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FEBRUARY 1947

Record Industry

From the dealers' point of view

HIGH FIDELITY: WHO'S KIDDING WHO? PAGE 30.

18 Departments

Features-Pictures



NAMM CALIFORNIA CONFERENCE. PAGES 8-9-10.

Callaway-Mills-Penny-Grassmueck-May

We Gave You

... your golden opportunity to talk directly to the needle manufacturers (RI, Jan., page 43). If you haven't taken advantage of this opportunity, mail in the quiz.

... advance information on the new Dorsey Brothers movie, The Fabulous Dorseys. Check your stock now for the tie-in recordings which were listed in January's R.I.

We Give You

... full details on the new National Record Retailers Federation that is springing up all over the U. S. See page 11 this issue.

... the trend of thinking among the record dealers on the West Coast. RI takes you there. Pages 8-10 this issue.

... the newest record-movie-radio tie-in for which you must be prepared. See pages 36, 37 this issue.

Our Future Is Yours

... for every issue we plan the most vital information, the most invigorating features—in March, for example, we'll have something on Words and Music, the tie-in between books and records.

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☐ I enclose \$ for subscriptions to Record Industry beginning with the March, 1947 issue.

☐ Begin my subscription to Record Industry with the March issue. I will remit upon receipt of your bill.

NAME

ADDRESS

COMPANY NO. OF RECORD SALESPERSONS

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Vol. I No. 2

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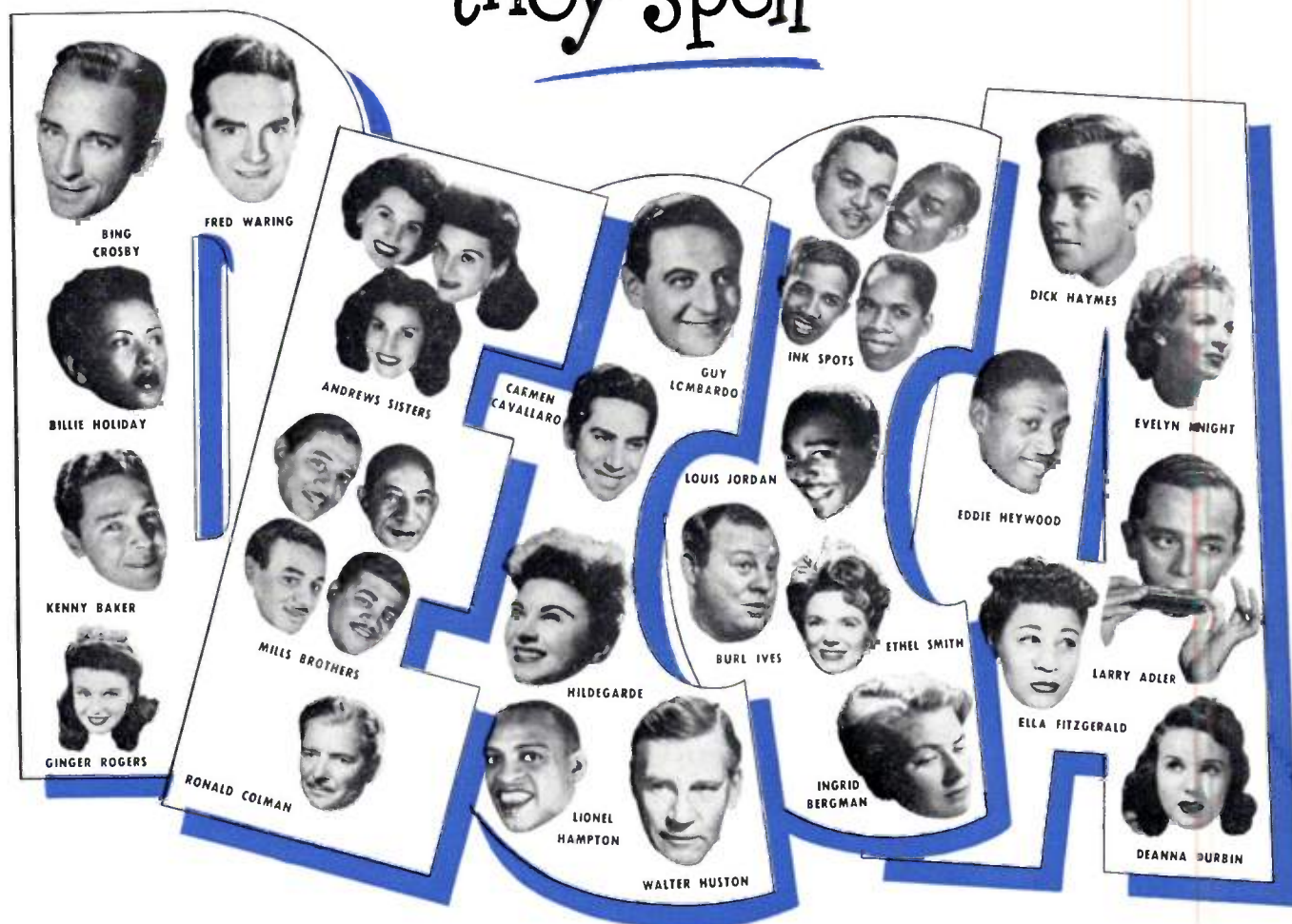
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February 1947. Page 3.

Put 'em all together they spell



YOUR customers have made Decca artists what they are today,
the most popular stars on records. The demand of your customers
for the recordings these artists make will mean unprecedented
profits for you in 1947. It will pay you to get to know them well.

DECCA RECORDS





Dealers Talk Up

WILL DISTRIBUTORS RESUME PREWAR FUNCTION?

Record Merchandising Institute last October in Chicago and West Coast regional NAMM conference last month gave dealers opportunity to sound off on record distribution.

In essence, dealers said: the war is over. We want to be able to do just what we did before the war—order any quantity of records at any time and get immediate delivery.

Dealers clearly indicate they no longer wanted distributor to act as clearing house—which was his wartime function. Dealer wants to reduce his dollar inventory on record, wants distributor to carry the load. Almost unanimous agreement among dealers that their inventory in records must be reduced to make dollars available for other commodities now once more available.

Dealers insistence that distributor resume his prewar function has grown from rumble to roar. Likely that both distributor and manufacturer will hear a great deal more on the subject at the NAMM record clinics next June at convention.

DISTRIBUTOR ON HOT SPOT.

Since the beginning of war shortages of shellac about 1941, the record distributor was transformed from a keeper of record stocks for the convenience of retailers to a mere clearing house for the transference of discs from manufacturer to dealer.

Distributors who think they can continue in new role (clearing house) are in for a hard jolt. But for most the jolt will have to be very hard, since they like the new role which allows them to get by with a rock-bottom minimum dollar inventory. Joke in business during war (even now) was that some dealers carried larger stocks than distributor.

Distributors can be expected to fight hard against dealer efforts to push back their roles to prewar status. Immediate, and to some extent justified, comeback will be that warehouse space is at present difficult to obtain. But dealers then will want to know: are distributors making any effort, now, to obtain that space, or are they just using tight industrial real estate situation as excuse?

Look: more like latter. In 18 months since war's actual end much industrial real estate has changed hands. By this time distributors could have been all set for record breaking production predicted for

1947. Most probably won't be ready for market volume until 1948—and then only after being pressured by dealers.

MARKET PRODUCTION INCREASE IS CLUE.

Volume of current record sales is three to four times greater than that of 1940. Distributor was caught up in quick turnover clearing house operation—a forced situation. Increased market came simultaneous with shortages. Dealer's criticism is that distributor made no postwar plans to reconvert to prewar operation. Looks like distributor has no intention of doing so—which accounts for the increasing pressure from dealers.

DEALER PRESSURE GROWING IN ALL DIRECTIONS.

At NAMM West Coast regional conference, keenest interest by far was shown in record clinics—and at 9 a.m. at that! Standing room only was available at the clinics in Los Angeles and San Francisco, full house in Portland. The record industry provided the most entertainment (Hope, Shore, Borge, etc.—see Meet the Dealer), was the subject of the most intense discussion, was in fact, the key pivot of all three meetings.

Another topic of vivid interest was dealer discount on records. Many dealers felt that the 38.2 to 40 per cent markup allowed was not sufficient for healthy retail operation. Some of biggest music dealers on West Coast concurred. Some complaints too about breakage policy. One dealer pointed out that he remembers that one major manufacturer changed breakage policy four times in two years. Yet another subject for complaint was slowness of obtaining replacements from broken singles in albums—for dealers themselves as well as for customers.

CLASSICAL RECORDS TAKE NEW DIRECTIONS.

Concert Hall Society classical line operating on small scale at present. But Henry Reichhold's tieup with Vox Records looks like relatively strong competition in classical field. Vox preparing to issue 52 albums a year, idea being to record hour-long Sunday night broadcasts of Detroit Symphony Orchestra and issue them as albums.

Reichhold is sponsoring Detroit Symphony as gimmick for his *Musical Digest*, a consumer mag leaning heavily toward classical. Reichhold wants to apply mass production methods to the Vox releases. He claims that within five years 12 inch classical records could be sold for as little as 55c.



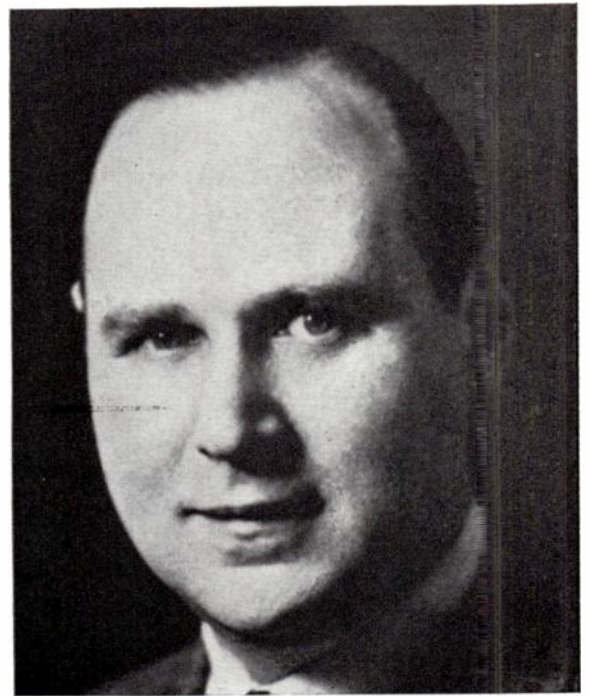
Capitol's Johnny Mercer—a double threat.
He functions both as president and featured artist.



RCA Victor's Stephen Sholes.
He's director of specialty recording..

On the Executive Side

*behind-the-scenes
people dealers rarely see*



Recoton's Herbert H. Borchardt.
He's the needle company's general sales manager.



Records . . . and Wooden Indians

WE ARE HARDLY TELLING YOU anything new when we say that the enormous increase of record manufacturers, distributors and retailers has created an entirely new situation in the industry. Even in the twenties, when records were selling in what was then thought astounding quantities, the number of manufacturers and outlets was far less than today. We repeat what undoubtedly you already know because we want to take off from here and examine the situation more closely.

Not long ago we had an occasion to observe that records are being distributed and/or sold to the most fantastic outlets. In some cases the outlets were so far removed from what we think of as the record industry that we blinked our eyes.

For example, the distribution and retail record outlets included coal, ice and lumber companies; wallpaper and paint companies; tire and auto chain stores; furniture and hardware stores.

THE OUTLETS included hobby shops, drug stores, jewelry stores, news agencies, dime stores, gift shops, bookstores, chain stores.

The outlets included photograph studios, flower shops, style shops, contracting companies, sport shops, food stores, gas and electric companies.

They included—cigar stores!

Perhaps you'll think as we do that this variety of record outlets represents a weird collection of businesses that have little or no relation to the record business. But then, think how much more fantastic must be their attempts at merchandising phonograph records.

Every experienced authority recognizes that records are among the most highly specialized mer-

chandise—of any kind—on the market today. The implication is obvious. Non-specialized outlets cannot do an adequate job for specialized merchandise. Repercussions are inevitable.

Any industry that spreads itself so thin can surely anticipate trouble. We do not consider ourselves pessimists. We do believe in looking ahead, keeping alert. That, we think, is merely intelligent. We see increased competition in the record industry, particularly in the retail market. The competition, in fact, is just beginning to get serious. A sad fate awaits the unskilled record merchant.

NEVERTHELESS, that does not depress us. We want to do everything in our power to minimize any possible harmful effects. We believe that every record dealer in America feels the same way.

We will do what little we can to help. We say to you: beware the pitfalls of an industry whose merchandise is sold in outlets all the way from fine piano stores to cigar stores. We doubt that the Wooden Indian will ever become a symbol for the record industry, but it looks just now as if we're getting very close.

We believe that a tightening of outlets will help to build a firmer foundation for the industry as a whole. We do not necessarily mean a tightening of the number of outlets, but a boost in quality. Records and record merchandising need special attention. Let's all see that they get it.



Victor Borge

Louise Gale

Jerry Colonna

Bob Hope

They entertained and instructed record dealers at the NAMM regional conference.



Paul Weston conducts, Andy Russell sings.

Music dealers at L. A.'s Ambassador Hotel gave their attention to artists whose records they sell.

Dealer Interest Strong in California

ONE OF THE LARGEST and most successful meetings ever held by the NAMM convened in Los Angeles, San Francisco and Portland between January 20 and 31. The interest of the music merchants was at high pitch and was demonstrated by an extremely large attendance at every type of meeting, including the record clinics, roundtable discussions, luncheons and banquets.

In Los Angeles, Emory Penny and Paul Owsley of the Penny-Owsley Music Company were hosts to the visiting merchants, and furnished super extra curricular entertainment. In L. A. alone, over 1,000 music dealers attended the banquet held in the Ambassador Hotel. There a topflight cast of recording stars provided the entertainment.

The unusual assemblage of stars included Johnny Mercer as master of ceremonies, with Bob Hope, the Pied Pipers, Jo Stafford, Hoagy Carmichael, Paul Weston and his orchestra, Victor Borge, Jerry Colonna, Dinah Shore, Benny Goodman, the Page

Cavanaugh Trio, June Harvey and, directly from the Coconut Grove in the Ambassador, some music by Freddie Martin and his orchestra.

These recording artists spoke their appreciation of the efforts being made by the record dealers to sell each artist's recordings. The performances which they gave in Los Angeles were a tribute to the music dealers of Southern California in particular and to the nation's record dealers generally.

One of the highlights of the evening was the award of distinction given by *Opera Magazine* to station KFI, Los Angeles, and to Atwater Kent for their tremendous work in promoting young talent. The Southern California Music Trades Association's genial president, H. O. Grassmuck, presided; Chicago's Louis LeMair, NAMM's president, made the speech of the evening.

Host of the San Francisco meeting was E. D. Turner, president of Sherman Clay, together with W. H. Rowland, president of the Northern California Music Trades Association. This conference was held in two hotels—the Sir Francis Drake and the St. Francis, with large attendance at all sessions. An unexpected highlight was the presentation of a gold medal for past presidency to the very popular

(Continued in next column)



George Byerly William Steinway Jerome Murphy Louis LeMair W. Howard Beasley
Typical music dealer cross section: they come from Peoria, Boston, Chicago, Dallas and New York. LeMair is NAMM's president.

dealer interest strong—continued

Dwight McCormack. Main speech of the evening again was made by Louis LeMair. One of the most beloved figures at all the meetings was William H. Steinway of Steinway & Sons, New York.

In Portland, principal meetings were held at Hotel Moultnomah and the Congress Hotel—record clinics at the latter. In all three cities, the record clinics were held by RI's Louise Gale. Lyle Heater was president of the Portland meetings.



Above: H. O. Grassmuck introduces Louise Gale. Gale holds forth at Los Angeles record clinic.

At left: distributors mix with artists. Front row, left to right, shows Majestic-McCormick Company's president, D. F. McCormack; singer Imogene Lynn; A. H. Brenker, president of Majestic's Denver distributor, the Parker Company. Grouped in center, behind, are Judd McMichael, Lynn Allen, Ted McMichael of the Merry Macs, and behind them, members of Majestic's sales staff.



NAMM stopover at Phoenix, Arizona: at left holding magazine, Carl Wittich; at his right holding pad, Perry Avery; then; Si Galperin; Roy Waite; Louis LeMair in hat; William Steinway & wife; Mrs. Galperin; John C. Weisert; Mrs. & Herb Zenker.



Dealers Forming National Federation

LAST MONTH, in a New York hotel, a group of men gathered together for a meeting which may prove to be of far-reaching significance to record dealers all over America. These men were retailers of phonograph records. They met for the purpose of forming a federation of their own group and other such persons. They felt that a unification of record dealers everywhere would create the strength to effectively combat common problems. They felt that their particular problems were best known only to record dealers and the way to better business conditions was a joining of hands with other record dealers.

Newly Elected Officers

The new organization is called the National Record Retailers Federation. Many of its officers already have been elected under the newly created bylaws and constitution.

At the first general meeting of NRRF, it elected the following officers—and according to the constitution, all must actually be record retailers.

Michael J. Alexander of St. Louis was elected president; J. G. Bradburn of Houston and Alex A. Gettlin of Philadelphia were named vice presidents (a total of seven are to be chosen). William M. Ross, head of the New York local of NRRF, was made treasurer of the national body; while Charles Rozelle of New York was elected executive secretary. Harold F. Turner was appointed public relations director, and Rozelle was directed to build a strong nationwide federation of local associations as quickly as possible.

Major Aims Listed

Major aims of the federation include:

1. To establish a relationship of mutual benefit to all dealers, including exchange of ideas, discussion of improvements in the administration of the individual businesses of each dealer, and the furtherance of peak sale effectiveness.

2. The establishment of a healthy, pleasant and amicable relationship between the retailer and the manufacturer.

3. The protection of dealers' franchises and the territories covered by these franchises.

4. The prevention and elimination of price-cutting and the eventual establishment of price-fixing contracts between retailer and manufacturer.

5. The establishment of a Grievance Committee to thresh out all situations which disadvantageously affect dealers collectively. Included among such grievances are the matters of overshipment, tie-in sales, window, wall and counter advertising payments, and standing orders.

The direct concern of the federation is with the retail sale of records. The time and effort of the collective organization will be given over entirely to matters which concern the record business—specifically, as RI is fond of repeating, "from the dealers' point of view."

Will Deal With Specifics

Some of the dealers at the meeting pointed out that they were vitally interested in the new federation because it planned to give its full attention to records. As one dealer put it: "I've been asked to join a number of business associations during my years as a record dealer, but this new Record Retailers Federation is the only one that looks as if it might do something direct and specific that will help me in my business—which is records."

Three Classes of Membership

Three classes of membership have been announced by NRRF. Regular membership is offered to record retailers who form themselves into a local NRRF group of not less than five dealers holding major franchises. Each local area takes in at least a 20 mile radius, and overlapping will be avoided. Such members will pay annual dues of \$2.00 each.

Temporary individual membership of \$10.00 dues yearly is offered to those dealers holding major franchises who are not in an area where there is a local chapter of NRRF.

Convention Planned for Late Spring

A non-voting associate membership has been set up for those manufacturers, wholesalers and other suppliers who are connected more or less directly with the retailing of phonograph records. The annual dues for such membership is \$30.00 yearly. Irving Katz of Apollo Records became the first associate member of the Federation.

The annual national convention of the Federation and the next meeting of NRRF's Board of Governors probably will be held in Chicago in June, concurrent with NAMM's national meeting.

Books and Records Natural Combination

THE COMBINATION OF BOOKS AND RECORDS in retailing is no longer uncommon. But neither is it so widespread that all dealers are familiar with such selling operations. From time to time, RI plans to include in its Meet the Dealer pages stories about bookstores that sell records and record stores that sell books.

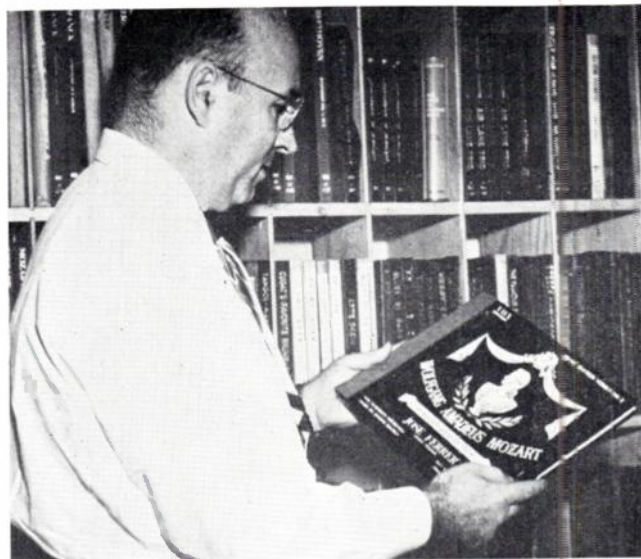
The alliance between records and books seems obvious enough. Books are a form of culture and entertainment. So are records. On the other hand, refrigerators, vacuum cleaners and other electric appliances are not. That is the reason why some booksellers argue that bookstores are better retail outlets for records than appliance stores. Continuing this logic, it is just as reasonable to say that record shops make excellent outlets for books on musical related subjects. Already some stores have combined both records and books in varied selections and types, and have made a large operation out of it.

For our first example of the records-books combination, we chose Max Siegel's bookshop on the fourth floor of a Chicago Loop skyscraper. Siegel inaugurated his record department on December 1 of last year. He built a row of cases from floor to ceiling on a wall that had formerly not been utilized at all. He felt quite pleased about that, for it meant that without sacrificing any book space, he was deriving an additional income from records. Already Siegel feels that he not only wants to continue to carry records, but to expand his store so that he can carry a larger stock.

Thus far he handles albums almost exclusively.



The corner where music books and records combine.



Bookseller Siegel checks an album in his record corner.

Columbia is the only one of the four major manufacturers who has supplied him with a good stock, and he is rather perturbed about the difficulty of obtaining albums from the other companies. He does handle some indie labels, however (D.sc and Vox mostly). He says the way record companies do business isn't at all like the book distributors, who handle books of many different publishers (like McClurg's and Western News in Chicago).



Display: Sear's West Pico store in Los Angeles. Department buyer Myrtle Groger (left) and assistant Mrs. Marguerite Thomas are strong merchandisers of religious recordings. Note display of Sacred Record albums.

News Miscellany

ELECTED TO CBS DIRECTORS. Columbia's president, Edward Wallerstein, was elected to the board of directors of the Columbia Broadcasting System. He has been the head of CRC since its organization in 1939. Columbia now can boast of having a novelist on its staff. Just published is *Three for Bedroom C* by the company's vice president, Goddard Lieberson. He completed it during off-hours between his duties as artist and repertory chief for the Masterwork series. He has also written articles on musical personalities.

VICTOR EXECS AT COIN CONVENTION. From the Camden offices came J. G. Wilson, Jack M. Williams, Herbert J. Allen, Steve Sholes, Alec Bard, and Richard Fielding, to the coin machine operators in Chicago. In Philadelphia, 15 RCA Victor employees were awarded the Victor Award of Merit for outstanding services during the past year. Winners represented 10 departments of the company's offices and plants. The award plan operates in addition to the suggestion system at RCA. Victor added its fourth pressing plant to the firm when it leased plant in Canonsburg, Pa.

FAR-FLUNG DISTRIBUTION. Tempo, new west coast firm, plans to distribute its platters in China, the Philippines and the Dutch East Indies through the Marsman Corporation, in addition to eastern and southern coverage in this country.

INDIE PLANS. Newly-organized Rainbow Records, headed by Harry Fromkes, plans to build a standard catalogue and a line of special albums. Royal Record Corporation, New York, pressed a series of modern jazz interpretations. In an effort to revive interest in early jazz, Circle Records has recorded several now-forgotten old-timers performing their specialties of 20 years ago. HRS has expanded its catalogue with releases of 26 new hot jazz sides. The ARA record plant bought by Modern Music Records Company of Los Angeles will enable the firm to increase its production to a million records a month; distribution also has been extended with the establishment of a warehouse and offices in St. Louis. Pan-American is greatly expanding its roster of artists to include the popular field in its sides. Arthur L. Becker, president of Bibletone Records,

reports that the tie-up campaign between Bibletone and The American Bible Society, titled "Worldwide Bible Reading," was a great success.

SONORA DEBUTS 39-CENT DISC. Biggest news on the manufacturing front came from Sonora when Joseph Gerl, president, announced full plans for the production and quick release of a 39-cent "black-label" platter "in line with a crying demand (by the public) for less expensive luxury items." This news caused a stir from other companies, especially from the majors who discontinued their inexpensive lines during the war. There were comments from dealers in the east that it wouldn't pay them to stock the label. Sonora's reply is that increased sales will compensate for lower profits per disc. This may be the beginning of a trend which will see other companies coming into the lower-priced field.

DECCA PUSHES BETTER SURFACES. With news of expected production to be up to 10,000,000 records a month, word also came from Decca to the effect that the quality of surfaces and shellac will be upped all the way around. With shellac prices taking a sharp drop recently, other firms can be expected to improve the quality of their sides.

CHANGES IN MUSICRAFT SET-UP. Peter Hilton, formerly president of the company, has left his post to enter the advertising firm of Donahue & Coe. Irving M. Felt, president of the parent company, Musicraft Recording Corporation, has assumed the position temporarily. The corporation has sold one of its subsidiaries, Union Aircraft Products Corp., to concentrate on recording operations. Harry Sultan of New York was named general manager of Musicraft Distributors' Inc., and will distribute in New York City and the southern New York State counties.

ENTER CLASSICAL FIELD. Vox Records will produce up to 52 classical albums a year in a tieup with Henry Reichhold, head of the Detroit Symphony orchestra, in a plan to wax symphony's airshows (Sunday Evening Hour). Reichhold says he will be able to have large output through use of mass-production methods and new merchandising techniques, with possibility of significant drop in album prices within five years. Schedules will include lighter classics during the summer "pop" concerts. Majestic also has entered classical field with an Alfred Neuman album.

How Distributor Promotion Operates

THIS IS A STORY of distributor promotion. It concerns the promotional relationship between the manufacturer, his regional representative, the distributor and the record dealer.

We believe that you will be particularly interested in this story because it describes two different aspects of distributor promotion—the personal appearance and the disc jockey buildup. In addition, this promotional activity was engaged in by an independent manufacturer. We feel it is an example of what can be done in creating good will, as well as increased sales.

The manufacturer of which we speak is Black and White Records, from whom *Open the Door Richard*

originated, and who recently gave dealers a good seller in Lena Horne's *Just Squeeze Me*.

B&W's regional supervisor, Monroe B. Passis, was the dynamo who was responsible for the Horne—*Just Squeeze Me* promotion. On November 1 last year he was notified that Horne would appear for one week at the Chicago Theatre in the Windy City. He kept a daily record of his promotional activities for that month. This "diary" gives a day by day account of what happened, which included three personal appearances (of Horne) in record stores, one at a benefit performance, six appearances on various radio shows, and several press interviews.

Passis began the campaign by obtaining 50 copies of *Just Squeeze Me* from the B&W factory. Twenty of these were given to B&W's distributor (Midwest Monitor) to be placed with the most important dealers in Chicago. The other 30 were used by Passis personally and given directly to Chicago disc jock-



Lena Horne, right center, with her arranger Phil Moore at left. Linn Burton at mike.
A Horne personal appearance at Crown's in Chicago.

Next month's RCA VICTOR advertised features!

for "POP"

in "LIFE" and "LOOK"
in 6 fan & teen-age
magazines

Get set for the coming promotion on the King of the Concerto! Freddy Martin's new album, "CONCERTOS FOR DANCING," will be advertised across the board next month in RCA Victor's gigantic new "pop" record campaign...reaching everybody...selling everybody! It's a sure case where display will pay! (Album No. P-169, \$3.15.)



for Red Seal

in "LIFE"—and
2 full-pages in "TIME"



MELTON, Tenor: *Irish Songs*—RCA Victor Orchestra, David Broekman, Conductor. Album M-1090, \$3.85. To be featured in "LIFE," March 3.



RUBINSTEIN: *Concerto No. 2, in F Minor, Op. 21, and Berceuse in D-Flat, Op. 57*—Chopin. NBC Symphony Orchestra. Album M/DM-1012, \$4.85. In "LIFE," March 3.



MONTAUX: *The Rite of Spring*—Stravinsky. San Francisco Symphony Orchestra. Album M/DM-1052, \$4.85. Full page in "TIME," March 24.



STOKOWSKI: *El Amor Brujo*—de Falla. Hollywood Bowl Symphony Orchestra, solo by Nan Merriman. Album M/DM-1089, \$3.85. "LIFE," March 3.



WARREN: *Pari Siamo and Cortigiani, Vil Raza Danata, Rigoletto*—Verdi. Record 11-9413, \$1.00. "TIME," March 10th issue.

Prices are suggested list prices, exclusive of taxes.



ALSO... your entire Red Seal release for March will be listed in the "LIFE" page... a service of big interest to your customers... of big value to you!

Your RCA Victor Distributor



Dealer Window: Memphis, Tennessee, at O.K. Houck's Music Store.



Dealer Window: San Francisco, California, at Sherman Clay Company.

Classical

COMPOSER—TITLE	SALEABILITY	COMMENTS
BACH, J. S. <i>Pain & Sorrow/Jesus Sleeps. What Hope Remaineth/To Living Waters Bright & Clear/Prepare Thyself Zion/Have Mercy, Lord, on Me.</i> MARION ANDERSON, contralto, with RCA Victor Chamber Orchestra under Robert Shaw. Victor album M/DM-1087. \$3.85.	FAIR TO VERY GOOD. Will be good stock item over long haul, with plus sales possible around Easter and Christmas. Supplements <i>Songs of Faith</i> album.	RI is perhaps on conservative side in estimating saleability. However, we feel this will sell mainly to connoisseur, Anderson fans and persons seeking fine performances of religious music. Performance by Anderson unquestionably fine, with good backing.
BEETHOVEN. <i>Symphony No. 6 in F Major, op. 68.</i> THE PHILADELPHIA ORCHESTRA under Bruno Walter. Columbia album M/M-631. \$5.85.	GOOD TO VERY GOOD. Melodiousness of many themes keeps it in perennially popular bracket.	Columbia's highly acceptable competitive album for Victor's Toscanini-BBC Orchestra set (No. 417). Surfaces on Columbia discs good, engineering balance okay, Walter interpretation sympathetic.
BRAHMS. <i>Concerto No. 1 in D Minor for Piano & Orchestra, op. 15.</i> PITTSBURGH SYMPHONY ORCHESTRA under Fritz Reiner, with RUDOLPH SERKIN solo piano. Columbia album M/MM-652. \$6.85.	GOOD—and perhaps even better if your clientele goes strong for piano concertos. Twelfth side recommended for customer listening.	Caution: watch your stock of Brahms works. This is an early composition, not regarded by the connoisseur as an important work. This can cut sales down to only fair. Performance competent.
CHOPIN. <i>Introduction & Polonaise Brillante in C Major, op. 3.</i> GREGOR PIATIGORSKY, cello. Valentin Pavlovsky, piano. Columbia 71889. \$1.00.	FAIR TO GOOD, but must be pushed to get full potential sales.	Delightful Chopin, excellent of its type. Instrumentation limits sale, but definite for Chopin fans. Second side makes livelier customer listening.
COPLAND. <i>Lincoln Portrait</i> (for Speaker & Orchestra). BOSTON SYMPHONY ORCHESTRA under Serge Koussevitzky, with Melvyn Douglas, speaker. Final side is Douglas on <i>Gettysburg Address</i> . Victor album M/DM-1088. \$2.85.	FAIR TO VERY GOOD, depending on clientele. Mainly for stores in larger cities, where the Copland name has considerable popularity. Will be considered novelty by many.	Music itself has little meat. Douglas' narration is fine, but he does not speak until the second half of the second side. Album conceivably may appeal to students; might also be good for educative purposes.
DVORAK. <i>Concerto in B Minor for Cello & Orchestra.</i> PHILADELPHIA ORCHESTRA under Eugene Ormandy; GREGOR PITIGORSKY, cello soloist. Columbia album M/ML-658. \$5.85.	Good, probably very good over long stretch. Fine performance and general popularity of the concerto form accounts for this.	Melodic themes are heard throughout — themes similar to the <i>Goin' Home</i> motif of the Dvorak New World Symphony. However, that symphony is much stronger seller, and the cello concerto is certainly one of Dvorak's lesser works.
GRIEG. <i>Sonata in A Minor.</i> RAYA GARBOUSOVA, cello; ARTUR BALSAM, piano. Concert Hall Society album A-D. Automatic coupling. Vinylite.	FAIR. Chamber music rarely sells well, but this definitely is connoisseurs' item — and there are a considerable number of such among classic lovers.	Be sure to take full advantage of your clientele in pushing this sonata. It is wonderfully played, excellently recorded, and the music itself has a deep-down charm and mellow mood that may well catch the ear of the seasoned music lovers.
HAYDN. <i>Quartet No. 30 in G Minor, op. 74, No. 3 ("The Horseman").</i> BUDAPEST STRING QUARTET. Columbia album X/MX-274. \$2.85.	FAIR. Not important except to customer who has large library and is always looking for something new.	Music is lively and fastpaced; should be pushed with clientele that likes quartet music. Try fourth side for listening.

Classical

COMPOSER—TITLE	SALEABILITY	COMMENTS
HAYDN. <i>18th Century Dance</i> from Quartet in F. HOLLYWOOD BOWL SYMPHONY under Leopold Stokowski. Victor 11-9419. \$1.00. Backed by Purcell's <i>Trumpet Prelude</i> .	FAIRLY GOOD WITH PUSHING. Reverse side helps make it potential longrange seller.	Singles of this kind can be made into longrange sellers if constantly pushed for plus sales. Urge your customers to hear this (also semiclassical trade).
KHATCHATURIAN. <i>Concerto for Piano & Orchestra.</i> BOSTON SYMPHONY ORCHESTRA under Serge Koussevitzky, William Kapell, piano soloist. Victor album M/DM-1084. \$4.85.	Good. Might be very good if you have not already sold your clientele the Decca set of the same item. Price is big factor here, and it is completely in favor of Victor set. The composer looks as if he might attain type of popularity accorded to Shostakovitch. Watch this man.	RI's choice of performance is the Boston-Kapell over the London-Lympny. The Victor discs are brilliantly done; Kapell comes very near to duplicating his thrilling radio performance with the New York Philharmonic. Engineering balance is excellent, easily as fine as the Decca frrr — and even better for the average phonograph.
MILHAUD. <i>Saudades do Brasil</i> (excerpts). ARTHUR RUBINSTEIN, piano. Victor 11-9420. \$1.00.	FAIR TO VERY GOOD, depending on the amount of extra pushing you do. Coupling with a Gershwin <i>Prelude</i> makes it strong potential.	Milhaud is something of a fad. His appeal is stronger than you might imagine, and the music has charm. Very well played.
MOUSSORGSKY. <i>Night on Bald Mountain.</i> PITTSBURGH SYMPHONY ORCHESTRA under Fritz Reiner. Columbia 12470. \$1.00.	Good. Opening one-third of first side makes excellent listening for customer. Longrange selling power excellent.	An interestingly different interpretation from that of Philadelphia Orchestra on Victor. Pittsburgh version more brusque; not so well recorded and performed as Philadelphia.
MOZART. <i>Sonatas for Violin & Harpsichord</i> (B Flat Major, K. 378; C Major, K. 296; G Major, K. 379). ALEXANDER SCHNEIDER, violin; RALPH KIRKPATRICK, harpsichord. Columbia album M/MM-650. \$6.85.	FAIR. Perhaps better than that where classical clientele is strong. Falls into the hard-to-sell chamber music category.	Lively music in many spots but chamber instrumentation is against good sales. In the main, for connoisseurs with large libraries.
<i>Symphony No. 38 in D, K. 504</i> ("Prague"). ST. LOUIS SYMPHONY ORCHESTRA under Vladimir Golschmann. Victor album M/DM-1085. \$3.85.	FAIR. The Mozart catalogue is far too large to be stocked complete. If you have a fairly large Mozart selection, this could be in it; if not, can be avoided.	Performance and engineering balance okay. Music itself is saturated with slow pace of an earlier age and it does not contain the kind of melodious passages which appeal to wide audience (like those of Tchaikowsky). RI opines that Mozart's value is limited.
PURCELL. <i>Trumpet Prelude</i> (Stokowski transcription). HOLLYWOOD BOWL SYMPHONY under Leopold Stokowski. Victor 11-9419. \$1.00. Backed by Haydn's <i>18th Century Dance</i> .	FAIRLY GOOD WITH PUSHING. Reverse side helps make it potential longrange seller.	Single of this kind can always be plus sold. Get customers to listen and it can be made into a good seller. Music is urging and relentless like march music.
STRAUSS, Richard. <i>Death & Transfiguration.</i> THE PHILADELPHIA ORCHESTRA under Eugene Ormandy. Columbia album M/MM-613. \$3.85.	VERY GOOD. This is Columbia's competitor for the Philadelphia Orchestra-Stokowski version on Victor.	Performance and engineering balance very good. Second side recommended for customer listening. This is powerful music in the Romantic vein, smashing climaxes and all.
STRAVINSKY. <i>Firebird Suite</i> (7 sides) and <i>Fireworks</i> (1 side). PHILHARMONIC SYMPHONY ORCHESTRA OF NEW YORK under Igor Stravinsky. Columbia album M/MM-653. \$4.85.	GOOD TO VERY GOOD. To most classic lovers Stravinsky now sounds quite melodious and his popularity has perhaps never been at a higher peak in this country.	This is an augmented version very well performed and interpreted by the composer himself. It contains the portions deleted from most earlier waxings, in addition to some new material recently added. It is the third time Igor has orchestrated the famous ballet suite.

Popular-Vocals

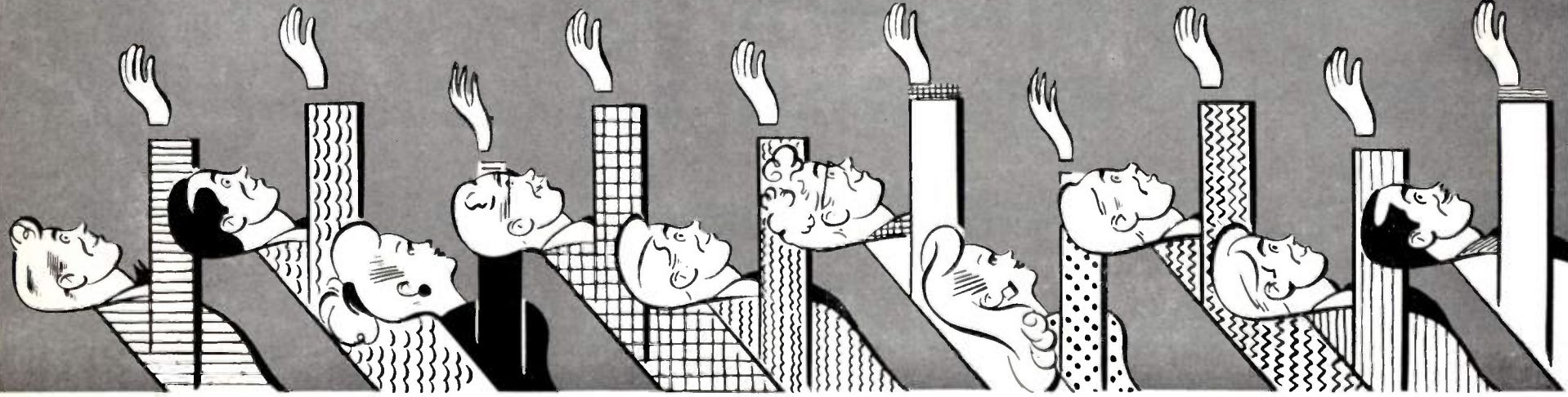
ARTIST—TITLE	SALEABILITY	COMMENTS
ALEXANDER, Joe. <i>A: Your Command/I Keep Telling Myself.</i> Capitol 359.	GOOD. Maybe excellent with pushing. The singer is new, not known, but material is strong. <i>Command</i> likely hit. Watch it.	This is Capitol's competition for Victor's Vaughn Monroe. Alexander has same type of voice, and dealers can plus sell on that basis. <i>Command</i> will hit. Watch it.
BAILEY, Mildred. <i>He & the Blues/I'll Close My Eyes.</i> Majestic 1093. <i>Can't Help Lovin' Dat Man/It's Never Too Late to Pray/Gypsy in My Soul/These Foolish Things/The Man I Love/Summertime/I've Got the World on a String/I'm Glad There Is You.</i> Crown album 2.	GOOD. Very good with pushing. Bailey has been a name for over a decade — something that dealers are prone to overlook. A little extra over-the-counter work on this singer should bring surprising results. Will sell to older crowd (30 to 40) rather than bobbysoxers.	The Crown album has an accompanying group comprised of jazz name musicians — a strong selling point for jazz clientele. Red Norvo, for example, is always an exceptionally strong pull. He's one of the accompanists, along with Ellis Larkins, J. C. Heard, Chuck Wayne, Hank D'Amico and others.
BEITO, Phil. <i>Songs of Italy: O Sole Mio/Diciten-cel c Vuie/Veni Su/O Marie/Tango del a Rosa/O Marenariello/Mathnata.</i> Muscraft album S-4.	FAIR. Good to very good if right location. This will have to be judged on the basis of your clientele. The material is fine of its kind.	Brito does a semi-swoon style on extremely melodious material. It has all the oversentimentality usually found in popularized versions of Italian songs. But in Italian or foreign neighborhood locations, the album will probably be more than welcome.
CLARK, Buddy. <i>How Are Things in Glocca Morra/If This Isn't Love.</i> Columbia 37223. <i>You Are Everything to Me/On the other End of a Kiss.</i> Columbia 37211.	GOOD TO VERY GOOD on basis of material. First coupling is now hit stuff from <i>Finian's Rainbow</i> . This rendition won't have appeal of Victor album, nor of certain other singles of hits from show.	Singing here is merely adequate. Clark, however, is being pushed hard by Columbia and may catch on, though his competition on these tunes is probably too strong. Second coupling sounds routine with moderate hit possibilities.
COLE, King. <i>I Want To Thank Your Folks/You Should Have Told Me.</i> Capitol 356.	EXCELLENT. First side is homey-type stuff which is bound to hit strong. This, coupled with popularity of Cole's Trio, should make this the new followup on <i>Sentimental Reasons</i> .	Jazzfans' interest in Cole is mainly concerned with instrumentals. But Cole has caught an unusually wide audience who thinks he is terrific. Such people talk about Cole's "subtleties" and "insinuations."
COMO, Perry. <i>What Am I Gonna Do About You/I Gotta Gal I Love.</i> Victor 20-2103. <i>I Want To Thank Your Folks/That's Where I Came In.</i> Victor 20-2117.	EXCELLENT. Both strong couplings. <i>Folks</i> and <i>Gonna Do</i> both bound for top of hit parade, with other two titles making strong bids. When Cole and Como are assigned to a tune, that means watch out.	Como does his usual competent job, but those accompaniments, like the accompaniments for all crooners, are beginning to sound terribly stereotyped. Victor's publicity office sometimes goes overboard on Como, as for example, a reference to his "slow and thoughtful reading."
COOL, Harry. <i>It's Dreamtime/Cecelia.</i> Mercury 3054.	FAIR. Could be good, even very good, in smalltown locations or where clientele likes rickytick stuff.	Well enough done of its type. <i>Cecelia</i> could become longrange seller. There's always over-counter demand for this <i>Cecelia</i> kind of lilt.
CRISBY, Bing. <i>Backs Lullaby/Swing Low Sweet Chariot.</i> Decca 25052. <i>Cowboy Songs: Home on the Range/When the Bloom Is on the Sage/I'm an Old Cowhand/The-er's a Gold Mine in the Sky/Mexicali Rose/Silver on the Sage/Take Me Back to My Boots & Saddles/My Little Buckaroo.</i> Decca album A-514. With printed booklet. <i>Who Threw the Overalls on Mrs. Murphy's Chowder/It's the Same Old Shillelagh.</i> Decca 23786. <i>Connecticut/Mine</i> (with Judy Garland). Decca 23804.	GOOD TO VERY GOOD, over long haul. Crosby is a standard item by now; many of the above are reissues and are steady though perhaps not heavy sellers. RI recommends that dealers treat Crosby as a standard; in this way, probable potential sales can fairly accurately be estimated. Though a dealer might carry a large Crosby selection, he can avoid pitfalls by above method.	The decade or more of Crosby's popularity have made him a favorite of two generations. Our guess is that he'll continue to sell well for a long time. These releases show off Bing's vocalizing in a very favorable light—and doing the kind of songs for which he gained his reputation.

Popular-Vocals

ARTIST—TITLE	SALEABILITY	COMMENTS
DENNIS, Matt. <i>Roses in the Rain/Linda.</i> Capitol 362.	VERY GOOD, entirely on basis of material. Second side already is good seller, may already have passed its peak. First side almost certain to be big hit. Watch it.	Singing is adequate, but if customers are given choice, Dennis platter may have difficulty keeping up with the parade.
FITZGERALD, Ella. <i>Cow Cow Boogie/That's the Way It Is.</i> Decca 25047.	EXCELLENT. Singer is joined by the Ink Spots for these two sides. Combination, in terms of counter sales, almost unbeatable.	First side still sounds lively and catchy. As done here it will appeal to wide audience.
FLETCHER, Dusty. <i>Open the Door Richard.</i> National 4012.	FAIR TO VERY GOOD, depending on whether or not your store has reached peak sales.	Novelty, and will probably die out fast. Fletcher is originator of Richard vaudeville skit—better than any recording.
LANGFORD, Frances. <i>Time on My Hands/I Haven't Got a Worry in the World.</i> Mercury 3050.	Good. Artist has radio, movie name and could go strong over counter. Let customers know she's available.	First side longrange. <i>Hands</i> is a fine standard and invariably there are calls for vocal versions. Singing competent.
MELODY MASTERS. <i>Wig Blues/My Baby.</i> Apollo 379.	FAIR. Good if pushed. This group doesn't have name, but their style is appealing.	Singing is along style of Mills Brothers. Customers would go for it if they heard.
MERCER, Johnny & OTHERS. <i>A Fine Romance</i> (Mercer & Tilton)/ <i>Smoke Gets in Your Eyes</i> (Cole Trio)/ <i>Look for the Silver Lining</i> (Margaret Whiting)/ <i>Who</i> (Pied Pipers)/ <i>She Didn't Say Yes</i> (Peggy Lee)/ <i>The Touch of Your Hand</i> (Hal Derwin)/ <i>All the Things You Are</i> (Clark Dennis)/ <i>The Way You Look Tonight</i> (Paul Weston). Capitol album CD-41.	EXCELLENT; longrange possibilities very good. Here are nine of Capitol's strongest artists in material that has become standard and that has a special appeal right now—movie of Kern's life, <i>Till the Clouds Roll By</i> , still making rounds of the country and won't be played out for a while.	Each artist has been assigned material which is suitable to his own style. The choices are happy, and the variety is definitely ear-arresting for the pop listener. As an album package, this is perhaps the first time, in recent years at least, that the allstar appeal has been used in material of this nature.
MODERNAIRES, The. <i>My Heart Goes Crazy/Connecticut.</i> Columbia 37220.	GOOD TO VERY GOOD, depending on whether or not second title has hit peak in your store. First title strong.	Done in the usual highly competent style you've come to expect of this group.
PIED PIPERS, The. <i>When Am I Going to Kiss You Good Morning/Open the Door Richard.</i> Capitol 369.	VERY GOOD. Even though Richard might be slowing down in your store, the Kiss side is bound for hitdom and may turn into excellent seller.	Another always competent group, but they missed on Richard. It's one of the poorer versions, along with Three Flames (Columbia) and Bill Samuels (Mercury).
RUSSELL, Andy. <i>Anniversary Song/My Best to You.</i> Capitol 368.	VERY GOOD TO EXCELLENT. First side still going strong, what with obvious movie tiein (<i>Jolson Story</i>). Watch Best. Will be hit.	Russell does his usual good job. He's now Capitol's competition for Hammes, Sinatra, et al.
SHORE, Dinah. <i>Anniversary Song/Heartaches Sadness & Tears.</i> Columbia 37234. <i>My Bel Ami/I'll Close My Eyes.</i> Columbia 37213.	EXCELLENT. Strong material with a strong name. Last two titles coming up. Watch them.	Most dealers have come to realize that what Shore records is invariably hit or near hit. She's assigned that kind of stuff, just like top vocalists on other labels.
SINATRA, Frank. <i>That's How Much I Love You/I Gotta Gal.</i> Columbia 37231.	EXCELLENT. Como did second title for Victor. Dealer can't miss—it will have to be customers' choice.	First side has accompaniment by Page Cavanaugh Trio. King Cole style, well done.
STAFFORD, Jo. <i>Give Me Something to Dream About/That's Where I Came In.</i> Capitol 355.	EXCELLENT. RI is not getting monotonous, but merely saying that this will sell as well as most pop hits sell in your store.	Stafford's invariable competency won't disappoint listener.

Popular-Bands

ARTIST—TITLE	SALEABILITY	COMMENTS
BENEKE, Tex. <i>Speaking of Angels/It Might Have Been a Different Story.</i> Victor 20-2133.	VERY GOOD TO EXCELLENT. Material is near hit, if not hit.	Musically it's a routine job. Vocalist Gary Stevens is a boy to watch. He has the charm of the best.
BROWN, Les. <i>Beware My Heart/In My Merry Oldsmobile.</i> Columbia 27235.	EXCELLENT. <i>Heart</i> will be a smash hit. It's from movie, <i>Carnegie Hall</i> .	Brown version of <i>Heart</i> musically best thus far available. Reverse fine novelty.
DONAHUE, Sam. <i>I Can't Believe It Was All Make Believe/My Melancholy Baby.</i> Capitol 357.	VERY GOOD, mainly on basis of material. Band only semi-name.	<i>Baby</i> routine swing stuff, no appeal for jazzfans. <i>I Can't</i> will sell this.
DORSEY, Tommy. <i>How Are Things in Glocca Morra/When I'm Not Near the Girl I Love.</i> Victor 21-2121.	EXCELLENT. Unusually strong single of music from <i>Finian's Rainbow</i> .	Usual cleancut Dorsey interpretation with more than adequate vocalizing by Stuart Foster.
FIELDS, Herbie. <i>Years & Years Ago/Connecticut.</i> Victor 20-2104.	VERY GOOD, mostly on basis of material. First title is pop version of Toselli's <i>Serenade</i> —it should be strong for many weeks.	Performance is little more than routine. Only musical highspot is Field's alto sax soloing.
JAMES, Harry. <i>Jealousie/Man with the Horn.</i> Columbia 37218.	VERY GOOD. This is type of stuff James can do with warmth and appeal.	Jazzfans will go for <i>Horn</i> side, which features a long solo by altoman Willie Smith.
LONG, Johnny. <i>How Are Things in Glocca Morra/Lest Night on the Back Porch.</i> Signature 15064.	FAIR TO GOOD, depending on how well known Long name is known in your area. Material is strong, with hit and good revival.	Long has been name in East for years, but only semi-name nationally.
KAYE, Sammy. <i>I Can't Believe It Was All Make Believe/Midnight Masquerade.</i> Victor 20-2122. <i>All By Myself/You'll Know When It Happens.</i> Victor 20-2110.	VERY GOOD. Here's the <i>I Can't</i> side again. Could easily build into hit. <i>Myself</i> also likely hit.	The Victor publicity office tells us that <i>Masquerade</i> is done "at a caressing tempo." Ever notice that Kaye often uses harmonies combining the Glenn Miller and Lombardo styles?
KENTON, Stan. <i>His Feet Too Big for De Bed/After You.</i> Capitol 361.	VERY GOOD, PROBABLY EXCELLENT. <i>Feet</i> is so-called calypso style, done in a strong, rowdy fashion that should have wide appeal.	Pastels vocal group do good job on second title. Usual fine performance by band. Not much for jazzfans.
LAWRENCE, Elliot. <i>They Can't Convince Me/Let's Put Our Dreams Together.</i> Columbia 37232.	VERY GOOD on basis of material and treatment, rather than on semi-name reputation of Lawrence. <i>Dreams</i> similar to <i>Stars Fell on Alabama</i> .	Both tunes at least near-hits. In this record Lawrence is making obvious attempt to ape Claude Thornhill.
MARTIN, Freddy. <i>Rainbow's End/The Funny Thing Called Love.</i> Victor 20-2108.	VERY GOOD. First title not from <i>Finian's Rainbow</i> , but based on Beethoven's <i>Pathetique Sonata</i> .	Martin does a cleaner musical job, always, than most of his confreres in this type of pop performances.
MONROE, Vaughn. <i>Beware My Heart/The Pleasure's All Mine.</i> Victor 20-2084. <i>It's Dreamtime/We Could Make Such Beautiful Music.</i> Victor 20-2095.	EXCELLENT. <i>Heart</i> is sure hit, and Monroe himself does it in movie of <i>Carnegie Hall</i> . This should make his version strongest seller. <i>Dreamtime</i> should be near peak. <i>Beautiful Music</i> homey type, coming up.	Second title has hit possibilities. Watch to see if any other tops artists do it. <i>Dreamtime</i> starts off like <i>Flamingo</i> , borrowing Ellington harmonies and Glenn Miller voicings.
ROCCO, Maurice. <i>Invitation to the Blues/Somebody Loves Me/You Can Depend on Me/Sunny Side of the Street/Rose Room/Hour of Parting/Wrap Your Troubles in Dreams/Easter Parade.</i> Musicraft album S-5.	FAIR TO GOOD, but must be pushed. Rocco known to nightclub crowd, but only semi-name on records. Will sell better in larger cities, and in East. All have vocals (by Rocco) except <i>Rose Room</i> .	Rocco's appeal is spotty. Jazzfans regard him as quite ordinary. Some pseudo-sophisticated record buyers think he's great. His vocals have a certain ingratiating quality. He sells much better in person than on records.



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MARGARET WHITING

('Look for the Silver Lining')



THE PIED PIPERS

('Who')



PEGGY LEE

('She Didn't Say Yes')



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Sunset and Vine

FIRST

WITH THE HITS FROM HOLLYWOOD



Grace Moore: she died in air crash last month.

In Copenhagen, Denmark, a plane crashed and burned. Grace Moore was among its passengers. She died in the flames and wreckage. A Metopera soprano, she gained widespread popularity through her appearance in a movie, "One Night of Love." Earlier she had appeared in the Music Box Reviews, "introduced" Irving Berlin's Always. She had a flair for good living, liked to travel, had homes in France, Hollywood, New York and Connecticut.



Max Miller: his heartbeat carries a strong pulse.

Few, if any, jazzmen have received a national buildup prior to their appearance on records. Pianist Miller may be credited with just that. When his first platter was released last month, his name was known to thousand of jazzfans, hundreds of musicians. Max's coupling of Heartbeat/Caravan on the Gold Seal label is the kind of merchandise that record dealers everywhere can plus-sell. It is music that has only to be heard—and it's a sale.



Carl Ravazza, Frances Langford, Jon Hall: informal trio.

Mercury's Frances Langford is known to a wide audience through her movie and radio work. She should be one of the strongest artists now on that label, and dealers would do well to capitalize on her undoubted popularity. She has been a "name" longer than most other singers with a current large following. Movie actor Hall is her husband. Have you noticed the similarity in the facial expression of Moore (left top) and Langford?



News Miscellany

Columbia recently lost another big name when BENNY GOODMAN signed a long-term contract with Capitol. COUNT BASIE had previously moved to RCA Victor. BG had been one of the mainstays of Columbia since 1939, recording also on the lower-priced Okeh label of the company. He will stay in Hollywood through April, where he does the Borge show.

JIMMY WAKELY, western picture star and singer, was signed by Capitol to do well-known songs and some of his own, which he writes for his movies. Raised in Arkansas, the ex-ranch hand did a radio stint in Oklahoma City, where his singing of western ballads and guitar playing got him recognition.

Bandleader GEORGE TOWNE and Sonora finally came to terms, after dozens of false starts in the press and weeks of wrangling over the finances involved. Sonora says that New York music pubs, mindful of the fact that Towne could plug their tunes on his more than ten network airshots a week from New York's Hotel Edison (an extraordinary number these days), had been active on his behalf.

Favorites of the Grand Ole Opry airshow, PEE WEE KING and his Golden West Cowboys were signed by Victor. SIF SVANHOLM, who debuted at the Met this season, also inked by RCA. Svanholm, a Wagnerian tenor, has been singing since 1936 after a start as a baritone in Stockholm in his native country. Roles in Europe and a tour in South America preceded his arrival in this country two years ago.

Probably for the first time in platter history an independent company loaned an artist to a major when JACK CARROLL, former Les Brown vocalist, was loaned by National to Columbia to make two sides with his former boss. National is pushing the lad in the pop vocalist field, and this deal, with Columbia promotion behind it, will spotlight him further.

JOHN LAWRENZ, of Pan-American, left for Mexico with 20th Century-Fox for location of a new picture in which he will star. "King of Winter" SAMMY KAYE was crowned at Lake Placid (N. Y.) Winter Carnival. Because of Kaye's waxing of *Old Lamp-lighter*, which, *Billboard* reports, grabbed most nickels in 1946, Columbia crowned him the new King of the Juke Boxes.

Trumpeter-leader ERSKINE HAWKINS has a big project under way. He is completing the setting

of the Emancipation Proclamation to music; known to only a chosen few, this opus has been in the writing for three years.

Current PERRY COMO activities include waxing of a "letter" to his son expressing racial and religious tolerance in terms familiar to children.

Taking a lead from his recording of *Connecticut*, ARTIE SHAW is dickering for a home in the state. Rumors are that he'll name it Windsor Castle!

ARTHUR RUBINSTEIN now spells his first name with an "h" since becoming an American citizen. He says he doesn't care how the public spells it as long as it listens to his piano playing. Rubinstein was in Chicago playing a recital recently, and was quoted by a local columnist as saying that he admired Jose Iturbi for giving up concert work and making a fortune in the movie world.

Musicraft's MEL TORME (see last issue) was given tremendous buildup in his recent trip to New York. Torme appeared on more than 20 disc jockey shows in 10 days.

Mercury's TINY HILL and his wife have adopted a baby girl, have set up housekeeping in new Ft. Wayne, Indiana, home.

TEX BENECKE says that he will continue using the Glenn Miller name in connection with his work despite requests that it be dropped, since the public associates the names and styles of the bands. The tenor-playing leader, who took over the popular band in England during the war, is now on a Saturday afternoon airshow and will be the band slated for the Treasury Bandstand show on the same day.

Deleted from the final version of the movie *Stormy Weather* three years ago, two FATS WALLER numbers are being released by Victor after a two-years' legal hassle. *Ain't Misbehavin'* and *Moppin' and Boppin'* feature the rollicking pianist accompanied by a group of famous sidemen. The releases come on the third anniversary of Fats' death.

Announcement of ARTUR RODZINSKI's resignation from the New York Philharmonic wasn't surprising after three months of trade-rumors—he said "direct interference" by Arthur Judson, orchestra manager, was the cause. STOKOWSKI now seems the likely prospect for the post; and Rodzinski will head the Chicago Symphony, with DESIRE DEFAUW's resignation to be effective in April. Neither Defauw nor Rodzinski will conduct at Chicago's Ravinia series this summer.

JASCHA HEIFETZ, divorced last spring, was remarried to Mrs. Frances Spiegelberg in Beverly Hills.

TOD DUNCAN, original star of *Porgy and Bess*, has cut an album of the still best-selling tunes from the show for Musicraft.

Capitol is plugging new singing star JOE ALEXANDER, said to be reminiscent of the early Crosby records. He was uncovered at a west coast nightclub and has had experience in the band business in the south. Also being pushed, by Vogue, is JOAN EDWARDS, known for her singing on the Hit Parade.

MARION ANDERSON was named a "key" woman of the year by the Federation of Jewish Women in New York. JAN PEECE commemorated his fifth anniversary with the Met by appearing with Toscanini on a radio broadcast.

Concert Notes. The PITTSBURGH SYMPHONY under Fritz Reiner currently is on tour through 10 eastern seaboard states and Mexico. . . Featuring mainly Gershwin melodies, PAUL WHITEMAN recently completed a successful tour through 16 cities in the East and Midwest. In celebration of 30 years as a jazz performer, LOUIS ARMSTRONG played a Carnegie Hall

date this month. It made a direct tiein with movie, *New Orleans*, for New York dealers. Victor's JOHN SEBASTIAN is using a concerto for harmonica and orchestra, written especially for him, on his current concert tour. Decca's harmonica ace, LARRY ADLER, also on tour in conjunction with dancer Paul Draper. Victor's musical burlesque artist, SPIKE JONES, is continuing his concert tours. He's been a consistently strong boxoffice draw.

BILL HARRIS and SIDNEY BECHET were featured jointly at a sellout concert in Chicago's Kinbail Hall. Harris won first place as top trombonist in the three major polls of 1946—*Down Beat*, *Esquire* and *Metro-nome*. He's a hot seller on Keynote (with Chubby Jackson) and on Columbia (with Woody Herman). Bechet has played three consecutive concert engagements in Chicago this season. Loop dealers report that his records on King Jass, Blue Note and Disc have been selling strongly as a direct result of these personal appearances.

Majestic's MILDRED BAILEY will make her Midwest concert debut in Chicago on Easter Sunday, April 6, when she appears in Paul Eduard Miller's concert series.



The Great Gildersleeve (left) in person at Lyon & Healy, Chicago.
Lyon & Healy's Mrs. Grace Liva looks on, Leroy of the Gildersleeve radio show grins at a budcy.

THE DEALER ASKS



Q. *Some of the record companies have an established back order system but most of them refuse to keep any sort of back orders on file, saying that we should re-order constantly. We have had this trouble with back orders: large quantities are sent us long after the record has lost its full sale value for a popular market. As a consequence, I have cut out all back reordering but my record manager objects to this. Can you advise us what to do?*

A. The greatest trouble with the back order system — with any company — lies with the dealer rather than the distributor or manufacturer. Back order systems were devised in order to help the dealer — if he in turn would help himself. Usually the dealer who runs into the most trouble with his back order system is the dealer who does not keep a constant and regular check upon the orders in the back order box. At least once a week someone in the record department should check over the back order box to see which records should be cancelled from back orders—or the order quantity changed. These record slips should be pulled from the box, cancelled, or that back order cancelled and a re-order attached with a changed quantity written upon it. These should be sent in each week and those changes will be posted by the company involved.

Actually, the back order system is most effective for classical, light classical and standard type record merchandise as the demand for these records remains fairly constant and is not subject so much to popular whim. With the increase of production today, it becomes less necessary daily to attempt to order "pops" on a back order system. The intelligent record buyer will gauge the artist and the tune involved against his particular store's need and order accordingly in quantity from the beginning.

Q. *What about procurement of blue stock envelopes for RCA Victor's inventory system?*

A. Well, because of the paper shortage many dealers have found that their distributors cannot supply any of the blue stock envelopes and only a very limited quantity of green stocks. RECORD INDUSTRY suggests that you use any other available colored stock envelope for the inventory purpose — or simply affix colored stickers or clips to regular stock envelopes — or even paper sleeves as you

receive them from the manufacturer. After all, the purpose of the different color is for identification of the condition of your record supply of a particular item. Until the paper shortage lets up, you will have to use a little ingenuity in substituting marked jackets or other colors for the suggested blue stock envelopes.

Q. *How can theft and pilfering of records by people in stores using listening booths be controlled or reduced?*

A. Records, whether they are in albums or simply single records, are too bulky to lend themselves to easy theft before an initial purchase is made. Investigation has shown that as in the case of other types of merchandise, the greatest danger of record theft comes after an original purchase has been made and packaged. The package is usually a large record envelope with one end merely folded over into a handle. After the purchase has been made and the original record or album put into the convenient album carrying bag, the customer does not leave the department — or returns to it in a short amount of time. He then proceeds to browse around the self-selection racks and very often will carry several records and/or albums into a listening booth, taking along with him his original packaged purchase. In the booth, it is comparatively simple for the customer to insert additional albums or singles — but he does not come out of the booth empty handed or without unwrapped record merchandise as he took in quite a few items with him. This procedure is generally followed during the rush hours in a record department and it is impossible for record personnel to detect these manipulations without actually policing the record booths.

The most effective method to stop this type of thievery is to request and to require that each customer leave any record purchase he has made at the counter with the record clerk until he is through browsing in the department. If he comes in to the department with a record bag, it can be the established policy of the store — and so announced by signs over the counter and in the booths — that customers are requested to leave their packaged record merchandise at the counter while shopping for more records. This precaution on the part of one store stopped almost all theft from the record department as soon as it was instituted.



the public doesn't appreciate it anyhow

says

Louise Gale

High Fidelity:

UP TO THIS POINT, the musical reproduction of radio-phonographs being made today has appeared to be satisfactory for the public taste. Of course there has always been the persistent use, in relation to radio, of terms such as "high frequency," "high fidelity," etc.

I think it can be said quite safely that the public has little real understanding of the exact meaning of these terms. Rather, it has used them in parrot-like fashion because the terms have been exploited generously in all forms of consumer advertising. Actually, there have been and there are today very few machines really capable of true high fidelity reproduction. For the most part, these combinations are custombuilt and made to sell in the four-figure bracket.

As things stand today, there is very little use for us to try to convince John Q. Public that he can't be happy unless he can boast that his combination machine is capable of reproducing up to as much as 16,000 cycles.

Don't forget that the average radio broadcast is limited by the FCC to about 5,000 cycles, while the average record is waxed at about 4,000 to 6,000 cycles. This makes it apparent that the much touted "high fidelity" becomes a term rather than a reality.

We are only fooling ourselves and the public when we demand high fidelity. It is a sad fact but a true one that John Q. Public doesn't know the difference between reproduction as he has become accustomed to hear it and reproduction with so-called high fidelity. He has been brought up on the bass boost and anything that doesn't sound like an African tomtom has the illusion of brilliance for him.

It is the unfortunate truth that recordings made at a fairly high level and played on any moderately good combination at double forte volume can bring forth cries of rapture from the starry-eyed customer.

rebuttal — miller vs. gale

MILLER: Okay, Louise, I'll settle for 8,000 cycles. But—let's have that and plenty of it. What's holding back the manufacturers anyhow? How are people ever going to train their ears if they aren't given a chance to hear what fine reproduced music really sounds like? I want to get the bass boost and mellow trebles out of machines and a reasonable cycle frequency into them. Don't tell me you favor the jukebox bass boost?

GALE: I certainly don't. We agree there. But what about that study made by CBS in which audiences were tested? The preference definitely was for the 5,000 cycle reproduction over the 10,000. And what about the musicians in the audience for the test? Did they approve of the 10,000 cycle fidelity? They did not. They rejected it by 15 to one!

MILLER: I'll bet they weren't jazz musicians or musicians who like contemporary classical. Anyhow, if the test indicates a trend, you've got me there. Maybe I have too much faith in the perceptive abilities of the human animal. Just the same, I'll stick to my guns. Give music lovers sympathetic and sincere guidance in appreciation, give them time to hear and to absorb—then let's have another test. I'm not arguing that the listener inexperienced in high fidelity sounds can make a mature judgment on the basis of what he has been hearing. By the way, can we clear up this point: Would you agree that good reproduction is obtainable at a moderate cost?

GALE: Not if you mean genuine high fidelity—the kind that takes you up as high as 16,000 cycles.

MILLER: That's where I agree with you. But isn't that kind of fidelity something to aim at?

GALE: Manufacturers of our most expensive cus-

the manufacturers don't give it a chance

Who's Kidding Who?

says

Paul Eduard Miller



rebutal — gale vs. miller

tom-made machines like to tell potential customers that high fidelity at this figure is a must for the connoisseur of good music. Yet any experienced sound engineer will tell you that the distortions which accompany such high frequencies are revolting to the ear of the average person, and therefore would have to be filtered out—along with the high frequency range. Where does that get you? Remember, until high frequency fidelity machines which can reproduce these extremely high frequencies without distortion are made for the mass market, we are only kidding ourselves when we put out 11,000 cycle recordings to be played on machines incapable of taking that much sound.

MILLER: Wait a minute! If you think I'm defending these costly combinations you're wrong. I repeat that they are for the class market, not the mass. I insist only on having machines and recordings brought to the point that those same experienced engineers consider satisfactory and realizable.

GALE: Yes, but what happens to your high fidelity then? Do you mean you're satisfied with sets as they are? I thought you wanted improvement.

MILLER: I'm almost satisfied with some sets, yes. Machines which can reproduce music with tremendous brilliance and clarity are now available—and so are the records. Just give me more such sets and records (at about 8,000 cycles). That's all I ask. But a lot more. Let the public really hear these new sounds over a considerable period of time. Then wait out.

GALE: Maybe. But if the record manufacturers produce finely balanced, well engineered recordings (like the RCA Victor M-401 set of the Bach *Passacaglia*), then today's sets will do a very nice job. For John Q. Public, that's "high fidelity."

I WANT HIGH FIDELITY in the production of music. Fancy stuff? Not at all. I say that every listener (excluding those with physically defective ears) would always want high fidelity if his normal listening apparatus were given a fair chance.

By fair chance I mean simply the opportunity to hear music as it actually sounds in person—true-ness of reproduction. Any other kind of reproduction is a lie, a falsehood, a distortion. I'm fed up with people—and manufacturers—who want a mushy, lush, overripe bass sound pouring out of their speakers. They are traitors to good music.

Technically, fidelity is connected with *cycles* (soundwave frequencies). In terms of cycles, high fidelity reproduction at between 8,000 and 10,000 cycles is more than sufficient for the brilliance and sharpness that goes with quality. Nobody takes the public by the hand and says:

Listen, if you really like music you surely want to hear that music through our speaker with the same brilliance and fullness that you do when you listen to music in person; we have a reproducing machine that does just that. Here it is.

And then, give the public that machine, and that machine only. The yearning for mellowness in reproduced music would disappear plenty fast.

I argue that a moderate priced machine can give any listener all the brilliance, sharpness and fidelity that the keenest human ear can absorb. Anything beyond 10,000 cycles is a hairline difference—and I say it isn't worth an additional \$500 to \$800. If played on a machine capable of reproducing what is on the record, a good recording of from 8,000 to 10,000 cycles is all that is needed.

Given a fair opportunity to select and choose, the public will express an overwhelming preference for high fidelity. With sympathetic guidance they will inevitably demand quality.

Potentials Pay Off

ALMOST INVARIABLY, the home recording fan is a heavy buyer of records—not only blanks, but commercial records as well. His business, perhaps, does not represent a large volume, but it does add up to important prestige business. The home recording fan almost always is the type of person who influences the musical tastes of his friends and acquaintances. His sphere of influence is large.

True, he is specialized in his tastes, just as is the classical connoisseur and the hot jazz fan. But we would point out that the shrewd dealer recognizes how essential is this kind of business—the kind that forms the solid foundation upon which a long range record business is built.

Dealer interest in home recording fans actually is an investment in future potentials. RI believes that home recording will increase tremendously in the next five years. The dealer who establishes good will toward this activity is directly in line for

present and potential business that goes hand in hand with home recording.

On a very small, but we believe significant scale, we have questioned persons who have made use of their home recording equipment during the past two to six years. We found two pertinent trends: one effects the dealer directly.

The experienced home recording fan, we quickly learned, has long since found out that recording blanks in most retail stores are far too high priced. So he seeks other means of purchasing blanks—and finds them. We ascertained that there was complete agreement that 55c for a good 10 inch recording blank was considered a fair price. We also learned that the experienced h.r. fan felt that steel cutting needles, selling for around 25c, were more than adequate for his purposes. The dealer who tries to push for higher priced sales usually loses the h.r. customer. And don't forget, once a dealer loses the recording accessories business of a customer, he also loses his other business. That's where service and good will play an important role.

Current Hit Releases!

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The Originator
"OPEN THE DOOR RICHARD!"
WITH JIMMY JONES' BAND
PART 1 and PART 2 NAT. 4012

CHARLIE BARNET
CHEROKEE
coupled with
The NEW
REDSKIN RHUMBA
DISTRIBUTED BY NATIONAL
CARDINAL RECORD 25001
75c

BILLY ECKSTINE
"DON'T TAKE YOUR LOVE FROM ME"
backed by ALL THE THINGS YOU ARE
NATIONAL 9023

JOE TURNER
"MISS BROWN BLUES"
backed by I'M SHARP WHEN I HIT THE COAST
NATIONAL 4011

ALL NATIONAL RECORDS 75c

NATIONAL Records
1841 BROADWAY NEW YORK 23, N. Y.

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Young Man With a Harp. Caspar Reardon (Harp), Dana Suesse (Composer at the Piano), Chauncey Morehouse (Fercussion). Album No. 8.....\$2.00
Blue Moonlight (Composer at the Piano). Album No. 12.....\$2.35
- John Alden Carpenter**
String Quartet in A Minor. Gordon String Quartet. Album No. 4.....\$2.35
- Sergei Rachmaninoff**
Eleven Songs sung by Nina Koshetz. Album No. 16....\$2.35
- Rudolf Friml—"Rudolf Friml in Person"**
Oriental Album, including Chinese Suite and Arabian Suite. Album No. 5.....\$2.35
- Carl Engel**
Triptych. William Kroll (Violin), Frank Sheridan (Piano). Album No. 15.....\$2.35
- Efrem Zimbalist**
String Quintet and Little March (William Kroll). Played by the Gordon String Quartet. Album No. 6.....\$2.35
- Charles Martin Loeffler**
String Quintet (in one movement). Gordon String Quartet with Kay Rickert (3rd violin). Album No. 13.....\$2.35
- Gabriel Fauré**
Quintet for Piano and Strings in D Minor. Opus 89. Emma Boynet (Piano) with the Gordon String Quartet. Album No. 9.....\$2.35

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Plus Selling Records & Phono Combinations

by Louise Gale

ONE OF THE HAPPIEST thoughts that the record and radio-phonograph dealer can have today is one that tells him that records are to radio-phonographs what razor blades are to razors—they make the larger sales figures which we are looking for. The job of selling records to the purchaser of a new radio-phonograph is relatively simple—but are you selling as many records as you should be selling at the time of this first bulk sale?

One of the large chains of music stores in the middle west has an arrangement whereby every radio-phonograph sale has a required record sale which the radio salesman must make. For this purpose, these stores worked out a series of record combinations, containing single records and albums, and ranging in price from \$25.00 to \$200.00 for the group. It has proven extraordinarily successful, both in increasing combination sales and making customers happy.

Seven Out of Ten Choose Combos

Console radios and combinations have been absent from the market for over four years, so far as the average person is concerned. Surveys indicate that seven out of ten choices will be radio-phonograph combinations. Mindful of this fact, every progressive radio dealer, whether he has handled records before or not, already has stocked—or is planning to stock—phonograph records in his radio store. The era of home entertainment is upon us, and Mr. John Q. Public is ready to purchase the means for making possible and enjoying that entertainment. Are you prepared to serve him?

Give Customer Right to Choose

Plan a *Library of Music* for the average radio-phonograph buyer. This should contain some popular and light classical selections, and a few well-known classical albums. Give this customer the right to choose a certain dollar amount of popular records in addition to the albums which you have selected as part of the combination. Give him the same opportunity for light classics and classics. If

guided by skilled salespeople, customers will always think in round-figure terms.

Set up your own thinking in some concrete form such as, for example, this radio-phonograph combination for so much, plus a certain dollar amount of records. This can be presented to the customer in a package. Put the console radio that you have in mind—or perchance it's a table-top model—beside (or on top) of a record cabinet, containing a complete and varied selection of records. Tie those sales together by using a sign which says: "Phonograph-radio, so much; cabinet complete with records, so much; total—complete entertainment for your home—so much." By teaching the customer to think in terms of buying both the razor and the blades simultaneously, you will find that phonograph records will spell profit for you.

Make Customer Feel Important

It is to be remembered that we are entering upon an era of "buyer's market." As a result of conditions which have prevailed during the past few years, most salesmen are "soft." Efforts pointed toward the revitalization of your sales force might pay handsome dividends in increased sales—selling, you know, is indeed an emotional occupation.

Competition will become increasingly heavy—everybody will be "in the act." But, as the old saying goes, "There's always room at the top." Make your customers feel important—give them courteous, prompt, efficient service, and your cash register will continue to ring up sales. Start now to go after lost customers, and put your shop on a "courtesy" basis immediately. Then begin asking people to buy. And when they respond to your advertising, be ready with that "service that wins"—courteous . . . prompt . . . efficient.

Remember, records are definitely specialized merchandise. Handle them accordingly and your dreams will be translated into dollars—thereby making your profits and not problems.

**Have YOU Ever Been Asked?
What are your best selling records
and albums?
We Want YOUR Answer
See page 40.**

Making a Record

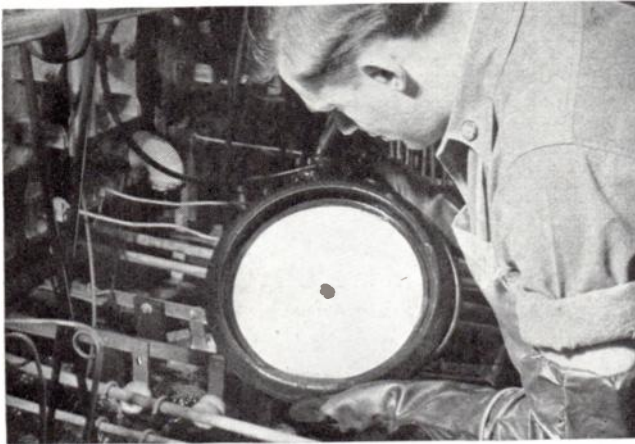
Part I

a picture tour of
the RCA Victor plant



1. Transferring from lacquer to wax.

Here the original lacquer disc is being placed on wax. Engineers check the grooving for flaws as sapphire needles transfer music from original lacquer record, which is spinning in left foreground.



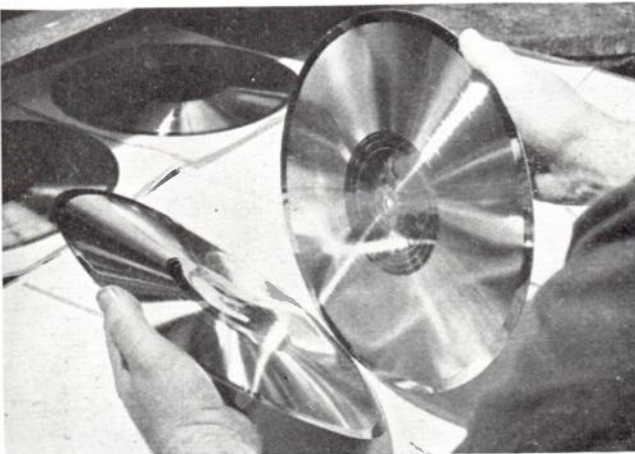
2. Copperplating the wax.

Wax is electroplated. Copper backing is stripped from wax disc, previously sprayed with film of gold. Gold surface is nickelplated and again electroplated with copper. This creates nickel mold and gold master.



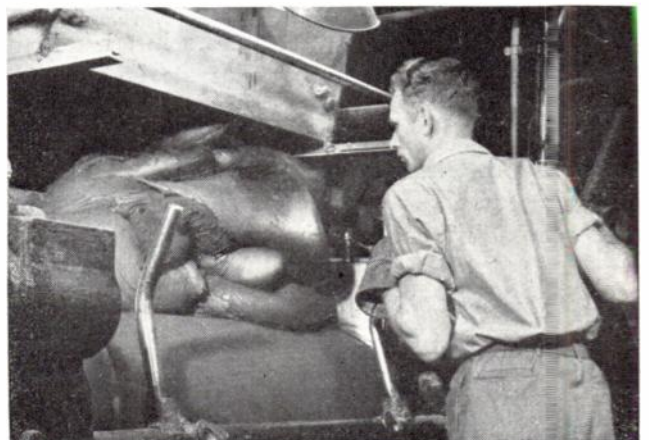
4. Making compound that goes into commercial platters.

The disc described in 3 is undergoing additional processes in studio and plant. Workers in other sections prepare the "recipe" of ingredients worked out to exact measurements for assuring uniform quality of compound.



3. Making the nickel duplicate platters.

Shown here are two nickel discs being separated. This separation creates an original mold and a nickel stamper. Latter is used to press finished record. Process of electroplating nickel mold is repeated indefinitely.



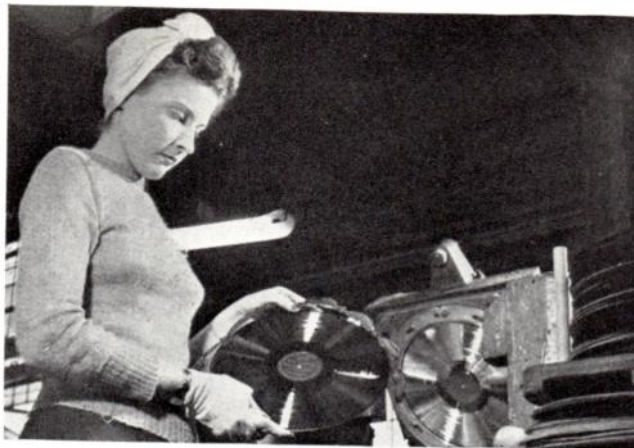
5. Compound is rolled out.

After being taken from Banbury mixer, compound has become pliable mass. Here the rollers are set to press compound to correct thickness. The black plastic compound is marked off into "biscuits" by automatic knives.

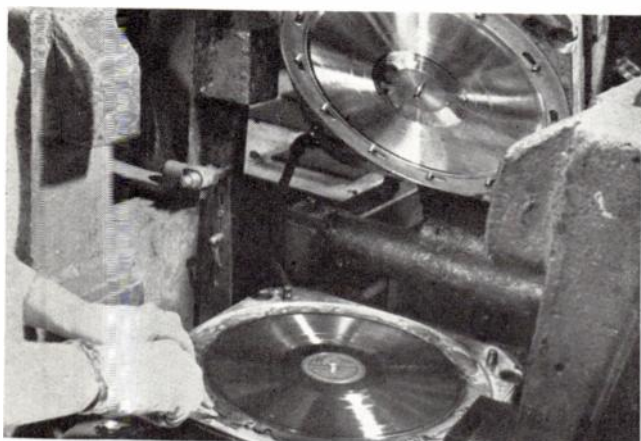
Making a Record

Part II

a picture tour of
the RCA Victor plant



8. The completed RCA Victor record emerges.
Girl holds platter after the completed record is a reality. It has gone through various stages from lacquer to nickel, which stamps its impression on a mixture of odd materials, including shellac, limestone and lampblack.



6. Two nickel stampers ready to press.
Here is the record pressing machine. Girl operator places RCA Victor label on center pins, picks up a biscuit from steam table. Top and bottom stampers account for the two "sides" of completed record.



9. Excess material is peeled off edges.
The pressure of the stampers has caused excess material to push over the edges of the record. Here the girl operator trims off this excess. The edges of records have become important with the advent of record changers.



7. Twist of wrist brings stampers together.
Hydraulic pressure, combined with heat supplied by live steam passing through press, quickly mold the biscuit into a record. Cold water circulates through the block, cooling and hardening record simultaneously.



10. Girl plays record for first time.
Test booth operator checks record for quality and freedom from extraneous noises, and such imperfections as scratches or ticks. If record fails in any part of examination, entire stamping will be tested.

"Carnegie Hall" To Get Strong Promotion

IN THE MOVIE of *Carnegie Hall* the artists who appear and the music they play and sing is brought about through the direct relation of the plot with the activities of Carnegie itself.

Story opens during the opening week of Carnegie in 1891. Nora Rayan's aunt works as charwoman in Carnegie. When Nora arrives in this country she first sees her aunt in the hall. During intermission (and the resulting confusion) she meets Walter Damrosch, who takes a liking to her, seats her in the wings, where she sees Tschaikowsky conduct one of his own compositions.

At 20 Nora herself has become a charwoman at the hall. At a rehearsal she meets Tony Salerno, a temperamental pianist and alcoholic. They marry, have a child, young Tony. The father stumbles down a flight of stairs in a drunken rage, is killed. (Variation on a theme: *The Lost Weekend*.)

Nora wants to make her son a pianist. She gets a job in the office at Carnegie and through her work is in daily contact with artists who appear in hall. Young Tony meets and listens to many of these artists, along with intense study and practice on the piano, which is combined with his regular school work. Mother and son finally move to a studio in Carnegie. All the time the boy is being helped and advised by artists whom he comes to know (see adjoining lists). Nora wants her boy to some day play Carnegie.

But Tony is interested in contemporary music (unknown to his mother, of course). Just as inevitably, he meets the girl, Ruth Haines, who, of all things, sings in a popular band—that of Vaughn Monroe. Vaughn offers Tony a place in the band; naturally he accepts and his mother is disillusioned, hurt. She cringes, creeps into her shell, and years pass without mother or son seeing or hearing from one another.

Tony and Ruth were married. Years later Nora meets Ruth for the first time. Then she wants to see her son again; an old friend "lures" Nora to Carnegie, in the meantime, and there, to her surprise and delight, Tony is introduced on the stage of Carnegie as "the talented young American composer and pianist." Nora's dream has been realized.

THE FOLLOWING MUSIC IS PLAYED IN THE MOVIE, "CARNEGIE HALL." FIRST LINE TELLS BY WHOM MUSIC IS SUNG OR PLAYED IN MOVIE. SECOND LINE GIVES CURRENTLY AVAILABLE SINGLES AND ALBUMS OF MUSIC

Tschaikowsky's B Flat Piano Concerto:

Played in movie by New York Symphony.
Victor DM-800. Columbia MM318.

Beethoven's Leonora Overture:

Played in movie by New York Symphony.
Victor 15945, DM 359. Columbia MX-96, 173.

Schumann's E Flat Piano Quintet:

Played in movie by John Corigliano Quintet.
Victor DM-736.

Mendelssohn's Wedding March & Fanfare:

Victor 11920. Columbia 68888, MX-173

Wagner's Der Meistersinger Prelude:

Played in movie by New York Philharmonic.
Victor 6651, DM-731. Columbia 68854, M-549.

Delibes' Bell Song from Lakme:

Sung in movie by Lily Pons.
Victor 1502. Columbia M-561.



Leopold Stokowski—conductor and sound engineer. His Bach transcriptions and movie appearances always bring arguments. He's in Carnegie Hall.

Scarlatti's A Major Piano Sonata:
Columbia M-732.

Liszt's Spanish Rhapsody:
Columbia MX-163.

De Falla's Fire Dance:
Played in movie by Arthur Rubinstein.
Columbia M-560.

Saint-Saens' The Swan:
Played in movie by Gregor Piatigorsky.
Columbia M-418, 501.

Bizet's Sequentilla from Carmen:
Sung in movie by Rise Stevens.
Columbia M-607.

Mozart's Don Giovanni Aria:
Sung in movie by Ezio Pinza.
Victor DM-423, 424, 425. Columbia 71577, 71048.

Tschaikowsky's Violin Concerto:
Played in movie by Heifetz & New York Philharmonic.
Victor DM-356. Columbia MM-413.

Tschailowsky's Fifth Symphony:
Played in movie by New York Philharmonic.
Victor DM-253, 828. Columbia M-406, 470.

Coslow's Beware My Heart:
Played in movie by Vaughn Monroe.
Capitol 350. Victor 20-2084. Columbia 27235.

Borros Morros' Tuning Up:
Played in movie by New York Philharmonic.

Palestrina's Tu Es Petrus:
Sung in movie by the Vatican Choir.

Rossini's O Solo Mio & La Danza:
Sung in movie by Jan Peerce.

Verdi's Simon Di Bocanegra (Aria):
Sung in movie by Ezio Pinza.

Portnoy's 57th Street Rhapsody:
Played in movie by New York Symphony & Harry James.



Right, above, pianist Arthur Rubinstein.
He vies for movie popularity with Iturbi and Levant. His latest appearance is in Carnegie.

Right, soprano Lily Pons.
She also appears in movies. With a stellar musical cast, she's one of many in Carnegie.

Feature the needles that outrank them all

PRECISION-TURNED SHANK
for clear, faithful performance!

NEEDLE SCIENTIFICALLY
ANGLED to eliminate "needle
talk" (hiss and surface noise).

WHAT A POINT! It's a fine,
sapphire jewel cut, ground,
polished and re-polished by
highly skilled craftsmen. Un-
conditionally guaranteed!

Primus \$2.50

Cash in on Recoton's national advertising campaign . . . on Recoton's selling aids . . . on Recoton's revolutionary new showcase display . . . (below) . . . on Recoton's free premium awards to your salespeople. Check into the powerful new Recoton point-of-sale campaign that has been so successful with dealers everywhere. Your wholesaler has all the particulars.



Superior

Concerto

Durosteel

STEEL NEEDLES BY RECOTON. Trust Recoton to bring you the finest in steel needles! These precision-turned needles, made in Switzerland, maintain the same high standards of quality and performance that have made Recoton the standard among the world's finest phoneneedles.

*Reg. U. S. Pat. Off.

RECOTON
Always faithful

...AND EVER PROFITABLE



Making a Specialty Of Children's Records

by Hope Gamble

(Byerly-Gamble Music Co., Peoria, Ill.)

DURING THE WAR we had an unused room in our store. It was directly in the line of traffic, having once been used for small radios. We decided to do something for the children and cater to them a little bit. That's where the unused room comes in. It was amazing, the transformation that took place—and at small cost. We spent less than \$25.

We hunted up some colorful Mother Goose pictures to paste on the windows, and we salvaged a turntable. We used the shelves for displaying colorful children's albums.

Then we found two little kiddies' chairs and we painted them red and put on decals of Donald Duck, and put those in the room. We added a couple of stuffed animals on the shelf, and the stage was all set. It has really been a revelation to us to see what fun and what profit we had been missing.

You might have a dead spot in your store of that kind—perhaps not a room, but a corner or a wall. Anything like that could advantageously be used. Perhaps you have no space for a children's room. Next best, I think, would be a corner trimmed with nursery rhyme wallpaper, or perhaps a little border of Disney characters. Striped awning could be put over the corner, broadcasting the fact that it was the kiddies' corner. Then you might use a shadow as a focal point, displaying a corner for children.

Important Thing Is Stock

If you lack even a corner, you might design a special rack for children's records. Some of the companies have designed children's album racks, and they surely deserve at least that much space.

Whatever space and decoration you use, the important thing, of course, is the stock. The children's department won't run itself. Merchandising of children's records demands not only a good stock but a thorough knowledge of it, an enthusiasm for it. Make a real effort to handle records that children will like and parents will like them to have.

In your stock should be included, first of all, lullabies. You might forget about that. That's for the babies, and that's a good way to start out. Then come all the familiar nursery rhymes and songs.

There are many good records of nursery rhymes and children's songs, and one of the outstanding ones is Frank Luther's. We have some little children who insist on calling him their "Music Man," and insist on having everything that he has released, because he does have a good way with children.

Along with the nursery rhymes and singing games come the fairy tales and stories. There is just a wealth of that material. There, one of the outstanding names is Paul Wing. He has an excellent voice for children and a friendly, warm manner.

Avoid the Too Popular

Circus marches and band music have a way with children; and they go for all the sound effects records. I was happy to learn one set is being released again—or perhaps a new version of it—*Let's Play*. It is an excellent set of sound effects of trains, street cars, elevators, fire engines, and that type of thing.

But a wise salesperson will steer the children away from the too popular strain. I am sure some of you are a few jumps ahead of me and have already thought of *Peter and the Wolf*, *Carnival of the Animals*, *Hansel and Gretel*, and the *Nutcracker Suite*. And go one step farther, and don't forget the classical singles—records like John Charles Thomas' *Green-eyed Dragon*, and *Sleeping Beauty Waltz*, *Babes in Toyland*—anything like that.

Sales Technique Specialized

The sales technique for children's records is, of course, quite a specialized one. There you are simultaneously catering to child and adult. I would like to give you a warning. It is something you might not think of at first, but if you are merchandising children's records, it is a temptation to pick out a set that you know children are going to like and immediately put forth in on the turntable and play it.

It doesn't work out very well, particularly if you have a little children's room, to seat the child in his chair and put on a record immediately. He isn't familiar with you. He doesn't feel at home and sits there very uneasily, looking around the room, not listening at all, so mother concludes he just isn't interested in records.

It is best to visit a little while and make the child feel very much at home, make him anxious to hear the records. Get him to that point and then play a good record. His attention will be directly focussed and you've made a sale.



BEST SELLER QUIZ

FILL OUT, TEAR OUT & MAIL TO:

RECORD INDUSTRY

360 N. MICHIGAN AVE., CHICAGO 1

We want to compile an alltime Best Seller List that is based on actual record dealer data. Here is your chance to tell the manufacturer exactly what are the discs that sell for you.

We want to know what are your biggest over-the-counter sellers—not this year, or last, but alltime. Not only records now available, but records that should again be pressed—longrange sellers. What is YOUR list of alltime standard records (or albums) that sell and sell and sell?

1.
2.
3.
4.
5.
6.
7.
8.
9.
10.

Store Name

Address

Record Manager

Name of OwnerNo. of record sales people



Dramatizing Your Record Business

by Verne Manley

(Rich's Music Center, Atlanta)

WE DON'T HAVE any trouble in *getting* customers; our big trouble is *handling* customers.

We had 71,000 people in our store in one day last year. We have 5,000 employees in our store. I have 19 sales persons in my record department, and we are considered the top record account in the South.

But our problem is not how are we going to get customers but how we are going to absorb the total potential sale. If we have 100 per cent walk in, we are probably having 33 per cent walk out because we just can't expedite the customers fast enough.

We built this record department over a year ago at quite an expensive outlay, and believe me, today it is antiquated. We are going to tear the whole thing out. Records are moving too fast. We built our record department in 1945, with all the dignitaries from Victor, Decca, Columbia and so on, down the line saying, "Fine spot you have, Mr. Manley," and all the flowers. That spot is gone. We are going to have to tear it out and change it.

Little Dealers Gave Us Ideas

We made a lot of mistakes. In the past year, one of our planning engineers and one of our architects have been traveling all over the United States. When I speak in these big terms, don't let that awe you, because some of the greatest ideas we have, we have taken from small operators.

We found a little store out in Fresno that had a startling operation in records. We were very much impressed with it. What we are doing now is taking the good things and leaving the bad. We have fifteen thousand square feet of music at Rich's Music Center. We are spending \$700,000 on the interior of this rebuilding. We are building a recital hall that will seat 125 people.

Our trouble, as I said, is expediting these records over the counter. If we are the top record account in the South, I am still unhappy about it. I want to treble that, and I intend to treble it. We have set up a million dollar potential this year for our music center, and we hit it like shooting ducks if we are fortunate in stock.

In talking of big figures and fast turnover, you must have something to back it up. I had an idea in mind for some 15 years which I call self-selection. This is nothing original—P. T. Barnum proved that—so somebody had this idea before. However, you can assimilate ideas and put them together and come up with something that might be more or less original.

With 14 or 16 sales persons on the floor, sometimes they walk on one another's feet, and it becomes a sad affair. I believe I can cut down my sales persons in the record department and handle it much faster with a little idea that we have, and I will try to show it to you. However, as I said before, this is nothing original.

Competition in the field

If a customer comes in to purchase records, he wants service. If he asks for a particular number he expects to get it; he doesn't want to stand on one foot and then on the other, while you pull out a catalog or you turn to a file, or let your records pile up all in confusion.

Consequently, in this day and age, with competition not only among ourselves, but with real estate, automobiles, refrigerators, appliances, we have that to think about, too. We have tough competition, and if we could just think about the competition we actually have in the entire field, instead of the competition we have among ourselves, we would be much more foresighted and quit looking off the end of our noses.

What I want to do is expedite these records, and expedite them fast. This goes back to my circus days of the old three-sheeter, and it still works. I have been three-sheeting for thirty years; getting away with it, too.

It Hits You When You Walk In

This self-selective service is operated with a new style rack. This rack is staggered in steps. The front of it is flat, with records filed in the correct slots. When the customer walks into the department, the first thing that takes his eye is a flash, quite similar to putting a bleached piano with dark mahogany furniture. It hits you when you walk in. People see this rack. There is the title. This is made on a card which protrudes before the record about six inches. Each card is backed up by possibly six records.

(Continued in next column)

dramatizing your business—continued

That runner strip indicating titles is on a tape which you can pull out and change very simply. All you do is write your little tune in there—whatever the current hit is. But it's one label and one only all the way down.

This card is probably blue with yellow letters. People walk in and it hits them right in the eye. It has a list of possibilities. Maybe somebody is looking for one particular record by a certain artist and nothing else. Maybe he doesn't know that artist has anything else. He sees other records by his favorite artist and picks them out.

It's the Slickest Expediter

One girl operates this rack and believe me, it expedites records, quick. This rack can be built to any kind of a dimension, according to your space.

Victor, Capitol, Columbia, Decca, indie labels, all down in a row, all the way across. It's the slickest thing in expediting I have ever seen.

But the color and the presentation and the flash, and the idea that people can walk up and don't have to stand here while some girl chews her gum and sells on the other side—in my experience, it has the greatest possibilities in the world, whether you are small, medium, or big, in presenting records.

Train Goes By Fast

After all everything we sell in music must be dramatized, and dramatized highly, to be successful. You can take the worst tune in the world and wash its face and put a new costume on it and sell it. Definitely, we have done it. I know that it works, if you dramatize it right. We take our records, some of us, and let them sit back there, with no presentation at all. We wait for people to come in. That's waiting for the train to come in. It just doesn't happen to come in. The train goes by pretty fast now, and if you're not there, it's off.

Keep Colors Shifting

I believe in dramatization very much. Being a showman, I am very, very much in favor of it. We watch our records in our displays, our album displays. We keep our colors up. If we have an album that's black, take it off, put one on that's yellow. Keep those colors up there that attract attention all the time. We shift our colors around. Every day there is a change. You have to have the flash, and you have to have the dramatization.

Getting Set for Inventory Control

by Louise Gale

LAST MONTH WE DISCUSSED at some length the detail of actually taking inventory in a record operation. The actual taking of the inventory in a record operation is lengthy and tedious, but—it will pay out and handsomely in a stepped-up record turnover. However, this can be true only in the measure that the tabulated results of the inventory are applied to your operation.

Before proceeding with the actual business of control after inventory, take a good look around your shop or department, and ask yourself

1. Do we have sufficient self-selection bins? record displays—both for singles and albums?

2. What about the general atmosphere of the place? Is our store well-lighted? Does it seem friendly and inviting? Are the record listening booths and record players in good condition? Are the booths well ventilated? comfortable?

Satisfied as to general all-over conditions, your attention should be focused again at the actual record counter—with these questions:

1. Of the total amount of records bought over the year (or six months if your inventory is semi-annual), what amount, in dollars and cents, remains on the shelves?

2. Determine the amount of records saleable.

3. Faced with these figures, what do you think? Have you or your record-buyer overloaded the shelves with each month's new releases? Is your shop using all dealer-helps provided by manufacturers? What about your mailing list—is it active? Do you use it weekly? semi-monthly?

Now, you have fresh in your mind a good picture of your shop and fixtures, your record counter, and the stock—plus actual figures on the records themselves. All these factors, you will agree, have important bearing on your inventory and its control. Keep them in mind constantly.

To actually control this inventory, you should institute a good ordering system. This system should be simple and without cumbersome detail, so that whether you do the ordering, or your record manager does, there is no question as to exactly what should be done, and how.



Major "Rings" of the Advertising Circus

by Evan Klock

(Advertising manager, Lyon & Healy's, Chicago)

TO BRING THOSE two important forces together—your record merchandise and the man who wants to buy it—is primarily a job for the advertising and promotion department. You probably have long recognized the fact that advertising one's wares today has evolved into something like a ten-ring circus—and if your efforts are to succeed, all ten rings must be going full-tilt at the same time.

As you all know the record manufacturers have "upped" the record production this year to a sizeable figure—that figure will probably stand somewhere between 300 and 350 millions of records. To get his share of this business, every record dealer must "go out and get it" with all the tools of advertising-promotion he can muster and master.

Since we are dealing in a comparatively low-figure-level item, one of the obvious things to do is to advertise to a mass market—to "tell the world" within our market radius what records, or record services, we offer, and where and when to get them. This mass market, of course, is effectively and quickly blanketed through display advertising in local newspapers, and in the case of branch retail outlets in community publications. If you would test the effectiveness of newspapers as a result-getting media for records, one has only to include a coupon in his advertisement.

Advantage in Advertising Music

It is the concern, of course, of the individual advertising department as to which newspaper he will use, how the copy will be presented and how often it should appear. But there is this advantage in advertising music through records: your publicity men and women have an unusual opportunity of creating strong copy because they are writing about and illustrating something which has its roots in the soul of every human being.

Another of the major rings in our so-called advertising circus, and which is a close ally of newspaper display, is the consistent use of well-chosen direct mail pieces. These may be in the form of circular inserts for your monthly statements, fly-

ers and stuffers for packages of records; reprints of advertisements that have pulled good results. These will be mailed to a selected list of customers who are known to possess phonograph turntables.

Another potent feature in the direct mail family is the publication of periodical record review booklets by the individual dealers. As you know, there are several excellent national music publications using reviews, such as *The American Record Guide*, *The Gramophone Review* (England), *Down Beat*, *Metronome*—and for the dealer of course, **RECORD INDUSTRY**.

However, I favor the use of a brief, authoritative bulletin that reviews all the new records of the month, especially prepared for our own customers and reflecting our own record services. I believe that a store owes it to its patrons to have a competent critic who will review the new releases with candor and discretion, pointing out how new records or album sets compare with recording of the same selection by other artists or musical groups. This affords excellent means of building customer acceptance and confidence in your record department, a point not to be overlooked when one considers that these same records are available from so many sources.

Every "Ring" Has Special Function

Now let us look at the "red plush" phase of record advertising—the concert program. In Chicago and suburbs, this medium has become of considerable importance. A few years ago, you could have counted almost on one hand the advertisements of music houses presented in the pages of our local symphony program. Leaf through a copy of the current program and you see a good representation of music dealer ads sprinkled throughout the book—and that is as it should be.

In laying out a record campaign, the job is only partially done when the black-and-white publicity is planned. Every part of this composite circus has its special function but is most useful when performing at the same time as the others; only by perfect cooperation and coordination of effort, can you put on a complete "show" for your record customers. Every impact that you can drive home, associating your merchandise with your firm name, is of course an extra chance of ringing your own cash register instead of that of your competitor. Therefore we synchronize and bolster up our record

(Continued in next column)

advertising "circus"—continued

advertising with several types of promotional helps.

Among these are your store display windows, record department displays, personal appearances of artists for record autographing and inter-departmental displays of related merchandise.

Let us take a hypothetical case of a record promotion and check over the various channels through which promotional messages can be brought to the attention of prospective record customers.

How to Set Up Personal Appearance

We will assume that a leading Hollywood producer has scheduled to open a new Gladys Swarthout film in a Chicago theater at this time of the music season. Plans are laid first for the insertion of copy in your chosen newspaper media to coincide as nearly as possible with the opening date of the local premiere. Presuming that the new songs from the production have been plattered and are in your stock, you will likely reinforce your newspaper copy with "spots" on any radio time you may be using; package stuffers which announce the new Swarthout hits from MGM's latest production are slipped into every record envelope.

Now you make contact with the concert manager who is handling the event, or the movie company which is releasing the picture. You arrange for a personal appearance, preferably a time near the opening of the film, and if possible, close to her operatic appearance. If such a probability is in the cards, you will deftly notify your opera clientele through the use of your program space.

This done—but not quite this fast—your display department is notified of the type of window trim needed. Wax figures are utilized to re-enact a well-known scene from either the film or the opera, in which Swarthout shines at her most luminous. Window cards announce that Miss Swarthout of screen, radio, concert and opera fame, will autograph for all comers at a certain hour.

Take Advantage of Occasion

On that day, if the weather man is kind, you are pretty apt to get a goodly turn-out of customers, heroine-worshippers and down-to-earth curiosity-seekers. The effect should be festive: flowers, lights, music (playing, of course, every recording Mme. Swarthout has made in the current hit, with a few operatic favorites sandwiched in). Unobtrusively, keep the lines of prospective record buyers moving toward the autographing table. This is also

strategically placed as near as possible to display cases of Swarthout's records, and next to that cases of assorted phonograph needles of precious metals and other "plus business" accessories.

Newspaper Criticism Tells

One of the best indications of the importance of records as an everyday commodity is the fact that within the last few years all progressive newspapers and the home-furnishing types of magazines are giving more and more space to the reviews of the new records each month.

There often is a flurry at record counters on days following these criticisms. What we as dealers should be particularly interested in, is the fact that the more phonograph records are talked or written about, the more records will be sold.

Cartoon Gags Help

You have probably noticed, too, that the record trade has annexed many cartoonists as allies. Top-flight cartoonists of *Collier's*, the *New Yorker*, the *Saturday Evening Post* and other national publications have, every now and then, built their graphic jokes around the growing public consciousness of phonograph records. Among them was the classic which caricatured a newly-rich matron standing by her—shall we say, Capehart—and giving final instructions to the butler just before the guests arrived. She said "James, you will serve the Frank D-Minor between the hors d'oeuvres and the breast of guinea-hen." These little thumb-nail jibes make delightful eye-catchers for certain record ads; all you have to do is obtain permission from the publisher, but it is well worth the bother.

Magazine Ads Tie In With Windows

Another source of outside help to your advertising department is the national copy which the major record companies place in class and mass-circulation magazines. Recently you were seeing in *Life* full-page advertisements of RCA Victor. You saw in color the reproduction of Capehart's famous painting *The Polovetsian Dances*, a perennial pet at record counters. Finally you came to Decca's imaginative piece of copy captioned, *The 12-inch Schoolhouse*, a most ingenious presentation of children's records. Never overlook an opportunity to capitalize on such nationwide publicity of the very material you have on and under your counters. Wherever possible make use of these national advertisements as tieups in window and counter displays.



The Association Speaks

by William A. Mills

(Executive Secretary, NAMM)

THE MUSIC INDUSTRY Planning and Promotion Conference held in Chicago last November brought this statement from a representative of one of the major record manufacturers:

"We are dependent for our outlets upon music dealers, and we are dependent upon our retail consumer for the production and distribution of record playing instruments. In a recent survey it was found that only 29 per cent of all the families in the U. S. had anything to play records on, old or new or anything else."

NAMM members sell more than 75 per cent of all the goods and services sold through U. S. music stores. What, then, is NAMM's specific plan for building more business for all music dealers?

1. *Industry Trade Promotion.* This program is carried out through newspaper publicity, magazine feature articles, radio programs and promotional effort behind events like National Music Week. Representation in Washington and the monthly newsletter also adds to the program. In Washington, NAMM is working for relief on the reduction of excise taxes on radio phonograph combinations. The newsletter tells what's being done in the record industry and related fields.

2. *Sales Training Program.* A sales training manual, *Merchandising Music*, was inaugurated by NAMM. A supplement devoted exclusively to the problems of record department selling is under consideration. A record merchandising clinic was held in Chicago, and merchandising clinics recently were held in Los Angeles, San Francisco and Portland.

3. *Distribution Problems.* Too often we hear comments about bad practices within the industry. Usually the dealer states that he cannot do anything about it, by himself. NAMM's more than 1,200 members line up a pretty sizeable group. The weight of the Association thrown behind any major move can and does eliminate bad trade practices.

4. *Trade Show and Convention.* NAMM sponsors the world's greatest buying market for music and musical instruments at its annual trade show and convention. The list of record manufacturers who exhibit each year is the Who's Who of your industry. The Association focusses attention on the problems of the record dealer through its merchandising clinics, and the press conference.

Advertising Dividends

by Louise Gale

PPOINT OF SALE — your shop — is the lever by which all advertising planned and performed by manufacturers actually goes to work. The buying public is "pried" into action through every available advertising medium (Jan. RI, page 58).

Through his trade advertising, the manufacturer acquaints you—the dealer—and your record sales personnel with his story; equips you with display material, point-of-sale literature, and often extends cooperative advertising.

Take advantage of the window material—the placards of recording artists, the pamphlets. Your window can be truly outstanding by using what the manufacturers supply, plus some "props" you yourself have dreamed up. Booklets, pamphlets and all such sales literature make very effective mailing pieces—see that a small packet of current release lists accompany every record-phonograph combination sold in your store.

Consumer advertising by manufacturers keeps Mr. and Mrs. America, and all their little bobby soxers wanting more and more records, so they frequent your shop. They know about records through consumer advertising—you are forearmed through the trade advertising. Result—sales!

Therefore it is only good sense for you to make these advertising dollars pay the highest possible dividends to you and this can be done by making the advertising go to work for you and your shop.

Do the radio network programs sponsored by leading manufacturers reach through your city? Arrange for spot announcements following the broadcast, giving your shop's name, address, etc. These programs are aimed at creating interest in music on the part of thousands who want to learn about music.

Serve your community in relation to its music needs. Supply equipment, records and commentator to put on recorded programs in schools, churches, clubs, etc. Decorate platforms with placards of recording artists, pass out literature; have the audience fill out cards with their names and addresses to augment your mailing lists.

Advertising runs as a pipe-line all the way from the chief executives of manufacturing companies to the customers. In selling records, you are selling music. Backed by the manufacturers' punch plus your own localized "oomph," you stand King Pin in the advertising set-up.

THE FINE POINTS of the record business. The finishing process. Listening in, probing. What's the significance of events past? What's in the sound waves of the future? Playback.

As we look back, we vividly recall the happenings on the West Coast—events of interest to record dealers everywhere. The West Coast, from where we just returned, and where 2,000 music dealers got together in Los Angeles, San Francisco and Portland to talk things over and face problems ahead.

It is more than interesting to note that throughout this NAMM regional conference, everywhere the most important subject of discussion was the business of phonograph records and how to merchandise them. Those 2,000 dealers are representative of record dealers all over the country. Their questions are the ones that every dealer has foremost in his mind:

How much record inventory should I be carrying?

How can I control my record inventory?

How am I going to cut down on the number of labels in my stock without plus sales loss?

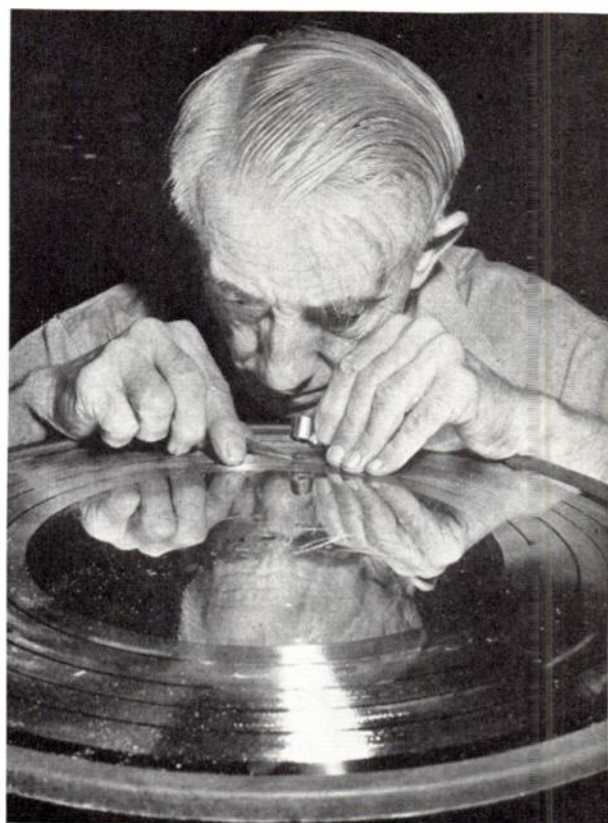
How shall I plan my buying in the future?

When am I going to stop carrying more records in stock than my distributor has?

These are the first questions that were asked at every record clinic at which RI's editor presided during the West Coast conference. From Los Angeles to Portland it was the same, and we suspect it is the same from Los Angeles to New York.

The staff of RI is trying to coordinate every phase of the record business and to present you, the dealer, with as many answers to its problems as is humanly possible.

Our record reviews are aimed directly at what the record is worth at the point of sale—an evaluation



Columbia Records photo

tion of specific records in specific terms—for your convenience and, we hope, your guidance in making actual purchases.

Your immediate problems which you write to us about, are, we trust, answered directly in the pages of our magazine—and as accurately as possible.

We want you to meet your neighbor in the record business and see how he's getting along.

Actually, our story is very simple—because it is *your* story. We make your problems ours. We like to be the forerunners in telling you that there are tremendous good prospects ahead for the record business, for our business.

The year 1947, once again, has brought us the buyer's market. As in every competitive field, it will be the survival of the fittest.

We, the staff of RECORD INDUSTRY, want to help you, the record dealer, to survive.



Art Talmadge Irving B. Green Eddie Gaedel
Mercury's director of advertising (Talmadge) and president (Green) tower over the Mercury midget (3 feet 5).



Milton Benjamin Abe C. Cary Onlooker Silverstein
Sonora's general manager of records and distributor representative Cary explain the new price to onlooker.



Dick Goetzin Gene Steffins Ed Crowley
Just back from California, Permo's vice president and general sales manager checks notes with his assistants.

Coin Machine Convention: Record Personalities

photos by Ed Swanson



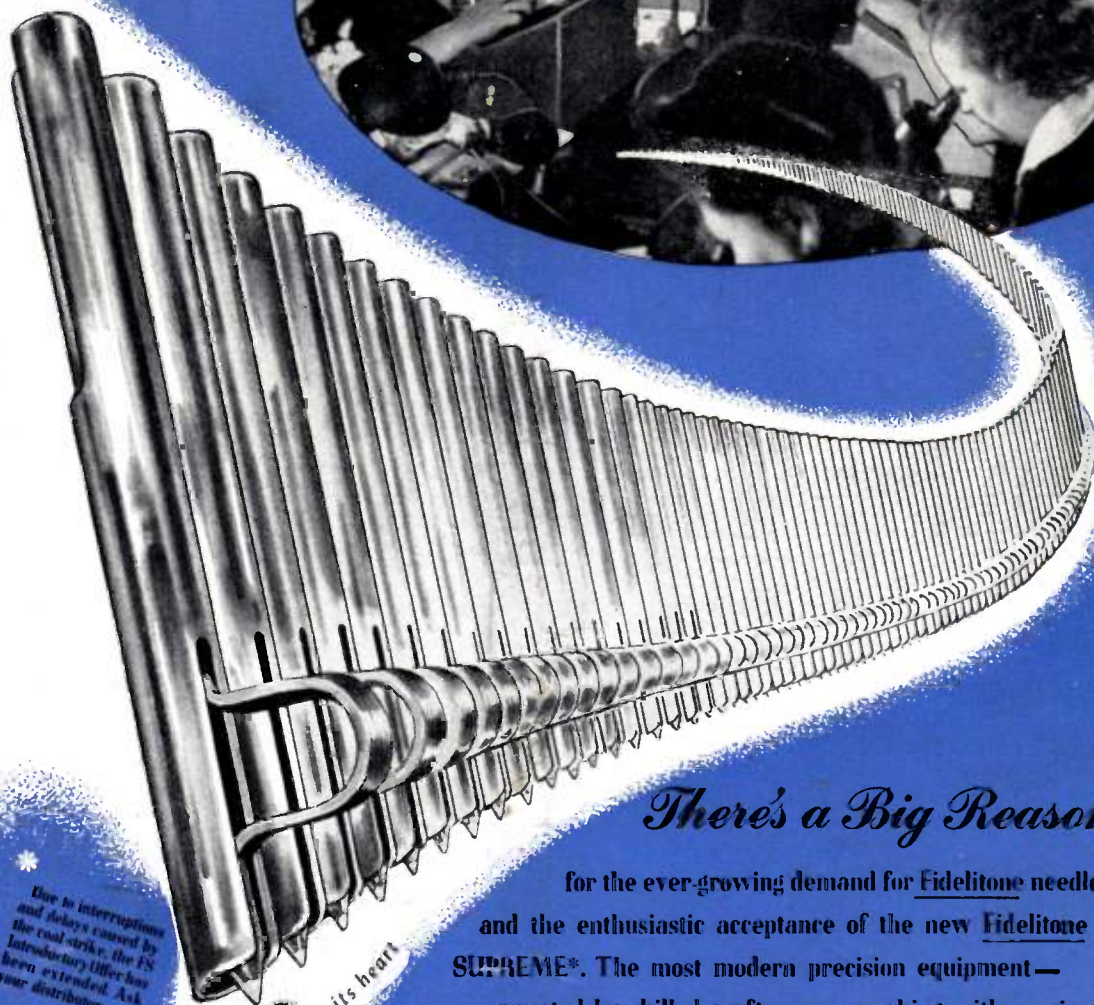
Rudi Hughes James H. Martin Jan August
St. Louis disc jockey Hughes listens with interest as Diamcr's Chicago distributor (Martin) eulogizes August.



Irving Katz Ike Berman
Apollo's Eastern sales manager (Katz) puts on a big smile to match that of the same company's vice president.

Record Industry

February 1947. Page 47.



Due to interruptions and delays caused by the coal strike, the FS Introductory Offer has been extended. Ask your distributor.

the needle with *Spring in its heart*

\$250

Beautifully packaged
in a useful record brush



PERMO, Incorporated
CHICAGO 26

More Permo Needles sold than all
other longlife needles combined

There's a Big Reason

for the ever-growing demand for Fidelitone needles
and the enthusiastic acceptance of the new Fidelitone
SUPREME®. The most modern precision equipment—
operated by skilled craftsmen—working with precious
metals—producing patented designs—regularly inspected during
and after manufacture—is the answer.

All this assures the finest needles—of unvarying uniformity
—the most for the money; assurance to you of repeat patronage.

The greatest needle of them all is

Fidelitone Supreme

FLOATING
POINT
NEEDLE