to file for financial readjustments and settlement with creditors under terms of Chapter XI of the Chandler Act. Of these, only Signature has been able to work out a plan which met with the approval of its creditors, while Vitacoustic is on the verge of negotiating a blueprint. Majestic, better than a quarter of a million dollars in the hole, appears to be floundering toward eventual insolvency tho there has been much talk about the firm selling out to a number of sources, with Decca Records among the outstanding bidders.

Others which have been hit with difficulty include De Luxe and United Artist Records (UAR), the West Coast outfit which was whipped together from a combination of a number of small labels including Hucksters, Rhapsody, Excelsior, Eagle, Minor, Hit, Urban and Bell. De Luxe has entered reorganization proceedings. The UAR group has been forced to fold and return its masters to original owners or dispose of holdings via the auction block.

**Factors Leading To Economic Problem**

Contributing factors to the unstable economic structure of these and nearly all diskers currently include the composite approximate \$2,000,000 bill accumulated by the industry in pre-ban waxings. It also might be noted that unprocessed shellac has gone a few cents higher in price since last year (it's up to 56 cents a pound). Rising cost of living has forced the cost of labor in the diskeries up 40 per cent over the wage nut a few years ago. And finally the sales slack of the past four months has been the largest concern for the industry.

One result of the rising costs has been a general rise in the retail price of pop records to an average 75 cents thru the past year. Capitol, Columbia, Victor and MGM joined Decca in marketing their platters at the 75-cent tab after all had made efforts to maintain a 60-cent retail level. At the same time, a good number of smaller diskers, who had been peddling their wares at \$1, cut down to the 75-cent price thereby (for the first time in a number of years) virtually stabilizing the 10-inch pop price at that level. Modern, Exclusive and National are among those that have cut to the 75-cent price. Meanwhile, the symptoms of the market make it apparent that before long the price level will be slashed as diskers make effort to restore volume.

**The Happy Side To the Story**

For some it's been a much happier story. Those who paced the trend away from so-called plug songs and into the sleeper hit tune or artist cycle have prospered. Capitol's *Smoke, Smoke, Smoke; Manana*, Nellie Lucher, *Nature Boy* and Julia Lee in rapid succession have fortified its completely pop catalog and its line of kidisks. These sleeper artists and tunes were reflected in the firm's first quarter report for '48 which showed a 25 per cent increase over the best previous quarter in the six-year history of the diskery.

Mercury uncovered a succession of Frankie Laine hits topped by *Shine* in addition to building Vic Damone. Firm was wide awake enough to cop for production and distribution the original *Krantz Four Leaf Clover*, which did close to 500,000 platters.

Currently, more than ever before, the "sleepers" are beginning to blossom. An organ-singer disk on the little-known Rondo label, *You Can't Be True, Dear*, has become a top-seller. From Kansas City, a Damon recording of *My Happiness* by Jon and Sondra Steele sparked a flow of major label a cappella waxing activity and already has hit the BB best seller charts as well as the Honor Roll of Hits. In the Midwest sudden interest was sparked in a year-and-a-half old waxing of *Just Because* by Frank Yankovic on the Columbia label and that too has risen to best selling ranks. In the East, a Decca waxing of *Maybe You'll Be There* by Gordon Jenkins has been catching on via disk jockey spins after the tune lay dormant for a year after the publisher had given up on the song.

**It's Sleeper Time for Mooney**

The prize sleeper, however, was accredited to MGM Records and orkster Art Mooney. The latter's *Four Leaf Clover*, not only sold 1,200,000, but sparked a series of Philadelphia string band recordings on which style the Mooney waxing was based. This disk and its follow-up, *Baby Face*, plus the success of MGM's *Good News* album, indicated that MGM was becoming an important factor in the disk industry. All told, in its first year of operation, from March, 1947, thru March, 1948, the diskery sold an estimated 15,000,000 disks.

There also was the phenomenal success of Francis Craig on Bullet Records out of Nashville with first *Near You* and then *Beg Your Pardon*. Between the two diskings the diskery did well over 2,000,000 sales, established itself as a source of pressings for outside diskeries, took a plunge into the pop and hillbilly record biz and

(Continued on next page)

"Leave us look at the record!" Edward Wallerstein (left), chairman of the board of Columbia Records, Inc., presents CBS star Arthur Godfrey with a gold-plated "Too Fat Polka." Platter has sold nearly 1,500,000 copies.



Jack Kapp (left), president of Decca Records, bestows a leather-bound album of "Our Common Heritage" upon orkster Guy Lombardo. "Heritage" is a Kapp pet, as would be Lombardo who sold a few million platters for the company last year.

Not to be outdone by millions, James W. Murray (right), vice-president of RCA Victor record activities, shows Frank M. Folsom, executive vice-president of the RCA Victor Division, the one billionth disk to be produced by the company since 1898.



# The Record Year

**Columbia's 33 1/3, 45-minute disk developments stir fancy on "revolutionary" probabilities; Kidisk era in 1948; Capitol's streak of hits.**

(Continued from preceding page)  
has generally shown signs of prosperity.

## King's Solid Disk Sales

Cincinnati was put on the record industry map with the vast development of King Records into the race field with Bull Moose Jackson's *I Love You Yes I Do* and *All My Love Belongs To You*, Lonnie Johnson's *Tomorrow Night* and Wynonie Harris' *Good Rockin' Tonight* clicking the past six months after the firm had firmly established itself as an important hillbilly and race diskery.

Musicraft in the East and Four Star on the Coast have enjoyed a comeback year. Musicraft, a year ago virtually bogged in debts, has struggled back under prexy Jack Meyerson. A series of refinancing plans have succeeded in wiping out back debts while cutting costs. Meanwhile, the firm slowly has built its popular artists, chiefly Sarah Vaughan, Mel Torme and Shep Fields, to a consistent sales level.

Four Star, which Bill McCall took over with many unpaid bills, came back with a sleeper hit in *Deck of Cards*, has since concentrated on Western wax and is now operating in the black according the diskery owner.

Other West Coast diskers, after several months of uncertainty, have begun to show some positive signs of life in the past month. This after the diskers spent several months building up satisfactory distribution systems. In addition the problems of material and manpower shortages, which had plagued the Coast firms for several years, have faded. Production costs began to stabilize allowing the diskers to shape over-all operational economies. With raw materials and know-how closer to hand, the waxers were able to turn out a disk equal in quality to that produced by major firms. And as the American market began to tighten, the more aggressive Coast outfits turned to foreign export markets for new sources of income.

But most important the Coast firms, with the disk biz tightening, began to specialize rather than attempt to compete in fields which are dominated by the majors. *Aladdin*, *Spe-*

## What's New

Paced by Columbia Records' new 45-minute record and 33 1/3 r.p.m. innovation (to be announced at Columbia's own dealer convention in Atlantic City, June 21), new processes and technical improvements are beginning to pop in the wax industry, and may ultimately effect all retailers.

Columbia's 45-minute record involves a vinylite, micro-grooved disk which spins at 33 1/3 revolutions per minute. To match the disk, the waxery has worked out arrangements with Philco Radio & Television Corporation to design a special adapter unit with a unique pick-up arm and a 33 1/3 motor and turntable (to be marketed at \$29.95) which can plug into the average home radio or phonograph. The micro-grooved disks will be sold at \$4.85 for the 12-inch and \$3.85 for the 10-inch item.

### Trend Opening

Disclosure of the Columbia development opened up information about a small West Coast disk firm, Tempo, which has perfected a similar type record which it was going to market at \$5 per 12-inch platter. Tempo was believed to have been working with the Admiral Radio & Phonograph firm for the development of the specially required player.

There has been much trade debate in the past few weeks about what effect the Columbia micro-grooved disk could have on the industry. Some feel that the new development is being marketed at a bad time to be able to make the impact that could establish the idea. On the other hand many opine that the consumer is ready for such a change simply because the new disk helps to eliminate the home storage problem and secondly because of the convenience and economy of the micro-platter.

### Cheaper Standard Disks?

Meanwhile, regular wax improvements may be forthcoming. A cheap unbreakable record may be in the offing. Cost of shellac has risen to the point where diskers think it may soon be as practical to use an unbreakable compound. A number of the smaller manufacturers have been working on cheap plastic biscuits for some time.

Another development still in the experimental stage is the hydraulic press and the multiple press. Glenn L. Martin has been perfecting a hydraulic press for almost two years but still hasn't offered it for sale. This machine is said to be able to turn out 5,000 disks per hour. A multiple press has been reported in development but the names of the inventors and researchers have been kept top secret. Press reportedly can finish 5 to 10 disks in a single operation.

cialty and Modern are concentrating on race and commercial jazz. Imperial and Pan-American are specializing in Latin American wax. Four-Star is strongest in the Western field.

Tempo, with a growing hit in *When the Apple Blossoms Fall*, is planning to expand into the classical field with the firm scheduled to open an office in Florence, Italy, where it will cut its longhair sides. Expansion plans also are being mulled by Exclusive Records, with that firm figuring to go stronger into the Western and spiritual fields. Coast Records, which formerly concentrated on Western and Latin stuff, debuted in the pop field with a roster of new artists just prior to the ban.

### London Records Debuts During Ban

The Petrillo edict made it easier for something new in the biz from abroad. A new American label was born, London Records, out of E. R. (Ted) Lewis's English Decca capital and artist roster.

London made its first major Ameri-

can market dent with Gracie Fields' *Now Is the Hour*, which hit an estimated 500,000 sales. It showed its influence in the market with the original diskings of *Swing Low Sweet Clarinet*, *Fiddle Faddle* and *A Tree in the Meadow*. The firm has no Petrillo problem, recording in England and using full musical renditions of American sleepers. Firmest example is its version of *You Can't Be True, Dear* which, altho second best to the Rondo Ken Griffin-Jerry Wayne original, still looks good in the sales reports.

Of growing importance to the industry in view of the Petrillo ban, has been the Electric Musical Industries group (His Master's Voice, Columbia, Parlophone, Regal Zonophone, MGM) in Britain. With the ban a half-year gone and with the major waxers caught short on a number of tunes, the American trade has begun to look to England for hit coverage via British made wax. Victor, Columbia and MGM already have issued EMI-produced wax while other companies are either set or implementing

deals to obtain foreign masters. Mercury waxed musical backgrounds in Europe and dubbed in vocals by American artists on some current hit songs. Signature is having some sides cut in France. Continental has a deal for Swiss masters. Standard made a 10-year reciprocal arrangement with Disco Trades of Belgium. Keynote pact the rights to use the wax of the Czech Recording Industries which later were turned over to Mercury Records in a deal which resulted in the absorption of Keynote by the Chicago diskery.

### Kidisks Carry The Gold Lode

Categorically, the boom of the year must be attributed to the children's record biz. Kidisks zoomed for the major diskers and introduced a good many newcomers to the industry. But most important was the development of a cheap unbreakable record, which tho currently used exclusively in the kid market may eventually become a stock medium for regular pop waxings. Also important were the tremendous strides made in the six and seven-inch plastic kidisk market with firms like Rocking Horse showing the way.

The kidisk trade served as inducements for new types of merchandising. Rocking Horse produces a Peter Pan label which is sold directly to chain and variety stores without using distributors. Similar set-up was tried with the 99-cent unbreakables of Paul Puner's Allegro Records but the system proved too trying, so that the diskery is now fishing for distribs for the line. Popularity of the children's stuff led to the organization of direct mail diskers such as the Young People's Record Club which operates its biz in a similar fashion to the Book of the Month Club operation.

Estimates on the approximate sales of kidisks since last June come to a rough 50,000,000 which would make this field accountable for about 14 per cent of the entire industry's sales. During Christmas season, tot stuff gobbles about 35 per cent of the biz. This includes the lines produced by the major diskers—Victor, Decca, Capitol, Columbia and MGM. Capitol executives have openly stated that the firm's kidisk line has been heavily responsible for the diskery holding on thru a rough period in the middle of last year. Columbia has shown interest in the seven-inch plastic line and is believed to be readying such a line at 35 cents per platter for early release.

Most consistent categories were the race and hillbilly fields. These, kidisks and other specialized lines of wax are discussed in another article in this supplement.



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# What About Sheet Music?

Are sales waning? Yes and no. Two leading publishers and two leading jobbers offer their suggestions for improving the retail market.



## Industry-Wide Co-Operation a Necessity

by  
**LOU LEVY**

President, Leeds Music Corporation

AS A MUSIC publisher, I feel that the music retailers have done a wonderful job in selling our hit songs. I wish I could say the same for the other material we publish, like our song folios, band works, choral catalogs, etc. I derive much pleasure out of visiting music stores in different parts of the country, and I always find that current hits are given excellent display. But that's where it stops!

You go into a town and find that Vaughn Monroe is doing top business at the local theater. The local music dealer may have several Vaughn Monroe folios. Does he take these out of his wrappers and display them prominently in his windows?

You go into a local movie and see a musical drawing big box office. Does the dealer build a display tying the movie to all of the songs in it?

Do dealers take advantage of local

concerts to sell the music being programmed?

I don't feel that this problem is solely the dealer's. It's also the responsibility of the publisher, the artist, the symphony orchestra, etc. But I would like to see retailers help create best-sellers, rather than merely exploit best-sellers created for them. This is basically a matter of smart and alert promotion. It means using window displays cleverly, effective exploitation of counters, and economical use of silent salesmen.

As a music publisher, I applaud the efforts of the NAMM to modernize and streamline the retail end of music. Likewise, I heartily favor the work of the American Music Conference in attempting to develop industry-wide promotion.

Music should be part of the regular school curriculum. To accomplish this requires the concerted effort of all phases of music business. We need more musically trained people, but we also need more instruments in the home. If we had twice as many pianos in twice as many homes, we (See LOU LEVY on opposite page)



## Suggestions for Improving the Sale Of Sheet Music

by  
**NELSON M. JANSKY**

President, Music Publishers' Association of the United States

IF I MAY speak from the viewpoint of the so-called standard music publisher, I should challenge the statement, "sheet music sales are waning." It is true that we are now experiencing a seasonal dip; we always do that at this time of the year. On the other hand, most observers agree that there is nothing on the horizon to indicate that fall and early winter won't see a resumption of business on the recently favorable level.

Of course, no one has yet been able to define the difference between popular and standard music. Nevertheless, most members of the Music Publishers' Association of the United States are engaged in what, for want of a better term, is generally referred to as the standard field, tho several have flourishing popular catalogs as well. It is thus somewhat outside our province to comment on what may be happening in other branches of the industry.

I am confident, however, that most dealers would find it decidedly worth while to pay more attention to their standard sheet music department (piano pieces, methods, concert songs, band music, choral music, etc.). Sales in this field have two outstanding virtues: (1) They continue at a steady, profitable level despite the violent ups and downs of other specialties; (2) they serve as sales builders for musical instruments and other merchandise. Indeed, some dealers who have checked their cus-

tomers have found that more people come into their store to buy sheet music than for any other reason. It is then up to the sales management to see that the customer is satisfied in his sheet music wants and encouraged to consider heavier merchandise.

Publishers should not be too hasty in giving advice on how to run a retail store. The music business is a complicated business and the music merchant is constantly involved in an enormous amount of detail. Anyone who stays with it thru the years is a superior merchant.

As publishers, we are naturally interested in developing successful outlets for our product. From our point of view, we might offer the following observations as being of some possible help in the sale of sheet music:

1. Only qualified, well-trained personnel should be hired to handle sheet music sales. In many cases, they should be paid correspondingly higher salaries.

2. The facilities of many sheet music departments should be given a thoro going over to see that they are properly organized for efficient handling of stock. Some stores, to obtain quicker sales and to relieve their clerks of detail, are putting in shelves and tables which display the music in a more open and attractive manner. Such alterations help the customer to serve himself. Modern (See Nelson M. Jansky on opp. page)



## Transition Back to Selling Must Be Completed

by  
**LAWRENCE RICHMOND**

President, Music Dealers' Service

SHEET music sales are waning, and perhaps for any number of obvious reasons. The pre-war standard of sales was multiplied to double size or more by the restricted buying limits in the entertainment lines. With tight controls and inability to spend the dollars accruing from wartime high employment and wages, the wage-earner did spend his dollars for the few things he could buy, sheet music, records, movies, theater, cafe entertainment and the like. Pent-up demand for hard goods was sidetracked. It accumulated, and with the termination of hostilities and conversion to civilian manufacture,

producers began to turn out the goods people had been long awaiting.

Dollars were diverted to buying these long-sought items. Some have been produced in sufficient quantities to balance demand. Others still need satisfaction. Dollars are still seeking long-wanted goods and neglecting other available products which are not now actively competing for those same dollars.

The past six to eight years have seen music bought, not sold. Radio and records familiarized the music-buying public with the tunes they would buy in the store. Retail merchandizing gave the customer what he wanted. The boom was on. Today (See Lawrence Richmond, opp. page)

## Sheet Sales Holding Up But Rack Discounts Should End

by  
**EARL CARTER**  
Manager, Lyon & Healy's  
Jobbing and Retail Sheet  
Music Division

I'M SURPRISED at the reports from the East that sheet music sales are waning. As head of Lyon & Healy's jobbing and retail outlets, I'm able to watch what other stores are buying as well as survey the sheet music situation as it affects our own 10 retail outlets in the Midwest. Sheet music sales have been consistently strong during the past seven years, showing little deviation either up or down at any time. We did have a little trouble on some hits, which resulted from small record companies making a hit tune out of a number

published by a small regional firm, but in the past year, even independent record firms have made deals whereby we are now well supplied with sheet music in the event of a sneaker hit. Our entire pop section shows good sales, with the recent trend toward revivals showing the standards outselling the current pops.

I'd like to see publishers cut out this special discount to rack distributors, for I feel it is unfair to firms like us, who consistently buy the entire output of a publisher. Why favor a rack sheet music firm who buys only a huge number of one song, while completely overlooking other songs that the firm has in its catalog?

**LOU LEVY**

(Continued from opposite page) would inevitably sell twice as much music. For many years I have talked of a \$99 plastic piano that would open a tremendous market for the instrument manufacturer and the publisher. But this requires a kind of industry-wide co-operation that we have yet to achieve.

In a sense, the music retailer is the crux of the whole situation. He is the spear-point thru which the instrument manufacturer, the record company, the piano manufacturer and the publisher reach the consumer. To be most effective, every music dealer should make himself the focal point of musical activities in his community. As he helps his community grow musically, his volume of business will increase.

We want the music retailer to keep step with the rest of American retail business in availing himself of the most modern promotional methods, but we must as publishers work together to help him and ourselves.

**LAWRENCE RICHMOND**

(Continued from opposite page) the transition back to straight selling has yet to be made complete.

The dealer must now compete for the same dollar that every other competitor covets. Naturally the emphasis in selling will be placed where the most profitable result can be obtained. Sheet music sales will build again, only when the retailer devotes sufficient selling energy to influence the spending of more dollars for music in his store.

The days of sitting back and waiting for buyers to come in are over. Salesmen are back on the road drumming in the wholesale market. That same drumming in the retail medium can do much to restore some of the recent drop in music sales.

It is realized that the sheet music copy represents a small unit of sale, that there are many other items the

dealer can sell with little more effort with promise and insurance of much larger profit in return. But sheet music is one of the generic items that belong in the retail music store, one that the dealer must carry if he is to satisfy the appetite of his customers. In its turn, sheet music should therefore receive its proportional share of promotion in order that it may do its proper share of income producing. It should not be left as a "little lost child" to shift for itself.

Radio, records and the glamour of music itself, together with the great love of the American public for the popular song, do much to sell the printed copy for the dealer. But that's not enough. The personal selling touch may be all that's needed to sell two copies today instead of the one sold yesterday. Just that would double sheet music sales, a boost of 100 per cent.

**NELSON M. JANSKY**

(Continued from opposite page) methods of merchandising phonograph records are well worth imitating here.

3. Selling efforts should not be confined merely to taking care of street traffic. The concept of the sheet music department as a poor relation of the heavier departments should be done away with. Outside contacts should be made with the musically inclined people of the community for the definite purpose of selling sheet music.

These observations scarcely require elaboration and to the good merchant would appear presumptuous. But I wonder how many dealers realize they are turning away good business by not paying the same considerate attention to the sheet music buyer as they do to the instrument buyer; he is one and the same person, tho he may come into the store first on a sheet music errand.

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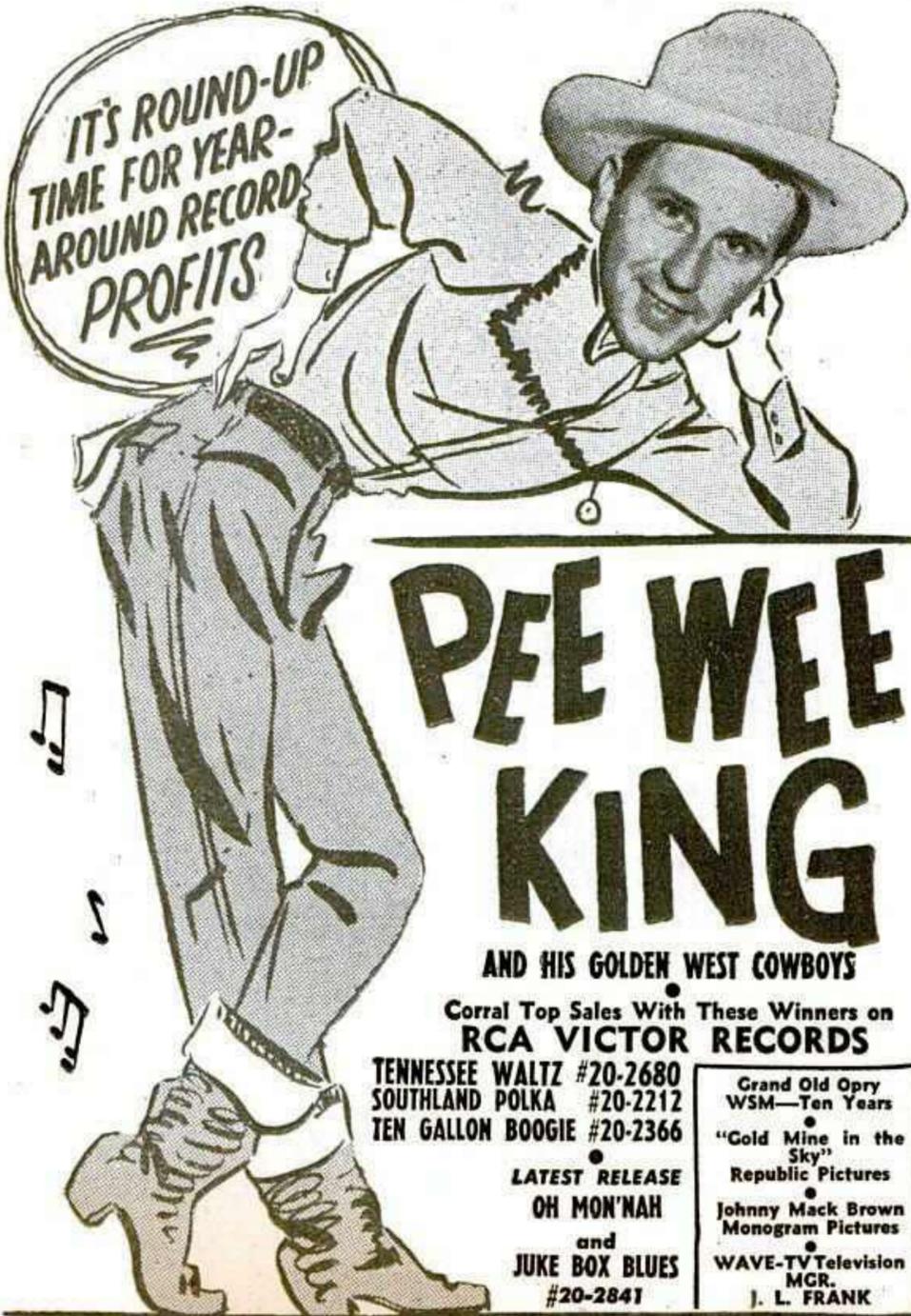
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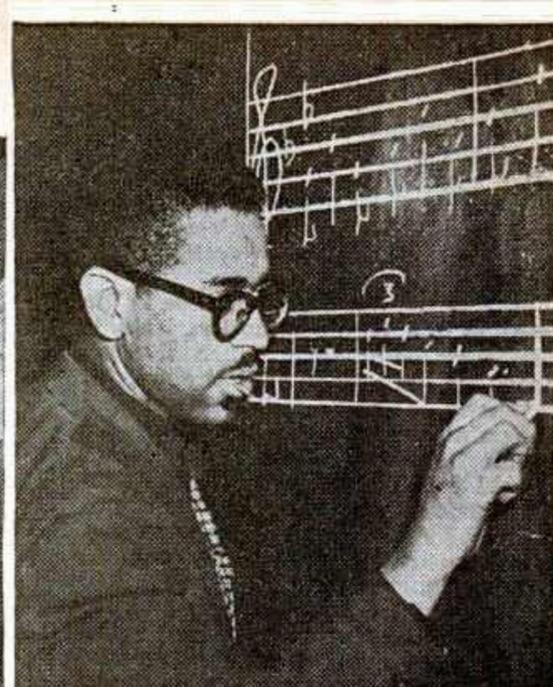
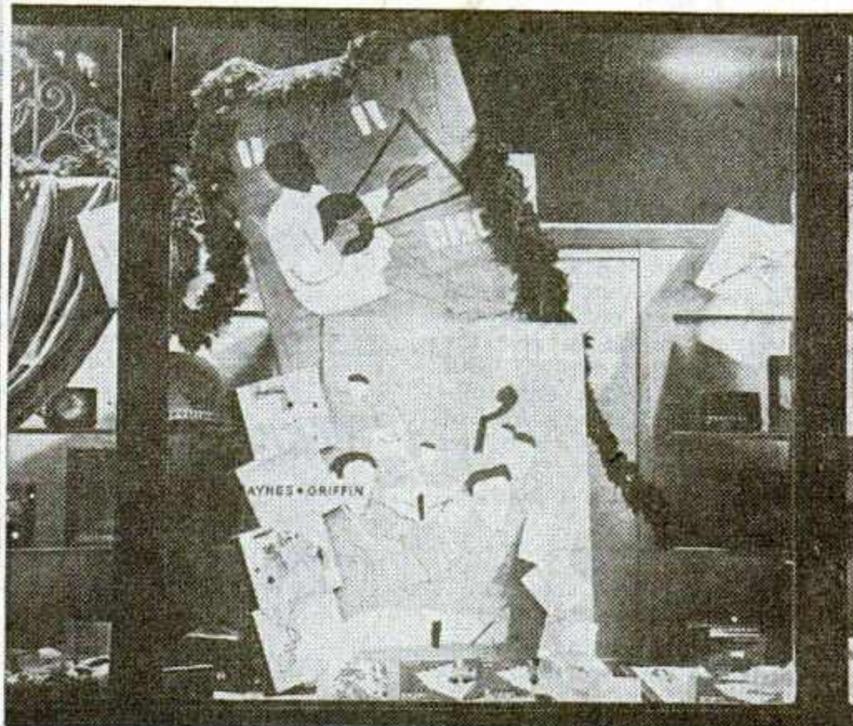
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J. L. FRANK



Here's Cugat, lord and master of the Latin-American rhythm. His success on Columbia Records has sparked a steady development of the L-A disk market on various labels.

Sophisticated city stores find that a Disc display attracts buyers of the tonier classic and purist folk records. David Stone-Martin's art work reflects the esoteric appeal of the Disc releases.



The new movement in the jazz world—"bop"—and Dizzy Gillespie, Victor's proponent of the four-beat rhythm, scribbles some new inspiration on the board.

# Specialized Disk Sales Advance

by  
**TONY WILSON AND JERRY WEXLER**

**Smaller firms show majors how to carve out chunks of sales volume in race, kidisk, jazz, international and other "specialized" wax spheres.**

**I**F THE race, kidisk, hillbilly, jazz, international fields, etc., can still be termed specialized spheres for record sales, then specialization may mark the future of the record biz. Certainly in a business where established national selling practices have been hitting stubborn buying resistance, the major and minor companies alike are learning that other phases of recorded music apart from the popular and classical can be developed into a mass market which means healthy business.

Where in previous times the best selling record quest was almost invariably built around a pop cut by a name performer, recent months have seen a rash of platter popularity in specialized categories ranging from kiddie to religious items. Pulling buying dollars out of a public which has been slowing down on pop disk purchases would require merchandising feats of some magnitude and of necessity would involve some highly concentrated efforts in production, distribution and promotion. That, apparently, is just what happened.

#### **Majors Follow The Minors**

It happened in two areas: With the majors attacked by consistencies in the specialized disk field and with the indies who deliberately avoided competition with the majors in the pop field to concentrate on a special line, or lines. And it was these same indies, who by showing what could be done in the specialized field, who cued the majors into intensified cultivation of their own specialty gar-

dens. The majors, with facilities in many of the specialized fields already at their disposal, were able to plunge right in and exploit them. The indies started from scratch, or at least from their small extant markets of cult customers, and by focusing hard on a single aspect of the disk field built up eye-opening sales volumes.

#### **Kidisk Boom Highlighted**

Top laurels in the specialty boom undoubtedly belong to the kidisk field, which copped about 35 per cent of Christmas disk sales and now averages some 14 per cent of the over-all platter take. The rise can be ascribed to two important developments: First, selling kidisks (on vinyl or unbreakable plastic) at the \$1 level. Second, the sock entry on the scene of the 6 and 7-inch plastic disk retailing at 25 and 35 cents.

In the 10-inch vinyls, Larry Gould's Caravan and Paul Puner's Allegro labels have been leading utilizers of the chain and department store outlets, tho now Allegro will also use national distributors. Their pitch is tasty content appealingly packaged, retailing at 98 cents by obviating name talent costs and high overhead of the majors. Of the other top 10-inch vinyl labels, only Willida and Mayfair have been able to scale down to the buck level, with Adventure planning the move this month. Firms such as Melodee, Tiffany, Winant Productions, etc., have been unable to get below \$1.29 either because of distrib commitments or limitation of capital or source of supply.

Another unorthodox technique of getting to market is the Book-of-the-Month Club style mail order plan used by the Young People's Record Club (YPRC), specializing in educational content platters. Club sells either on a yearly subscription basis at \$13.10 or single disks at \$1.45. YPRC recently absorbed the Children's Record Club, the ill-starred attempt by book publisher Doubleday Doran to get into the tot tallow act. YPRC has been advertising in national media such as *The New York Times*. Even with dividends and other inducements the price level still remains well above the magic one buck mark, and it remains to be seen whether the club can continue to compete at that level.

Another kiddie gimmick, in use by two new indies, Animal and Bandwagon, takes pop ditties like *Baby Face*, *Civilization*, *Beg Your Pardon*, etc., and dresses them with animal voices, noises, whistles, and sundry sound effects. Animal, operated by Stapleton Industries in Cleveland, has been producing a 10-inch shellac product retailing at \$1.05, but is set to convert to vinyls at \$1.29. Bandwagon makes a 10-inch shellac disk. Use of the cheaper shellac material rather than vinyls, and the high retail tariff reflect the cost of pop tune royalty fees on top of the usual production and talent tabs.

#### **7" Kidisk Splurges**

Biggest splash in the kiddisk surge, however, is the phenomenal record compiled by Henry Lapidus' 7-inch platters on the Rocking Horse and

Peter Pan labels. Rocking Horse, first of the two to hit the market about 10 months ago, has racked up better than 6,000,000 7-inch platters sold. Disks are handled by national distributors and retail at 35 cents. This month firm is coming out with an album deal at 3 for \$1.05. Package will be decorated with 4-color pictures of nursery-rhyme characters and lyrics to inclosed songs. The Peter Pan disks are sold direct to chain, department and variety stores to retail at 25 cents. Both labels are subsidiaries of the Synthetic Plastics Corporation, and operate on the pre-war merchandising rationale—slim unit profit but huge volume and quick turnover to maintain a steady net-income tally.

Lapidus' success has given some of the majors cause for serious reflection, and they have been gearing for a crack at the minidisk mart (until now, major operations in the kid field—tremendously sold—have been confined to orthodox 10-inchers pointing name values such as Bing Crosby, Danny Kaye, Vaughn Monroe, etc.). Columbia, for example, has arranged to put its Playtime Series on 7-inch platters, but recent reports are that the waxery is holding up this production. Columbia will probably go thru with the venture, but is said to be investigating its supply sources with a view toward figuring a technique to get below the 35-cent retail mark.

In final experimental stages is Simon & Schuster's minidisk entry on label called Little Golden Records, a 6-inch plastic to retail at 29 cents

plus 2 cents tax. To date the pubbers have waxed some 300, based on stories from their Little Golden Books. Initial soundings find buyers happy with content of disks but desirous of improvement in clarity and audibility. When these defects have been ironed out, S&S plans a selling campaign in retail disk and book shops and variety and chain outlets, by-passing distributor costs.

**The Folk Field Going On and On**

Another wax specialty in which marked expansion occurred is the folk field. Here, altho a host of indie labels garnered a sizable slice of the take, the majors did quite handsomely for themselves. Leading for the biggies was Victor's Eddy Arnold, who had a big year with five top sellers both across the counter and in juke boxes. Tex Williams and Red Ingle scored for Capitol with five smashes between them. Decca's Ernest Tubb and Red Foley and Columbia's Roy Acuff and Al Dexter were hot thruout the year, as was Bob Wills, who switched from Columbia to MGM.

Among the indies specializing in folk stuff, Continental, Penguin, Embassy, Exclusive, Pioneer, Coast and King all sold strongly, with the last named hitting the mark most often. King's Cowboy Copas and Moon Mullican were especially in demand, with Copas' *Signed, Sealed and Delivered* and *Tennessee Waltz* nationwide socks. The small Four Star label delivered a real winner in T. Texas Tyler's *Deck of Cards*, cut and released late in '47. When the waxing began to click, a flock of a cappella versions of the novelty blossomed out, including the Victor job by pop orkster Phil Harris.

Indication that the hillbilly gospel has left its Western and Southern confines and invaded the supposedly sophisticated East Coast is not confined to record sale statistics. Live performances by cowboy artists in the New York metropolitan area and playing of folk records by metropolitan pop jocks at preferential time spots, attest that new and large folk fan veins are being tapped.

**Race and Jazz Spurs Noted**

Race and hot jazz spurts (attributable to growing demand for platters in Negro urban areas and in the South and Southwest and to the dis-

covery of the idiom by the general record-buying public) were dominated by the smaller labels, with the exception of Capitol whose Julia Lee, Nellie Lutcher offerings smashed thru. King Records, active in the blues field only within the last eight months or so, has done an amazing job, scoring hit after hit with Wynonie Harris, Bull Moose Jackson, and Lonnie Johnson. Indies such as Apollo, Savoy, Aladdin, Exclusive, King, Modern, Manor, National, Atlantic, Specialty, Miracle and others have produced a fair share of good sellers in both the blues and hot jazz categories.

Among the majors, Capitol, with Julia Lee and Nellie Lutcher, had the best string of race hits. Decca's Rosetta Tharpe, Lucky Millinder and Bea Booze did well, and Rose Murphy, recording for Majestic, streaked into the limelight overnight selling in the pop as well as the race market. Victor and Columbia have had only fair race blues coverage, doing better in the straight jazz field—Victor with proven performers like Basie, Erskine Hawkins, Illinois Jacquet and Dizzy Gillespie, Columbia with Ellington and Calloway. Capitol made an intelligent and imaginative usage of a small select group of jazz performers, combining them in various ways in small all-star groups fronted by names like Goodman and Norvo. Kenton's ascendancy was still another jazz feather in the Capitol bonnet.

In the extremely specialized esoteric, or purist hot jazz field, small waxeries like Disc, Dial, Circle and Bluenote continued to chalk up satisfactory sales in their limited market. Most of their sales are made in the big cities via heavy disk jockey promotion. Not having national distribution, their records are sold in small towns and rural areas by mail.

**Int'l Field Bubbled Up**

International diskings skyrocketed into the picture in a roundabout manner. With record buyers showing a hypoed interest in polkas and waltzes in the pop genre, some diskeries specializing in this music reached into their catalogs, pulled out similar

items cut years back and either modernized them or put them out as is. Dana's *Helen Polka* seems to have started the ball rolling on "modern polka" stuff and it was the forerunner of a series of polka sellers for the label. Harmonia came up with *Julayd Polka* and Continental with *Toolie Oolie Doolie*, with majors and indies following suit with a rash of waxings of the Swiss yodel trifle. Meanwhile Tetos Demetriades's Standard label continued to pile up sales on its Nemendins, long established international catalog. In general, the majors followed the minors in the international department with one or two notable exceptions—like Columbia's Frank Yankovic waxing of *Just Because*, which precipitated a flood of re-releases and a cappella cuttings of the tune.

A good portion of the internationals were waltzes, with the little Rondo label leading the way with its organ version of *You Can't Be True, Dear*, adapted from an old German waltz. Victor's international department exhumed an old disking of the tune from its files and managed to cash in. Other firms had to be content with a cappella waxings. The three-quarter tempo proved lucrative for Skating Rhythms and Tempo, each scoring with organ treatments of the sleeper *Where the Apple Blossoms Fall*.

In general, the international upsurge was characterized by gimmicky platters—disks that had some kind of trick in arrangement or rendition that may have been old stuff to grandpa, but brand new to the current generation.

**Latin Produce Spread by Torps**

Latin-American disk sales picked up, largely due to the general acceptance of the rumba thruout the hinterlands, altho the stronghold is still the larger cities. Touring rumba orks helped spread the L. A. gospel. Diskeries feel that hypoed sales in New York and West Coast areas owe much to the recent influx of Spanish-speaking peoples in those locales.

Indies Verne, Seeco, Pan-American, Spiro, Seva and the like which specialize in authentic south-of-the-

border rhythms waxed for the most part outside this country, found the Petrillo ban somewhat of a boon. Verne, for example, took the pop hit *Manana*, cut it in Cuba and brought it back here for sale. One of the biggest L. A. hits was Esy Morales' eerie flute-featured cutting of *Jungle Fantasy* for Rainbow.

The majors also prospered in the rumba department. Victor reports that Irving Fields' 88-ing picked up over 50 per cent. Same firm's Jose Curbelo also gained ground. Columbia with Cugat, MGM with Noro Morales, and Decca with Madriguera and Bobby Capo also found the market perking up.

**Classical Specialists Made Their Bids**

In the classical category, the majors maintained their dominance, with Victor and Columbia, of course, well out in front. However, significant inroads in the symphony, concert and opera sales were made by indies like Vox, Disc and Concert Hall. Vox has been doing well with both American and Continental records, the latter obtained largely from Polydor of France. The Disc is an "art" label, specializing in highbrow stuff. Concert Hall makes carriage-trade items, expensive but finely recorded and packaged.

The Mercury firm is making a strong bid for the classical market with their Keynote Czech and Compass Russian lines. They are readying a classical album format in padded leatherette stamped in gold which they intend will become recognized as the Mercury classical trademark. Despite lavishness of package, they will operate at competing prices with the field, charging \$1.25 per disk and the same for the album. Mention also must be made of the English Decca classical imports, distributed by American Decca. They retail high, but the FFRR recording technique, which yields super-fine reproduction, has won a steady market.

Finally, there are the religious records—steady gainers among the specialties during the year. Bible-tone, Sacred, Super Disc and White-church labels did well among the indies, with the latter using the unique sales gimmick of peddling disks at revival meetings. Majors haven't done too much in this field, restricting their output largely to the more classic and grandiose religious music—the *Ave Marias* and oratorios.

Victor's Eddy Arnold just about monopolizes the nation's folk juke-box locations, BB's polls reveal.

Henry Lapidus' Peter Pan and Rocking Horse records virtually have excited a new "minidisk" field. Seven-inch plastic disks retailing at 25c and 35c seemingly have stirred the public's interest and pocketbook.



King Records doffs its hat to Lonnie Johnson, folk singer and guitarist, who has been bursting out all over The Billboard's best selling polls.



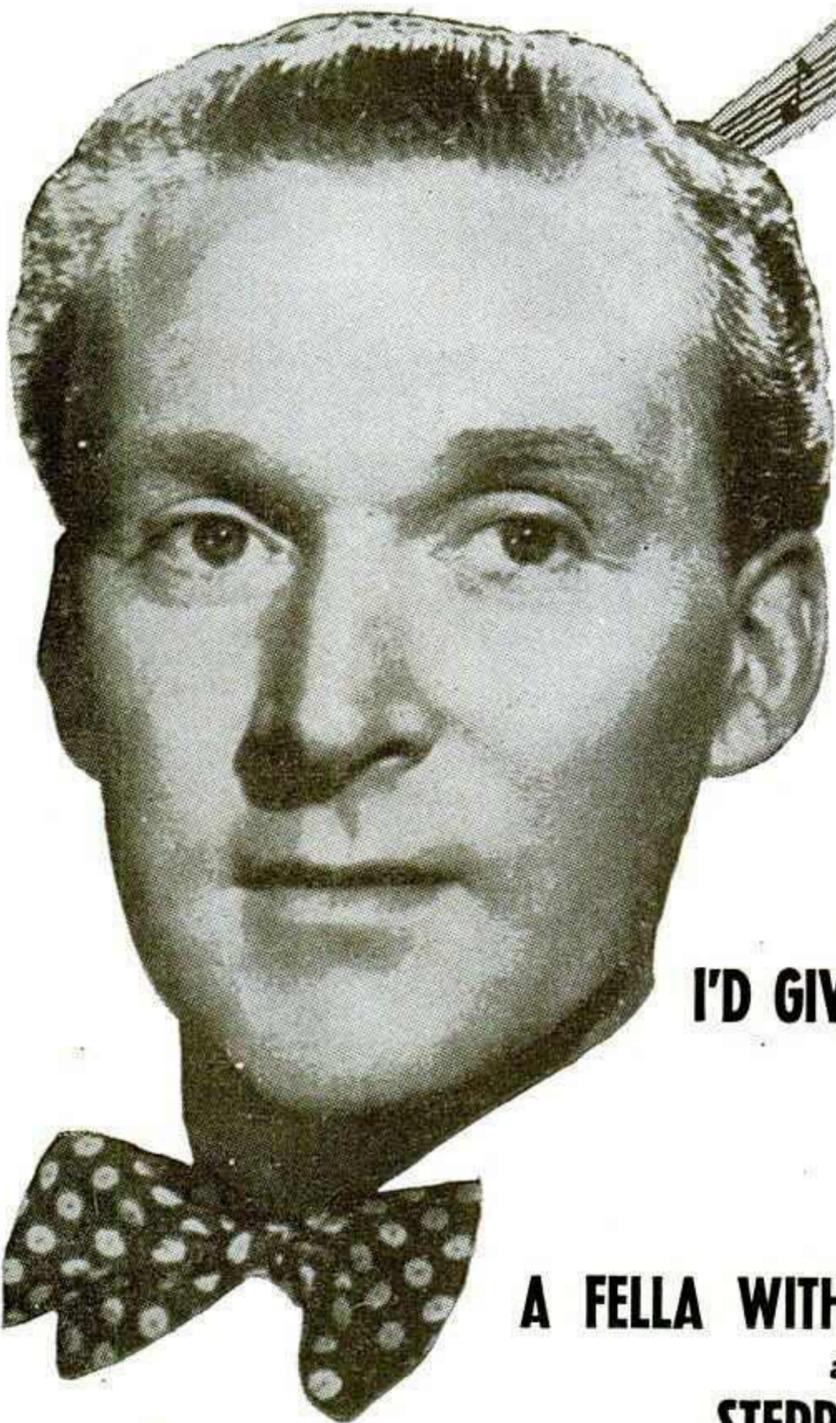
Super Discs has been helping to educate a race-religious field with such releases as those waxed by Elder Lightfoot Solomon Michaux, evangelist preacher.



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Backing by The Song Pedlars and  
The Stanley Black Orchestra



# DENNY DENNIS

LONDON #214

**I'D GIVE A MILLION TOMORROWS**  
and  
**NEED I SAY**

*"The English crooner  
at his best"*  
—Says The Billboard

LONDON #206

**A FELLA WITH AN UMBRELLA**  
and  
**STEPPIN' OUT**

*Two great tunes from  
the famous pen of  
Irving Berlin*

LONDON #156

**HONEY**  
and  
**DANGER AHEAD**

*"English top crooner pro-  
jects true and fine"*  
—Says The Billboard

*"Voice is great . . . backing and song  
fine"*  
—Says The Billboard

**NOW TOURING**  
in the  
**U. S. A.**  
with the  
**TOMMY  
DORSEY  
ORCHESTRA**

# The Rise of Disk Dealer Assns.

Nat'l Record Retailers' Fed. claims over 1,600 members, with diskery big-wigs to attend June 16 Morrison Hotel meeting; New Jersey dealers stay with own organization; Coast ripe despite ill-fated earlier attempts.

**A** PART from the National Association of Music Merchants' Association, which encompasses all music store territories and long has proved its established solidity and value, an intensification of record retailer organization has made itself apparent in the past year and a half.

Differences among distribbers, disk manufacturers and retailers, the problem of the franchised vs. the non-franchised disk dealer, the multiplying number of independent record lines descending on all record sellers, and more importantly the stress of a descending demand curve on an industry going thru the throes of reversion to hard-selling and a normalcy period . . . all these have awakened record retailer interest in other associations (as well as NAMM) which are specifically aimed at the wax merchants sphere rather than the general music store.

## NRRF Expands

Born about a year and a half ago, and claiming a significantly large membership roll for a record retailer org, the National Record Retailers' Federation (NRRF) is the brain child of New York dealer Charles Rozelle. From a comparative handful of 100 dealer members in five cities, the org allegedly has spread to encompass over 1,600 disk emporiums in some 24 States.

Banding together was necessitated, says Rozelle, to fight cutthroat competition among disk sellers, exchange ideas on how best to sell platters and to form a united front when "situations" arose between distribbers or

## NRRF's Distrib By-Pass Scheme

One of the main topics on the agenda for discussion at the NRRF convention June 16 at the Morrison Hotel, will be an attempted formation of a nationwide disk distribution set-up by the federation. The agency, to be called the NRRF Co-Operative, would by-pass record distributors.

Proposals include central buying office (working out of New York), which would purchase platters directly from diskeries and distrib them to retail members of the org at a cheaper price than heretofore. Rozelle claims he has already approached several indie labels and they have reacted favorably to the plan, saying they will go along with it when their present distributor commitments expire.

Established tradesters and disk veterans have already offered objections which include: (1) Belief that NRRF is stepping out of line; (2) question of "monopoly" or "collusion" such an org might implement; (3) claim that retailers would only redouble the credit and payment problem, and (4) scheme is grandiose but too large a job for a relatively young group. But most diskers are waiting to see what evolves at the June 16 confab.

waxeries and the dealer. That the NRRF has come of age is shown in the acceptance of invitations by the Big 4 (Victor, Columbia, Decca and Capitol) and Mercury to attend the org's second annual convention starting June 16 at the Morrison Hotel, Chicago. The platter reps have been invited to attend talks on how best to eliminate disker-dealer snafus.

## N. J.'s Own Org

Across the Hudson River, figuratively a stone's throw from Rozelle's home grounds (whose New York local numbers 200 members), one Jack Seader has grouped together some 100 New Jersey retailers in a New Jersey Retail Record Dealers' Association (NJRRDA). Seader organized the Jersey bunch with 35 members in December, 1946, claiming the prime purpose was to eliminate the imposition of disk delivery charges. The solid NJDDRA front succeeded in eradicating such fees, but the unit is still welded to combat what it deems "unfair trade practices, especially

"price cutting." Seader is cool to the suggestion of NJRRDA joining as a chapter of Rozelle's national federation, questioning some of its motives and activities.

## Chi's Baby Org

During all the organization hubbub, Chicago has been sitting on the sidelines looking in; that is, until late last month when Loop dealers Aaron and Merril Rosenbaum formed a local org. Group, consisting of seven dealers, has set the unit's first objective to be a campaign of planned cooperative advertising with a budget of \$100,000 for the first year. Not looking to spread to gigantic proportions, the new outfit plans to keep its enrollment at from 10 to 15 non-competitive dealers. Serving as consultant of the Chi retailers org is Herb Hall, former Sonora Records exec, who now heads his own public relations and ad agency.

## Calif. Pro And Con

On the Pacific Coast, there has been a growing wave of favor toward a regional dealer org both on the part of the retailer and the distributor. This despite some ill-fated attempts at such association.

The most recent attempt at organizing the Coast retailers into a unit was the abortive try of E. Jay Bullock some time ago. Bullock previously had formed a juke box operators' group known as the Southern California Automatic Music Operators' Association, which folded after a year's struggle.

There are arguments presented pro and con by dealers in California. On the gloomy side is the feeling that the Southern California area only mushroomed forth as an important national market during the war years and that dealers do not consider themselves a group but only as individuals who should go along practicing their former biz methods. This thinking seems to have widened the breach between the little dealer who is for the org and the larger houses who are mainly opposed. The latter group still assert it can do okay without an association, so why start now. Only if, and until, the large retailers change their minds could a federation hold little weight in the West.

## Officers of the NATIONAL RECORD RETAILERS' FEDERATION (NRRF)

**President:**  
Michel J. Alexander  
St. Louis

**Vice-Presidents:**  
J. G. Bradburn,  
Houston, Tex.  
Alex A. Gettlin,  
Philadelphia  
William M. Ross,  
Astoria, L. I., N. Y.

**Treasurer:**  
Charles Rozelle,  
New York, N. Y.

**Executive Secretary:**  
Henry Hollenberg,  
New York, N. Y.

## Officers of the NEW JERSEY RETAIL RECORD DEALERS' ASSOCIATION (NJRRDA)

**President:**  
Jack H. Seader,  
Newark, N. J.

**Vice-Presidents:**  
James Landay,  
Patterson, N. J.  
Fred Mendelssohn,  
Elizabeth, N. J.

**Secretary:**  
Joseph Landsberg,  
East Orange, N. J.

**Treasurer:**  
Theodore Koss,  
Plainfield, N. J.

The majority opinion (based on number, not income, of dealers), is on the bright side. The favorable arguments center around three points: (1) The area's recent growth into an important position means that perhaps an organization can now be properly backed; (2) the music merchandising industry is emerging from the hit-and-miss days into the highly specialized field where an exchange of ideas and organized evaluation of mutual problems becomes a vital necessity; (3) post-war change of buying habits and stiffening of competition means that no dealer, large or small, can afford to remain out of the fold of a mutually beneficial association.

The consensus says a dealer's org is needed and would flourish, providing it is formed by Coast dealers themselves.



Emblem of the National Record Retailers' Federation holding its first convention in Chicago's Morrison Hotel, June 16.

# How Long Do Disk Hits Last?

They say popular disk hits are the bane of inventory control. When does a hit "arrive," how long does it stay, when does it droop and how fast? There may never be a perfect answer, but *The Billboard* in the paragraph below has tried to supplement retail and manufacturing experience in the trade by computing some *very general* averages. These averages are based on the *BB's* Best Selling Retail Records weekly feature and cover the No. 1 and No. 2 best selling disks for the two-year period preceding May 22.

**WARNING:** These are only averages. They cannot be considered "bible text" and cannot account for public changes in taste or buying habits. Retailers are urged to apply any useful data below with judicious caution.

In computing the weekly progress and staying power of the top-selling records each week for the past two years one fact stands out. The exceptions are often as numerous as the rules. Ballads on disks, for example, averaged out as staying among the top 10 best sellers for about 15 weeks. Seven of these weeks they're either the No. 1 or No. 2 best seller in the country . . . on the average. But the generalizations don't always fit. Sammy Kaye's

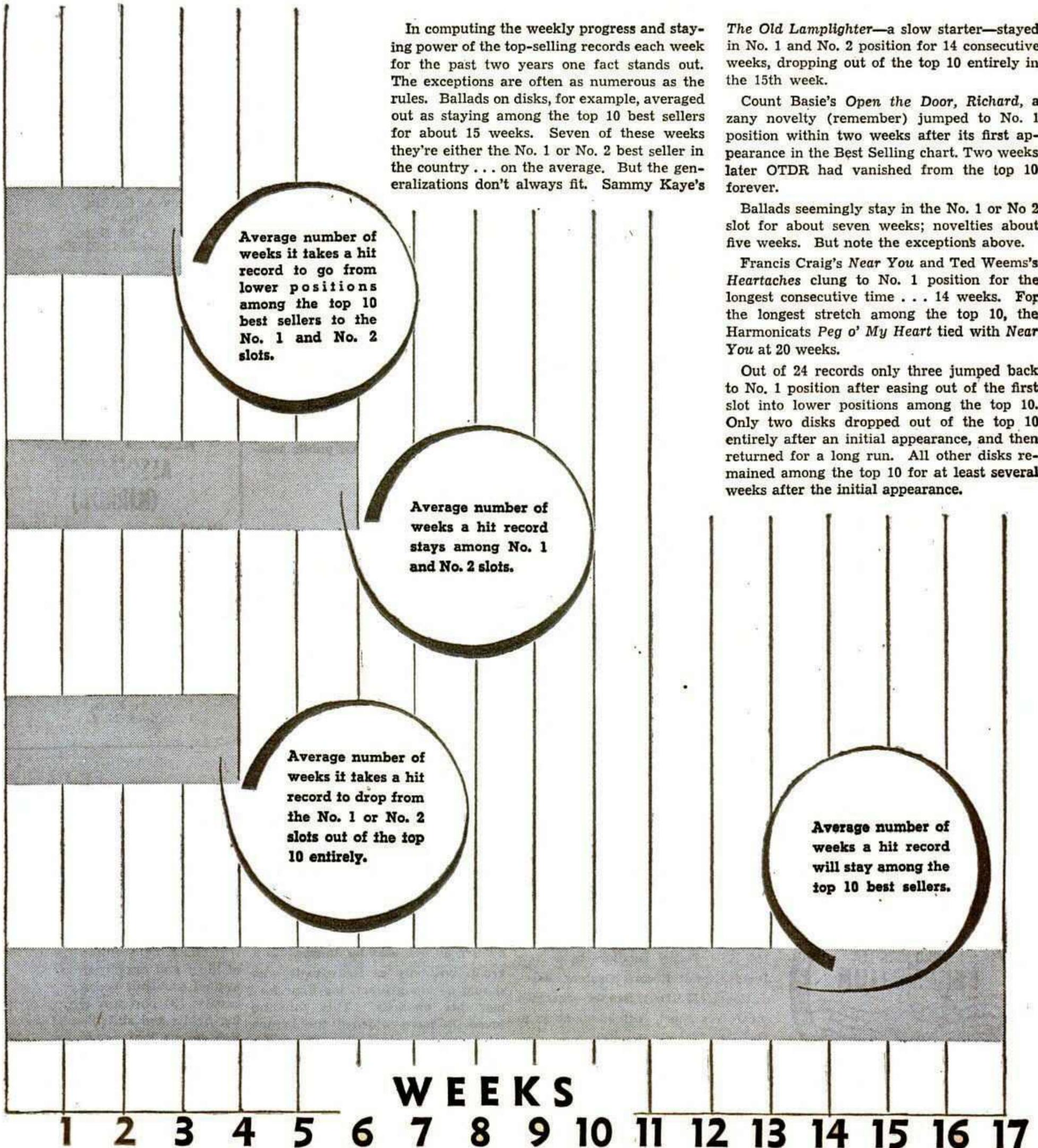
*The Old Lamplighter*—a slow starter—stayed in No. 1 and No. 2 position for 14 consecutive weeks, dropping out of the top 10 entirely in the 15th week.

Count Basie's *Open the Door, Richard*, a zany novelty (remember) jumped to No. 1 position within two weeks after its first appearance in the Best Selling chart. Two weeks later OTDR had vanished from the top 10 forever.

Ballads seemingly stay in the No. 1 or No. 2 slot for about seven weeks; novelties about five weeks. But note the exceptions above.

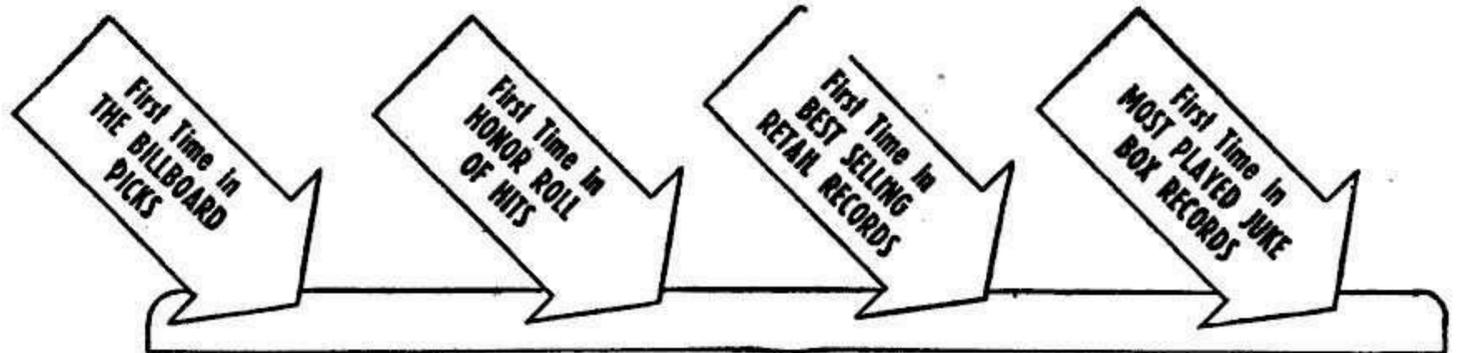
Francis Craig's *Near You* and Ted Weems's *Heartaches* clung to No. 1 position for the longest consecutive time . . . 14 weeks. For the longest stretch among the top 10, the Harmonicats *Peg o' My Heart* tied with *Near You* at 20 weeks.

Out of 24 records only three jumped back to No. 1 position after easing out of the first slot into lower positions among the top 10. Only two disks dropped out of the top 10 entirely after an initial appearance, and then returned for a long run. All other disks remained among the top 10 for at least several weeks after the initial appearance.



# The Billboard Picks the Hits

"Nobody can predict song hits infallibly!" That's been proved time and again. But in the record field, *The Billboard* can and does maintain an amazing average. Here's the proof. We've taken the 10 most popular American songs (according to the May 22 Honor Roll of Hits, the latest available when this was written) and gone back thru the files. *The Billboard* had predicted that eight out of 10 of these would be hits long before their initial popularity. Look below for the facts, and for proof that *BB* is a must for the record retailer who would buy the right record at the right time. Each of the arrows represents a regular weekly feature of *BB's* Music Popularity Charts.



**NATURE BOY**  
KING COLE — Capitol

APRIL 3

MAY 1

APRIL 24

MAY 15

**YOU CAN'T BE TRUE, DEAR**  
JERRY WAYNE - KEN GRIFFIN — Rondo

MARCH 13

APRIL 17

APRIL 10

APRIL 17

**TOOLIE OOLIE DOOLIE**  
ANDREWS SISTERS — Decca

FEBRUARY 14

APRIL 17

APRIL 24

APRIL 17

**BABY FACE**  
ART MOONEY — MGM

MARCH 6

APRIL 3

APRIL 3

APRIL 3

**MANANA**  
PEGGY LEE - DAVE BARBOUR — Capitol

JANUARY 17

FEBRUARY 7

JANUARY 31

FEBRUARY 7

**THE DICKEY-BIRD SONG**  
FREDDY MARTIN — Victor

FEBRUARY 7

MARCH 27

MAY 8

MAY 15

**LITTLE WHITE LIES**  
DICK HAYMES — Decca

JANUARY 10

MAY 8

APRIL 10

MAY 15

**SABRE DANCE**  
FREDDY MARTIN — Victor

FEBRUARY 7

APRIL 3

APRIL 3

APRIL 24

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Los Angeles  
June 2-28

The RAVENS  
in person  
Million Dollar Theater  
Los Angeles  
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you'll rave about.

The RAVENS  
in person  
MARTINIQUE  
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MURRAY HILL 9-4076-7-8

# Record Distributors

## A-1

A-1 Records of America  
16 E. 43d St.  
New York 17, N. Y.

## AIM

Aim Industries  
41 Union Square  
New York 3, N. Y.

## AGUILA

Advance Distributing Co.  
4750 N. Bernard  
Chicago, Ill.

## ALERT

Alert Records Distributing Corp.  
2413A 65th St.  
Brooklyn 4, N. Y.  
Allen Distributing Co., Inc.  
17 W. Main St.  
Richmond, Va.  
W. M. Amann Distributing Co.  
115 Olive St.  
Shreveport, La.  
W. M. Amann Distributing Co.  
1009 1/2 W. 1st St.  
Los Angeles, Calif.  
Eddie's Distributing Co.  
2818 Dowling St.  
Houston, Tex.  
General Distributing Co.  
3 North Gilmer St.  
Baltimore 23, Md.  
W. E. Harvey Co.  
1312 Ontario St.  
Cleveland 13, O.  
W. E. Harvey Co.  
234 Walnut St.  
Cincinnati, O.  
W. E. Harvey Co.  
12649 Linwood  
Detroit, Mich.  
Independent Record Distributors  
1611 S. Wabash Ave.  
Chicago 16, Ill.  
Mangold Distributors  
1556 W. Trade St.  
Charlotte 2, N. C.  
Penn-Midland Co.  
2211 Fifth Ave.  
Pittsburgh 19, Pa.  
Robert's Record Distributing Co.  
2234 Olive St.  
St. Louis 3, Mo.  
Scott-Crosse Co.  
1423 Spring Garden St.  
Philadelphia 30, Pa.

## ALLEGRO

Vox Productions, Inc.  
New York, N. Y.  
Vox Productions, Inc.  
Chicago, Ill.  
Vox Productions, Inc.  
Los Angeles, Calif.  
Seaboard Distributors  
Hartford, Conn.  
Music Suppliers of New England  
Boston, Mass.  
Music for Children  
Cleveland, O.  
Barnett Distributing Co.  
Baltimore, Md.  
Phono-Vision Distributing Co., Ltd.  
Toronto, Ont.

## AMUKE

General Record Distributors  
1930 S. State St.  
Chicago, Ill.  
Pasco Distributors  
310 E. Thompson St.  
Philadelphia, Pa.  
Harmonia Records, Inc.  
1328 Broadway  
New York, N. Y.  
Rola Distributing Corp.  
201 West End Avenue  
New York, N. Y.  
Master Record Sales  
653 Ninth Ave.  
New York, N. Y.

## APOLLO

Thurrow Dist. Co.  
134 S. Tampa St.  
Tampa, Fla.  
Seaboard Distributors  
110 Annex St.  
Hartford, Conn.  
Penn Midland Sales  
2211 Fifth Ave.  
Pittsburgh, Pa.  
F & F Enterprises  
P. O. Box 129  
Fayetteville, N. C.  
Roberts Record Distributors  
2234 Olive St.  
St. Louis, Mo.  
Dewey Music Sales  
43 Dewey Ave.  
Rochester, N. Y.  
F & M Record Distributors  
7026 Lexington Ave.  
Cleveland, O.

## Dixie Record Suppliers

731 W. Cary St.  
Richmond, Va.  
M & M Distributors  
529 South Monroe  
Green Bay, Wis.  
C & C Distributors  
902 Fourth Ave.  
Seattle, Wash.  
Eddie's Record Distributors  
2818 Dowling  
Houston, Tex.  
Tennessee Music Sales  
220 Woodland St.  
Nashville, Tenn.  
Barnett Distributors  
15 E. 21 St.  
Baltimore, Md.  
H. B. Enterprises  
619 Pydras St.  
New Orleans, La.  
David Rosen, Inc.  
855 No. Broad St.  
Philadelphia, Pa.  
Music Suppliers of New England  
17 Chadwick St.  
Boston (Roxbury Dist.), Mass.  
United Record Sales  
1287 Fulton St.  
San Francisco, Calif.  
Ross & Co.  
3933 W. Colfax Ave.  
Denver, Colo.  
Staff Dist. Co.  
2214 Summer Ave.  
Dallas, Tex.  
Staff Dist. Co.  
Municipal Auditorium  
Oklahoma City, Okla.  
Green Music & Record  
304 St. Paul St. West  
Montreal, Canada  
Igoe Brothers  
35 Halsey St.  
Newark, N. J.  
Reines-Freeman  
201 Jay St.  
Albany 1, N. Y.  
Pan-American  
3747 Woodward Ave.  
Detroit, Mich.  
Apollo Records, Inc.  
367 Edgewood Ave. S. E.  
Atlanta, Ga.  
Apollo Records, Inc.  
342 Madison Ave.  
New York City  
Apollo Records, Inc.  
2705 West Pico Blvd.  
Los Angeles, Calif.  
G & S  
243 West Kellogg Blvd.  
St. Paul, Minn.  
S. E. Schulman  
61 E. 8th St.  
Chicago, Ill.  
Central Record Sales  
1221 Venice Blvd.  
Los Angeles, Calif.

## ATLANTIC

Chord Distributors  
2406 La Salle St.  
Chicago, Ill.  
Cosnat Distributing Corp.  
764 10th Ave.  
New York, N. Y.  
Schwartz Bros.  
2931 12th St., N. E.  
Washington, D. C.  
Scott-Crosse Co.  
1423-25 Spring Garden St.  
Philadelphia, Pa.  
Delson & Stoken Distributors  
1709 West Pico Blvd.  
Los Angeles, Calif.  
Klayman Distributing Co.  
521 West Sixth St.  
Cincinnati 3, O.  
Millner Record Sales  
110-112 N. 18th St.  
St. Louis, Mo.  
Millner Record Sales  
1704 Main St.  
Kansas City, Mo.  
Pan American Record Distributors  
3747 Woodward Ave.  
Detroit, Mich.  
Penn-Midland Sales, Inc.  
2211 Fifth Ave.  
Pittsburgh, Pa.

## ARISTOCRAT

Allen Distributing Co.  
17 W. Main St.  
Richmond, Va.  
Blue Bonnett Distributing Co.  
3235 Ross Ave.  
Dallas, Tex.  
Commercial Music  
2640 Olive St.  
St. Louis, Mo.  
Davis Sales Co.  
1010 17th St.  
Denver, Colo.  
James H. Martin  
1407 Diversey  
Chicago, Ill.  
Aristocrat Distributing Co.  
5249 Cottage Gr.  
Chicago, Ill.  
Marnel Distributing Co.  
1622 Fairmount  
Philadelphia, Pa.

Music Sales Co.  
704 Baronne St.  
New Orleans, La.  
M & M Distributors  
680 Union Ave.  
Memphis, Tenn.  
Seminole Distributing Co.  
1360 N. E. First  
Miami, Fla.  
Southland Distributing Co.  
441 Edgewood, S. E.  
Atlanta, Ga.  
Lou Sowa Record Co.  
836 2d Ave.  
Pittsburgh, Pa.  
Eddie's Records  
2818 Dowling  
Houston, Tex.  
Major Distributing Co.  
106 DeKalb Ave.  
Brooklyn, N. Y.  
Record Sales  
231 E. Trade  
Charlotte, N. C.  
R. Warneke Co.  
121 Navarro St.  
San Antonio, Tex.  
Commercial Music  
Kansas City, Mo.

## ATLAS

Ace Distributing Co.  
2534 W. Pico Blvd.  
Los Angeles, Calif.  
General Distributing Co.  
2212 Westwood Ave.  
Baltimore, Md.  
LeMar Distributing Corp.  
41 W. 66th St.  
New York, N. Y.  
Louise's Record Shop  
3313 Oakland Ave.  
Dallas, Tex.  
James H. Martin, Inc.  
1407 Diversey Pky.  
Chicago, Ill.  
Music Sales Co.  
680 Union Ave.  
Memphis, Tenn.  
Music Sales Co.  
704 Baronne St.  
New Orleans, La.  
Music Suppliers of N. Eng.  
17 Chadwick St.  
Boston (Roxbury) Mass.  
Niagara-Midland  
881 Main St.  
Buffalo, N. Y.  
Pan American Supply  
2061 Champa St.  
Denver, Colo.  
Pan American  
3747 Woodward Ave.  
Detroit, Mich.  
Penn-Midland  
2211-5th Ave.  
Pittsburgh, Pa.  
Record Distributing Co.  
1018 Queen St. W.  
Toronto, Ont.  
Robert's Record Dist.  
2234 Olive St.  
St. Louis, Mo.  
Robert's Record Distributors  
1615 Main St.  
Kansas City, Mo.  
Scott-Crosse  
1423 Spring Garden  
Philadelphia, Pa.  
Southland Distributing Co.  
441 Edgewood Ave., S. E.  
Atlanta, Ga.  
Herb E. Zobrist Co.  
2121 Westlake Ave.  
Seattle, Wash.

## BANNER

All-State Distributors  
45 Clinton St.  
Newark, N. J.  
Ross & Co.  
3933 W. Colfax  
Denver, Colo.  
Barnett Distributors  
15 E. 21st St.  
Baltimore, Md.  
Cadet Distributors  
12649 Linwood Ave.  
Detroit, Mich.  
Dixie Records  
731 Carey St.  
Richmond, Va.  
James Martin & Co.  
1407 Diversey Pkwy.  
Chicago, Ill.  
Shank & Colbey  
1017 Madison Ave.  
Toledo, O.  
Sunland Supply Co.  
120 Durango  
El Paso, Tex.  
Music Suppliers of New England  
17 Chadwick St.  
Boston, Mass.  
Niagara Midland  
881 Main St.  
Buffalo, N. Y.  
Seminole Records  
1360 N. E. First Ave.  
Miami, Fla.  
Musimart Reg'd  
906 St. Alexander St.  
Montreal, Que.  
Musimart Reg'd  
687 Bay St.

Toronto, Ont.  
Southland  
441 Edgewood  
Atlanta, Ga.  
Standard Distributors  
1731 Fifth Ave.  
Pittsburgh, Pa.  
Roberts Records  
2234 Olive St.  
St. Louis, Mo.  
Marnel Distributors  
1622 Fairmount Ave.  
Philadelphia, Pa.  
Rex Music Co.  
4574 Beverly Blvd.  
Los Angeles, Calif.  
Malverne Distributors  
424 W. 49th St.  
New York, N. Y.

## BESA

Favorite Manufacturing Co.  
105-7 E. 12th St.  
New York, N. Y.  
Green Music & Records Co.  
304 St. Paul St.  
West Montreal 1, Que.

## BIBLETONE

Allied Music Sales Co., Inc.  
2610 E. 9th St.  
Cleveland, O.  
Allied Music Sales Co., Inc.  
3112 Woodward  
Detroit, Mich.  
Allied Music Sales Co., Inc.  
314 Monroe Ave.  
Toledo, O.  
Allied Music Sales Co., Inc.  
414 Elm St.  
Cincinnati, O.  
All State Distributors, Inc.  
30 Warren Place  
Newark, N. J.  
Coast Wholesale Music Co.  
536 Mission St.  
San Francisco, Calif.  
Coast Record Mfg. Co.  
2534 W. Pico Blvd.  
Los Angeles, Calif.  
Chord Distributors  
2406 So. LaSalle St.  
Chicago, Ill.  
Crowe Martin Distributing Co.  
1238 E. Commerce St.  
San Antonio, Tex.  
Dixie Record Suppliers, Inc.  
731 W. Cary St.  
Richmond 20, Va.  
Commonwealth Distributors  
314 Powell St.  
Vancouver, B. C. (Canada)  
Birmingham Vending Co.  
2117 Third Ave., No.  
Birmingham, Ala.  
Dobbs of Dallas, Inc.  
1507 Ross Ave.  
Dallas, Tex.  
Christian Supply House  
237 E. First South St.  
Salt Lake City, Utah  
Frederick Lee Co.  
325 Second Ave., South  
Minneapolis, Minn.  
R. K. Kyle  
1354 Hansford St.  
Charleston 30, W. Va.  
Lawrence Baker, Ltd.  
124 Curtis St.  
St. Thomas, Ont. (Canada)  
Melody Record Supply, Inc.  
314 W. 52d St.  
New York, N. Y.  
Mercury Distributors  
214 W. Orange St.  
Jacksonville, Fla.  
Pennsylvania Record Supply Co., Inc.  
1224 Arch St.  
Philadelphia, Pa.  
C. M. McClung  
Knoxville, Tenn.  
Southland Distributing Co.  
441 Edgewood Ave., S. E.  
Atlanta, Ga.  
Sunland Supply Co.  
120 Durango St.  
El Paso, Tex.  
Sunland Supply Co.  
1013 Bell Ave.  
Houston, Tex.  
Taran Distributing Co.  
90 Riverside Ave.  
Jacksonville, Fla.  
Tennessee Music Sales Co., Inc.  
220 Woodland  
Nashville, Tenn.  
Zeus Distributors  
43 Dewey Ave.  
Rochester, N. Y.  
Herb E. Zobrist  
2125 Westlake Ave.  
Seattle, Wash.  
William B. Allan Supply Co.  
916 N. Clayborne Ave.  
New Orleans, La.  
Seaboard Distributors  
110 Ann St.  
Hartford, Conn.  
Music Suppliers, Inc. of New England, Inc.  
17 Chadwick St.  
Boston 19, Mass.

## BLACK & WHITE (COMET, JEWEL, SUPREME)

Allen Distributing Co., Inc.  
17 W. Main St.  
Richmond, Va.  
W. M. Amann Distributing Co.  
P. O. Box 506  
Shreveport, La.  
Associated Distributors, Inc.  
213 1/2 2d St.  
Marietta, O.

B&W Record Distributors  
4910 Santa Monica Blvd.  
Hollywood 27, Calif.

Bargel Supply Co.  
1131-35 S. Washington  
Portland 5, Ore.

LeRoy H. Bennett Co.  
765 Bryant St.  
San Francisco, Calif.

Dewey Music Sales  
43 Dewey Ave.  
Rochester, N. Y.

Dicus Record Supply Co.  
817 N. 19th St.  
Boise, Idaho

Dunbar Distributing Co.  
3004 Roos Ave.  
Dallas, Tex.

General Distributing Co.  
3 N. Gilmore St.  
Baltimore, Md.

Griffin Record Co.  
241 N. Parish St.  
Jackson, Miss.

W. E. Harvey Co., Inc.  
234 Walnut St.  
Cincinnati, O.

W. E. Harvey Co., Inc.  
12649 Lynnwood Ave.  
Detroit, Mich.

M. S. Distributing Co.  
1350 E. 61st St.  
Chicago 37, Ill.

Macy's Record Distributing Co.  
1913 Leeland Ave.  
Houston, Tex.

Music Sales Co.  
680 Union Ave.  
Memphis, Tenn.

Music Sales Co.  
704 Baronne St.  
New Orleans, La.

Musicians Records, Ltd.  
492 Hill St.  
London, Ont.

Pasco Distributors  
301 E. Thompson St.  
Philadelphia, Pa.

Portem Distributors, Inc.  
520 W. 50th St.  
New York, N. Y.

Radio Supply Co.  
45 E. 4th St. S.  
Salt Lake City, Utah

Rainbow Mart of Hawaii  
1250-17th Ave.  
Honolulu 55, Hawaii

Record Sales Co.  
231 E. Trade St.  
Charlotte, N. C.

Robert's Record Distributing Co.  
2234 Olive St.  
St. Louis, Mo.

Robert's Record Distributing Co.  
1615 Main St.  
Kansas City, Mo.

Southland Distributing Co.  
441 Edgewood Ave. S. E.  
Atlanta, Ga.

Lou Sowa Record Co.  
836 Second Ave.  
Pittsburgh, Pa.

Specialty Sales Co.  
210 N. 23d St.  
Birmingham, Ala.

Sunland Supply Co., Inc.  
120 Durango St.  
El Paso, Tex.

Taran Distributing Co., Inc.  
90 Riverside Ave.  
Jacksonville, Fla.

R. Warneke Co.  
121 Navarro St.  
San Antonio, Tex.

Herb E. Zobrist Co.  
2121 Westlake Ave.  
Seattle 1, Wash.

Baxter Record Distributors  
2932 Zuni St.  
Denver, Colo.

W. E. Harvey Co., Inc.  
1312 Ontario St.  
Cleveland 13, O.

## BORNAND MUSIC BOX RECORD CO.

Liberty Music Shop  
450 Madison Ave.  
New York, N. Y.  
H. Royer Smith  
Philadelphia, Pa.  
General Record Distributors  
Chicago, Ill.  
Haviland-Gerard, Inc.  
Detroit, Mich.  
Gateway To Music  
Los Angeles, Calif.

## CADILLAC

B. J. Kane  
4061 White Plains Ave.  
Bronx 66, N. Y.  
Eagle Sales Corp.  
743 No. Main St.  
Providence 4, R. I.  
Majestic Brands, Inc.  
601 W. 26th St.  
New York, N. Y.  
Signature Recording Co.  
601 W. 26th St.  
New York, N. Y.

## CAPITOL

CAPITOL RECORD DISTRIBUTING OFFICES:  
535 Courland St., N. E.  
Atlanta, Ga.  
3380 Washington St.  
Boston 30, Mass.  
156 Prospect Ave.  
Brooklyn 15, N. Y.  
1066 Main St.  
Buffalo 9, N. Y.  
614 W. Morehead St.  
Charlotte 2, N. C.  
1449 S. Michigan Ave.  
Chicago 5, Ill.  
815 Sycamore St.  
Cincinnati 2, O.  
104 St. Clair Ave., N. W.  
Cleveland, O.  
1505 Young St.  
Dallas 1, Tex.  
4456 Cass Ave.  
Detroit 1, Mich.  
25 Pleasant St.  
Hartford 5, Conn.  
928 Hogan St.  
Jacksonville 2, Fla.  
1527 McGee St.  
Kansas City 8, Mo.  
318 W. 15th St.  
Los Angeles 15, Calif.  
1088 Union Ave.  
Memphis 3, Tenn.  
1434 N. Farwell Ave.  
Milwaukee 2, Wis.  
21 East Hennepin Ave.  
Minneapolis 1, Minn.  
83 Lock St.  
Newark 4, N. J.  
717 Camp St.  
New Orleans 12, La.  
109 E. 116 St.  
New York 19, N. Y.  
14 W. California St.  
Oklahoma City 2, Okla.  
250 Locust St.  
Philadelphia 7, Pa.  
1007 Forbes St.  
Pittsburgh 19, Pa.  
2661 N. W. Upshur St.  
Portland 10, Ore.  
1355 Bush St.  
San Francisco 9, Calif.  
411 Mulberry St.  
Scranton 3, Pa.  
2234 First Ave.  
Seattle 1, Wash.  
1407 Pine St.  
St. Louis 3, Mo.  
1108 Maryland Ave., S. W.  
Washington, D. C.  
INDEPENDENT DISTRIBUTOR OF CAPITOL  
I. Feldman Co.  
186-188 Broadway  
Providence, R. I.

## CELTIC

Mass. Music Distributors  
1269 Tremont St.  
Boston, Mass.  
Belmont Music Distributors  
Newark, N. J.  
Ballen Record Distributors  
1416 Wood St.  
Philadelphia, Pa.  
Celtic Distributors of R. I.  
40 West Ave.  
Pawtucket, R. I.  
Frumkin Sales  
2418 Milwaukee Ave.  
Chicago, Ill.

## CLOVER

Record Merchandising Co.  
1903 W. Pico  
Los Angeles, Calif.

## CO-ED

Sorority Fraternity Records and Publications  
12 West 117th St.  
New York 28, N. Y.

## COLUMBIA

Appliance Wholesalers  
600 Northwest 14th Ave  
Portland 9, Ore.  
The Artophone Corp.  
4200 Forest Park Blvd.  
St. Louis 8, Mo.  
H. R. Basford Co.  
235 15th St.  
San Francisco 7, Calif.  
Bondurant Bros.  
400 W. Main Ave.  
Knoxville, Tenn.  
Buhl & Sons Co.  
Foot of Adair St.  
Detroit, Mich.

# GREETINGS to the Dealers of America at the NAMM Convention—from ED LEVY AND HERB ZEBLEY

representing

- Alladin
- Bullet
- Charm
- Clef
- Damon
- Gene Carroll
- Haven
- Lee
- Metrotone
- Miracle-Sunrise
- MusiColor
- Pearl
- Regent
- Rhythmtone
- Rocking Horse
- Score
- Signature
- Stellar
- Tower

## MAJOR DISTRIBUTING CO., Inc.

563 W. 42 St.  
New York, N. Y.  
LO 4-2637

106 DeKalb Ave.  
Brooklyn, N. Y.  
ULSTER 7-7771

Buhl & Sons Co.  
1001 Monroe St.  
Toledo, O.  
Callender-Lane Co.  
82 N. Grant St.  
Columbus 15, O.  
Charleston Electrical Supply Co.  
914 Kanawha St.  
Charleston 29, W. Va.  
Cleveland Distributing Co.  
4901 Perkins Ave.  
Cleveland, O.  
Columbia Elec. & Mfg. Co.  
123 S. Wall St.  
Spokane, Wash.  
Columbia Record Distributors, Inc.  
255 Spring St., S. W.  
Atlanta, Ga.  
Columbia Wholesalers, Inc. of New England  
584 Commonwealth Ave.  
Boston 15, Mass.  
Covington Distributing Co.  
Hamilton & Canal St.  
Houston 2, Tex.  
Benjamin T. Crump Co., Inc.  
1309 E. Main St.  
Richmond, Va.  
Distributors, Inc.  
555 Osceola St.  
Jacksonville 3, Fla.  
Farrar-Brown Co.  
492 Forest Ave.  
Portland 5, Me.  
Flint Distributing Co.  
316 W. Second St.  
Salt Lake City 11, Utah  
Home Appliance Distributors of Arkansas  
114 E. Bridge St.  
Little Rock, Ark.  
Ludwig Hommel & Co.  
600 Second Ave.  
Pittsburgh 19, Pa.  
Tommy Kearns, Ltd.  
1105 Kajiolani Blvd.  
Honolulu 42, T. H.  
Larson Co.  
806-810 N. P. Avenue  
Fargo, N. D.  
E. B. Latham & Co., Inc.  
1010 Broad St.  
Newark 2, N. J.  
R. U. Lynch, Inc.  
9 Federal St.  
Providence 3, R. I.  
Albert Mathias & Co.  
113 S. Mesa  
El Paso, Tex.  
Albert Mathias & Co.  
305 S. Second Ave.  
Phoenix, Ariz.  
Miller-Jackson Co.  
111 E. California Ave.

Oklahoma City 2, Okla.  
Motor Parts Co.  
1229 N. Broad St.  
Philadelphia 22, Pa.  
Motor Parts Co.  
145 S. Cameron St.  
Harrisburg, Pa.  
Motor Parts Co.  
245 Market St.  
Kingston, Pa.  
Omaha Appliance Co.  
18th at St. Mary's St.  
Omaha 2, Neb.  
Onondaga Supply Co.  
344 W. Genesee St.  
Syracuse, N. Y.  
Radio Equipment Co., Inc.  
1010 Central Ave.  
Indianapolis, Ind.  
Radio Equipment Co., Inc.  
134 Granville St., S. W.  
Grand Rapids, Mich.  
Radio Specialty Co.  
829 N. Broadway  
Milwaukee 2, Wis.  
Radio Television & Appliance, Inc.  
510 Westlake Ave., N.  
Seattle 9, Wash.  
Roskin Bros., Inc.  
1827 Broadway  
Albany 4, N. Y.  
The Roycraft Co.  
1625 Hennepin Ave.  
Minneapolis 3, Minn.  
The Roycraft-Iowa Co.  
424 Court Ave.  
Des Moines 9, Ia.  
The Sampson Co.  
2244 South Western Ave.  
Chicago 8, Ill.  
Southern Bearings & Parts Co., Inc.  
315 N. College St.  
Charlotte 1, N. C.  
Southern Equipment Co.  
210 W. Commerce St.  
San Antonio 6, Tex.  
The Southwestern Co., Inc.  
1719 N. Harwood St.  
Dallas, Tex.  
Stern & Co.  
210 Chapel St.  
Hartford, Conn.  
Superior Distributor Co.  
2305 Pennway  
Kansas City, Mo.  
The Sutcliffe Co.  
609 W. Main St.  
Louisville, Ky.  
B. K. Electrical Co.  
1601 23rd St.  
Denver 17, Colo.  
Ray Thomas Co.  
1601 S. Hope St.  
Los Angeles 15, Calif.

Times-Columbia Distributing, Inc.  
353 Fourth Ave.  
New York 10, N. Y.  
The Tri-State Distributing Corp.  
328 E. 8th St.  
Cincinnati 2, O.  
Vermont Hardware Co.  
Burlington, Vt.  
Walther Bros. Co.  
714 Howard Ave.  
New Orleans 13, La.  
Washington-Columbia Wholesalers, Inc.  
2122 24th N. E.  
Washington 18, D. C.  
Watts-Newsome Co.  
1705 First Ave.  
North Birmingham 3, Ala.  
Western Merchandise Distributors, Inc.  
130 South Elmwood Ave.  
Buffalo 2, N. Y.  
Williams, Inc.  
116 Liberty St.  
Peoria, Ill.  
Woodson & Bozeman, Inc.  
482 Union Ave.  
Memphis 1, Tenn.  
Joseph M. Zamolski  
110 S. Pace St.  
Baltimore, Md.

### CONTINENTAL

Continental Record Distributing Co.  
3708 Woodward Ave.  
Detroit, Mich.  
Continental Record Distributing Co.  
626 Huron Road  
Cleveland 15, O.  
Dillon Distributing Co.  
549 W. Randolph St.  
Chicago 6, Ill.  
Ballen Record Co.  
1416 Wood St.  
Philadelphia 2, Pa.  
Baxter Record Distributing Co.  
2932 Zuni St.  
Denver 11, Colo.  
Cherry Distributing Co.  
11 Jefferson  
Jacksonville, Fla.  
Dicus Record Supply  
817 North 19th St.  
Boise, Idaho  
Forem Distributors, Inc.  
541 Seneca  
Buffalo, N. Y.  
Hit Record Co.  
510 Carlisle Ave.  
Cincinnati, O.  
Frederick Lee Co.  
325 Second Ave., S.  
Minneapolis, Minn.

## GREETINGS TO OUR MANY FRIENDS IN N.A.M.M. AND THANKS!

We are proud already to have given you this year . . .  
The Sensational "DECK OF CARDS" introduced by T. Texas Tyler

AND HIS NEWEST HIT . . . JUST RELEASED

"DAD GAVE MY DOG AWAY" (Four Star Record—1248)

(and in the Famous MERLE TRAVIS TRADITION)

"KENTUCKY MEANS PARADISE" and

"WHEN MY BABY DOUBLE TALKS TO ME" (Capitol 40100)

+ Merle Travis' Latest . . .

"A FOOL AT THE STEERING WHEEL"

and "ALIMONY BOUND" (Capitol 40115)

+ Dude Martin and Ted Johnson's

"SMOOTCH" (Dude Martin on Victor 20-2843)

+ "SPANISH BELLS"

(Jimmy Dolan, Modern 20-576;  
Cliffie Stone, Capitol 40096;  
Porky Freeman, Four Star 1233)

+ His Greatest Record Since  
"SMOKE, SMOKE, SMOKE!"

JUST RELEASED

TEX WILLIAMS'  
WHO? ME?

(Capitol 15113)

YOU  
MADE THESE  
BIG SONGS  
BIGGER

### 1947

"SMOKE, SMOKE, SMOKE! (That Cigarette)"  
"SO ROUND, SO FIRM, SO FULLY PACKED"  
"FAT GIRL" "I LIKE MY CHICKEN FRYIN' SIZE"  
"A PETAL FROM A FADED ROSE"

### 1946

"DIVORCE ME C.O.D."  
"NO VACANCY" "MISSOURI"  
"NEW JOLE BLON" "CINCINNATI LOU"

### And Before THAT—

"COOL WATER" "SOLDIER'S LAST LETTER"  
"WALKING THE FLOOR OVER YOU"  
"THE COVERED WAGON ROLLED RIGHT ALONG" and a SCORE of others . . .

S. L. CROSS, President

9109 Sunset Blvd., Hollywood

# AMERICAN MUSIC, INC.

GARET ROMERO, Prof. Mgr.

1576 Broadway, N. Y. C.

M & M Distributing Co.  
515 Forest  
Green Bay, Wis.  
Mangold Distributing Co.  
1556 W. Trade St.  
Charlotte, N. C.  
J. E. Miller Co., Inc.  
80-26th St.  
Pittsburgh 22, Pa.  
Music Sales  
680 Union Ave.  
Memphis, Tenn.  
Music Sales  
704 Barrone St.  
New Orleans, La.  
Northwest Music  
State Theatre Bldg.  
Pierre, S. D.  
Phoenix Disc Distributing Co.  
464 W. 51st St.  
New York 19, N. Y.  
Record Sales, Inc.  
2117 Third Ave., North  
Birmingham, Ala.  
Schwartz Brothers  
2931-12th St., N. E.  
Washington 17, D. C.  
Seminole Record Distributing  
1360-N. E. First Ave.  
Miami 36, Fla.  
Vita Record Distributing Co.,  
Inc.  
2822 W. Pico St.  
Los Angeles 6, Calif.  
Continental Record Dis-  
tributing Co.  
263 W. 54th St.  
New York 19, N. Y.

M & M Distributing Co.  
529 S. Munroe  
Green Bay, Wis.  
Standard Distributing Co.  
1728 Fifth Ave.  
Pittsburgh, Pa.  
Commercial Music, Inc.  
510 N. Sarah St.  
St. Louis, Mo.  
Allen Distributing Co.  
17 W. Main St.  
Richmond, Va.  
F. & M. Distributors  
7026 Lexington Ave.  
Cleveland, O.  
Eddie's Record Distributing  
Co.  
2818 Dowling St.  
Houston, Tex.  
Independent Record Dis-  
tributing Co.  
3313 Oakland Ave.  
Dallas, Tex.  
Sunland Supply  
120 Durango St.  
El Paso, Tex.  
Pan American  
Denver, Colo.  
Record Sales Distributing  
Co.  
231 E. Trade St.  
Charlotte, N. C.  
General Distributing Co.  
2212 Westwood Ave.  
Baltimore, Md.  
Cherry Distributing Co.  
310 Riverside Ave.  
Jacksonville, Fla.  
Nola Record Distributing Co.  
509 Iberville St.  
New Orleans, La.

James H. Martin, Inc.  
1407 W. Diversey Parkway  
Chicago 14, Ill.  
Milner Record Sales  
110 North 18th St.  
St. Louis, Mo.  
Polonia Distributing Co.  
2215 W. Chicago Blvd.  
Detroit, Mich.  
Henry Schunke  
1080 Broadway  
Buffalo, N. Y.  
Standard Distributing Co.  
1731 5th Ave.  
Pittsburgh, Pa.  
John Zmuda  
558 Charles St.  
Fall River, Mass.  
Mass Music Distributing Co.  
1269 Tremont Ave.  
Boston, Mass.  
Midtown Distributing Corp.  
1674 Broadway  
New York, N. Y.

**COZY RECORDS**

Jack Swanson Publications  
Box 57, Colvin Station  
Syracuse 5, N. Y.  
Cozy Records Distributing  
Co.  
112 Henry Ave., Box 204  
Davis, W. Va.

**CRYSTALSTONE**

State Record Distributors  
1182 Columbus Ave.  
Boston 21, Mass.  
Cosnat Distributing Corp.  
764 10th Ave.  
New York 19, N. Y.  
M. S. Distributing Co.  
1350 E. 61st  
Chicago, Ill.  
Pennsylvania Record Supply  
1224 Arch St.  
Philadelphia, Pa.  
Idessa Malone Record Dis-  
tributors, Inc.  
606-8 E. Vernor Highway  
Detroit, Mich.

**DANA**

Belmont Record Distribut-  
ing Co.  
268 15th Ave.  
Newark, N. J.  
Coast Record Mfg. Co.  
2534 W. Pico Blvd.  
Los Angeles, Calif.  
Co-Mar Distributing Co.  
1738 Eastern Ave.  
Baltimore, Md.  
Crowe-Martin Distributing  
Co.  
1228 Commerce St.  
San Antonio, Tex.  
Davis Sales Co.  
1010 17th St.  
Denver 2, Colo.  
New England Music Dis-  
tributors  
612 E. Main St.  
Bridgeport, Conn.  
Kayler Co.  
131 S. 24th St.  
Philadelphia 3, Pa.

**DECCA (COMMO-  
DORE)**

DECCA DISTRIBUTING  
CORP. OFFICES:  
3280 Broadway  
New York 27, N. Y.  
80 Hampshire St.  
Boston 20, Mass.  
1427 Vine St.  
Philadelphia 2, Pa.  
12th & "O" Sts.  
Washington 3, D. C.  
2 School St.  
Newark 3, N. J.  
1233 Main St.  
Buffalo 8, N. Y.  
26 Wethersfield Ave.  
Hartford, Conn.  
662 Pacific St.  
Brooklyn 17, N. Y.  
1129 Wyoming Ave.  
Scranton 9, Pa.  
22 W. Hubbard St.  
Chicago 10, Ill.  
1929 S. Halsted St.  
Chicago 8, Ill.  
3614 Main St.  
Kansas City 2, Mo.  
321 E. Chicago St.  
Milwaukee 2, Wis.  
1700 Delmar Blvd.  
St. Louis 3, Mo.  
17-19 E. Hennepin Ave.  
Minneapolis 1, Minn.  
1534 Wazee St.  
Denver 2, Colo.  
215 W. Walnut St.  
Des Moines 9, Ia.  
517 Canal St.  
New Orleans 16, La.  
632 Madison Ave.  
Memphis 1, Tenn.

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**I'M A LONELY LITTLE PETUNIA**

"Two-Ton" Baker—Mercury #5083  
Lawrence Welk—Decca #24197  
The Happy Gang—RCA Victor (Can.) 56-0022  
Harmonaires—Embassy #1001  
Tommy Tucker—Columbia  
**JOHN'S OTHER WIFE**  
Johnny Bond—Columbia #20419  
Johnny Morris—Orpheus #260  
**THE LITTLE WHITE HOUSE**  
Milt Herth Trio-Larry Douglas—Decca #24388  
**GIN RUMMY POLKA**  
Temp-tones—Tower #1284 Al Stuart—Embassy #P1004  
**TELL ME WHY**  
Alan Gerard—National #7023  
**ROSIE O'TOOLE**  
Bill Clement—Orpheus #262  
**BROTHER BILL** (re-issued by request)  
Tony Pastor—RCA Victor 20-2544  
**THE OLIVE SONG**  
Jimmy Atkins—D. J. Record #7364  
**SHOE SHINE SHUFFLE**  
Pat Flowers—RCA Victor #20-2930

**Cherio Music Publishers, Inc. presents**  
**ROSALINDA**

Dick Thomas—Decca 46114 Red Benson—Rainbow 10033  
Al Stuart—Embassy P1005

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

**A Warm Welcome to the NAMM Conventioneers from**  
**The Nation's Favorite**  
**EDDY ARNOLD**  
*The Tennessee Plowboy*  
*and his Guitar*  
*with ROY WIGGINS*

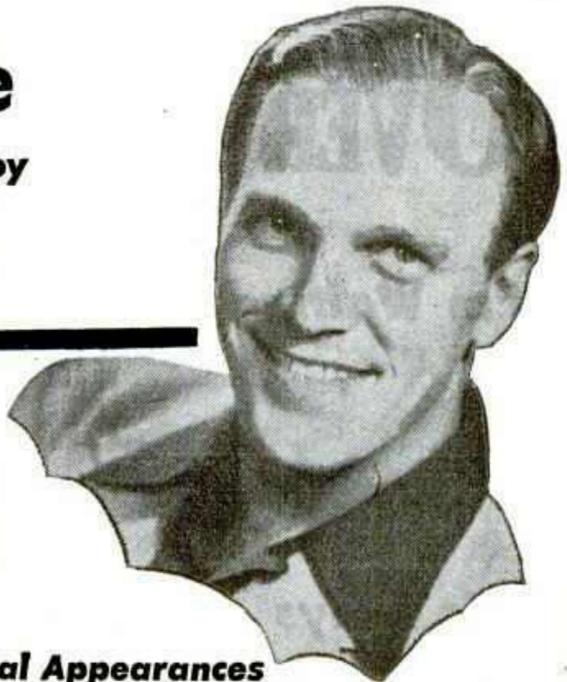
**Exclusive RCA-VICTOR Recording Artist** **OVER 3 MILLION EDDY ARNOLD RECORDS SOLD IN ONE YEAR**

*From The Billboard*

**NUMBER ONE**  
**ACROSS THE MUSIC-DISK BOARD**  
No. 1 Folk Disk in the Nation's Juke Boxes  
**TEXARKANA BABY** by Eddy Arnold and His  
Tennessee Plowboys, Victor 20-2806  
**ANYTIME** by Eddy Arnold and His Tennessee  
Plowboys, Victor 20-2700  
No. 1 Best Selling Retail Folk Record  
**BOUQUET OF ROSES** by Eddy Arnold and His  
Tennessee Plowboys, Victor 20-2806

**MOST-PLAYED JUKE BOX FOLK RECORDS**  
Records listed are hillbilly records most played in juke boxes according to The Billboard's special weekly survey among a selected group of juke box operators whose locations require folk records.

POSITION		
Wks To Last date	This Wk	
4	2	1. <b>TEXARKANA BABY</b> Eddy Arnold and His Tennessee Plowboys... Victor 20-2806
12	1	2. <b>ANYTIME</b> Eddy Arnold and His Tennessee Plowboys... Victor 20-2700
3	3	3. <b>BOUQUET OF ROSES</b> Eddy Arnold and His Tennessee Plowboys... Victor 20-2806
11	8	4. <b>WHAT A FOOL I WAS</b> Eddy Arnold and His Tennessee Plowboys... Victor 20-2700
40	—	8. <b>I'LL HOLD YOU IN MY HEART</b> Eddy Arnold and His Tennessee Plowboys... Victor 20-2332



**Personal Appearances**  
**Coast-to-Coast**



**For Radio**  
**CHARLEY AND**  
**BILL BROWN**

**MONOGRAM PRODUCTIONS, Nashville, Tenn.**  
**Affiliated with HILL & RANGE SONGS, INC.**

**Representation for Motion Pictures**  
**WM. MORRIS AGENCY, INC.**  
Established 1898

**EXCLUSIVE MANAGEMENT**  
**THOMAS A. PARKER**

4218 SAN PEDRO TAMPA 9, FLORIDA

**RADIO**  
The Eddy Arnold show for Purina Mills Monday thru Friday 12:45, Mutual, over 300 stations.  
Purina's Grand Ole Opry Saturday, 8 P.M., WSM, Nashville, Tenn.

**GUEST RADIO APPEARANCES**

- ★ RCA Victor show, NBC
- ★ We, the People, CBS
- ★ Spike Jones show, CBS
- ★ Hayloft Hoedown, ABC
- ★ Luncheon at Sardi's, Mutual
- ★ Paul Whiteman Club, ABC
- ★ The Breakfast Club, ABC
- ★ Sunday Down South, NBC
- ★ Western Theater, Hollywood, CBS
- ★ Hospitality Time, transcribed
- ★ Prince Albert Grand Ole Opry, NBC



# ABC'S HONEY DREAMERS

are here  
with a  
**HOT ONE...**



## "THE WOODY-WOODPECKER SONG"

CURRENTLY ON THEIR OWN SHOWS

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- AMERICAN BROADCASTING CO.
- NAVAL AIR RESERVE SHOW  
(700 Stations)
- TELEVISION WBKB-WGN-TV

Personal Manager: ART WARD      Booking Direction: MCA

- 508 Park Ave.  
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- 6750 Santa Monica Blvd.  
Los Angeles 38, Calif.
- 1865 Cordova St.  
Los Angeles 7, Calif.
- 525 Sixth St.  
San Francisco 3, Calif.
- 3131 Western Ave.  
Seattle 1, Wa. h.
- 926 N. E. First Ave.  
Portland 14, Ore.
- 1928 Camden Road  
Charlotte 3, N. C.
- 72 Central Ave. S. W.  
Atlanta 3, Ga.
- 2436 Dennis St.  
Jacksonville, Fla.
- 746 W. Superior Ave.  
Cleveland 13, O.
- 925 Liberty Ave.  
Pittsburgh 22, Pa.
- 7100 W. Jefferson Ave.  
Detroit 17, Mich.
- 415 Plum St.  
Cincinnati 2, O.

### DE LUXE

- Music Sales Co.  
680 Union Ave.  
Memphis, Tenn.
- Colonial Record Service  
2406 North Ave.  
Richmond, Va.
- Organizacion Commercial  
Iteram  
Sarlento 2214  
Buenos Aires, Argentina
- Regent Vending Mach., Ltd.  
779 Bank St.  
Ottawa, Ont.
- Alex L. Alpers Distributing  
Co.  
420 Market St.  
San Francisco, Calif.
- Western Radio Products  
1249 13th St.  
Prince Albert, Sask.
- Discoteca  
Mexico City, Mexico
- O'Rourke Agencies  
Honolulu  
Hawaii
- Record Sales Co., Inc.  
2117 N. 3d Ave.  
Birmingham, Ala.
- Record Sales Co.  
351 Edgewood Ave. S. E.  
Atlanta, Ga.
- Taran Distributing Co.  
90 Riverside Ave.  
Jacksonville, Fla.
- Taran Distributing Co.  
170 N. W. 23d St.  
Miami, Fla.

- United Wholesalers  
510 Poydras St.  
New Orleans, La.
- Williams & Shelton  
420 S. Tryon St.  
Charlotte, N. C.
- Eddie's Record Distributing  
Co.  
2818 Dowling St.  
Houston, Tex.
- Schwartz Bros.  
3623 12th St. N. E.  
Washington, D. C.
- Dobbs-Skinner, Inc.  
2624 Elm St.  
Dallas, Tex.
- Sunland Supply Co.  
120 Durango St.  
El Paso, Tex.
- R. Warncke Co.  
121 Navarro St.  
San Antonio, Tex.
- Associated Distributing Co.  
1823 California St.  
Denver, Colo.
- W. E. Harvey  
1312 Ontario St.  
Cleveland, O.
- James H. Martin  
1407 Diversey Dr.  
Chicago, Ill.
- Post & Lester Co.  
10 Chestnut St.  
Hartford, Conn.
- Hudson Valley Corp.  
170 Central Ave.  
Albany, N. Y.
- Record Sales Co.  
1010 N. Beville St.  
Indianapolis, Ind.
- Lee-Bern & Co.  
604-606 McIntyre Bldg.  
Winnipeg, Manitoba
- All State Distributing Co.  
45 Clinton Ave.  
Newark, N. J.
- Malverne Distributors  
1700 Broadway  
New York, N. Y.
- Music Suppliers of New  
England  
561 Warren St.  
Roxbury, Mass.
- Niagara Midland Co., Inc.  
881 Main St.  
Buffalo, N. Y.
- Harry Rosen  
855 N. Broad St.  
Philadelphia, Pa.
- Standard Distributing Co.  
1729 Fifth Ave.  
Pittsburgh, Pa.
- Commercial Music Co.  
510 N. Sarah St.  
St. Louis, Mo.
- Rola Distributing Co.  
201 West End Ave.  
New York, N. Y.

### DISC

- S. W. Davis Co.  
1010 17th St.  
Denver, Colo.
- Millner Record Sales  
110-12 No. 18th St.  
St. Louis, Mo.
- Arthur Rixon & Son  
109 W. Washington St.  
Greenville, S. C.
- Dixie Record Supply  
731 W. Cary St.  
Richmond, Va.
- Music Suppliers of New  
England  
17 Chadwick St.  
Boston, Mass.
- Niagara Midland Co.  
881 Main St.  
Buffalo, N. Y.
- Pennsylvania Record Supply  
1224 Arch St.  
Philadelphia, Pa.
- Southland Distributing Co.  
1731 Fifth Ave.  
Pittsburgh, Pa.
- W. E. Harvey Co., Inc.  
1312 Ontario St.  
Cleveland, O.
- 12659 Linwood Ave.  
Detroit, Mich.
- 234 Walnut St.  
Cincinnati, O.
- Herb Zobrist  
2121 Westlake Ave.  
Seattle, Wash.
- Phoenix Disc Distributing  
Co.  
464 West 51 St.  
New York, N. Y.
- Roberts Records Distributors  
2234 Olive St.  
St. Louis, Mo.
- Chord Distributors  
2406 So. La Salle St.  
Chicago, Ill.
- Sunland Supply Co.  
120 Durango St.  
El Paso, Tex.
- Northwest Music Co.  
Pierre, S. D.

### DOME (COUNTRY, RICH)

- Trumbull Record Sales  
753 Pine St. S. E.  
Warren, O.
- Goodwill Record Sales  
1919 Park Ave.  
Cedar Rapids, Ia.
- Rich Distributing Co., Inc.  
2638 S. Gladys Ave.  
Garvey, Calif.

# OVER THE AIR AND FROM EVERYWHERE

These FORSTER SONGS make LISTENING "EASY"

**I'm Waiting for Ships That Never Come In**

Bing Crosby  
Art Mooney  
Buddy Clark  
Jack McLean

Decca 25281  
MGM 10112  
Columbia 27934  
Coast 8009

**Highways Are Happy Ways**

Jack Smith

Capitol 15102

**My Best to You**

Sons of Pioneers

RCA Victor 20-2199

**Hindustan**

Three Suns  
Ted Weems  
Jan Garber  
Ben Light (With Tempo Trio)

RCA Victor 20-2776  
Mercury 5139  
Columbia 38205  
Tempo TR-597

**That Little Boy of Mine**

Rex Allen

Mercury 6078

**FORSTER MUSIC PUBLISHER, INC.**

216 SOUTH WABASH AVENUE  
CHICAGO 4, ILLINOIS

**DOWN HOME**

Ernest A. Rork & Son  
2281 DeSoto Station  
Memphis 2, Tenn.  
Record Distributors  
112 Henry Ave.  
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Nicola & Rose Fantetti  
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Cincinnati 14, O.  
Chaw Mank's Blue Ribbon  
Music Co.  
Box 30  
Staunton, Ill.  
Rusty Wellington  
Columbia House  
Bridgeville, Dela.

**EMBASSY**

Mass. Music Distributors  
1269-71 Tremont St.  
Boston, Mass.  
Chord Distributors  
2406 S. La Salle St.  
Chicago 16, Ill.  
Commercial Music Co.  
510 N. Sarah Street  
St. Louis, Mo.  
Georgia Music Co.  
478 10th Ave.  
New York, N. Y.  
Joy Automatics  
379 Broad Street  
Waverly, N. Y.  
Pasco Distributors  
310 E. Thompson Street  
Philadelphia 25, Pa.  
Harbanks Sound Systems  
5048 N. D. G. Ave.,  
Montreal, Quebec

**EXCLUSIVE**

Blue Bonnet Music Co.  
3235 Ross Ave.  
Dallas, Tex.  
Davis Sales  
1010 17th St.  
Denver 2, Colo.  
Elite California Distributors  
316 6th St.  
San Francisco 3, Calif.  
Exclusive Record Dist., Inc.  
541-543 Avenue of the  
Americas  
New York 11, N. Y.  
M-S Distributing Co.  
1350 E. 61st St.  
Chicago, Ill.  
Milner Records, Inc.  
110 N. 18th St.  
St. Louis, Mo.  
Milner Records, Inc.  
1702 Main St.  
Kansas City, Mo.

Music Sales Co.  
680 Union Ave.  
Memphis, Tenn.  
Music Sales Co.  
704 Baronne St.  
New Orleans, La.  
W. E. Harvey Co., Inc.  
12694 Linwood Ave.  
Detroit 6, Mich.  
W. E. Harvey Co., Inc.  
1312 Ontario St.  
Cleveland, O.  
Southland Distributing Co.  
439-41 Edgewood Ave. S. E.  
Atlanta, Ga.  
David Rosen  
855 N. Broad St.  
Philadelphia, Pa.  
Schwartz Brothers  
3623 12th St., N. E.  
Washington, D. C.  
Macy Distributing Co.  
1913 Leeland Ave.  
Houston, Tex.  
The Oriole Corp.  
232 North College St.  
Charlotte, N. C.  
Sunland Distributing Co.  
120 Durango St.  
El Paso, Tex.  
Taran Distributing Co.  
90 Riverside Drive  
Jacksonville, Fla.  
Penn-Midland Sales, Inc.  
2211 Fifth Ave.  
Pittsburgh 19, Pa.  
C & C Distributing Co.  
902 Fourth Ave.  
Seattle, Wash.  
Tanner Distributors  
233 Fredericksburg Road  
San Antonio, Tex.  
Niagara Midland Distributors  
681 Main St.  
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State Distributors  
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of Memphis  
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Memphis 5, Tenn.

A. L. Alpers Sales Co.  
1355 Market St.  
San Francisco, Calif.  
W. M. Amann Distributing  
Co.  
115 Olive Street  
Shreveport, La.  
J. F. Bard Co.  
329 S. Wood St.  
Chicago 12, Ill.  
Davis Sales Co.  
1010 17th St.  
Denver, Colo.  
Dobbs of Dallas, Inc.  
1507 Ross Ave.  
Dallas 1, Tex.  
Melody Record Supply, Inc.  
314 W. 52nd St.  
New York, N. Y.  
Mutual Distributing Co.  
2424 Burt St.  
Omaha 2, Neb.  
Nelson & Co., Inc.  
1000 S. Linwood Ave.  
Baltimore, Md.  
South Coast Amusement Co.  
314 E. 11th St.  
Houston 8, Tex.  
Southland Distributing Co.  
441 Edgewood Ave.  
Atlanta, Ga.  
Sunland Supply Co.  
120 Durango St.  
El Paso, Tex.  
Taran Distributing, Inc.  
90 Riverside Ave.  
Jacksonville, Fla.

**GEM**

Blue Bonnet Music Co.  
3325 Ross Ave.  
Dallas, Tex.  
K. C. Music Sales  
907 N. 18th St.  
Kansas City, Kan.  
Eugene McWhite  
126 Loring Ave.  
Buffalo, N. Y.  
Modern Music Sales Corp.  
457 W. 45th St.  
New York, N. Y.  
Northwest Music Co.  
Pierre, S. D.  
Pasco Distributors  
310 East Thompson St.  
Philadelphia, Pa.  
Penn-Midland Sales, Inc.  
2211 Fifth Ave.  
Pittsburgh, Pa.  
Post & Lester Co.  
Hartford, Conn.  
Record Sales Distributor, Inc.  
231 East Trade St.  
Charlotte, N. C.  
Robert's Record Distributing  
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**THEY'RE DYNAMITE ON WAX**

**BEALE STREET BOYS**



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**WEDDING BELLS** (Are Breaking Up That Old Gang of Mine)

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**TEACH ME, TEACH ME, BABY**

backed by **WHY DOES IT HAVE TO RAIN ON SUNDAY?** (#10141)

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*The Ol' Professor Thanks You---MUSIC MERCHANTS*

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**"WOODY WOOD-PECKER"**

VOCAL BY GLORIA WOOD

backed by

**"WHEN VERONICA PLAYS THE HARMONICA"**

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HARRY BABBITT AND THE CAMPUS KIDS

**"TAKING MARY TO THE BALL"**

HARRY BABBITT AND THE CAMPUS KIDS

COLUMBIA-38202

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**MUSIC CORPORATION OF AMERICA**

# TOP NOTCH TALENT

singing these

# TOP DRAWER TUNES



ON  
MUSICRAFT  
RECORDS

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"WHO STRUCK JOHN" #575 "THEY PUT JOHN ON THE ISLAND" #554  
and "MOONLIGHT FROST" and "I'M LIVING HUMBLE"

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1903 W. Pico Blvd.  
Los Angeles, Calif.  
Superior Distributors  
15 N. Fourth St.  
Phoenix, Ariz.  
M. B. Krupp Distributors  
405 E. Franklin  
El Paso, Tex.  
Baxter Record Distributing  
Co.  
2932 Zuni St.  
Denver, Colo.  
El Rancho Cordova  
543 W. Third North St.  
Salt Lake City, Utah  
Crowe - Martin Distributing  
Co.  
1228 E. Commerce St.  
San Antonio 3, Tex.  
Blue Bonnet Music Co.  
3235 Ross Ave.  
Dallas 1, Tex.  
Independent Record Dist's.  
1611 S. Wabash Ave.  
Chicago 16, Ill.  
Cherry Distributing Co.  
11 Jefferson St.  
Jacksonville, Fla.  
El Senderito  
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Mexico

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Eddie's Music House  
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Bob Dugas  
Sulphur, La.

### GOTHAM

Taran Distributing, Inc.  
170 N. W. 23rd St.  
Miami, Fla.  
Paulson Distributing Co.  
510 Poydras St.  
New Orleans, La.  
Idessa Malone  
606 E. Vernor Highway  
Detroit 1, Mich.  
The Oriole Corp.  
512 Pennsylvania Ave.  
Baltimore 1, Md.

### GUADALAJARA

United Record Sales, Inc.  
539 Hayes St.  
San Francisco, Calif.

Guadalajara Middlewest  
Distributors  
Armando Almonte  
748 So. Halsted St.  
Chicago 7, Ill.  
James Berg Distributing Co.  
1335 E. Franklin Ave.  
Minneapolis, Minn.  
American Int. Trading Co.  
1355 Market St.  
San Francisco 3, Calif.  
Seminole Record Distributors,  
Inc.  
1360 Northeast 1st Ave.  
Miami 36, Fla.  
William B. Allen Supply Co.  
916-18 N. Claiborne  
New Orleans 16, La.  
Excelsior Music  
3864 W. Vernon Ave.  
Los Angeles 43, Calif.

### HOLMES ROYAL RECORDS

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709 E. 29th St.  
Los Angeles, Calif.  
Trumbull Record Sales  
Vienna, O.  
H. R. Basford Co.  
425 2nd St.  
San Francisco, Calif.  
Redd Distributing Co.  
130 Lincoln St.  
Allston, Boston 34, Mass.  
Erwin Hanna & Co.  
Box 5553  
Dallas, Tex.  
Mangold Distributing Co.  
211-S. Eutaw St.  
Baltimore, Md.  
LeMar Distributing Corp.  
41 W. 66th St.  
New York 18, N. Y.  
Lesco Distributors  
N. E. Corner 15th &  
Venange St.  
Philadelphia 40, Pa.  
Bargelt Supply  
1131-1135 So. W. Washington  
Portland 5, Ore.  
Record Sales Distributors  
303 Lancaster Ave.  
Monroe, N. C.  
Vic Braddock  
614 E. Lombard St.  
Baltimore, Md.  
Frumkin Sales Co.  
2418 Milwaukee Ave.  
Chicago 47, Ill.  
Wholesale Record Distribu-  
tors  
3447 San Pablo Ave.  
Oakland 8, Calif.  
Sni-Dor Sales Co.  
455 Craig St.  
W. Montreal, Que.

International Disc Co.  
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New York 10, N. Y.

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Hollywood 38, Calif.

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Vogue Distributing Co.  
2300 First Ave.  
Seattle, Wash.  
Sunland Supply Co.  
120 Durango St.  
El Paso, Tex.  
El Rancho Cordova  
543 W. Third St., N.  
Salt Lake City, Utah  
Massachusetts Music Dist.,  
Inc.  
1269 Tremont St.  
Boston 20, Mass.  
Sunland Supply Co.  
1220 N. 5th St.  
Phoenix, Ariz.

### KISMET

Favorite Mfg. Co.  
105 East 12th St.  
New York, N. Y.  
William M. Van Deren  
460 Arlington Ave.  
Berkeley 7, Calif.  
D & R Importers  
256 Maria St.  
Toronto, Ont.

### LONDON

(BELTONA, REX)  
Leroy H. Bennett Co.  
765 Bryant St.  
San Francisco 3, Calif.  
Standard Supply Co.  
531 State St.  
Salt Lake City, Utah  
Wilford Bros., Inc.  
909 E. Pico Blvd.  
Los Angeles 21, Calif.  
Sunland Supply Co.  
120 Durango St.  
El Paso, Tex.  
W. E. Harvey Co., Inc.  
12649 Linwood Ave.  
Detroit 6, Mich.  
Herb E. Zobrist Co.  
2121 Westlake Ave.  
Seattle, Wash.  
W. E. Harvey Co., Inc.  
234 Walnut St.  
Cincinnati, O.  
Roberts Record Distributing  
Co.  
22-34 Olive St.  
St. Louis 3, Mo.

**AVA** gave you "I'LL HOLD YOU IN MY HEART" which is still  
at the top across the country and good for a long run

Take Our Tip NOW on these songs:

#### TO MY SORROW

Eddy Arnold  
Lawrence Welk

#### TOO FAR APART

Stu Davis

#### IF I'D ONLY BEEN TRUE TO YOU

Rosalie Allen

#### HAWAIIAN COWBOY

Roy Rogers  
Rex Allen  
Bob Pressley

#### LORD, PROTECT MY DARLING

Rex Allen

#### BORDER SERENADE

Rex Allen

RCA Victor 20-2481  
Decca 24323

RCA Victor 20-2909

RCA Victor 20-2604

RCA Victor 20-2604  
Mercury 6091  
Decca 46117

Mercury 6060

Mercury 6060

ADAMS, VEE & ABBOTT, INC., 216 SOUTH WABASH AVENUE, CHICAGO 4, ILL.

**Roberts Record Distributing Co.**  
1615 Main St.  
Kansas City, Mo.  
Music Sales Co.  
680 Union Ave.  
Memphis 3, Tenn.  
Taran Distributing Co.  
90 Riverside Ave.  
Jacksonville, Fla.  
Mercury Distributors  
1139 Tremont St.  
Boston, Mass.  
Dixie Record Suppliers  
731 West Carey St.  
Richmond, Va.  
Barnett Distributing Co.  
15 E. 21st St.  
Baltimore, Md.  
Mercury Distributors  
50 Flower St.  
Hartford, Conn.  
Kayler Co.  
131 South 24 St.  
Philadelphia, Pa.  
Gus Winter Ltd.  
332 Water St.  
St. Johns, Newfoundland  
Music Sales Co.  
704 Barrone St.  
New Orleans, La.  
Music Ltd.  
289 So. Vineyard  
Honolulu, T. H.  
MacKay Record Distributors  
119 Adelaide St. W.  
Toronto, Ont.  
London Record Sales, Inc.  
16 W. 22d St.  
New York 10, N. Y.  
Davis Sales Co.  
1010 17th St.  
Denver 2, Colo.  
Niagara-Midland Co.  
881 Main St.  
Buffalo 3, N. Y.  
Penn-Midland Co.  
2211 5th Ave.  
Pittsburgh 19, Pa.  
W. E. Harvey Co.  
1312 Ontario St.  
Cleveland 13, O.  
All State Distributors  
30 Warren Place  
Newark 2, N. J.  
James H. Martin, Inc.  
1407 Diversey Pkwy.  
Chicago 14, Ill.

**Crowe - Martin Distributing Corp.**  
1619 E. Commerce St.  
San Antonio, Tex.  
Sunland Supply Co., Inc.  
120 Durango St.  
El Paso, Tex.  
Trilon Record Distributing Co.  
3724 Grove St.  
Oakland, Calif.  
Trilon Record Dist. of L. A.  
c/o Plastic Materials  
1822 W. 213th St.  
Torrance, Calif.  
Commercial Music Co.  
827 E. 12th St.  
Kansas City, Mo.  
Commercial Music Co.  
510 N. Sarah St.  
St. Louis, Mo.  
James H. Martin, Inc.  
1407 Diversey Pkwy.  
Chicago, Ill.  
Broadway Record Distributing Corp.  
313 W. 57th St.  
New York, N. Y.  
Music Sales Co.  
680 Union St.  
Memphis, Tenn.  
Music Sales Co.  
303 N. Cedar  
New Orleans, La.  
The Orleole Corp.  
512 Pennsylvania Ave.  
Baltimore, Md.  
The Orleole Corp.  
232 N. College  
Charlotte, N. C.  
Record Sales Co., Inc.  
2117 N. Third Ave.  
Birmingham, Ala.  
A. G. Waugh Distributing Co.  
337 W. Peachtree St., N. E.  
Atlanta, Ga.  
Southern Coin-o-Mat Distributing Co.  
943 N. W. 7th Ave.  
Miami, Fla.  
David Rosen  
855 N. Broad St.  
Philadelphia, Pa.  
Sterling Record Co.  
209 Barbeau St.  
Pittsburgh, Pa.

**Allied Music Sales Corp.**  
2610 E. 9th St.  
Cleveland 15, O.  
Allied Music Sales Corp.  
3112 Woodward Ave.  
Detroit 1, Mich.  
Allied Music Sales Corp.  
314 Monroe St.  
Toledo 5, O.  
All-State Distributing Co.  
45 Clinton St.  
Newark 2, N. J.  
ARA Distributing Co.  
2300 Olive St.  
St. Louis 3, Mo.  
C & C Distributing Co.  
902 Fourth Ave.  
Seattle 4, Wash.  
Crowe-Martin Distributing Co.  
1619 La Branch St.  
Houston 3, Tex.  
Crowe-Martin Distributing Co.  
1228 E. Commerce St.  
San Antonio 3, Tex.  
Davis Sales Co.  
1010 17th St.  
Denver, Colo.  
Dobbs-Skinner, Inc.  
2624 Elm St.  
Dallas 1, Tex.  
R. H. Kyle & Co.  
1354 Hansford St.  
Charleston 30, W. Va.  
Malverne Distributors  
1700 Broadway  
New York, N. Y.  
Melody Sales Co.  
369 Sixth St.  
San Francisco, Calif.  
Mercury Record Distributors  
1020A Commonwealth Ave.  
Boston 15, Mass.  
Mercury Record Distributors  
52 Pearl St.  
Buffalo, N. Y.  
Mercury Record Distributors  
839 S. Wabash Ave.  
Chicago, Ill.  
Mercury Record Distributors  
6 South New Jersey Ave.  
Indianapolis, Ind.  
Mercury Record Distributors  
2978 W. Pico Blvd.  
Los Angeles, Calif.  
Mercury Record Distributors  
534 N. 9th St.  
Milwaukee, Wis.  
Mercury Record Distributors  
1412 Hennepin Ave.  
Minneapolis 3, Minn.  
Mountain States Distributors  
622 S. State St.  
Salt Lake City 12, Utah  
Music Distributors  
2000 Grand Ave.  
Kansas City, Mo.

**MELLO-STRAIN**

Paul H. Milemore, Inc.  
767-10th Ave.  
New York, N. Y.

**MERCURY**

Wm. B. Allen Supply Co.  
916 No. Claiborne  
New Orleans 16, La.

**MANOR**

Blue Bonnet Music Co.  
3235 Ross Ave.  
Dallas, Tex.  
Crowe-Martin Distributing Corp.  
1619 La Branch St.  
Houston, Tex.

*(Continued on page 50)*

FOR A REALLY DELUXE TIME AT THE CONVENTION

# VISIT BOOTH 75

Palmer House - Chicago, Ill.,  
June 14-17

AND MEET . . .



Dave Braun  
President



Miss Mike Waldman  
Publicity Director



Joe Liebowitz  
Musical Director

HIT AFTER HIT—MONTH AFTER MONTH—ON DELUXE!

Deluxe Record Co., Inc., Linden, New Jersey. Phone 2-7550

on COLUMBIA RECORDS it's...

JUST RELEASED

"SOPHISTICATED SWING"

"BLUE DANUBE"

COLUMBIA—38250

Currently Playing

BOB HOPE PROGRAM

HOLLYWOOD PALLADIUM



Les Brown

The Band of Renown

... It's the Cats!



YOUR MONEY MAKER FOR 1948...  
OUR BEST RELEASE SINCE  
"PEG O' MY HEART"

# CATS POLKA

on



Universal  
Records U 115

by Jerry Murad's

# HARMONICATS

Exclusive Management

**MUTUAL ENTERTAINMENT AGENCY**  
203 NORTH WABASH AVENUE CHICAGO 1, ILLINOIS

The Billboard

MUSIC POPULARITY CHARTS

PART  
I

## The Nation's Top Times

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.

Week Ending  
June 11

Billboard  
TRADE  
SERVICE  
FEATURE

### HONOR ROLL OF HITS

(Trade Mark Reg.)

The title "HONOR ROLL OF HITS" is a registered trade-mark, and the listing of the hits has been copyrighted by The Billboard. Use of either may not be made without The Billboard's consent.

This Week

Last Week

- 1. NATUPE BOY** 1  
*By Eden Ahbez*  
*Published by Burke-Van Heusen (ASCAP)*  
 Records available: King Cole, Capitol 15054; Frank Sinatra, Columbia 38210; E. Manson-A. J. Jones, Rainbow 10070; Dick Haymes-The Song Spinners, Decca 24439; H. Jeffries, Exclusive 36X; S. Vaughan, Musicraft 567; J. Laurenz, Mercury 5134; D. James, Victor 20-2944; A. Young-Mantovani Concert Ork, London R 10013.  
 Electrical transcription libraries: Curt Massey, Standard.
- 2. YOU CAN'T BE TRUE, DEAR** 2  
*Based on a composition by Hans Otten and Gerhard Ebeler*  
*Published by Biltmore (ASCAP)*  
 Records available: Ken Griffin, Broadcast G-4006; Ken Griffin, Rondo R-128; Ziggy Lane, De Luxe 1171; V. Lynn, London 202; Jerry Wayne-Ken Griffin, Rondo R-228; F. Wilson, Grand G-25004; R. Deauville-Nouvelle Harmonica Trio, Bullet 1032; Colonial Ork, Standard T-136; N. Emmett, Apollo 1121; W. Glahe Ork, Victor 25-1117; The Sportsmen, Capitol 15077; Dick Haymes-The Song Spinners, Decca 24439; The Martin Sisters, Columbia 38211; R. Brooks, Musicraft 568; D. James, Victor 20-2944; L. Stewart, Bandwagon 501.  
 (No information on electrical transcription libraries available as The Billboard goes to press.)
- 3. MY HAPPINESS** 6  
*By Betty Peterson and Borney Bergentine*  
*Published by Blasco (ASCAP)*  
 Records available: R. Deauville-Nouvelle Harmonica Trio, Bullet 1032; the Marlin Sisters, Columbia 38127; the Pied Pipers, Capitol 15094; P. Sheridan, Palda 1004V; J. & S. Steele, Damon D-1133; E. Fitzgerald, Decca 24446; A. Dale, Signature 15206; J. Laurenz, Mercury 5144; The McKay Trio, Continental C-1241; A. and J. Nelson, Bandwagon 504; Anne Vincent, Dana 20-17.
- 4. LITTLE WHITE LIES** 3  
*By Walter Donaldson*  
*Published by Bregman-Vocco-Conn (ASCAP)*  
 Records available: Dick Haymes-Gordon Jenkins Ork, Decca 24280; Dinah Shore, Columbia 38114; Mel Torme, Musicraft 558; M. Davis, Jewel ON-2002; S. Gibson, Mercury 8085.  
 Electrical transcription libraries: Les Brown, World; Hugh Waddill, Lang-Worth, Manhattan Nighthawks, NBC Thesaurus; Ike Carpenter, Standard.
- 5. TOOLIE OOLIE DOOLIE (THE YODEL POLKA)** 4  
*By Vaughn Horton and Arthur Beul*  
*Published by Chas. K. Harris (ASCAP)*  
 Records available: The Alpine Belles, Flint 5005; Andrews Sisters, Decca 24380; Dana Serenaders-M. Chimes, Dana 2015; J. Denis, London 201; V. Horton and His Polka Debs, Continental C-1223; H. Rene Musette Ork, Victor 25-1114; The Larkin Sisters, Spiro S-5505; The Sportsmen, Capitol 15077; The Martin Sisters, Columbia 38211; J. Day, MGM 10199.  
 (No information on electrical transcription libraries available as The Billboard goes to press.)
- 6. WOODY WOODPECKER** 9  
*By Tibbles and Idriss*  
*Published by Leeds (ASCAP)*  
 Records available: Kay Kyser, Columbia 38197; the Honey Dreamers, Mercury 5154.  
 (No information on electrical transcription libraries available as The Billboard goes to press.)
- 7. NOW IS THE HOUR** 5  
*By Maewa Kaihau, Clement Scott and Dorothy Stewart*  
*Published by Leeds (ASCAP)*  
 Records available: Ray Bloch Ork, Signature 15178; Shep Fields Ork, Musicraft 532; Bing Crosby, Decca 24279; Gracie Fields, London 110; Horace Heidt, Columbia 38061; Eddy Howard, Majestic 1191; L. Paul Trio-C. Hayes, Mercury 5103; Kate Smith, MGM 10125; Margaret Whiting, Capitol 15024; Charlie Spivak, Victor 20-2704; Buddy Clark-The Charloteters, Columbia 38115; Jerry Wald Ork, Commodore C7502; Bob Carroll-Dick McIntire Harmony Hawaiians, Decca 24378.  
 Electrical transcription libraries: Nat Brandwynne, World; Horace Heidt, Standard; Shep Fields, Lang-Worth.
- 8. THE DICKEY-BIRD SONG** 8  
*By Howard Dietz and Sammy Fain*  
*Published by Robbins (ASCAP)*  
 From the MGM film, "Three Daring Daughters."  
 Records available: Blue Barron, MGM 10138; Larry Clinton, Decca 24301; The Dell Trio-Jerry Wayne, Columbia 38085; Freddy Martin, Victor 20-2617; G. Olsen, Majestic 1234.  
 Electric transcription libraries: Milt Herth Trio-Larry Douglas, World; Freddy Martin, Standard; Lawrence Welk, Standard.
- 9. BABY FACE** 7  
*By Benny Davis and Harry Akst*  
*Published by Remick (ASCAP)*  
 Records available: The Alpine Belles, Flint 5006; H. King Ork, Decca 25356; Hum and Strum, Stellar SR-1012; Art Mooney, MGM 10156; Phillie All-Star String Band, Apollo 1112; Butch Stone Ork, Modern 20-570; B. Strong Ork, Tower 1255; Uptown String Band, Krantz K-1024; Sammy Kaye, Victor 20-2879; Pat and Penny, De Luxe 1172; J. Palmer Ork-M. Scott Chorus, Universal 111; Jack Smith-The Clark Sisters, Capitol 15078; The Woodland Serenaders, Bandwagon 402; Buddy Harris-Lone Star Playboys, Blue Bonnet 136; South Philadelphia String Band, Tempo TR 660; Ziggy Lane-Pat and Penny, De Luxe 1172.  
 Electrical transcription libraries: D'Artega, Lang-Worth; Lenny Herman Ork, World; Sammy Kaye, NBC Thesaurus; Henry King Ork, MacGregor.
- 10. TELL ME A STORY** 10  
*By Maurice Seigler and Larry Stock*  
*Published by Laurel (ASCAP)*  
 Records available: Ames Brothers, Decca 24329; Vic Damone, Mercury 5120; King Gulon Ork, Majestic 1238; Bob Houston, MGM 10144; Sammy Kaye, Victor 20-2761.  
 Electrical transcription libraries: Charlie Spivak, World.

**RCA VICTOR STARS**

On The  
**Billboard**

**"HONOR ROLL OF HITS"**

- 1. **NATURE BOY**  
DICK JAMES RCA Victor 20-2944
  
- 2. **YOU CAN'T BE TRUE, DEAR**  
WILL GLAHE RCA Victor 25-1117  
DICK JAMES RCA Victor 20-2944
  
- 4. **LITTLE WHITE LIES**  
TOMMY DORSEY RCA Victor 27521
  
- 5. **TOOLIE OOLIE DOOLIE**  
HENRI RENE RCA Victor 25-1114
  
- 7. **NOW IS THE HOUR**  
CHARLIE SPIVAK RCA Victor 20-2704
  
- 8. **THE DICKEY-BIRD SONG**  
FREDDY MARTIN RCA Victor 20-2617
  
- 9. **BABY FACE**  
SAMMY KAYE RCA Victor 20-2879
  
- 10. **TELL ME A STORY**  
SAMMY KAYE RCA Victor 20-2761

This week's **RCA VICTOR** release!

**POPULAR**

- Daddy, You've Been A Mother To Me *Official Father's Day Theme!*  
Sleep My Child **DENNIS DAY** RCA Victor 20-2916
- Judaline  
Baby, Baby All The Time **TOMMY DORSEY** RCA Victor 20-2912
- Highway To Love  
Raggedy Ann **HELEN CARROLL AND THE SATISFIERS** RCA Victor 20-2915
- Music From Beyond The Moon  
If I Had You **TONY MARTIN** RCA Victor 20-2914
- You Came A Long Way (From St. Louis)  
For Heaven's Sake **RAY McKINLEY** RCA Victor 20-2913

**FOLK**

- Whose Blues Are You Now  
Southern Special **CECIL CAMPBELL'S TENNESSEE RAMBLERS** RCA Victor 20-2918
- I'm Gonna Gallop, Gallop, Gallop To Gallup, New Mexico  
Old Fashioned Cowboy **ROY ROGERS** RCA Victor 20-2917

**RHYTHM & BLUES**

- How Did She Look  
Never In A Million Years **LESLIE SCOTT** RCA Victor 20-2919
- Playmate Shuffle  
Getting My Divorce **LITTLE EDDIE BOYD** RCA Victor 20-2920

**INTERNATIONAL NOVELTIES**

- Rumba Jamboree  
Samba Jamboree **RENE COSPITO HECTOR** RCA Victor 20-9037

**BAND MARCHES ALBUM**

- BAND MARCHES BY SPRING GARDEN BAND** RCA Album P-204  
Hands Across The Sea *and* From Tropic To Tropic March RCA Victor 20-2751  
Sabre And Spurs *and* Grandioso RCA Victor 20-2752  
March "The Southerner" *and* Fearless RCA Victor 20-2753  
Gladiator March *and* Purple Pageant RCA Victor 20-2754

*Riding High... Climbing Fast*

- A SURE HIT!** Blue Shadows  
On the Trail **VAUGHN MONROE** RCA Victor 20-2785
- Haunted Heart **PERRY COMO** RCA Victor 20-2713
- A Fella With An Umbrella **THE THREE SUNS** RCA Victor 20-2863
- Boogie Honky Tonky **ROOSEVELT SYKES** RCA Victor 20-2902
- Tears Today and Blues Tomorrow **TEXAS JIM ROBERTSON** RCA Victor 20-2907
- The Wedding Song **IRVING FIELDS** RCA Victor 26-9035
- Adios\* **GLENN MILLER** RCA Victor 20-2942
- Serenade in Blue\* **GLENN MILLER** RCA Victor 20-2889

\*Reissued by Request



"Now is the Hour" for...

Recorded by  
 THE ANDREWS SISTERS (Decca) • JACK SMITH (Capitol)  
 EMIL COTE GLEE CLUB (Algene) • FERKO STRING BAND (Mercury)  
 KENMORE KARAVAN (20th Century) • AQUA STRING BAND (Mercury)  
 UPTOWN STRING BAND (Krantz) • BOB MANNING (Click)  
 PHILADELPHIA STRING BAND (Tempo) • JOE LOSS (Victor)  
 JIMMY SAUNDERS (Rainbow) • THE SQUADRONAIRES (London)  
 PHILLIE ALL STAR STRING BAND (Apollo)  
 PHILLIE ALL STAR STRING BAND (Parade)  
 WILT SCOTT ORCHESTRA & CHORUS (Universal)  
 RUSS TEMPLE & THE MICHAEL LEDONNE TRIO (Deluxe)  
 JERRY WAYNE & THE DELL TRIO (Columbia)  
 BOB SHELBY ORCHESTRA with RUSS PINTO (Tune Disc)

# HEARTBREAKER

"Now is the Hour" for...

# Woody Woodpecker



From the Walter Lantz Cartoon Character  
 Recorded by KAY KYSER (Columbia)

"Now is the Hour" for...

# JUST BECAUSE



Recorded by  
 FRANKIE YANKOVIC (Columbia) • EDDY HOWARD (Majestic)  
 SHELTON BROS. (Decca) • DICK STABILE (Decca)

and it's always time for... "SABRE DANCE"

Leeds

LEEDS MUSIC CORPORATION  
 LOU LEVY, Pres. • AL GALLICO, Prof. Mgr.  
 RKO BUILDING • RADIO CITY • NEW YORK

## The Billboard MUSIC POPULARITY CHARTS

PART II

Week Ending June 11

Billboard TRADE SERVICE FEATURE

### Sheet Music

#### 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		Publisher
	Last Week	This Week	
10	2	1.	YOU CAN'T BE TRUE, DEAR (R) ..... Biltmore
8	1	2.	NATURE BOY (R) ..... Burke-Van Heusen
22	3	3.	NOW IS THE HOUR (R) ..... Leeds
10	4	4.	TOOLIE OOLIE DOOLIE (THE YODEL POLKA) (R) ..... Chas. K. Harris
13	5	5.	THE DICKEY-BIRD SONG (F) (R) ..... Robbins
7	8	6.	MY HAPPINESS (R) ..... Blasco
3	11	7.	WOODY WOODPECKER (R) ..... Leeds
11	6	8.	BABY FACE (R) ..... Remick
8	7	9.	LITTLE WHITE LIES (R) ..... Bregman-Vocco-Conn
11	9	10.	TELL ME A STORY (R) ..... Laurel
7	13	11.	SABRE DANCE (R) ..... Leeds
9	10	12.	HAUNTED HEART (M) (R) ..... Williamson
8	12	13.	LAROO, LAROO, LILLI BOLERO (R) ..... Shapiro-Bernstein
1	—	14.	LOVE SOMEBODY (R) ..... Beaux Arts
1	—	15.	IT'S MAGIC (F) (R) ..... Witmark

#### ENGLAND'S TOP TWENTY

Weeks to date	POSITION		English	American
	Last Week	This Week		
7	1	1.	GALWAY BAY ..... Box and Cox ..... Leeds	
14	2	2.	GOLDEN EARRINGS ..... Victoria ..... Paramount	
9	3	3.	TERESA ..... Leeds ..... Duchess	
5	11	4.	TIME MAY CHANGE ..... Campbell-Connelly ..... Shapiro-Bernstein	
8	6	5.	OH! MY ACHIN' HEART ..... Campbell-Connelly ..... Mood	
9	9	6.	REFLECTIONS ON THE WATER ..... Peter Maurice ..... Peter Maurice	
16	5	7.	CIVILIZATION ..... Edwin Morris ..... E. H. Morris	
22	10	8.	NEAR YOU ..... Bradbury Wood ..... Supreme	
10	4	9.	SILVER WEDDING WALTZ ..... Unit Pub. Co. .... *	
1	—	10.	NATURE BOY ..... Edwin Morris ..... Burke-Van Heusen	
24	8	11.	A TREE IN THE MEADOW ..... Campbell-Connelly ..... Shapiro-Bernstein	
2	14	12.	AFTER ALL ..... Cinephonic ..... *	
18	7	13.	SERENADE OF THE BELLS ..... Edwin Morris ..... Melrose	
2	15	14.	MIRANDA ..... Kassner ..... *	
5	12	15.	DREAM OF OLWEN ..... Lawrence Wright ..... *	
2	13	16.	HEARTBREAKER ..... Leeds ..... Leeds	
3	17	17.	LAROO, LAROO, LILLI BOLERO ..... Irwin Dash ..... Shapiro-Bernstein	
1	—	18.	BALLERINA ..... Peter Maurice ..... Jefferson	
6	20	19.	YOU DO ..... Chappell ..... Bregman-Vocco-Conn	
17	19	20.	ONCE UPON A WINTER-TIME ..... Cinephonic ..... *	

\*Publisher not available as *The Billboard* goes to press.

#### CANADA'S TOP TUNES

Songs listed are sheet music best sellers in Canada. Listing is based on reports received from the seven largest retailers in the Dominion.

Weeks to date	POSITION		Publisher
	Last Week	This Week	
6	2	1.	NATURE BOY
6	2	2.	NOW IS THE HOUR
9	5	3.	TOOLIE OOLIE DOOLIE (THE YODEL POLKA)
5	1	4.	YOU CAN'T BE TRUE, DEAR
11	4	5.	THE DICKEY-BIRD SONG
8	3	6.	BABY FACE
11	8	7.	I'M LOOKING OVER A FOUR LEAF CLOVER
11	6	8.	BEG YOUR PARDON
5	10	9.	LAROO, LAROO, LILLI BOLERO
3	9	10.	LITTLE WHITE LIES
4	11	11.	HEARTBREAKER
9	7	12.	YOU WERE MEANT FOR ME
6	—	13.	SABRE DANCE
11	13	14.	MANANA
5	—	15.	TELL ME A STORY
1	—	16.	BLUE SHADOWS ON THE TRAIL
1	—	17.	MY HAPPINESS
5	15	18.	HAUNTED HEART
2	14	19.	I'D GIVE A MILLION TOMORROWS

Radio Popularity

Week Ending June 11

SONGS WITH GREATEST RADIO AUDIENCES

(Beginning Friday, June 4, 8 a.m., and ending Friday, June 11, 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 preponderantly (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.

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The Top 30 Tunes (plus ties)

Title	Publishers	Lic. By
A Fella With an Umbrella (F) (R)	Feist	ASCAP
A Tree in the Meadow (R)	Shapiro-Bernstein	ASCAP
Baby, Don't Be Mad at Me (R)	Paramount	ASCAP
Baby Face (R)	Remick	ASCAP
Blue Shadows on the Trail (F) (R)	Santly-Joy	ASCAP
But Beautiful (F) (R)	Burke-Van Heusen	ASCAP
Crying for Joy (R)	James V. Monaco	ASCAP
Don't Blame Me (R)	Harry Warren	ASCAP
Dream Girl (F) (R)	Famous	ASCAP
Haunted Heart (M) (R)	Williamson	ASCAP
Heartbreaker (R)	Leeds	ASCAP
I May Be Wrong (R)	Advanced	ASCAP
It Only Happens When I Dance With You (F) (R)	Berlin	ASCAP
It's Magic (F) (R)	Witmark	ASCAP
Just Because (R)	Peer-International	BMI
Laroo, Laroo, Lilli Bolero (R)	Shapiro-Bernstein	ASCAP
Little White Lies (R)	Bregman-Vocco-Conn	ASCAP
Love of My Life (F) (R)	T. B. Harms	ASCAP
Manana (R)	Barbour-Lee	ASCAP
May I Never Love Again (R)	Lutz Bros.	BMI
My Fair Lady (R)	United	ASCAP
Nature Boy (R)	Burke-Van Heusen	ASCAP
Now Is the Hour (R)	Leeds	ASCAP
Put 'Em in a Box, Tie 'Em With a Ribbon (R)	Remick	ASCAP
Sabre Dance (R)	Leeds	ASCAP
Tell Me a Story (R)	Laurel	ASCAP
The Dickey-Bird Song (F) (R)	Robbins	ASCAP
Toolie Oolie Doolie (R)	Chas. K. Harris	ASCAP
What Do I Have To Do? (R)	Bregman-Vocco-Conn	ASCAP
You Can't Be True, Dear (R)	Biltmore	ASCAP
You Were Meant For Me (F) (R)	Miller	ASCAP
You're Too Dangerous, Cherie (F) (R)	Harms, Inc.	ASCAP

The Remaining 25 Songs of the Week

At a Sidewalk Penny Arcade (R)	Robbins	ASCAP
Better Luck Next Time (F) (R)	Feist	ASCAP
Betty Blue (R)	Ben Bloom	ASCAP
Beyond the Sea (R)	Chappell	ASCAP
Bride and Groom Polka (R)	George Simon	ASCAP
Confess (R)	Oxford	ASCAP
Delilah (R)	Encore	BMI
Encore, Cherie (R)	Miller	ASCAP
Home	Mills	ASCAP
Hooray for Love (F) (R)	Melrose	ASCAP
I Went Down to Virginia (R)	Jefferson	ASCAP
I'd Give a Million Tomorrows (R)	Oxford	ASCAP
It's You or No One (R)	Remick	ASCAP
Mary Lou (R)	Mills	ASCAP
My Guitar (R)	Bourne	ASCAP
Rhode Island Is Famous for You (M) (R)	Crawford	ASCAP
Saturday Date (R)	Southern	ASCAP
Serenade (Music Played on a Heartstring) (R)	Duchess	BMI
Someone Cares (R)	Campbell-Porgie	BMI
Spring Came (R)	Republic	BMI
Steppin' Out With My Baby (F) (R)	Berlin	ASCAP
The Dream Peddler (R)	Peer	BMI
We Just Couldn't Say Goodbye (R)	Words & Music	ASCAP
Woody Woodpecker (R)	Leeds	ASCAP
Yours (R)	E. B. Marks	ASCAP

RECORDS MOST PLAYED BY DISK JOCKEYS

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 thruout 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	POSITION	Title	Artist	Lic. By
10	1	NATURE BOY	King Cole	Capitol 15054—ASCAP
6	2	MY HAPPINESS	J. & S. Steele	Damon D-11133—ASCAP
8	4	YOU CAN'T BE TRUE, DEAR	Ken Griffin-Jerry Wayne	Rondo R-228—ASCAP
7	3	LITTLE WHITE LIES	Dick Haymes	Decca 24280—ASCAP
2	6	WOODY WOODPECKER	Kay Kyser	Columbia 38197—ASCAP
2	9	MY HAPPINESS	Pied Pipers	Capitol 15094—ASCAP
12	8	BABY FACE	Art Mooney	MGM 10156—ASCAP
4	5	LOVE SOMEBODY	Doris Day-Buddy Clark	Columbia 38174—ASCAP
3	7	YOU CAN'T BE TRUE, DEAR	The Sportsmen	Capitol 15077—ASCAP
4	13	NATURE BOY	Frank Sinatra	Columbia 38210—ASCAP
1	—	LITTLE WHITE LIES	Dinah Shore	Columbia 38114—ASCAP
1	—	WILLIAM TELL OVERTURE	Spike Jones	Victor 20-2861—ASCAP
3	15	YOU CAN'T BE TRUE, DEAR	Vera Lynn	London 202—ASCAP
6	14	TOOLIE OOLIE DOOLIE	Andrews Sisters	Decca 24380—ASCAP
7	—	THE DICKEY-BIRD SONG (F)	Freddy Martin	Victor 20-2617—ASCAP

Greetings

From

The London Gramophone Corp.

16 W. 22nd St., New York 10, N.Y.



IMPORTED

LONDON RECORDS

FULL RANGE RECORDING



Beltona

AUTHENTIC SCOTTISH RECORDS

REX

AUTHENTIC IRISH RECORDS

At the N. A. M. M. Convention, Booth No. 1 and Room 681

Retail Record Sales

Week Ending June 11



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 *italic*.

POSITION		
Weeks to date	Last Week	This Week
9	1	1. NATURE BOY .....King Cole.....Capitol 15054 <i>Lost April</i>
11	2	2. YOU CAN'T BE TRUE, Ken Griffin-Jerry Wayne..... DEAR .....Rondo R-228 <i>Doodle Doo Doo</i>
11	3	3. LITTLE WHITE LIES.....Dick Haymes.....Decca 24280 <i>The Treasure of Sierra'</i> <i>Madre</i>
3	6	4. WOODY WOODPECKER ...Kay Kyser.....Columbia 38197 <i>When Veronica Plays the</i> <i>Harmonica</i>
6	5	5. MY HAPPINESS .....J. & S. Steele.....Damon D-11133 <i>They All Recorded to Beat</i> <i>the Ban</i>
9	4	6. TOOLIE OOLIE DOOLIE...Andrews Sisters.....Decca 24380 <i>I Hate To Lose You</i>
2	10	7. WILLIAM TELL OVER- TURE .....Spike Jones.....Victor 20-2861 <i>By the Beautiful Sea</i>
3	9	8. MY HAPPINESS .....Pied Pipers.....Capitol 15094 <i>Highway to Love</i>
3	23	9. LOVE SOMEBODY .....Doris Day-Buddy Clark..... <i>Confess</i> .....Columbia 38174
3	12	9. YOU CAN'T BE TRUE, Dick Haymes-The Song Spinners DEAR .....Decca 24439 <i>Nature Boy</i>
7	7	11. THE DICKEY-BIRD SONG (F) .....Freddy Martin.....Victor 20-2617 <i>If Winter Comes</i>
21	14	12. NOW IS THE HOUR...Bing Crosby.....Decca 24279 <i>Silver Threads Among the</i> <i>Gold</i>
10	8	13. ST. LOUIS BLUES MARCH. Tex Beneke.....Victor 20-2722 <i>Cherokee Canyon</i>
12	11	14. BABY FACE .....Art Mooney.....MGM 10156 <i>Encore, Cherie</i>
15	13	15. BECAUSE .....Perry Como.....Victor 20-2653 <i>If You Had All the World</i> <i>and Its Gold</i> (D. Durbin, Decca 25295; Dean Hudson Ork (Sonny Stockton), Mello-Strain 112; R. Stevens-D. King Ork, Columbia 4515-M; Hal Winters, Apollo 1068; L. Warren, Victor 10-1406)
2	10	16. NATURE BOY .....Dick Haymes-The Song Spinners <i>You Can't Be True, Dear</i> .....Decca 24439
3	15	17. YOU CAN'T BE TRUE, DEAR .....The Sportsmen.....Capitol 15077 <i>Toolie Oolie Doolie</i>
3	27	18. NATURE BOY .....Frank Sinatra.....Columbia 38210 <i>S'posin'</i>
21	18	19. MANANA .....Peggy Lee.....Capitol 15022 <i>All Dressed Up With a</i> <i>Broken Heart</i> (Mills Brothers, Decca 24333; Edmundo Ross Ork, London 187; J. Loos Ork, Victor 20-2819; The Woodland Serenaders, Band- wagon 401; Chapuseaux-Damiron, Seeco 657)
2	24	20. TOOLIE OOLIE DOOLIE...The Sportsmen.....Capitol 15077 <i>You Can't Be True, Dear</i>
3	17	21. BABY FACE .....Sammy Kaye.....Victor 20-2879 <i>Miss You</i>
1	—	22. MAYBE YOU'LL BE THERE .....Gordon Jenkins Ork....Decca 24403 <i>Dark Eyes</i>
5	28	23. TELL ME A STORY.....Sammy Kaye.....Victor 20-2761 <i>I Wouldn't Be Surprised</i>
1	—	24. MY HAPPINESS .....Ella Fitzgerald.....Decca 24446
11	21	25. SABRE DANCE BOOGIE...Freddy Martin.....Victor 20-2721 <i>After You've Gone</i> (R. Bloch Ork, Signature 15180; Woody Herman, Columbia 38102; The Harmonakings, Jubilee 3505; M. Murrow-MGM Ork, MGM 30048; D. Henry Harmonica Trio, Regent 111; V. Young Concert Ork, Decca 24338; Chicago Symphony Ork- A. Rodzinski, Dir., Victor 12-0209; Oscar Levant, Columbia 17521-D; Efram Kurtz-New York Philharmonic Symphony, Columbia 12498; Andrews Sisters, Decca 24427)
4	29	26. JUST BECAUSE .....Frank Yankovic and His Yanks <i>A Night in May</i> .....Columbia 38072 (A. George Ork, Master 101; A. George Ork, Signature 15207; J. Gumin, Chord 664; Eddy Howard, Majestic 1231; Lone Star Cowboys, Victor 20-2941; Sheriff T. Owens and His Cowboys, Mercury 6086; T. Parker's 4 Jacks, Palda 1002; R. Shepard, Embassy P-1003; D. Stabile Ork, Decca 25376; F. Zajc Polka- teers, Continental C-1228)
1	—	26. TEA LEAVES .....Jack Smith-The Clark Sisters.... <i>Highways Are Happy</i> .....Capitol 15102 <i>Ways</i> (E. Cote Serenaders-B. Evans, director, Columbia 38230; Signature 15206; J. Laurenz, Mercury 5148; A. Sidroe-R. Davis, Palda P-1005)
2	19	28. BABY FACE .....Jack Smith-Clark Sisters..... <i>Heartbreaker</i> .....Capitol 15078
2	—	28. THE DICKEY-BIRD SONG (F) .....Larry Clinton.....Decca 24301 <i>Ooh! Look-a There, Ain't</i> <i>She Pretty?</i>
1	—	30. TOOLIE OOLIE DOOLIE...Henri Rene-Musette Ork ..... <i>Every Little Movement</i> .....Victor 25-1114



MUSIC MERCHANTS!  
HERE'S A WINNER FOR YOU IN  
'48!

"THE FABULOUS FINGERS" OF IRVING

fields

IRVING FIELDS (The Campos Trio) (Victor 26-9031) <i>Cuban Boogie</i> Showy Fields' 88-ing of guaracha with a boogie beat. Pianist comes up with tricky and different runs in usual flashy mode. <i>Malagueña</i> Lecuona penned stand- ard dressed up in re- strained Fields fash- ion, swinging from slow bolero to up tem- po beat near disk's end.	81	83	79	80
	77	78	76	76

At the Piano, with The Campos Trio  
—HIS NEWEST HIT—

THE WEDDING SONG

(Adapted from "Raisins and Almonds")

and PEDRO PIPER

RCA Victor 26-9035

RECORD EXPLOITATION: PAUL BROWN  
GENERAL ARTISTS CORPORATION



RCA VICTOR RECORDS

Retail Record Sales

Week Ending June 11



**BEST-SELLING CHILDREN'S RECORDS**

Records listed are those children's 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.

Weeks to date	POSITION		Record
	Last Week	This Week	
2	1	1.	<b>BOZO AT THE CIRCUS</b> (Two Records) ..... Billy May with Ork..Capitol BBX-34
2	3	2.	<b>LITTLE TOOT</b> (One Record) ..... Don Wilson-The Starlighters...Capitol DAS-80
2	2	3.	<b>BUGS BUNNY</b> (Three Records) ..... Mel Blanc.....Capitol CC-64
2	5	4.	<b>GENIE THE MAGIC RECORD</b> (One Record) ..... Peter Lind Hayes....Decca CU-102
2	4	5.	<b>UNCLE REMUS</b> (Three Records) ..... Johnny Mercer and original cast.....Capitol CC-40
2	8	6.	<b>MICKEY AND THE BEAN-STALK</b> (Three Records)..... Johnny Mercer and original cast.....Capitol CCX-67
2	10	7.	<b>TUBBY THE TUBA</b> (One Record) ..... Danny Kaye.....Decca CU-106
1	—	8.	<b>NURSERY RHYMES</b> (Two Records) ..... Frank Luther.....Decca CS-5
2	6	8.	<b>SPARKY MAGIC PIANO</b> (Three Records) ..... Billy May-Alan Livingston-Henry Blair .....Capitol BC-66
2	9	10.	<b>RUSTY IN ORCHESTRA-VILLE</b> (Three Records)..... Billy May-Alan Livingston-Henry Blair.....Capitol BC-35

**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.

Weeks to date	POSITION		Record
	Last Week	This Week	
16	—	1.	<b>Khachaturian: Gayne Ballet Suite—Sabre Dance</b> Philharmonic Symphony of New York; Efrem Kurtz, conductor .....Columbia 12498
140	3	2.	<b>Clair de Lune</b> Jose Iturbi .....Victor 11-8851
16	1	3.	<b>Khachaturian: Gayne Ballet Suite—Sabre Dance</b> Chicago Symphony Ork; A. Rodzinski, director..Victor 20-0209
1	—	3.	<b>Shubert: Serenade</b> James Melton-RCA Victor Ork; F. Black, director .....Victor 12-0153
108	3	5.	<b>Jalousie</b> Boston Pops; Arthur Fiedler, conductor.....Victor 12160

**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.

Weeks to date	POSITION		Record
	Last Week	This Week	
2	—	1.	<b>Khachaturian: Masquerade Suite (Three Records)</b> Leopold Stokowski, conductor, Philharmonic Symphony Ork of New York.....Columbia MM-729
5	1	2.	<b>Tchaikowsky: The Sleeping Beauty (Six Records)</b> Leopold Stokowski and His Symphony Orchestra.....Victor DM-1205
2	—	3.	<b>Operatic Arias Album (Two Records)</b> F. Tagliavini-RCA Victor Ork; A. Dorati, director.....Victor MO-1191-VO-13
29	—	4.	<b>Khachaturian: Gayne—Ballet Suite (Three Records)</b> New York Symphony Ork Efren Kurtz, conductor.....Columbia MM-664
81	—	4.	<b>Rachmaninoff Concerto No. 2 in C Minor (Five Records)</b> Artur Schnabel, pianist; NBC Ork; Vladimir Golschmann .....Victor 1075
51	—	4.	<b>Rachmaninoff Concerto No. 2 in C Minor, Op. 18 (Five Records)</b> Sergei Rachmaninoff, pianist; Leopold Stokowski and Philadelphia Ork .....Victor DM-58
66	—	4.	<b>Tchaikowsky: Nutcracker Suite (Three Records)</b> Eugene Ormandy, conductor, Philadelphia Ork....Victor 1020

**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.

Weeks to date	POSITION		Record
	Last Week	This Week	
4	1	1.	<b>Stan Kenton—A Presentation of Progressive Jazz Album</b> (Four Records) .....Stan Kenton .....Capitol CD-79
6	2	2.	<b>Songs of Our Times (1932) Album (Four Records)</b> Carmen Cavallaro .....Decca A-1932
11	—	3.	<b>Down Memory Lane (Four Records)</b> Vaughn Monroe .....Victor P-202
6	—	4.	<b>Rendezvous With Peggy Lee (Three Records)</b> Peggy Lee .....Capitol CC-72
1	—	5.	<b>Songs of Our Times (1926) Album (Four Records)</b> M. Fingerle-A. Schutt.....Decca A-1926
3	5	5.	<b>Songs of Our Times (1927) Album (Four Records)</b> B. Grant Ork .....Decca A-1927



MAKES MONEY FOR THE NATION'S RETAILERS MONTH AFTER MONTH!

**HENRI RENÉ**

and his Orchestra... THE INTERNATIONALLY FAMOUS RCA VICTOR ARTIST

**TWO OF HIS LATEST SMASHES!**

**Toolie Oolie Doolie** (The Yodel Polka)  
**Every Little Movement** RCA Victor 25-1114

**Poeme** (Moonlight Madonna)  
**Darling, Je Vous Aime Beaucoup** RCA Victor 25-1120

THE STARS WHO MAKE THE HITS ARE ON

**RCA VICTOR RECORDS**

INVITING MORE PLAYS

3 TUNES PER SIDE

"SONGS OF OUR TIMES"

64 RECORDS NOW AVAILABLE

Tunes that never grow old—in singable, danceable arrangements. Sure-fire for your coin machines.

SENSATIONAL!

DECCA'S NEW SERIES Pulling In More Nickels

Coin machine operators everywhere say it's a natural. Billboard reports 5 out of first 6 best selling albums are "Songs of Our Times." Never before a hit like this. Here are a few samples to give you an idea.

Why Do I Love You—Make Believe—Of Man River  
Thou Swell—My Heart Stood Still—'s Wonderful

DECCA 24041 .....BOB GRANT

The Wedding of the Painted Doll—Tip-toe Through the Tulips With Me—Singin' in the Rain  
Sunny Side Up—Jericho—Aren't We All?—Happy Days are Here Again

DECCA 24048.....MARLENE FINGERLE and ARTHUR SCHUTT

Body and Soul—Something to Remember You By—Time on My Hands  
Embraceable You—I Got Rhythm—What is This Thing Called Love

DECCA 24053.....TED STRAETER

Star Dust—Lullaby of the Leaves—How Deep is the Ocean

In a Shanty in Old Shanty Town—Speak to Me of Love—Play Fiddle Play—Paradise

DECCA 24060...CARMEN CAVALLARO

Yes We Have No Bananas—Barney Google—Charleston

Who's Sorry Now—A Smile Will Go a Long Way—Just a Girl That Men Forget

DECCA 24024.....CHARLES BAUM

When I Grow Too Old to Dream—A Beautiful Lady in Blue—Tell Me That You Love Me

On Treasure Island—Red Sails in the Sunset—In a Little Gypsy Tea-room

DECCA 24073.....NAT BRANDWYNE

DECCA RECORDS

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64 records now ready, 44 more singles on the way—a total of 108 records, 216 sides, over 600 tunes. Ask your Decca Branch for complete list of "Songs of Our Times."

The Billboard

MUSIC POPULARITY CHARTS

PART V

Juke Box Record Plays

Week Ending June 11.



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.

Weeks to date	POSITION Last Week	POSITION This Week	Record Title	Artist	Label
10	1	1	YOU CAN'T BE TRUE, DEAR	Ken Griffin-J. Wayne	Rondo R-228
6	2	2	NATURE BOY	King Cole	Capitol 15054
6	4	3	LITTLE WHITE LIES	Dick Haymes	Decca 24280
10	3	4	TOOLIE OOLIE DOOLIE	Andrews Sisters	Decca 24380
6	5	5	MY HAPPINESS	J. & S. Steele	Damon D-11133
2	9	6	WOODY WOODYPECKER	Kay Kyser	Columbia 38197
18	6	7	NOW IS THE HOUR	Bing Crosby	Decca 24279
12	7	8	BABY FACE	Art Mooney	MGM 10156
7	10	9	JUST BECAUSE	Frank Yankovic and His Yanks	Columbia 38072
				(A. George Ork, Master 101; A. George Ork, Signature 15207; J. Gumin, Chord 864; Eddy Howard, Majestic 1231; Lone Star Cowboys, Victor 20-2941; Sheriff T. Owens and His Cowboys, Mercury 6086; T. Parker's 4 Jacks, Palda 1002; R. Shepard, Embassy P-1003; D. Stabile Ork, Decca 25376; F. Zajc Polka-teers, Continental C-1228)	
6	8	10	THE DICKEY-BIRD SONG (F)	Freddy Martin	Victor 20-2617
2	—	11	MY HAPPINESS	Pied Pipers	Capitol 15094
4	23	12	YOU CAN'T BE TRUE, DEAR	The Sportsmen	Capitol 15077
4	11	13	BABY FACE	Sammy Kaye	Victor 20-2879
2	11	14	NATURE BOY	Dick Haymes-The Song Spinners	Decca 24439
3	15	14	YOU CAN'T BE TRUE, DEAR	Dick Haymes-The Song Spinners	Decca 24439
2	19	16	NATURE BOY	Frank Sinatra	Columbia 38210
19	18	16	NOW IS THE HOUR	Gracie Fields	London 110
5	13	18	TELL ME A STORY	Sammy Kaye	Victor 20-2761
1	—	19	TOOLIE OOLIE DOOLIE	The Sportsmen	Capitol 15077
1	—	19	YOU CALL EVERYBODY DARLING	Al Trace Ork	Regent 117
				(A. Vincent, Mercury 5155)	
1	—	21	A BOUQUET OF ROSES	Eddy Arnold and His Tennessee Plowboys	Victor 20-2816
				(J. Wakely, Capitol Americana 40107)	
10	14	21	ST. LOUIS BLUES MARCH	Tex Beneke	Victor 20-2722
5	26	23	HEARTBREAKER	Andrews Sisters	Decca 24427
				(Aqua String Band, Victor 20-2759; S. Browne, London 300; Perko String Band, Palda 109; Phyllie All-Star String Band, Apollo 1111; The Philadelphia 50-Piece String Band, B. Wood, director, Tempo TR-656; The Merry Melody Makers, Victor 20-2864; J. Saunders, Rainbow 10043; Philly String Champs, Continental C-1230; M. Scott Ork & Chorus, Universal U-101; J. Smith-Clark Sisters, Capitol 15078; R. Temple, De Luxe 1145; J. Wayne-Dell Trio, Columbia 38150)	
7	—	23	NOW IS THE HOUR	Margaret Whiting	Capitol 15024
3	29	25	CUCKOO WALTZ	Ken Griffin	Rondo R-128
				(F. (Schnickel) Fisher Ork, Decca 45083)	
2	17	25	YOU CAN'T BE TRUE, DEAR	W. Glahe	Victor 25-1117
2	24	27	I HATE TO LOSE YOU	Andrews Sisters	Decca 24380
				(M. Carson, Signature 541; J. Wald Ork, Commodore C-7502)	
2	15	27	YOU CAN'T BE TRUE, DEAR	Vera Lynn	London 202
1	—	29	MY HAPPINESS	Ella Fitzgerald	Decca 24446
4	11	30	BABY FACE	Sammy Kaye	Victor 20-2879
9	22	30	SABRE DANCE BOOGIE	Freddy Martin	Victor 20-2721
				(R. Bloch Ork, Signature 15180; Woody Herman, Columbia 38102; The Harmonakings, Jubilee 3505; M. Morrow-MGM Ork, MGM 30048; D. Henry Harmonica Trio, Regent 111; V. Young Concert Ork, Decca 24338; Chicago Symphony Ork-A. Rodzinski, Dir., Victor 12-0209; Oscar Levant, Columbia 17521-D; Efram Kurtz-New York Philharmonic Symphony, Columbia 12498; Andrews Sisters, Decca 24427; N. S. Golovanov, Mercury 24000)	
1	—	30	SOMEBODY ELSE IS TAKING MY PLACE	Benny Goodman-Peggy Lee	Columbia 38198

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Race Records

Week Ending June 11



BEST SELLING RETAIL RACE RECORDS

Records listed are race records that sold best in stores according to The Billboard's special weekly survey among a selected group of retail stores, the majority of whose customers purchase race records.

Weeks to date	Last week	This Week	Record	Artist	Label
5	2	1	GOOD ROCKIN' TONIGHT	Wynonie Harris	King 4210
5	1	2	TOMORROW NIGHT	Lonnie Johnson	King 4201
5	3	3	LONG GONE	Sonny Thompson	Miracle M-126
5	8	4	MESSIN' AROUND	Memphis Slim	Miracle 125
5	10	5	ALL MY LOVE BELONGS TO YOU	Bull Moose Jackson	King 4189
5	4	6	NATURE BOY	King Cole	Capitol 15054
5	5	7	KING SIZE PAPA	Julia Lee and Her Boy Friends	Capitol Americana 40082
3	7	8	PRETTY MAMA BLUES	Ivory Joe Hunter	Pacific 637
3	12	9	35-30	Paul Williams	Savoy 661
2	13	10	MY HEART BELONGS TO YOU	Arbee Stidham	Victor 20-2572
5	6	11	FINE BROWN FRAME	Nellie Lutcher	Capitol 15032
2	10	12	MILKY WHITE WAY	Trumpeteers	Score 50001
1	—	13	I WANT A BOWLEGGED WOMAN	Bull Moose Jackson	King 4189
3	9	14	DON'T FALL IN LOVE WITH ME	Ivory Joe Hunter	King 4220
2	—	15	WRITE ME A LETTER	The Ravens	National 9038

MOST-PLAYED JUKE BOX RACE RECORDS

Records listed are race records most played in juke boxes according to The Billboard's special weekly survey among a selected group of juke box operators whose locations require race records.

Weeks to date	Last week	Position	Record	Artist	Label
16	1	1	TOMORROW NIGHT	Lonnie Johnson	King 4201
5	2	2	LONG GONE	Sonny Thompson	Miracle M-126
8	4	3	GOOD ROCKIN' TONIGHT	Wynonie Harris	King 4210
6	5	4	NATURE BOY	King Cole	Capitol 15054
16	—	5	KING SIZE PAPA	Julia Lee and Her Boy Friends	Capitol Americana 40082
14	3	6	ALL MY LOVE BELONGS TO YOU	Bull Moose Jackson	King 4189
12	—	7	FINE BROWN FRAME	Nellie Lutcher	Capitol 15032
2	—	8	MILKY WHITE WAY	Trumpeteers	Score 50001
6	—	9	REET PETITE AND GONE	Louis Jordan	Decca 24381
3	8	10	RECESS IN HEAVEN	Dan Grissom	Jewel ON-2004
2	8	11	DON'T FALL IN LOVE WITH ME	Ivory Joe Hunter	King 4220
24	7	12	I LOVE YOU, YES I DO	Bull Moose Jackson	King 4181
1	—	13	WEST SIDE BABY	Dinah Washington	Mercury 8079
12	—	14	WRITE ME A LETTER	The Ravens	National 9038
4	—	15	COME AND GET IT, HONEY	Nellie Lutcher	Capitol 15064
2	10	16	GROOVY MOVIE BLUES	Johnny Moore's Three Blazers	Exclusive 265
2	12	17	PRETTY MAMA BLUES	Ivory Joe Hunter	Pacific 637
1	—	18	RESOLUTION BLUES	Dinah Washington	Mercury 8082

ADVANCE RACE RECORD RELEASES

- A Man Could Be a Wonderful Thing**  
The Hall Sisters (Hard Time) Victor 20-2953
- Bye Bye, Daddy, Bye Bye**  
F. Wesley (Your Fool) Tru-Blue 106
- Come Down, Baby**  
Cousin Joe (Don't Pay) Signature 1013
- Don't Fall in Love With Me**  
H. Humes (Somebody Loves) Mercury 8092
- Don't Pay Me No Mind**  
Cousin Joe (Come Down) Signature 1013
- Feelin' Low**  
E. Hawkins (Sad Eyes) Victor 20-2963
- Hand Reader Blues**  
Jazz Gillum (You Should) Victor 20-2964
- Hard Time Blues**  
The Hall Sisters (A Man) Victor 20-2953
- If You Mean What You Say**  
The Harlemaires (Rose of) Atlantic 856
- I'm Crazy 'Bout the Boogie**  
C. Bernhardt (Let's Have) Tru-Blue 119
- Keep Straight Blues**  
The Blues Boys (Ungrateful Woman) Tru-Blue 102
- Let's Have a Ball This Morning**  
C. Bernhardt (I'm Crazy) Tru-Blue 119
- Nappy Head Woman**  
Dr. Clayton's Buddy (Sunnyland Slim) (No Whiskey) Victor 20-2954
- No Whiskey Blues**  
Dr. Clayton's Buddy (Sunnyland Slim) (Nappy Head) Victor 20-2954
- Rose of the Rio Grande**  
The Harlemaires (If You) Atlantic 856
- Sad Eyes**  
E. Hawkins (Feelin' Low) Victor 20-2963

- Smilin' Blues**  
The Blues Boys (Snowin' an') Tru-Blue 101
- Snowin' an' Rainin' Blues**  
The Blues Boys (Smilin' Blues) Tru-Blue 101
- Somebody Loves Me**  
H. Humes (Don't Fall) Mercury 8092
- \*Tappin' That Thing**  
Yank Rachell (38 Pistol) Victor 20-2955
- \*38 Pistol Blues**  
Yank Rachell (Tappin' That) Victor 20-2955
- Baby, Please Come Home**  
S. Williams (My Flamin') Bullet 13
- Convertible Cadillac**  
Trenier Twins (Sometimes I'm) Mercury 8069
- I Keep on Worrying**  
R. Howard-The Big Three Trio (Why Be) Columbia 30127
- My Flamin' Gal**  
S. Williams (Baby, Please) Bullet 283
- Sometimes I'm Happy**  
Trenier Twins (Convertible Cadillac) Mercury 8069
- Ungrateful Woman Blues**  
The Blues Boys (Keep Straight) Tru-Blue 102
- Why Be So Blue**  
R. Howard-The Big Three Trio (I Keep) Columbia 30127
- You Should Give Some Away**  
Jazz Gillum (Hand Reader) Victor 20-2964
- Your Fool Again**  
F. Wesley (Bye Bye) Tru-Blue 106
- \* Re-issue.

# RARIN' TO GO!

## GENE AUTRY

SINGING

**"BLUE SHADOWS ON THE TRAIL"**  
(from "Melody Time")

**"A BOY FROM TEXAS—A GIRL FROM TENNESSEE"**

With His  
Melody Ranch Gang  
Columbia 20448

**COLUMBIA'S TUNE TIPSTER**

**BEST BETS**

**AL DEXTER**  
and his TROOPERS

**SPADE COOLEY**  
and his Orchestra

**FLOYD TILLMAN**

**SURE FIRE**  
"Rose of Mexico"  
"Calico Rag"  
Vocals by Al Dexter  
Columbia 20438

**COMING UP FAST**  
"Yodeling Polka"  
"Hide Your Face"  
Vocal by Tex Williams  
Columbia 20431

**WATCH THIS ONE**  
"I Love You So Much, It Hurts"  
"I'll Take What I Can Get"  
Columbia 20430

HEAR THE GREAT ARTISTS AT THEIR BEST ON

# COLUMBIA RECORDS

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

A New STAR Shines . . .



# HANK SNOW

"The Singing Ranger"  
AND HIS RAINBOW RANCH BOYS

Canada's Greatest  
Singing Cowboy

Heard Exclusively on

## VICTOR RECORDS

Get These Latest — and Hottest — Sellers  
**"MY MOTHER"**  
**"MY SWEET TEXAS BLUE BONNET QUEEN"**  
 RCA-VICTOR 20-2835

PERSONAL MANAGEMENT

### FRANK FOSTER AGENCY

6636 Hollywood Boulevard Hollywood 28, California

## Folk Record Section

Week Ending  
June 11



### BEST SELLING RETAIL FOLK RECORDS

Records listed are hillbilly records that sold best in stores according to The Billboard's special weekly survey among a selected group of retail stores, the majority of whose customers purchase folk records.

Weeks to date	POSITION		
	Last Week	This Week	
6	2	1.	BOUQUET OF ROSES.....Eddy Arnold and His Tennessee Plowboys .....Victor 20-2806
6	1	2.	TEXARKANA BABY ....Eddy Arnold and His Tennessee Plowboys .....Victor 20-2806
5	3	3.	ANYTIME .....Eddy Arnold and His Tennessee Plowboys .....Victor 20-2700
6	8	4.	SWEETER THAN THE FLOWERS .....Moon Mullican .....King 673
6	4	5.	SUSPICION .....Tex Williams Western Caravan.....Capitol Americana 40109
6	5	6.	DECK OF CARDS.....T. Tex Tyler.....4 Star 1228
4	11	7.	SEAMAN BLUES .....Ernest Tubb .....Decca 46119
6	9	8.	HUMPTY DUMPTY HEART .....Hank Thompson and His Brazos Valley Boys .....Capitol Americana 40065
5	7	8.	I'LL HOLD YOU IN MY HEART .....Eddy Arnold and His Tennessee Plowboys .....Victor 20-2332
2	12	10.	TENNESSEE WALTZ ....Cowboy Copas.....King 696
6	6	10.	TENNESSEE WALTZ ....Pee Wee King and His Golden West Cowboys....Victor 20-2680
2	10	12.	DECK OF CARDS.....Tex Ritter.Capitol Americana 40114
1	—	13.	BANJO POLKA .....Tex Williams .....Capitol Americana 15101
1	—	14.	UNLOVED AND UNCLAIMED .....Roy Acuff and His Smoky Mountain Boys.....Columbia 38189
2	13	15.	BLUE SHADOWS ON THE TRAIL .....Roy Rogers-Sons of the Pioneers .....Victor 20-2780
1	—	15.	CAROLINA WALTZ .....Clyde Moody .....King 706

### FOLK TALENT AND TUNES

Harry K. Smythe, the Fort Wayne, Ind., promoter and radio exec, who has done so much to promote hillbilly and folk music in the Midwest, announces that his new and bigger Buck Lake Ranch, Angola, Ind., opened May 29 with the biggest array of talent in the history of the spot set for the season. Harry will present two big folk music jamborees every Sunday night at 8 and 12:30 p.m., tho the opener is set for a Saturday date. In addition, there will be free square dancing in the big pavillion, while the outdoor theater has been enlarged to hold 5,000 people. Spot opened May 29 with a cast including the Driftin' Hoosiers, Nancy Lee and the Hilltoppers, Skeets Cross and Georgie Troxel. Harry followed with a WLS, Chicago, unit of the Sage Riders, Grace Wilson, Red Blanchard, Joe Madden, Arizona Jack, Hoffman and Kaye, Warren and Son, the Stenards, May 30; the Renfro Valley Folks, Slim Miller, Granny Harper, Vi DeJohn, Lily May, the Parker Bros., Sanderson and Sanderson, and Harry Parks, May 31; Bradley Kincaid, Mac and Bob, Jimmy Lee, and others, June 6; Bob Atcher, Doc Hopkins, the Meyers Sisters and Fred Lewis, plus supporting acts, June 13; Roy Acuff and the Smoky Mountain Boys, June 20; Jack Owens and a vaudeville revue of 12 acts, June 27; Jimmie Dickens, the Down Home Boys, July 4; and Curley Bradley and 10 acts, July 5.

Connie B. Gay, who operates the Radio Ranch promotion thru WARL, Arlington, Va., reports that the May 22 date he played at Constitution Hall, Washington, pulled more than 3,000. Featured was Whitey Ford, the Duke of Paducah, together with the Gay Time regulars, Clyde Moody, Hank Penny and Pete Cassell. Connie has the Duke coming back soon. . . . Bobby Gregory, MGM artist and tunesmith, recently had his 1000th tune, *Cowgirl Polka*, pubbed by American Music.

Roy West, the Gentleman of the West, heard with the WGAR (Cleveland) Range Riders, says 8,000 people attended the Decoration Day week-end doings at the group's Harmony Ranch Park, Chagrin Falls, O. Range Riders worked with the Farm Lads, WWVA, Wheeling, W. Va., and Arkie, the Singing Cowboy, to furnish the entertainment. Harmony Park Ranch will play the Three Suns and perhaps more pop attractions if they are available. . . . Chuck Rogers, the Tennessee Checker Player, has been touring the Southern States with his radio gang. . . . Floyd Tillman is visiting folk music d.j.'s thruout the Midwest and South during the next couple weeks. . . . Randy Blake, the WJJD, Chicago, *Suppertime Frolic*, jockey, now has a 15-minute seg nightly sponsored by Columbia Records, in which he does short biogs of the artists and plays several disks.

Newest folk label in the field is Melody Trail, which has under contract Cowboy Dallas Turner, KALE, Portland, who cut *Rounding Up My Broken Heart* and *I'll Let Another Take My Place*, Johnny Haynes and His Melody Wranglers, WEBQ, Harrisburg, Ill., who did *Mother, Say a Prayer and Blue and Troubled Mind*, Gene Evans, the Blue Sky Buckaroo, and Jimmy Miller and Johnny Hamble and His Western Playboys. Firm is operated by Ray Parker, the songwriter, from Palmdale, Calif.

Folk Record Section

Week Ending June 11



**MOST-PLAYED JUKE BOX FOLK RECORDS**

Records listed are hillbilly records most played in juke boxes according to The Billboard's special weekly survey among a selected group of juke box operators whose locations require folk records.

Weeks to date	POSITION Last Week	POSITION This Week	Record	Artist	Label
4	3	1.	BOUQUET OF ROSES	Eddy Arnold and His Tennessee Plowboys	Victor 20-2806
14	2	2.	ANYTIME	Eddy Arnold and His Tennessee Plowboys	Victor 20-2700
6	1	3.	TEXARKANA BABY	Eddy Arnold and His Tennessee Plowboys	Victor 20-2806
13	5	4.	WHAT A FOOL I WAS	Eddy Arnold and His Tennessee Plowboys	Victor 20-2700
21	7	5.	HUMPTY DUMPTY HEART	Hank Thompson and His Brazos Valley Boys	Capitol Americana 40065
2	10	6.	SWEETER THAN THE FLOWERS	Moon Mullican	King 673
8	6	7.	TENNESSEE WALTZ	Pee Wee King and His Golden West Cowboys	Victor 20-2680
5	4	8.	SUSPICION	Tex Williams Western Caravan	Capitol Americana 40109
2	14	9.	OKLAHOMA WALTZ	Johnny Bond	Columbia 38160
6	8	10.	TENNESSEE WALTZ	Cowboy Copas	King 696
1	—	11.	CRYING IN MY BEER	Jerry Irby and His Texas Ranchers	MGM 10151
10	8	11.	DECK OF CARDS	T. Tex Tyler	4 Star 1228
1	—	11.	SWEETHEART YOU DONE ME WRONG	Bill Monroe and His Blue Grass Boys	Columbia 38172
1	—	14.	ANYTIME	Foy Willing	Capitol Americana 40108
1	—	14.	BANJO POLKA	Tex Williams	Capitol Americana 15101
16	—	14.	BUBBLES IN MY BEER	Bob Wills and His Texas Playboys	MGM 10116
5	11	14.	SEAMAN BLUES	Ernest Tubbs	Decca 46119
1	—	14.	TRAMP ON THE STREET	Bill Carlisle	King 697

**ADVANCE FOLK RECORD RELEASES**

- A Hero's Death**  
M. O'Day-Cumberland Mountain Folks (Don't Forget) Columbia 20441
- Are You Ashamed?**  
J. Wakely-Trio (For the) Capitol Americana 40125
- Blue Melody**  
Curley Williams-Georgia Peach Pickers (Georgia Boogie) Columbia 20443
- Blues for Dixie**  
B. Wills and His Texas Playboys (I Had) MGM-10213
- Brand on My Heart**  
Hank, "The Singing Ranger," and His Rainbow Ranch Boys (I'll Not) Victor 20-2962
- Corn Cob Schottische**  
Dude Hank-Dude Ranch Boys (Cry Baby) Red Barn RH-1076
- Cowboy Country**  
Sons of the Pioneers (Down Where) Victor 20-2951
- Cowboy Boogie**  
Red Woodward and His Red Hawks (Why Try) Signature 1036
- Cry Baby Trumpet**  
Duke Hank-Dude Ranch Boys (Corn Cob) Red Barn RH-1076
- Don't Bite the Hand That's Feeding You**  
Jerome and Henry (I Said) Red Barn RH-1174
- Don't Forget the Family Prayer**  
M. O'Day-Cumberland Mountain Folks (A Hero's) Columbia 20441
- Down Where the Rio Flows**  
Sons of the Pioneers (Cowboy Country) Victor 20-2951
- Empty Arms**  
L. Payne (Lipstick Trail) Bullet T-647
- For the Sake of Days Gone By**  
J. Wakely (Are You) Capitol Americana 40125
- Georgia Boogie**  
Curley Williams-Georgia Peach Pickers (Blue Melody) Columbia 20443
- Grey Eagle**  
Georgia Slim and His Texas Roundup (Sally Goodin) Mercury 6112
- I Am a Pilgrim**  
M. Travis (Nine Pound) Capitol 15124
- I Had a Little Mule**  
B. Wills and His Texas Playboys (Blues for) MGM-10213
- I Just Can't Say No**  
Whitey Gibbs and His Nashville Serenaders (The Church) Signature 1035
- I Love Her Just the Same**  
Sleepy McDaniel and His Radio Playboys (Roadside Rag) DC-8039
- I Never Knew What It Meant To Be Lonesome**  
E. Britt-The Skytoppers (Will the) Victor 20-2952
- I Said and She Said**  
Jerome and Henry (Don't Bite) Red Barn RH-1174
- If We'd Ever Meet Again**  
C. Monroe and His Kentucky Partners (When the) Victor 20-2961
- I'll Let Another Take My Place**  
Cowboy Dallas Turner and His Oregon Outlaws (Rounding Up) Melody Trail 191
- I'll Not Forget My Mother's Prayer**  
Hank, "The Singing Ranger," and His Rainbow Ranch Boys (Brand on) Victor 20-2962
- I'm a Long Gone Daddy**  
H. Williams and His Drifting Cowboys (The Blues) MGM-10212
- Lipstick Trail**  
L. Payne (Empty Arms) Bullet T-647
- Monterey Polka**  
B. Boyd and His Cowboy Ramblers (Pull Down) Victor 20-2960
- Mispah**  
T. Dee McAn (The Ten) Holiday 101
- Mother Say a Prayer for Your Son Johnny**  
J. Haynes and His Melody Wranglers (My Blue) Melody Trail 187
- My Blue and Troubled Mind**  
J. Haynes and His Melody Wranglers (Mother Say) Melody Trail 187
- My Heart Echoes**  
Bailes Brothers (Will the) Columbia 20457
- Nine Pound Hammer**  
M. Travis (I Am) Capitol 15124
- Pull Down the Shades and Lock the Door**  
B. Boyd and His Cowboy Ramblers (Monterey Polka) Victor 20-2960
- Roadside Rag**  
Sleepy McDaniel and His Radio Playboys (I Love) DC-8039
- Rounding Up My Broken Heart**  
Cowboy Dallas Turner and His Oregon Outlaws (I'll Let) Melody Trail 191
- Sad, Sad and Blue**  
J. Bond (That's Right) Columbia 20442
- Sally Goodin**  
Georgia Slim and His Texas Roundup (Grey Eagle) Mercury 6112
- That's Right**  
J. Bond (Sad, Sad) Columbia 20442
- The Blues Come Around**  
H. Williams and His Drifting Cowboys (I'm a) MGM-10212
- The Church in the Bend of the Road**  
Whitey Gibbs and His Nashville Serenaders (I Just) Signature 1035
- The Ten Commandments**  
T. Dee McAn (Mispah) Holiday 101
- When the Angels Carry Me Home**  
C. Monroe and His Kentucky Partners (If We'd) Victor 20-2961
- Why Try**  
Red Woodward and His Red Hawks (Cowboy Boogie) Signature 1036
- Will the Angels Have a Sweetheart?**  
Bailes Brothers (My Heart) Columbia 20457
- Will the Angels Let Me Play?**  
E. Britt-The Skytoppers (I Never) Victor 20-2952
- You Can't Fool My Broken Heart**  
W. Tuttle (Mom Understands) Capitol Americana 40121
- You'll Cry For Me**  
Turner Brothers (I'll Live) Mercury 6059
- You're Mine Tonight**  
Bud Hobbs and His Trail Herders (Lazy Mazy) MGM 10206

Two new Terrific Western Discs



*Just released by Republic!*

A sensation with the jocks and jukes

"I LOST MY LOVE"

The Color Song

GABE DRAKE and THE HERDSMEN • #005A

"Blow the Whistle, Ring the Bell"

EDDIE YATES and THE HERDSMEN • #006B

"Marry Me"

• #005B

"Happy Birthday Polka"

GABE DRAKE and THE HERDSMEN • #006A

For Records that Rate it's

**REPUBLIC**

REPUBLIC RECORDS  
1674 BROADWAY, N. Y. 19

# M-G-M MONEY-MEN

ANOTHER HIT BY

## ART MOONEY AND HIS ORCHESTRA



# BLUE BIRD OF HAPPINESS

VOCAL BY BUD BREES & THE GALLI SISTERS WITH THE ENSEMBLE

SEE YOU AT THE NAMM CONVENTION



## SUNSET TO SUNRISE M-G-M 10207

## DAVID ROSE

AND HIS ORCHESTRA



## BEWITCHED

(BOTHERED AND BEWILDERED)  
(From "PAL JOEY")

## MOON OF MANAKOORA

M-G-M 30120

# M-G-M RECORDS

THE GREATEST NAME IN ENTERTAINMENT

## Record Reviews

Week Ending June 11



RATINGS (100 Point Maximum) 90-100 TOPS • 80-89 EXCELLENT • 70-79 GOOD  
40-69 SATISFACTORY • 0-39 POOR

How Ratings Are Determined  
The Categories

Records are reviewed three times: (1) for retailers; (2) for operators; (3) for disk jockeys. Each time on the basis of nine key categories. Each category is assigned a maximum number of points within which new releases are rated. The best possible rating is 100. Maximums are subject to change, depending on results of a survey of the music trade now being conducted. N. S. indicates a record is not suitable for appraisal within the market.

Point listings are maximums. Song calibre, 15; interpretation, 15; arrangement, 15; "name" value, 15; record quality (surface, etc.), 5; music publisher's air performance potential, 10; exploitation (record adv'tg-promotion, film, legit and other "plug" aids), 10; manufacturer's distribution power, 10; manufacturer's production efficiency, 5.

ARTIST	TUNES	LABEL AND NO.	COMMENT	RATINGS			
				OVER-ALL	DISK-JOCKEY	RETAILER	OPERATOR

ARTIST	TUNES	LABEL AND NO.	COMMENT	RATINGS			
				OVER-ALL	DISK-JOCKEY	RETAILER	OPERATOR

POPULAR				
<b>WOODY HERMAN</b> (Columbia 38213) <i>I've Got News for You</i> (Woody Herman) Woody sings the blues; cute lyric, smart orking and sharp tootler reading including relaxed rhythm work.	83	85	83	82
<i>Keen and Peachy</i> By any other name this is "Fine and Dandy" in a bop guise; should please the admirers of the Herman Herd of 1945.	75	80	78	66
<b>CLAUDE THORNHILL</b> (Columbia 38224) (Fran Warren) <i>For Heaven's Sake</i> Pretty band sound; Warren vocal loaded with feeling on a pretty new ballad.	84	88	84	79
<i>Anthropology</i> Here is a be-bop record that makes the stuff easily digestible; beautifully clean performance and some neat solos but commercial values limit this to a top collector's slot.	73	79	72	69
<b>JACK OWENS</b> (The Halpinis) (Tower 1436) <i>The Hukilau Song</i> Hawaiian flavored nonsensical ditty penned by Owens and delivered in his usual smooth manner.	78	78	76	81
<i>I'll Weave a Lei of Stars for You</i> Flip here is Hawaiian ballad also clefted by warbler. Pleasing blend of romantic Owens ton-sils over choral effort.	74	74	74	74
<b>THREE B's AND A HONEY</b> (DC 8945) <i>Hit That Jive Jack</i> Group displays instrumental and vocal prowess on fair jump tune.	69	73	68	67
<i>I Don't Stand a Ghost of a Chance</i> Accent on harmony here as guys and gal combine in pretty rendition of torch oldie.	71	74	70	70
<b>DAYTON ALLEN</b> (Allegro 101) <i>Cohen on the Telephone</i> The old bit of comedy monologues serves to introduce radio dialectician Allen on wax, but disk result is only so-so.	60	NS	60	NS
<i>Cohen Buys a Television Set</i> Flip is an original tale of the plights of Mr. Cohen. Allen tries hard but he supplied himself with weak merchandise.	54	NS	54	NS

POPULAR				
<b>THE THREE SUNS</b> (Artie Dunn-The Sun Maids) (Victor 20-2863) <i>Steppin' Out With My Baby</i> Group does the Irving Berlin ditty in lively fashion, showing off some fine instrumental work.	70	72	70	69
<i>A Fella With An Umbrella</i> Suns' waxing, one of many in the field on tune from Easter Parade flick, looks to be an extreme longshot to come home with the bacon.	58	61	57	55
<b>THE RADIO REVELLERS</b> (Columbia 38209) <i>I'm Afraid To Love You</i> (Fraid I Might Like It) Harmony in the barber-shop manner with a touch of the Mills Brothers thrown in.	66	69	63	65
<i>The Shoemaker's Serenade (Ticky Ticky Tee)</i> Boys show a bit more life here on current novelty.	70	72	68	70
<b>MINDY CARSON</b> (Glenn Osser Ork) (Muscraft 574) <i>Some Things Will Never Change</i> Placid, pleasant ballad smoothly piped and orked.	74	76	72	73
<i>You Took Advantage of Me</i> Moderate - jump job of the old Rodgers-Hart rhythm tune. Mindy sings it in rousing musical-comedy style rather than getoff.	73	72	70	78
<b>ANN VINCENT</b> (Mercury 5155) <i>Blue Bird Polka</i> An ambitious production, with bird whistles, narration by Miss Vincent with echo chambers, vocal choir and ork. Overcoy, but children may like it.	64	68	65	60
<i>You Call Everybody Darlin'</i> Tune, a sleeper comer, done in an exuberant corn-style. Ann's warbling is in the Bonnie Baker kiddie groove. Side could be a fine juke piece.	78	77	75	83
<b>PATTI PAGE</b> (Mercury 5153) <i>Tomorrow Night</i> Heavy race-style warbling, strongly suggestive of Ella Fitzgerald. A shade mannered, but interesting and listenable.	74	72	70	79

RATINGS  
(100 Point  
Maximum)

90-100 TOPS • 80-89 EXCELLENT • 70-79 GOOD  
40-69 SATISFACTORY • 0-39 POOR

ARTIST  
TUNES  
LABEL AND NO.  
COMMENT



POPULAR

<b>GIVE ME TIME</b> Patti's more relaxed here, but tune and overall rendition are not as effective as flip.	70	70	68	73
<b>SAM BROWNE</b> (London 228) <i>The Hukilau Song</i> (The Quads-Stanley Black Ork) Browne, vocal group and Black ork go Hawaiian with good results on the new Jack Owens tune.	72	74	70	71
<i>Mister Miracle Man</i> (Stanley Black Ork) Warbler delivers new ballad in acceptable tho undistinguished fashion.	68	71	67	65
<b>ANNE SHELTON</b> (Camarata Ork) (London 210) <i>Where Flamingos Fly</i> Haunting ditty well suited to the strong Shelton chirping, backed by appropriate beguine rhythm.	72	75	72	70
<i>The Night Has a Thousand Eyes</i> Gal's powerful piping much like that of Kate Smith here as her full vocal chords range from both the high and low of another ballad in beguine tempo.	73	73	73	73
<b>JOY NICHOLS</b> (Stanley Black and His Blacksmiths) (London 226) <i>We Got To Put Shoes on Willie</i> Capable twangy tones of the Nichols thrush have gay time romping thru spirited farm novelty.	71	74	69	71
<i>Love Keeps Looking in My Window</i> Chirp does flip, another novelty, straight resulting in weaker disk effort.	66	69	64	66
<b>JAN AUGUST</b> (Mercury 5140) <i>Malaguena</i> An August standard, previously cut by the 88-er for Diamond. Disk seems more polished while retaining flashy keyboard tricks of original.	75	78	74	73
<i>Hungarian Rhapsody</i> Here is August on a fast honky-tonk kick with the longhair piece, exhibiting his deft touch on intricate showy runs.	77	80	77	75
<b>DENNIS DAY (Quartet)</b> (Charles Dant Ork) (Victor 20-2810) <i>Clancy Lowered the Boom</i> Ray romps thru happy novelty lyric with plenty of flavor from the Erin sod. Should nibble nickels in taverns.	81	80	78	84
<i>The Romance of the Rose</i> (Charles Dant Ork) Sentimental waltz ballad delivered in sugary fashion over violin-featured Dant orking.	73	76	71	71
<b>THE CALDWELLS</b> (Victor 20-2906) <i>I Wanna Do What I Wanna Do (When I Wanna Do It)</i> Group handles both vocal and instrumental chores ably, featured by hushed warbling lead, then solo patter with choral background.	75	76	70	78
<i>My Man Friday (on Saturday Night)</i> Caldwells show versatility with chirp taking over solo honors aided by group harmony thruout.	74	76	70	75

ARTIST  
TUNES  
LABEL AND NO.  
COMMENT



<b>TONY PASTOR</b> (Tony Pastor) (Columbia 38207) <i>Rambling Rose</i> Tony could have a winner! Rhythmic retentive rendition of a simple, tuneful ditty.	85	87	83	85
<i>A Boy From Texas—a Girl From Tennessee</i> Tony and the gals do a good, not gooeey job on sugared ballad.	78	80	75	79
<b>JOHN LAURENZ</b> (Mercury 5148) <i>Tea Leaves</i> Label again has imported ork waxing and dubbed in sincere Laurenz piping to cash in on current pop.	80	80	78	82
<i>A Tree in the Meadow</i> Disking formula same here as flip, tho ork work behind Laurenz effort could be stronger.	75	77	75	74
<b>DICK SHANNON SOCIETY SEPTET</b> (Bob Moreau-Vocal Quartet-Ork) (Capitol 15116) <i>Moonlight and Roses</i> Bouncy, banjo featured society arrangement of oldie, with group vocal featuring the Moreau tenor pipes.	75	77	73	76
<i>For Me and My Gal</i> Another familiar oldie receives same formula as reverse etching, tho on a bit slower kick and more banjo.	75	77	73	76
<b>THE FOUR MOODS</b> (Life 52822) <i>Casey at the Bat, Parts 1 and 2</i> Label's first release is a musical version of the famed tale of Casey's inglorious appearance at bat. Four Moods turn in acceptable job, mixing patter and dramatics in their group chanting. Second half of waxing moves at brighter pace than first part.	67	70	71	60
<b>FRANK SINATRA</b> (Axel Stordahl Ork) (Columbia 38225) <i>Everybody Loves Somebody</i> Soft and slow is Frank's delivery here of pretty ballad, with Stordahl turning in usual fine backing.	82	82	82	82
<i>Just for Now</i> Show-tune receives usual efficient Sinatra crooning. Stordahl supplies dramatic, well executed ork accompaniment.	81	82	80	80
<b>DICK JURGENS</b> (Columbia 38226) <i>Mississippi Mud</i> (Jimmy Castle-Ensemble) Castle and ensemble turn in entertaining vocal job backed by some pert instrumental tricks by the Jurgens ork.	82	83	79	85
<i>Kiss-Kiss-Kissin' in the Corn</i> (Jimmy Castle) Restrained comedy styling with the accent on corn, both by Castle and ork of farm-flavored novelty.	78	80	77	78
<b>JIMMY ZITO ORK</b> (Coast 8034) <i>Key Largo</i> (Nick Delano) Pop is well handled in all departments. Cleffing, vocal, and ork execution tasty.	76	77	75	78

(Continued on page 58)

SUMMER SALES TIPS  
on M-G-M Records



**ART MOONEY**  
and his Orchestra  
**BLUE BIRD OF HAPPINESS**  
Vocal by Bud Brees and The Galli Sisters with the Ensemble  
**SUNSET TO SUNRISE**  
M-G-M 10207

**DANNY THOMAS**  
Orchestra conducted by Carmen Dragon  
**SINGING IN THE RAIN**  
**IT'S LIABLE TO BE TRUE**  
M-G-M 30111

**HELEN FORREST**  
Orchestra conducted by Harold Mooney  
**JUST FOR NOW**  
(From the Warner Bros. picture "Whiplash")  
**JULY AND I**  
M-G-M 10215

**DAVID ROSE**  
and his Orchestra  
**BEWITCHED**  
(BOTHERED AND BEWILDERED)  
(From "Pal Joey")  
**MOON OF MANAKOORA**  
M-G-M 30120

**JIMMY and MILDRED MULCAY**  
(Mr. & Mrs. Harmonica)  
**WAGON WHEELS**  
**WHEN I WRITE MY SONG**  
(From "Samson and Delilah") Both with the Ramez Idriss Trio  
M-G-M 10216

**BILLY ECKSTINE**  
Orchestra conducted by Hugo Winterhalter  
**MR. B'S BLUES**  
**I'M FALLING FOR YOU**  
M-G-M 10208

**JACK EDWARDS**  
and his Orchestra  
**THAT FIVE O'CLOCK FEELING**  
Vocal by Jack Edwards  
**YOU STARTED SOMETHING**  
Vocal by Jack Edwards and The Streamliners  
M-G-M 10214

**BOB WILLS**  
with his Texas Playboys  
**I HAD A LITTLE MULE**  
**BLUES FOR DIXIE**  
Both vocals by Tommy Duncan  
M-G-M 10213

**HANK WILLIAMS**  
with his Drifting Cowboys  
**I'M A LONG GONE DADDY**  
**THE BLUES COME AROUND**  
M-G-M 10212

**M-G-M COIN CATCHERS**  
**BLUE BARRON'S** *You Were Only Fooling* M-G-M 10185  
**ART LUND'S** *It Only Happens When I Dance With You* M-G-M 10184  
**BUDDY KAYE'S** *Donna Bella* M-G-M 10187

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### RELEASE 126

"A WOMAN IS A WORRISOME THING"  
 "BEYOND THE STARS" **44X**  
 Herb Jeffries

"SWEET AND LOVELY"  
 "ROLL 'EM" **41X**  
 Joe Liggins and His Honeydrippers

"JILTED BLUES"  
 "ANY OLD PLACE WITH ME" **40X**  
 Johnny Moore's Three Blazers  
 featuring Charles Brown and Oscar Moore

"WALKIN' AND TALKIN' BOOGIE"  
 "THE WALLS CAME TUMBLIN' DOWN" **42X**  
 Jack McVea and his Orchestra

"THE ROVING GAMBLER"  
 "MOTHER, THE QUEEN OF MY HEART" **43X**  
 Doye O'Dell

### SPIRITUALS

"JUST A CLOSER WALK WITH THEE"  
 "HANDWRITING ON THE WALL" **37X**  
 The Dixie-Aires

"LOOSE THE MAN"  
 "HIDE ME IN THY BOSOM" **38X**  
 The Dixie-Aires

### THE BILLBOARD PICKS:

*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:*

**YOU CAME ALONG (FROM ST. LOUIS)**-Ray McKinley and Some of the Boys  
 Victor 10-2913

McKinley's chirping of this new novelty ditty is jam-packed with his characteristic affability and projection. Done in a smart rumba tempo, cleffing is original and ear-catching, and execution of the instrumental quartet back of Ray is Grade A, highlighted by the L.A.-flavored 88-ing of John Potoker.

**I SOLD MY HEART TO THE JUNK-** The Basin Street Boys with Eddie Beals' MAN  
 Fourtet Exclusive 225

Tune, an appealing torch ballad, is done in slow tempo with a subtle, pulsing beat by the able Basin Street vocal group. Rhythm instrumental backing is neat and unobtrusive. Side should win in juke boxes in almost any type of location.

**ROCK AND RYE**.....Tex Ritter .....Capitol 15119

This bibulous recitation of a drunk's affection for his jug can't miss in bars, taverns, or wherever else convivial fellows get together to hoist a couple. Tex's relaxed, easy patter, punctuated with hiccups, snores, and bellylaughs, is a nicely underplayed vocal portrait of a happy lush getting happily barreled.

### THE DISK JOCKEYS PICK:

*PICKS that have appeared for three consecutive weeks or three times within a six-week period are not repeated below. Based on a weekly survey among 1,200 of them, the disk jockeys think tomorrow's hits will be:*

1. CONFESS .....Patti Page .....Mercury 5129
2. CARAMBA! IT'S THE SAMBA.....Peggy Lee .....Capitol 15090
3. PUT 'EM IN A BOX.....King Cole Trio.....Capitol 15080
4. BABY, DON'T BE MAD AT ME.....Peggy Lee .....Capitol 15090
5. BLUE BIRD OF HAPPINESS.....Art Mooney .....MGM 10207
6. IT'S A MOST UNUSUAL DAY .....Ray Noble .....Columbia 38206
7. BABY, DON'T BE MAD AT ME.....Frankie Laine .....Mercury 5130
8. BETTER LUCK NEXT TIME.....Jo Stafford .....Capitol 15084
9. 12TH STREET RAG .....Pee Wee Hunt .....Capitol 15105

### THE RETAILERS PICK:

*PICKS that have appeared for three consecutive weeks or three times within a six-week period are not repeated below. Based on a weekly survey among 4,970 of them, the record retailers think tomorrow's hits will be:*

1. BLUE BIRD OF HAPPINESS .....Art Mooney .....MGM 10207
2. YOU CALL EVERYBODY DARLING... Al Trace Ork.....Regent 117
3. CARAMBA! IT'S THE SAMBA.....Peggy Lee .....Capitol 15090
4. TEA LEAVES .....Ella Fitzgerald .....Decca 24446

### THE OPERATORS PICK:

*PICKS that have appeared for three consecutive weeks or three times within a six-week period are not repeated below. Based on a weekly survey among 3,558 of them, the juke box operators think tomorrow's hits will be:*

1. YOU CALL EVERYBODY DARLING.... Al Trace Ork.....Regent 117
2. CARAMBA! IT'S THE SAMBA.....Peggy Lee .....Crystal 15090
3. BABY, DON'T BE MAD AT ME.....Peggy Lee .....Capitol 15090
4. TEA LEAVES .....Ella Fitzgerald .....Decca 24446
5. BABY, DON'T BE MAD AT ME.....Mills Brothers .....Decca 24441
6. A FELLA WITH AN UMBRELLA .....Bing Crosby .....Decca 24433
7. BLUE BIRD OF HAPPINESS.....Art Mooney .....MGM 10207
8. PUT 'EM IN A BOX.....King Cole Trio.....Capitol 15080
9. YOU WERE ONLY FOOLING.....Blue Barron .....MGM 10185

# CAPITOL'S got the HOT HITS \*

\* based on actual sales reports

## POPULAR

(Rhythm, Ballad, Jazz and Novelty)

**No. 1 NATURE BOY**—The Original

**LOST APRIL**

King Cole

Capitol 15054

- |   |               |
|---|---------------|
| SUSPICION<br>FLO FROM ST. JOE, MO.<br>Tex Williams  | Capitol 40109 |
| SUSPICION<br>CLABBERIN' UP FOR RAIN<br>Jo Stafford  | Capitol 15068 |
| TEA LEAVES<br>HIGHWAYS ARE HAPPY WAYS<br>Jack Smith   | Capitol 15102 |
| MANANA<br>ALL DRESSED UP WITH A BROKEN HEART<br>Peggy Lee   | Capitol 15022 |
| YOU CAN'T BE TRUE, DEAR<br>TOOLIE OOLIE DOOLIE (The Yodel Polka)<br>The Sportsmen   | Capitol 15077 |
| BABY FACE<br>HEARTBREAKER<br>Jack Smith   | Capitol 15078 |
| NOW IS THE HOUR<br>BUT BEAUTIFUL<br>Margaret Whiting  | Capitol 15024 |
| HOW HIGH THE MOON<br>INTERLUDE<br>Stan Kenton   | Capitol 15117 |
| HAUNTED HEART<br>I'M MY OWN GRANDMAW<br>Jo Stafford   | Capitol 15023 |
| MY HAPPINESS<br>HIGHWAY TO LOVE<br>The Pied Pipers  | Capitol 15094 |
| PUT 'EM IN A BOX, TIE 'EM WITH A RIBBON<br>(And Throw 'Em in the Deep Blue Sea)<br>IT'S THE SENTIMENTAL THING TO DO<br>King Cole Trio | Capitol 15080 |
| IT'S MAGIC<br>SPRING IN DECEMBER<br>Gordon MacRae   | Capitol 15072 |
| CARAMBA! IT'S THE SAMBA<br>BABY, DON'T BE MAD AT ME<br>Peggy Lee  | Capitol 15090 |

## WESTERN

- |  |               |
|--|---------------|
| ANYTIME<br>I'M WALTZING WITH A BROKEN HEART<br>Foy Willing                                 | Capitol 40108 |
| DECK OF CARDS<br>ROUNDED UP IN GLORY<br>Tex Ritter   | Capitol 40114 |
| ROCK AND RYE<br>MY HEART'S AS COLD AS AN EMPTY JUG<br>Tex Ritter                           | Capitol 15119 |
| MARY HAD A LITTLE LAMB (His Love<br>Was Pure as Snow)<br>CALIFORNIA WOMEN<br>Hank Thompson | Capitol 40112 |
| HUMPTY DUMPTY HEAR<br>TODAY<br>Hank Thompson   | Capitol 40065 |
| WHO? ME?<br>FOOLISH TEARS<br>Tex Williams  | Capitol 15113 |

## COUNTRY

- |  |               |
|--|---------------|
| SWAMP WOMAN BLUES<br>LOVE IN AN AEROPLANE<br>Milo Twins                        | Capitol 40094 |
| REMEMBER ME<br>I WON'T CARE (A Hundred Years From Now)<br>Oklahoma Sweethearts | Capitol 40024 |
| RENO BOUND<br>I CAN'T WIN FOR LOSIN'<br>Karl and Harty                         | Capitol 40089 |
| CRAZY BLUES<br>ORANGE BLOSSOM SPECIAL<br>The Original Arthur Smith             | Capitol 40068 |
| BORN TO LOSE<br>HOW DO YOU MEND A BROKEN HEART?<br>Eddie Kirk                  | Capitol 40116 |

## COMING UP FAST

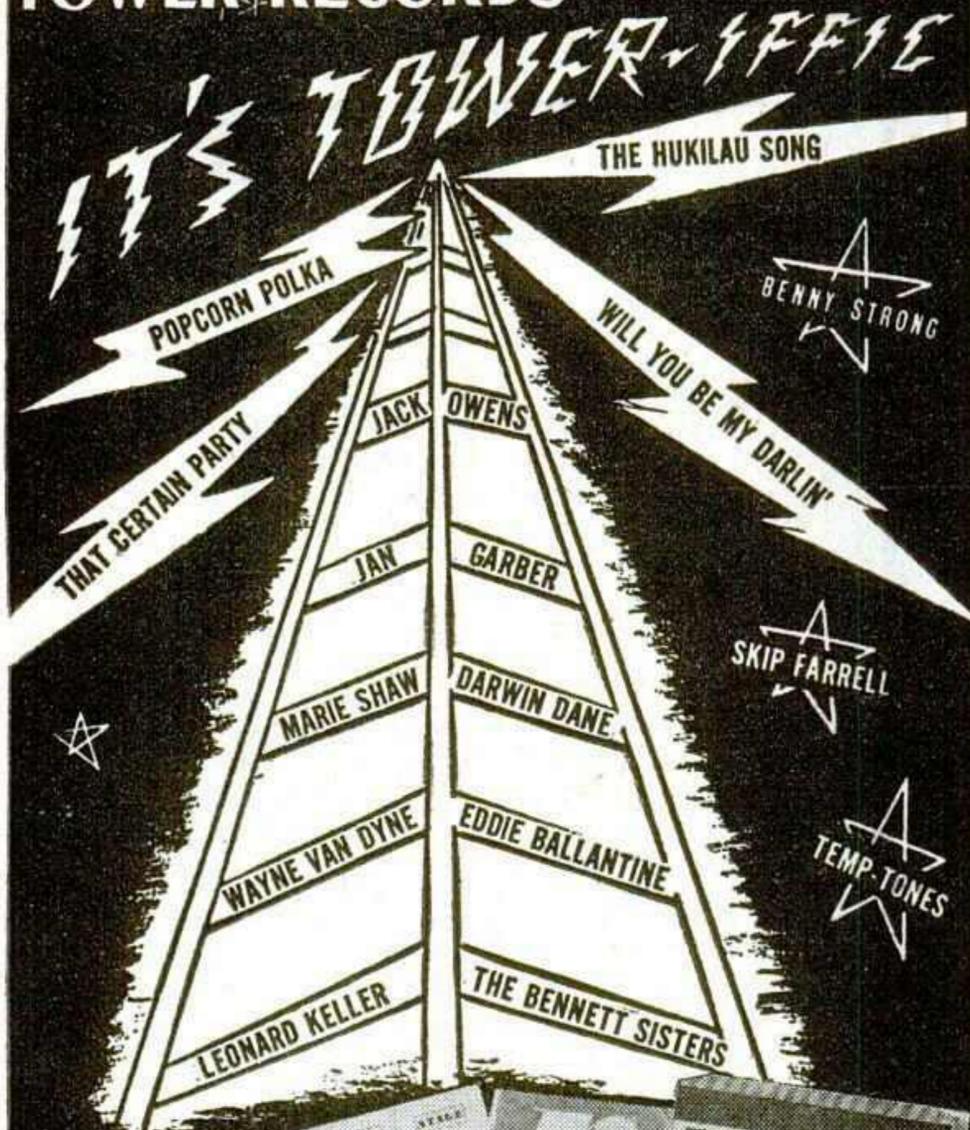
- |  |               |  |               |
|--|---------------|--|---------------|
| THE FIRST BASEBALL GAME<br>SWEETIE PIE<br>Johnny Mercer      | Capitol 15096 | MELODY TIME<br>ALWAYS<br>Hal Derwin  | Capitol 15071 |
| IT'S YOU OR NO ONE<br>NOBODY BUT YOU<br>Margaret Whiting     | Capitol 15079 | BETTER LUCK NEXT TIME<br>ROSES OF PICARDY<br>Jo Stafford                                 | Capitol 15084 |
| BLUE SHADOWS ON THE TRAIL<br>LOVE OF MY LIFE<br>Andy Russell | Capitol 15063 | RHYTHM RHAPSODY<br>RHUMBA BOOGIE<br>Chuy Reyes   | Capitol 15067 |
| TWELFTH STREET RAG<br>SOMEBODY ELSE, NOT ME<br>Pee Wee Hunt  | Capitol 15105 | SAXA-BOOGIE<br>I'LL GET ALONG SOMEHOW<br>Sam Donahue                                     | Capitol 15081 |
| WOO-GA-MA-CHOO-GA<br>Street of Dreams<br>Ernie Felice        | Capitol 15082 | BUBBLE-LOO BUBBLE-LOO<br>WHY DON'T YOU DO RIGHT (Get<br>Me Some Money, Too)<br>Peggy Lee | Capitol 15118 |
| STEPPIN' OUT WITH MY BABY<br>EVELYN<br>Gordon MacRae         | Capitol 15091 |  |               |

## SEPIA

- |   |               |
|---|---------------|
| FINE BROWN FRAME<br>THE PIG-LATIN SONG<br>Nellie Lutcher  | Capitol 15032 |
| KING SIZE PAPA<br>WHEN YOU'RE SMILING (The Whole World<br>Smiles With You)<br>Julia Lee                     | Capitol 40082 |
| IMAGINE YOU HAVING EYES FOR ME<br>(I Took a Trip on the Train and)<br>I THOUGHT ABOUT YOU<br>Nellie Lutcher | Capitol 15112 |
| THAT'S WHAT I LIKE<br>CRAZY WORLD<br>Julia Lee  | Capitol 15060 |
| HE SENDS ME<br>COME AND GET IT, HONEY<br>Nellie Lutcher   | Capitol 15064 |
| WISE GUYS (You're a Wise Guy)<br>ALL I EVER DO IS WORRY<br>Julia Lee  | Capitol 15106 |
| CUSTARD PIE BLUES<br>HOT-HEADED WOMAN<br>Sonny Terry  | Capitol 40122 |

  
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# TOWER RECORDS



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A special thanks to the disk jocks, distributors, retail record dealers, the columnists, our pressing plants and Tower Record buyers.

Dick Bradley

**TOWER RECORDS**

## 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

- A Tree in the Meadow  
M. Whiting (I'm Sorry) Capitol 15122
- A Trip to France Album  
C. Haines . . . Signature CF-3
- Abdullah  
Golden Gate Quartet (Broodle-oo, Broodle-oo) Columbia 20128
- Afternoon in August  
B. Butterfield Ork (Malaguena) Capitol 15127
- An Old Flame Never Dies  
D. (Two Ton) Baker (Red's Back) Mercury 5151
- At the Rodeo  
B. Kay (I Wanna) Columbia 38232
- At the Rodeo  
G. Lombardo (I Don't) Decca 24458
- Baby, Don't Be Mad at Me  
J. Dosh (Love Is) Regent 120
- Bewitched (Bothered and Bewildered)  
D. Rose (Moon of) MGM-30120
- Broodle-oo, Broodle-oo (Said the Pigeon)  
Golden Gate Quartet (Abdullah) Columbia 20128
- Caravan  
R. Linn Ork (Escape) Signature 28122
- Casey at the Bat, Paris 1 and 2  
The Four Moods . . . Life 52822
- Cat's Polka  
J. Murad's Harmonicats (It Must) Universal U-115
- Crosby Classics, Volume 2 Album (4-10")  
Bing Crosby . . . Columbia MM-762
- (I Don't Stand) a Ghost of a Chance (With You) . . . Columbia 4533-M
- Black Moonlight . . . Columbia 4532-M
- Did You Ever See a Dream Walking? . . . Columbia 4532-M
- I've Got to Pass Your House To Get to My House . . . Columbia 4531-M
- Let's Put Out the Lights (and Go to Sleep) . . . Columbia 4530-M
- Moonstruck . . . Columbia 4531-M
- Sweet Georgia Brown . . . Columbia 4530-M
- Temptation . . . Columbia 4533-M
- Czardas  
The Philharmonic Trio (Sleepy Time) Capitol 15126
- Dill Pickles  
W. Durstock (Maple Leaf) Universal U-118
- Encore Essence  
S. Donahue Swing Seven (Round the) Signature 15192
- Escape  
R. Linn Ork (Caravan) Signature 28122
- Every Day I Love You  
D. Haymes (Hankerin') Decca 24457
- Every Day I Love You Just a Little Bit More  
Mindy Carson (I Can't) Musicraft 578
- Fightin' Love  
Hoagy Carmichael-Cass Daley (Grandma Teeter) Decca 24459
- Git' Up Off'n the Floor, Hannah! (A Bitter New Year's Eve)  
Red Ingle Natural Seven (Moe Zart's) Capitol 15123
- Grandma Teeter Toter  
Hoagy Carmichael-Cass Daley (Fightin' Love) Decca 24459
- Hankerin'  
D. Haymes (Every Day) Decca 24457
- Hankerin'  
H. James (I Don't) Columbia 38231
- Hankerin'  
A. Kassel (I Never) Mercury 5146
- Hatikvah (National Anthem of Israel)  
A. Jolson (Israel) Decca 24456
- Eddie Heywood, Piano Man, Volume 2, Album (4-10")  
E. Heywood . . . Decca A-866
- Blue Lou . . . Decca 23427
- Heywood Blues . . . Decca 23677
- I don't know Why (I Just Do) . . . Decca 23590
- Loch Lomond . . . Decca 23590
- On the Sunny Side of the Street . . . Decca 23534
- Please Don't Talk About Me When I'm Gone . . . Decca 23427
- You Made Me Love You (I Didn't Want To Do It) . . . Decca 23877
- I Can't Believe That You're in Love With Me  
Mindy Carson (Every Day) Musicraft 578
- I Don't Care If It Rains All Night  
H. James (Hankerin') Columbia 38231
- I Don't Care If It Rains All Night  
G. Lombardo (At the) Decca 24458
- I Found a Rose  
G. Olsen Ork (I'm Headin') Primrose U-985
- I Found a Twinkle  
King Odom Quartet (Pickin' a) Musicraft 579
- I Never Met a Texan  
A. Kassel (Hankerin') Mercury 5146
- I Wanna be a Cowboy in the Movies  
B. Kay (At the) Columbia 38232
- If I Live To Be a Hundred  
Hy-Lo Trio (Waco Bill) Crystal-Tone 501
- If I Live to be a Hundred  
M. Lewis-Ames Brothers (Where the) Decca 24447
- I'll Remember April  
P. Cavanaugh Trio (The Man) Signature 15195
- I'm Falling for You  
B. Eckstine (Mr. B's) MGM-10208
- I'm Headin' for a Shotgun Weddin'  
G. Olsen Ork (I Found) Primrose U-1027
- I'm Sorry But I'm Glad  
M. Whiting (A Tree) Capitol 15122
- Indian Love Call  
T. Pastor (Windshfield Wiper) Columbia 38233
- Israel  
A. Jolson (Hatikvah) Decca 24456
- It Must Be True  
J. Murad's Harmonicats (Cat's Polka) Universal U-115
- It's Liable to be True  
D. Thomas (Singing in) MGM-30111
- July and I  
H. Forrest (Just for) MGM-10215
- Just for Now  
H. Forrest (July and) MGM-10215
- Just for Now  
C. Haines (Where Flamingos) Signature 15193
- Little Boy Blue  
C. Haines (The Darktown) Signature 15197
- Lonesome for Someone  
B. Hayes (You Call) De Luxe 1178
- Love Is Just Around the Corner  
J. Dosh (Baby Don't) Regent 120
- Malaguena  
B. Butterfield Ork (Afternoon in) Capitol 15127
- Maple Leaf Rag  
W. Durstock (Dill Pickles) Universal U-118
- Maria From Bahia  
E. Madriguera (Take It) Decca 24448
- Ethel Merman—Songs She Has Made Famous Album (4-10")  
E. Merman . . . Decca A-681
- Blow, Gabriel, Blow . . . Decca 24453
- Eadie Was a Lady, Parts 1 and 2 . . . Decca 24452
- I Get a Kick Out of You . . . Decca 24451
- I Got Rhythm . . . Decca 24453
- It's De-Lovely . . . Decca 24454
- Life Is Just a Bowl of Cherries . . . Decca 24454
- You're the Top . . . Decca 24451
- Moe Zart's Turkey Trot  
Red Ingle Natural Seven (Git Up) Capitol 15123
- Moon of Manakoora  
D. Rose (Bewitched) MGM-30120
- Mother Never Told Me (It Was Anything Like This)  
D. Howe (The Woody) Bandwagon 508
- Mr. B's Blues  
B. Eckstine (I'm Falling) MGM-10208
- My Curly Headed Baby  
Dee Parker (That's the) Mercury 5149
- My Donna Lee  
Bob Crosby (Till We) Bullet 1045
- Neapolitan Nights  
P. Brito (When Day) Musicraft 577
- On the Little Village Green  
L. Clinton (Just a) Decca 24438
- On An Island With You  
The Squadronaires (Takin' Miss) London 224
- On Parade Album (4-10")  
The Band of H. M. Irish Guards . . . London LA-16
- Colonel Bogey . . . London 217
- Entry of the Gladiators . . . London 218
- Liberty Bell . . . London 219
- Old Comrades . . . London 218
- Sons of the Brave . . . London 217
- Stars and Stripes Forever . . . London 219
- The Shanghai Sallor . . . London 220
- The Turkish Patrol . . . London 220
- Pickin' a Chicken  
King Odom Quartet (I Found) Musicraft 579
- Previn Plays the Piano Album (4-10")  
A. Previn . . . Victor P-214
- But Not for Me . . . Victor 20-3040
- Hallelujah . . . Victor 20-3040
- I Didn't Know What Time It Was . . . Victor 20-3043
- Just One of Those Things . . . Victor 20-3042
- Mad About the Boy . . . Victor 20-3042
- My Shining Hour . . . Victor 20-3041

(Continued on page 62)

Album Reviews

Week Ending June 11



The large boldface number in each review is the retail rating. This rating is based on nine key categories, each of which is assigned a maximum number of points. (The best possible rating is 100.) Maximums are subject to change depending on results of a survey of the music trade now being conducted. Suitability for juke box operators or disk jockeys is indicated in boldface comment under the separate headings within each review.

THE RATINGS

(100 points—the maximum)

80-100	.....top
80-89	.....excellent
70-79	.....good
60-69	.....satisfactory
0-59	.....poor

THE CATEGORIES

	Max. Pts.
1. Production Idea (grouping of selections continuity)	15
2. "Name" Value	15
3. Caliber of Material	15
4. Manufacturer's Distribution Power	10
5. Exploitation Aids (Record company and other adv't-promotion, film, legit and other plugs)	10
6. Interpretation	15
7. Record Quality	5
8. Manufacturers' Production Efficiency	5
9. Packaging (art-work, binding, wrapping)	10

SONGS TO REMEMBER (4-10") **75**

Lorry Raine  
(Russ Garcia Ork)  
(Coast C-12)  
I'll Remember April; Only in Dreams; I Cover the Waterfront; You Enchanted Me; My Life's Aglow With Memories; Fun for All; Someone Else; Too Soon.  
First album of the throaty thrush is a fine job of blending talent and tunes. Rendering strong support is the eerie-flavored scoring of Russ Garcia's ork especially bright on the oldie "I Cover the Waterfront." Gal gets a lot of feeling into her chirping, tho she gets a bit over dramatic in spots. Standout efforts are "I'll Remember April," "Someone Else," and "My Life's Aglow With Memories." Pretty montage cover of the pretty gal shouldn't hurt.

**JUKES** Take your pick, a whirl or two.  
**JOCKS**

IRVING BERLIN SONGS (3-10") **83**

Andrews Sisters  
(Decca A-656)  
Alexander's Ragtime Band; I Want To Go Back To Michigan; Heat Wave; Some Sunny Day; When That Midnight Choo Choo Leaves for Abam; How Many Times.  
An imaginative selection—except for "Ragtime," sides are too rarely heard these days. "Choo Choo" for example, is a fine but neglected rhythm tune, "Day" a torch ballad with jazz overtones. The Andrews gals do handsomely by all of them, using their latter-day uncomplicated style. They swing lightly on the rhythm numbers and stay on the melody on the ballads. Vic Schoen's ork backing sets off the vocals well.

**JUKES** All sides should click.  
**JOCKS** As package or singly, album will program nicely now and for some time to come.

BOOGIE WOOGIE, VOLUME II (3-10") **68**

Freddie Slack  
(Don Raye)  
(Capitol CC 83)  
Beverly Boogie; Chopstick Boogie; Is I Gotta Practice, Ma?; The Brown Danube; Boogie Minor; Boogie in G.  
Slack plays a mess of piano and he is let loose to so demonstrate thru six sides of eight-to-the-bar. "Beverly Boogie" done with rhythm section and "Boogie Minor," a Benny Carter opus, done with full band are the most impressive sides. Spotted on the band sides are an unbilled tram and tenor solo pair who do fine turns. The rhythm assistance to Slack's keyboarding is of high level. In fact these may well be among the best sides Slack has ever cut, and he's been involved in many top notchers.

**JUKES** "Is I Gotta Practice" and "Chopstick" most likely bets.  
**JOCKS** All sides worth a whirl.

AMERICAN WALTZES (4-10") **52**

Harry Horlick Ork  
(MGM 25)  
Let Me Call You Sweetheart; Goodnight Waltz; Missouri Waltz; Wonderful One; Beautiful Ohio; Girl of My Dreams; Springtime in the Rockies; When I Grow Too Old To Dream.  
This selection of American waltz standards is probably as good a list as could be compiled. Unfortunately the rendition leaves a lot to be desired. Arrangements are casual to the point of dullness, and execution is wooden. Poor recording is doubtless a contributing factor, but strings lack the sweeping warmth associated with the best ¾ tempo stuff, and dynamics are haphazard. Strictly instrumental, designed for dancing. Beat is okay.

**JUKES** For sedate locations where waltzers won't be stoned.  
**JOCKS** Usable singly or grouped.

WAYNE KING PLAYS BRAHMS WALTZES FOR DANCING (4-10") **71**

Wayne King  
(Nancy Evans-Billy Leach)  
(Victor P-208)  
Let Your Heart Lead the Way; Anna Rosa; There Was Moonlight in Her Hair; Do We Have to Say Goodnight; Far Into the Night; Cling to Me; When the Nightingale Sings; No More, No Less.  
Purists may resent the simplified pop treatment Wayne King gives the Brahms waltzes, but they emerge with taste, restraint, and dignity. Lyrics are unobtrusive and in keeping with the mood and spirit of the waltzes. Both male and fem vocals nicely done. However, uniformity of arrangements imposes a sameness and lack of character on sides. Cover plain; no liner notes.

**JUKES** Okay in quiet spots.  
**JOCKS** Pop spinners can use these to advantage, singly or grouped.

IRVING BERLIN SONGS (4-10") **89**

Dick Haymes-Carmen Cavallaro  
(Decca A-654)  
Say It With Music; The Song Is Ended; Cheek to Cheek; Say It Isn't So; Soft Lights and Sweet Music; The Girl on the Magazine Cover; All Alone; Lady of the Evening.  
There's no shortage of recorded Berlin music this season. Decca particularly has invested in a plethora of platters, some old, some new. These are new records of old songs, the "tender" ballads of America's best-known songwriter. Haymes is one of the finest pop-song stylists ever to come along and shows a gathered maturity and elegant, relaxed tone on each new release. Cavallaro's piano technique is equally renowned and appealing here, and is Berlinites hold out for full orchestrations, which these are not. Many of the tunes are over-available, but some, "Lady of the Evening," "Soft Lights," ring fresh yet reminiscent notes.

**JUKES** "Lady," "Soft Lights" are nickel naturals.  
**JOCKS** It's all fine.

SOLILOQUIES FROM HAMLET (2-12", unbreakable) **70**

John Gielgud  
O, That This Too Too Solid Flesh; O, All You Host of Heaven; How All Occasions Do Inform Against Me; What Is He Whose Grief Bears Such an Emphasis; O, What a Rogue and Peasant Slave Am I; I Shall Tell You Why, So Shall My Anticipation Prevent; To Be or Not to Be.  
Sales appraisal here seems pointless and irreverent (altho the market potential is obviously limited by the nature of the material). We can only concur with Louis Untermeyer (whose foreword and notes as well as the text of the soliloquies are pamphleted within this album) that Gielgud is the greatest living Hamlet. Tone of voice, dramatic feel and breadth are so vastly superior to any other contemporary Shakespearean actor (far outshading Maurice Evans' capable altho salivary orations). As for the value of "Hamlet"—well this, perforce, is recommended "buy-now" for every college and high school in America, as well as libraries, dramatic clubs and the list of art lovers who collect all "good things" in catholic taste.

**JUKES** Not suitable.  
**JOCKS** Limited!

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the HUKILAU SONG

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- and all the others who are now "HUKILAU-ING"

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- 522 KEEP A DOLLAR IN YOUR POCKET  
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- 307 X-TEMPORANEOUS BOOGIE  
YOU DON'T LOVE ME



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- 523 MOVE OUT BABY  
ROUGH WEATHER BLUES
- 521 TEARDROP BLUES  
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### THE PILGRIM TRAVELERS

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GOOD NEWS
- 305 I'M STANDING ON THE HIGHWAY  
I'LL TELL IT



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(Contin'd from page 33)

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Powerfully laden with the stuff that makes for coin winners is this bit by Ted Steele, titled "Schoene Maedel." Ted's soothing and charming voice hypos this beautiful piece immensely, adding to its winning ways. Wax is full of romance and the like with the beautiful wordage flowing free and easy throughout the dishing. Flip is another feather in Steele's cap and another first-rate performance. It's the top deck that we go for. "Schoene Maedel" rates your avid listening attention.

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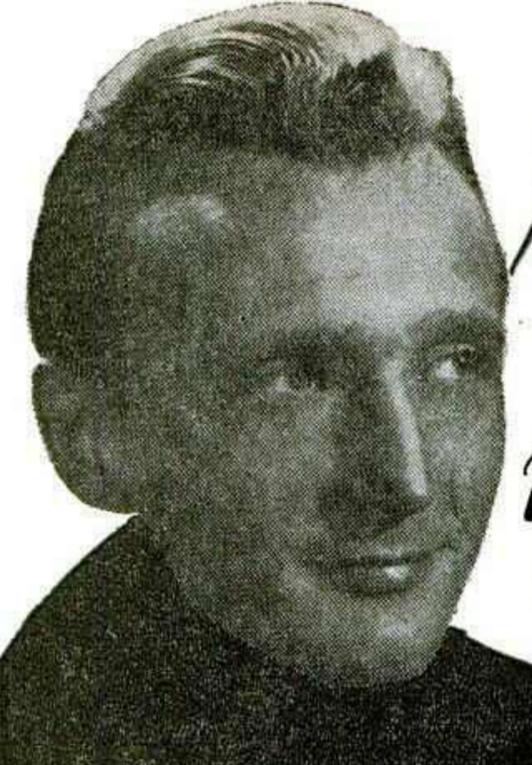
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# Herbie Fields Cops Two Chicago Polls

**"Hit" Victor Platters Given Credit For Meteoric Rise in Fans' Favor**

CHICAGO—Herbie Fields' torrid combo provided the upset of the year, topping all bands in the two top local disk-jockey polls. Despite the fact that the Fields sextet was bucking the more heavy-personneled names, his recent flood of Victor best-sellers won him first place among all band comers in Eddie Hubbard's semi-annual poll, conducted for the listeners of the ABC Club (WIND, 10 p.m., CDST). In a similar poll conducted by d.j. Bill Evans for his *Wax and Needle Club* (WCFL, 7:30 p.m., CDST) Fields

copped the blue ribbon among swing bands.

The Fields triumph was all the more surprising, as the curly-headed ex-Hampton tooter had never before even registered among the top five favorites. A two-week engagement at the State-Lake Theater, with the record-breaking disk-jockey revue, and lengthy engagements at the Blue Note and the College Inn of the Sherman Hotel recently and Herbie's disks are pointed to as the reason for his amazing leap into the top ranks.

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Eddie Hubbard (right), platter pilot of the ABC Club, nightly over WIND, Chicago, slips Herbie Fields his first-place scroll, awarded the Victor sax star when he copped top honors in the band division of the program's recent popularity poll.

## Newest VICTOR Release

# "JOHN JOHN"

Backed by a modern arrangement of

# "IN A PERSIAN MARKET"

Hubbard says:  
Herbie tooted his way to the top with his recording of

## "DARDANELLA"

VICTOR RECORD  
NO. 20-2274

AND

## "JALOUSIE"

VICTOR RECORD  
NO. 20-1961

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# Record Reviews

(Continued from page 45)

RATINGS  
(100 Point  
Maximum)

90-100 TOPS • 80-89 EXCELLENT • 70-79 GOOD  
40-69 SATISFACTORY • 0-39 POOR

ARTIST  
TUNES  
LABEL AND NO.  
COMMENT



ARTIST  
TUNES  
LABEL AND NO.  
COMMENT



### POPULAR

*I've Found a New Baby*  
Jump arrangement of the jazz standard in the killer-diller swing tradition. Band plays together, and leader Zito's horn solo is competent.

72 70 70 75

**DOROTHY HOWE**  
(Bud Lorraine  
(Quartet)  
(Bandwagon 508)

*Mother Never Told Me*  
(It Was Anything Like This)  
Gal's chirping here a bit too cute. Lorraine's quartet work adequate.

53 56 50 52

*The Woody Woodpecker Song*  
Label's attempt to cash in on the current craze follows the Kyser platter format.

77 78 75 78

**LINDY DOHERTY-DON COSTA TRIO**  
(Melben H-1001)

*It's Always a Woman*  
Tune, another of the philosophical warnings against the distaff gender, isn't much, but Doherty chirps well. Surface noise.

62 62 60 64

### POPULAR

*I Lost a Million Tears*  
*Over You*  
Material here is better, a rather attractive pop. Like flip, strongly piped, but poorly surfaced.

67 67 65 69

**DEE PARKER**  
(The Miniatures)  
(Mercury 5149)

*My Curly Headed Baby*  
Sensitive vocal on lullaby tune, but repetition of choruses becomes monotonous.

63 65 61 63

*That's the Way He Does It*

Dee shifts to jazz-style piping of flip, an innocuous novelty trifle. Gal has quality, gets fine support from piano-guitar-bass combo.

75 75 73 78

**BOBBIE MARTIN-MARGARET WILSON**  
(Transphono TR 1033)

*Just Chopsticks*  
Foggy recording and bad surface; what can be heard isn't worth the trouble.

28 28 28 28

*County Fair Polka*  
Same difficulty, with rendition somewhat livelier.

35 35 35 35

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POPULAR

<b>BOB CHESTER</b> (Alan Foster) (Bullet 1034)				
<i>Hold Me</i> Poorly recorded, dully rendered.	53	51	53	55
<i>I Don't Want To Meet Anymore People</i> This tune shows signs of catching on, but disk-ing here suffers same faults as flip. Band and singer sound off tune.	57	58	56	58
<b>BOBBY GREEN</b> (Bullet 1036)				
<i>It's a Sin To Tell a Lie</i> Former boy soprano, now a fair tenor, does routine job with oldie.	61	60	60	64
<i>Molly Malone</i> Bobby sings the folk ballad with more style and grace than flip.	69	70	65	72
<b>ART KASSEL</b> (Mercury 5146)				
<i>Hankerin'</i> (Trio) Mickey rendition of slightly Western-flavored pop by vocal trio.	61	60	60	62
<i>I Never Met a Texan</i> (Gloria Hart) Gloria catalogs the States of the union in a robust voice, concludes that Texans are tops for regional loyalty.	65	65	63	68
<b>BIG THREE TRIO</b> (Columbia 30125)				
<i>Big Three Boogie</i> B.w. 88 instrumental with bass and drums. Fine piano, with more originality of idea than usual 8-in-a-bar race offerings.	72	71	70	75
<i>Evening</i> Trio pipes a spiritless pop.	62	62	60	64
<b>GEORGE FORMBY</b> (Jack Hylton Ork) (London 211)				
<i>Chinese Laundry Blues</i> Almost certainly a re-issuance of well more than a decade ago. Song tries to be comic about a Chinese laundryman but isn't.	53	55	55	50

POPULAR

<i>Do De O Do</i> Also has the sound of the 20's. Might have archeological interest for collectors interested in early Jack Hylton.	58	60	60	54
<b>DICK BROWN</b> (The Swingsters) (Banner B-558)				
<i>It All Depends on You</i> Simple, unadorned vocal of oldie. Clary, piano, drums in back support unobtrusively with clary soloing between vocal choruses.	71	70	70	72
<i>It Had To Be You</i> As above, but with a smidgin more of verve.	74	75	72	76
<b>HELEN HUMES</b> (Mercury 8088)				
<i>Time Out for Tears</i> Ex-Basie thrush does pop acceptably. Disking of tune by Savannah Churchill already enjoying some success.	75	74	74	78
<i>The Married Man's Blues</i> Blues nicely piped. Old-style growl trumpet in back sets appropriate lowdown mood.	72	73	70	76
<b>CLIFF BUTLER</b> (The Three Notes) (Signature 1029)				
<i>Benny's Boogie</i> B.w. piano solo with rhythm. Not especially unique, but has some blues feeling.	66	65	64	68
<i>Please Don't Say We're Through</i> Cliff's chanting of pop written by himself is fair. Tune just ordinary.	63	62	62	65
<b>FOLK</b>				
<b>AL DEXTER AND HIS TROUPERS</b> (Columbia 2038)				
<i>Rose of Mexico</i> Cowboy ballad, routine material and performance.	61	60	59	63
<i>Calico Rag</i> Spirited hoedown, largely instrumental.	64	60	62	68

(Continued on next page)

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(King Record No. 539)

"Though I Cry"—"Air Mail Special on the Fly"  
(King Record No. 582)

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<b>MONEY MONEY MONEY</b> I Was Lucky	Dolly Dawn Regent 118
<b>YOU CALL EVERYBODY DARLIN'</b> Linger Awhile Imitated but not equalled—see <i>The Billboard</i> June 12, Page 18, Col. 4.	Al Trace and Orchestra Regent 117
<b>WHISPERING</b> Farewell Blues	Don Henry Trio Regent 116
<b>EAST OF THE SUN</b> Hi There Have You Been Away	Joe Dosh Regent 115
<b>WEDDING BELLS ARE BREAKING UP THAT OLD GANG OF MINE</b> I'm Gonna Gallop to Gallup New Mexico	Jack Berch and Magnante Trio Regent 114
<b>COUNTRY BOY BLUES</b> If You Need Me	Beverly White and All Stars Regent 113
<b>SOMETHING I DREAMED LAST NIGHT</b> The Same Old Cry	Dolly Dawn Regent 112
<b>SABRE DANCE</b> Turnpike Polka	Don Henry Trio Regent 111
<b>YOU'RE IN LOVE WITH EVERYONE</b> Cutest Little Red Headed Doll	Johnny Thompson Regent 110
<b>PEGGY O'NEIL</b> Sweetheart Darlin'	Johnny Thompson Regent 109
<b>MY GUITAR IS MY SWEETHEART</b> Castanets and Lace	Johnny Lane Regent 107

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2. Letters may be either sent to you, who in turn will send them to Music Business, or contestants can send letters direct to Music Business Magazine, New York 19, N. Y. All mail will be turned over to the Corporación Nacional De Turismo (a Peruvian Gov't. Institution to encourage tourist travel) which will pick the winning letter. If listeners write to Music Business directly, make sure they include your name and your station call letters.

3. The winner will be announced in the July issue of Music Business. Winners will have all expenses paid, including being guests of the famous Waldorf-Astoria in New York City.

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(Contest run exclusively by Music Business Magazine)

## Record Reviews

(Continued from preceding page)

ARTIST TUNES LABEL AND NO. COMMENT	RATINGS				ARTIST TUNES LABEL AND NO. COMMENT	RATINGS			
	OVER-ALL	DISK JOCKEY	DEALER	OPERATOR		OVER-ALL	DISK JOCKEY	DEALER	OPERATOR

FOLK					FOLK				
<b>TEX WILLIAMS</b> WESTERN CARAVAN (Capitol 15101) <i>Pretty Red Lights</i> Lively comedy routine in Tex's usual hearty, bluff manner.	75	76	72	78	<b>SNOOKY LANSON</b> (Mercury 5150) <i>Long After Tonight</i> (George Barnes Quartet) Fair rendition of tango-flavored pop.	71	71	71	70
<i>Banjo Polka</i> Western polka, featuring deft banjo picking.	72	73	71	74	<i>Hearts Win, You Lose</i> Sleeper hit well-chirped but probably too late to score.	74	73	72	77
<b>ROY HOGSED</b> (Capitol Americana 40120) <i>Cocaine Blues</i> Snowbird saga, Western style. Well piped, lyric makes good listening, but drug reference will prevent air plays.	73	NS	72	75	<b>WALTER DURSTOCK</b> (Universal U-118) <i>Dill Pickles</i> Ragtime piano solo authentically played. Might do well in backroom jukes.	68	67	65	72
<i>Fishtail Boogie</i> Rural boogie woogie with vocal. Nothing special here.	61	60	60	62	<i>Maple Leaf Rag</i> The Scott Joplin classic, also gets a good silent-movie workout.	69	69	65	74
<b>SHEP FIELDS</b> (Musicraft 570) <i>Where Gypsy Fiddles Play</i> (Bob Johnstone) Conventional gypsy atmosphere ditty gets good Johnstone vocal.	74	74	73	74	<b>SMILEY BURNETTE AND HIS RANCHEROS</b> (Bullet 654) <i>Hominy Grits</i> Burnette, gal chorus and instrumental combine a prance thru so-so folk novelty.	65	68	63	65
<i>Diane</i> (Bob Johnstone-Group) Waltz fave feelingly sung by Bob, abetted by choir.	76	76	75	78	<i>It's My Lazy Day</i> Cowboy uses twangy tones and shout vocal to good advantage on oldie which he clefted.	73	75	72	73

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## FOLK

**TEXAS JIM ROBERTSON** (The Panhandle Punchers)  
(Victor 20-2907)

*In the Pines (The Longest Train I Ever Saw)* 73 74 72 74  
Bright folk waltz provides Texas Jim with above average lyric which he ably caresses in throaty bass.

*Tears Today and Blues Tomorrow* 76 76 76 76  
Moderate paced waltz lament treated well by Robertson. Fiddle and guitar work here tastily executed.

**JENNY LOU CARSON**  
(Decca 46099)

*Since I'm Learning Not To Yearn (So Much for You)* 64 64 63 67  
Tear jerker gets sugary warbling, has sentimental appeal.

*I'll Keep Smiling* 62 61 60 65  
A rural torcher in same vein as flip.

**CLIF BRUNER AND HIS BOYS**  
(Decca 46098)

*Sparkling Blues Eyes* 61 60 61 63  
Up tempo hill piece, no special fascination.

*Ten Pretty Girls* 55 53 53 58  
Country Schottische, all instrumental. Monotonous.

**TEXAS JIM LEWIS AND HIS LONE STAR COWBOYS**  
(Pete Wray)  
(Decca 46097)

*New San Antonio Rose* 75 75 73 78  
Okay warbling, fine instrumental on the Texas rhythm classic.

*Worried Mind* 70 69 68 72  
So-so version of the Western standard.

**JOE LUTCHER'S JUMP BAND**  
(Capitol 15109)

*How Fine Can You Be?* 62 60 60 65  
(Joe Lutchter)  
Not much feeling in this routine blues effort.

## FOLK

**Mo-Jo** 69 70 68 70  
Instrumental riffer featuring Lutchter's alto and Bill Ellis' tenor sax. Joe's solo is cleanly played and well-conceived in the Benny Carter tradition.

**JULIA LEE AND HER BOY FRIENDS**  
(Capitol 15106)

*Wise Guys (You're a Wise Guy)* 87 88 85 88  
Seems that Julia gets better with every release. For warmth, phrasing, and all-around good taste, chirping here is tops. Smarty instrumental support, too.

*All I Ever Do Is Worry* 85 86 83 86  
Flip is fine. Disk could bridge race category and score as a pop.

**THE TRENIER TWINS**  
(Gene Gilbeau's Ork)  
(Mercury 8089)

*Convertible Cadillac* 72 71 70 75  
Novelty jump, amusingly piped, with vocal duo tossing lyric back and forth.

*Sometimes I'm Happy* 71 70 72 72  
Standard gets fair groove instrumental and vocal.

**HANK THOMPSON AND HIS BRAZOS VALLEY BOYS**  
(Capitol Americana 40112)

*California Women* 73 75 72 75  
Robust down-home chirping; ork backing supplies foot-tapping beat.

*Mary Had a Little Lamb (His Love Was Pure as Snow)* 75 75 74 76  
Western switch on nursery jingle has charm and folk-flavor.

**CLIFFIE STONE BARN DANCE BAND**  
(Capitol Americana 40113)

*Sugar Pie* 77 77 75 78  
(Cliffie Stone-Trio)  
Novelty stomp with a rockin' rural rhythm.

(Continued on page 66)

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## ADVANCE RECORD RELEASES POPULAR

(Continued from page 48)

- Should I . . . Victor 20-3043
- This Can't Be Love . . . Victor 20-3041
- \*Pinetop's Boogie Woogie
- L. Jordan (Saxaboogie) Decca 25394
- Pretty As the Moon
- B. Kalmus (Don't Blame) Apollo 1124
- Professor Labermacher, Parts 1 and 2
- G. Jessel . . . Banner B-2094
- Put Your Dreams Away
- V. Lynn (It's a) London 229
- Rambling Rose
- P. Como-The Satisfiers (There Must) Victor 20-2947
- Red's Back in Town
- D. (Two Ton) Baker (An Old) Mercury 5151
- (Where There's a Will There's) Relateeves
- L. White (Tears) Krantz K-6001
- Rhythms From Latin America Album (4-10")
- F. Martin . . . Victor P-213
- Copacabana . . . Victor 20-3026
- Cumana . . . Victor 20-3028
- It Began in Havana . . . Victor 20-3027
- Jalousie (Jealousy) Victor 20-3029
- La Cucaracha . . . Victor 20-3028
- Misirlou . . . Victor 20-3029
- One, Two, Three, Kick . . . Victor 20-3026
- The Girl Who Came From Peru . . . Victor 20-3027
- Rhode Island Is Famous for You
- J. Haley (Insides U. S. A.) Victor 20-2940
- Round the Block
- S. Donahue Swing Seven (Encore Essence) Signature 15192
- Santa Catalina
- D. Dennis (Blue Shadows) London 223
- \*Saxa-Boogie
- L. Jordan (Pinetop's Boogie) Decca 25394
- She Picked It Up in Mexico
- H. Roy Band (The Dream) London 225
- Singing in the Rain
- D. Thomas (It's Liable) MGM-30111
- Sleepy Time Gal
- The Philharmonica Trio (Czardas) Capitol 15126
- Songs of Our Times (1938) Album (4-10")
- B. Grant Ork . . . Decca A-1938
- 1. Cathedral in the Pines; 2. There's a Gold Mine in the Sky; 3. Alexander's Rag Time Band . . . Decca 24081
- 1. I Double Dare You; 2. Bel Mir Bist Du Schien; 3. You're a Sweetheart . . . Decca 24086
- 1. Music, Maestro, Please! 2. Whistle While You Work; 3. Heigh-Ho . . .

- Decca 24085
- 1. My Reverie; 2. Thanks for the Memory; 3. Josephine . . . Decca 24087
- 1. So Help Me; 2. Says My Heart; 3. Ten Pretty Girls . . . Decca 24085
- 1. The Flat Foot Floogee; 2. A-Tisket A-Tasket; 3. The Dipsy Doodle . . . Decca 24086
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- 1. You Go to My Head; 2. Where or When; 3. Love Walked In . . . Decca 24087
- Songs of Our Times (1921) Album (4-10")
- C. Cavallaro . . . Decca A-1921
- 1. Ma He's Makin' Eyes at Me; 2. Yoo-Hoo; 3. I'm Just Wild About Harry . . . Decca 24018
- 1. My Man; 2. Ka-Lu-A; 3. I Found a Rose in the Devil's Garden . . . Decca 24016
- 1. Peggy O'Neil; 2. When Francis Dances With Me; 3. Song of Love . . . Decca 24019
- 1. Say It With Music; 2. Tuck Me To Sleep in My Old 'Tucky Home; 3. My Mammy . . . Decca 24016
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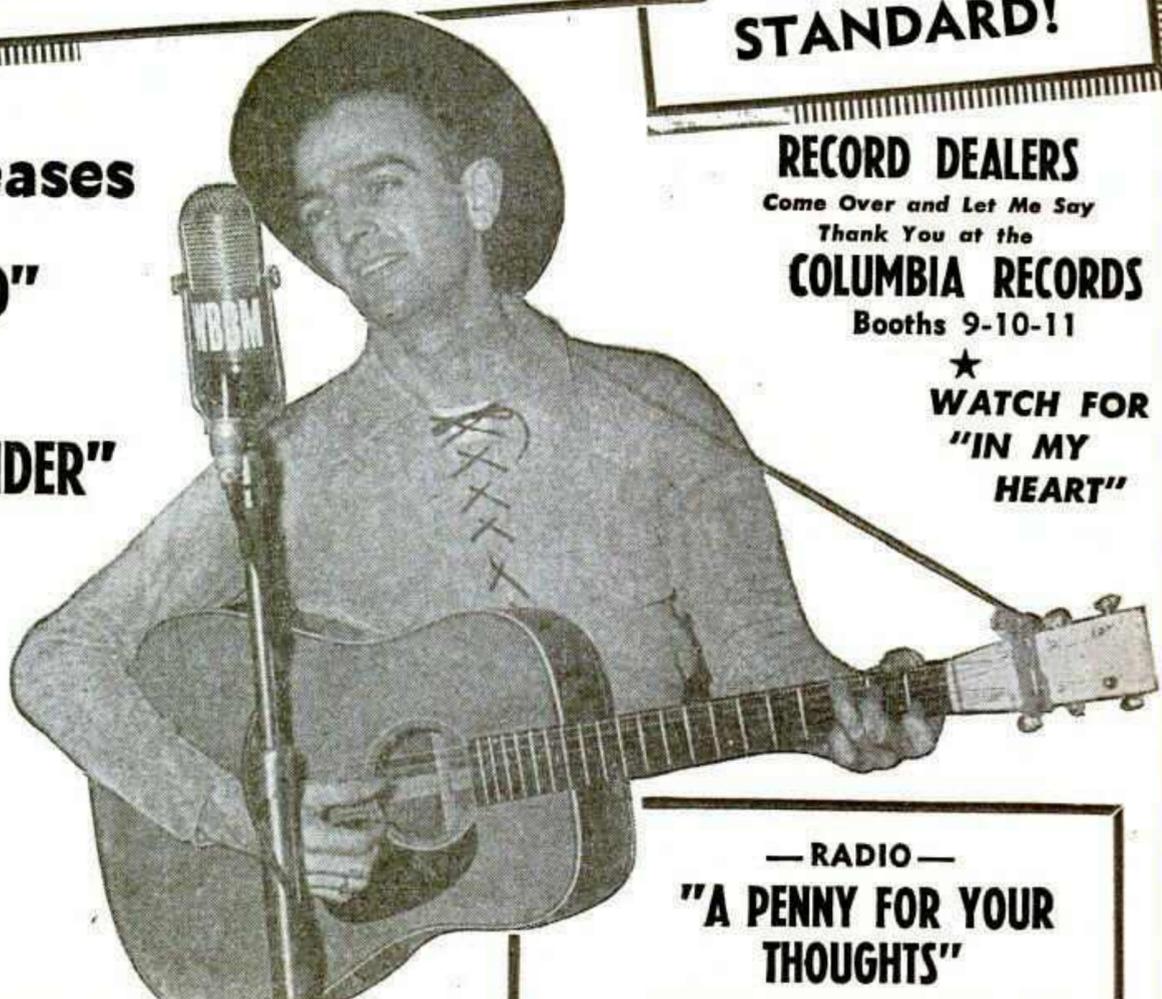
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 Only in Dreams . . . Coast 8056  
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\*Star Dust  
 Delta Rhythm Boys (Would It) Decca 25395

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 B. Raymond (Where the) Krantz K-6000  
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Sweet Lullaby  
 W. King (I'd Give) Victor 20-2979  
 Takin' Miss Mary To the Ball  
 The Squadronaires (On an) London 224  
 Take It Away (Tomalo Tu)  
 E. Madriguera (Maria From) Decca 24446

Tears  
 B. Raymond (Relateeves) Krantz K-6001  
 Tequila  
 L. Tully (Crime Doesn't) Harmonia H-1654

That Five o'Clock Feeling  
 J. Edwards Ork (You Started) MGM-10214

That's No Way To Do!  
 P. Bailey (Old Man) Columbia 38228  
 That's the Way He Does It  
 Dee Parker (My Curly) Mercury 5149  
 The Calloway Boogie  
 Cab Calloway (Two Blocks) Columbia 38227

The Dream Peddler  
 H. Roy Band (She Picked) London 225  
 The Darktown Strutter's Ball  
 C. Haines-A. Dale (Little Boy) Signature 15197

The Hukilau Song  
 S. Browne (Mr. Miracle) London 228  
 The Kings Men Album (4-10")  
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The Legend of Tiabi  
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(Continued on next page)

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The Man I Love  
P. Cavanaugh Trio (I'll Remember) Signature 15195  
The Night Has a Thousand Eyes  
A. Shelton (Where Flamingos) London 210  
The Sad Cowboy  
The Sportsmen (The Richest) Capitol 15120  
The Toastmaster, Parts 1 & 2  
G. Jessel . . . Banner B-2097  
The Woody Woodpecker Song  
D. Howe (Mother Never) Bandwagon 508  
\*The Very Thought of You  
R. Noble (Goodnight, Sweetheart) Victor 20-2950  
The Woody Woodpecker Song  
The Honey Dreamers (Mish Mosh) Mercury 5154  
There Must Be a Way  
P. Como (Rambling Rose) Victor 20-2947  
Till We Meet Again  
Bob Crosby (My Donna) Bullet 1045  
Tomorrow Night

P. Page (Give Me) Mercury 5153  
Toodle-oo, Baby  
Day-Dreamers-Dana Ork (Sweetheart of) Dana 2016  
Two Blocks Down . . . Turn To the Left (On the Right Hand Side of the Street) Cab Calloway (The Calloway) Columbia 38227  
Waco Bill  
Hy-Lo Trio (If I) Crystal-Tone 501  
Wagon Wheels  
J. and M. Mulcay (When I) MGM-10216  
We Got To Put Shoes on Willie  
J. Nicholls (Love Keeps) London 226  
What Can I Say, Dear After I Say I'm Sorry?  
R. Borden Ork (What's New?) Crystal-tone C521  
What's New?  
R. Borden Ork (What Can) Crystalltone C521  
When Day Is Done  
P. Brito (Neapolitan Nights) Muscraft 577  
When I Wrote My Song  
J. and M. Mulcay (Wagon Wheels) MGM-10216  
Where Flamingos Fly  
C. Haines (Just for) Signature 15193

Where Flamingos Fly  
B. Davis (I'm Waiting) Victor 20-2925  
Where Flamingos Fly  
A. Shelton (The Night) London 210  
Where the Apple Blossoms Fall  
M. Lewis-Ames Brothers (If I) Decca 24447  
Where the Apple Blossoms Fall  
B. Raymond (Stuck Up) Krantz K-6000  
Whippoorwill  
Tex Beneke (Look for) Victor 20-2924  
Paul Whiteman Selects Records for the Millions Album (4-10")  
Columbia C-163  
Ain't Misbehavin'—H. James . . . Columbia 38220  
Embraceable You—T. Wilson Ork . . . Columbia 38218  
I Can't Give You Anything But Love—L. Armstrong Ork . . . Columbia 38221  
Louise—P. Whiteman Ork-Bing Crosby . . . Columbia 38218  
Mood Indigo—Duke Ellington Ork . . . Columbia 38221  
On the Sunny Side of the Street—B. Goodman Sextet-P. Lee . . . Columbia 38219  
Someone To Watch Over Me—F. Sinatra . . . Columbia 38220  
There's a Small Hotel—C. Thornhill . . . Columbia 38219  
Windshield Wiper  
T. Pastor (Indian Love) Columbia 38233  
Why Don't You Do Right (Get Me Some Money Too)  
P. Lee (Bubble-Loo, Bubble-Loo) Capitol 15118  
You Call Everybody Darlin'  
B. Hayes (Lonesome for) De Luxe 1178  
You Started Something  
J. Edwards Ork (That Five) MGM-10214  
\*Would It Be Asking Too Much?  
Delta Rhythm Boys (Star Dust) Decca 25395  
You're Asking Too Much of Me  
M. Kaye Trio (The Little) Apollo 1115  
You Call Everybody Darlin'  
A. Vincent (Blue Bird) Mercury 5155

### INTERNATIONAL

Holiday in Hawaii Album (4-10")  
D. Kuaana Islanders . . . Capitol BD-85  
E Kuu Lei, My Darling . . . Capitol 20149  
He'Ui (You're Beautiful) Capitol 20150  
Ke Kali Nei Au . . . Capitol 20152  
Kilima Waltz . . . Capitol 20152  
Lovely Hula Hands . . . Capitol 20149  
Mauna Kea . . . Capitol 20151  
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G. Portabales-N. Morales Sexteto (Decimas De) Seeco 652

**Choro Brasileiro**  
N. Morales (Echa Pa'Ca') Seeco 4104

**Como Mi Vida**  
P. Torres Siboney Ork (Por Causa) Seeco 646

**Decimas De Amor**  
G. Portabales (Carinito) Seeco 652

**Echa Pa'Ca' (Come Here)**  
N. Morales (Choro Brasileiro) Seeco 4104

**El Mosquito**  
C. Reyes Ork (Los Hijos) Capitol 15125

**Los Hijos De Buda**  
C. Reyes Ork (El Mosquito) Capitol 15125

**Por Causa de las Mujeres**  
P. Torres Siboney Ork (Como Mi) Seeco 646

## RELIGIOUS

**Bless This House**  
W. Woodbeck (The Lord's) Signature 1033

**Dig a Little Deeper in God's Love**  
The St. Paul Church Choir of Los Angeles (Make Me) Capitol Americana 40126

**Honor! Honor!**  
W. Woodbeck (Scandalized My) Signature 1034

**Make Me Feel Like Flying Away To Be at Rest (Lord, Give Me Wings)**  
The St. Paul Church Choir of Los Angeles (Dig a) Capitol Americana 40126

**Ring Those Golden Bells**  
The Progressive Four (Vale of) DC-8052

**Scandalized My Name**  
W. Woodbeck (Honor! Honor!) Signature 1034

**The Lord's Prayer**  
W. Woodbeck (Bless This) Signature 1033

**Vale of Time**  
The Progressive Four (Ring Those) DC-8052

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**As Time Goes By**  
T. Wilson (Whispering) Musicraft 580

**Baby, Watch That Stuff**

**J. Hardee Quintet (Bad Man's) Regent 121**

**Bad Man's Bounce**  
J. Hardee Quintet (Baby, Watch) Regent 121

**For Roger**  
B. Russo Quartet (Stairway to) Universal U-66

**Lonely Town**  
B. Russo Quartet (Orlon) Universal U-67

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B. Russo Quartet (Lonely Town) Universal U-67

**Stairway to the Stars**  
B. Russo Quartet (For Roger) Universal U-66

**Whispering**  
T. Wilson Quartet (As Time) Musicraft 580

## CLASSICAL AND SEMI-CLASSICAL

**Annie Laurie**  
R. Merrill (Gentle Annie) Victor 12-0241

**J. S. Bach: Brandenburg Concerto No. 6 in B-Flat Album (3-12")**  
Boston Symphony Ork. S. Koussevitzky, Dir. . . . Victor M/DM-1211

**Beethoven: Symphony No. 7 in A Major, Op. 92 Album (5-12")**  
National Symphony Ork. A. Fistoulari, Dir. . . . Decca London Eda 55

**Berlioz: Symphony Fantastique, Op. 14 Album (6-12")**  
Concert Ork of Amsterdam, E. Van Beinum, Dir. . . . Decca London Eda 56

**Boyce: The Song of Momus to Mars**  
R. Henderson-E. Gritten (Vaughn-Williams: Orpheus) Decca London M-583

**Brahms: Ein Deutsches Requiem, Op. 45 Album (9-12")**  
R. Shaw, Dir., RCA Victor Chorale and Symphony Ork. J. Pease-E. Steber . . . Victor M or DM-1236 and V or DV-20

**Carnival Tropicana Album (4-12")**  
A. Kostelanetz Ork . . . Columbia MM-753

**Adios . . . Columbia 7604-M**

**Caminito . . . Columbia 7605-M**

**La Cumparsita . . . Columbia 7604-M**

**Malaguena . . . Columbia 7603-M**

**Mexicana: 1. Jarabe Tapatio; W. Cielito Lindo; La Golondrina . . . Columbia 7605-M**

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I Never Met a Texan

**A TREE IN THE MEADOW**  
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**BLUE BIRD POLKA**  
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**ALBERT AMMONS**

## Record Reviews

(Continued from page 61)

RATINGS  
(100 Point  
Maximum)

90-100 TOPS • 80-89 EXCELLENT • 70-79 GOOD  
40-69 SATISFACTORY • 0-39 POOR

ARTIST  
TUNES  
LABEL AND NO.  
COMMENT

RATINGS  
OVER-ALL  
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OVER-ALL  
DISK JOCKEY  
DEALER  
OPERATOR

### FOLK

**Put Your Little Foot**  
Instrumental version of traditional nursery song. Lack of vocal makes it a bit wearisome.

66 65 65 67

**TONY MARTIN**  
(Earle Hagen Ork)  
(Victor 20-2914)

**If I Had You**  
Martin romantically toys with oldie.

75 79 73 73

**Music From Beyond the Moon**  
Warbler renders pretty tune in smooth, relaxed manner.

80 82 79 80

**RAY McKINLEY ORK**  
(Marcy Lutes)  
(Victor 20-2913)

**For Heaven's Sake**  
Marcy and the band do the pop in good style.

81 81 80 81

**RAY McKINLEY AND SOME OF THE BOYS**  
(Ray McKinley)

**You Came a Long Way (From St. Louis)**  
Ray sings a sock novelty in rumba tempo beautifully backed by a small group from the ork.

89 91 81 89

**DENNIS DAY**  
(Victor 20-2916)

**Daddy, You've Been a Mother To Me**  
Familiar tear-jerk oldie waxed a cappella by tenor and choir.

73 74 70 74

**Sleep My Child (Lullaby for a Displaced Child)**  
Plaintive vocal effort by both Day and group of haunting melody, with Day mixing in a bit of Yiddish.

82 85 80 80

### RACE

**JOHNNY MOORE'S THREE BLAZERS**  
(Charles Brown)  
(Exclusive 272)

**Friendless Blues**  
A weak blues which gets the benefit of Charles Brown's distinctive singing style and Oscar Moore's svelte plectrum pluckings.

67 68 65 67

**You Better Change Your Way of Lovin'**  
Brighter tune and a good all-around performance should draw the race coin to this side.

80 83 79 79

### RACE

**MABEL SCOTT**  
(Exclusive 35X)

**Elevator Boogie**  
Well sung double-entendre race item with a solid beat and some fine trumpet and alto licks.

76 70 76 81

**Don't Cry, Baby**  
Miss Scott displays excellent phrasing and strong pipes with good backing topped by a neat tenor sax solo.

85 88 84 84

**ALBERT AMMONS RHYTHM KINGS**  
(Mercury 8087)

**Tuxedo Boogie**  
Nothing particularly outstanding about this boogie side.

53 53 56 50

**Bear Den Boogie**  
Slow boogie blues is the more effective side spotting some twangy guitar.

67 69 68 65

**WINI BEATTY TRIO**  
(Coast 8055)

**You Turned the Tables On Me**  
Musically tasteful, vocally pleasant is this version of the much recorded oldie.

58 60 55 58

**Uh-Uh**  
Novelty ballad in the "I Said No" vein which is done well enough by Wini; instrumentally okay.

70 68 69 73

**DON'T RUSH US - WE'LL FILL YOUR ORDERS AS QUICKLY AS WE CAN.**  
**BULL MOOSE JACKSON'S LATEST HIT!**  
**I CAN'T GO ON WITHOUT YOU**  
BACKED BY  
**FARE THEE WELL, DEACON JONES**  
**KING 4230**



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# BUSY ALL OVER THE NATION

... the NUMBER ONE "BEST SELLING POPULAR RECORD ALBUM" (Coast to Coast)

The Billboard, May 1948



AL NEVINS, Guitar

**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.

Weeks to date	Last Week	This Week	Album	Label
3	2	1	Busy Fingers Three Suns	Victor P-206
4	3	2	Rendezvous With Peggy Lee	Capitol CC-72
7	1	3	Down Memory Lane	Victor P-202
1	-	4	Vaughn Monroe Sings of Our Times (1932) Album	Decca A-1932
4	5	5	Carmen Cavallaro Nellie Lutcher Album	Capitol CC-70

# BUSY



MORTY NEVINS Accordion



ARTIE DUNN Organ and Vocals

# FINGERS



RCA VICTOR ALBUM #P-206

# The THREE SUNS

PERSONAL MANAGEMENT  
HERB KESSLER

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