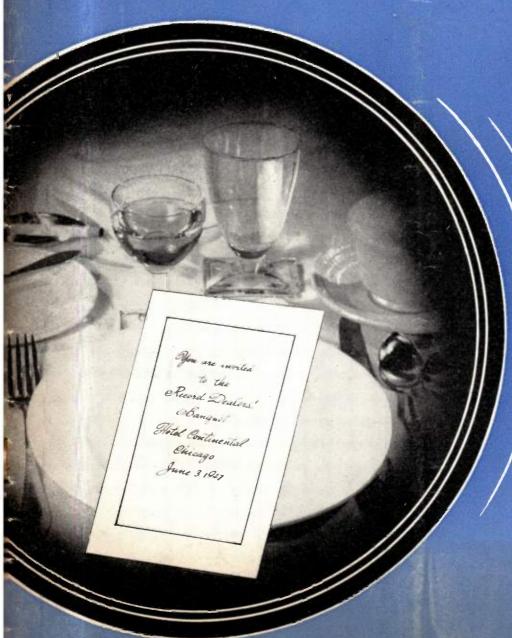
BCOTO May 1847

BCOTO May 1847

IN CONTROL OF VIEW



NAMM CONVENTION:

Events & Personalities
Of the Occasion

NAMM CONVENTION:

Complete Floor Plan
Of Exhibition Hall

FORUM DISCUSSION:

Dealer-Distributors Meet in Philadelphia

BERLE ADAMS:

Personality Study of Mercury's Board Chairman

NOISE SUPPRESSOR:

A Forward Step in Music Reproduction

ON THE RECORD:

A Dealer "Must"

— See Coupon, Page 6
Photo by Ed Swanson



9 TOP STARS...9 Big Fan Groups of Buyers

JOHNNY MERCER and MARTHA TILTON

'If I Had A Talking Picture of You'

ANDY RUSSELL

THE KING COLE TRIO
'You're The Cream In My Coffee'

PEGGY LEE
'Somebody Loves Me'

THE PIED PIPERS

MARGARET WHITING

HAL DERWIN
'When Day Is Done'

CLARK DENNIS

PAUL WESTON And His Orchestra "Somebody Loves Me," that grand collection of Buddy DeSylva's songs, holds the spotlight in this big spring promotion... and promises to be even bigger than Capitol's "Uncle Remus." You'll find unparalleled sales appeal in the nine top stars and the heart-warming melodies, favorites of all ages ... all in one big buy.

And wait 'till you see the sales help Capitol has prepared for you. A colerful, eye-catching window display — advertising in the top magazines of the country — everything you need to bring in the buyers.

Your local Capitol representative will see you soon, with full details . . . for Spring profits ahead!

CD-49 3.75



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Just a reminder that your banquet place is waiting. Coupon on page 6 is handy. Silver by Kalo, Chicago.

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Record Industry

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SCHOLAR — Reads your market like a book. Knows the record business.

HUNTER — Hunts down records. Tries his best to keep you well stocked.

SEER —Looks into the future. *redicts hits. (Who foresaw "The Jolson Stary"?)

Who is this man?



TIPSTER—Lets you in on the coming hits. (Who tipped you off to "Oklahoma!"?)

HUCKSTER—Helps you sell to the public. Knows merchandising angles.

FRIEND—Your success is his seccess.

Always ready to help you in your business.

It will pay you to know him better!

Who is he? He's your Decca salesman! His market information and merchandising skill can help you sell more records. He handles what your customers want. It pays to know him well. Just as . . .

It Pays To Be A Decca Dealer

DECCA RECORDS



On the Soundwaves Of the Future

The Honeymoon Is Over

In a recent issue of Record Industry there was an editorial on the dangers of spreading record merchandise too widely. Since that time it has become increasingly apparent that the honeymoon is over for everyone in the record business from the manufacturer to the dealer. Once more it is necessary for the manufacturer to plan ahead to meet competition, to vie competitively for the artist talent that the public will buy and to increase his advertising and promotion appropriations.

The time has also come when the record distributor has to face the fact that he must return to functioning as a distributor and not simply as a reallocator of record merchandise. The record distributor must begin to service once again all of his accounts in the techniques of merchandising, the best manner of display, the sales angles, and the distributor must also return to the warehousing in some degree of record merchandise which will be available to the record dealer upon call.

The record dealer, large or small, whether music merchant—department store—chain store—or any other form of record merchandiser, must take review at once of all record inventory on hand and estimate its worth to his business in proportion to dellars invested and actual volume of sales. Yes, the honeymoon is over and this is the beginning of real merchandising and real competition in the record as well as the radio field.

As we look to the future, it becomes apparent that these coming summer months are a period of serious readjustment for every dealer in his thinking, his merchandising and his investment. It is not secret that already the off-brand merchandise in the radio market and the overpriced sets of standard makes which have been the outgrowth of the first post-war endeavor to supply the dealer market, are beginning to be sold at salvage prices. The radio companies are gearing themselves for new price lines, new models, new campaigns and a new effort to meet a tremendous buyers' resistance to an overpriced market.

Concurrent with this, the small independent record manufacturers that have sprung up like mushrooms everywhere to make a quick dollar, are find-

ing this same dealer resistance to hard-to-sell merchandise increasing, and the mortality in the field of small record manufacturers has begun to grow.

The thinking dealer must now re-evaluate all of his record stock and all his present radio stock in view of the coming change in the consumer market which has already begun. The record dealer's dollars must be freed from obsolete merchandise, poorly bought inventory and overloads of record merchandise, which amount to the warehousing of records, so that he may have the freedom of purchase of live merchandise in both the record and the radio field. The return to normal in our industry has begun.

Baseball & the Classics.

The fact that the New York Yankees are using recorded classical music (via radio) to advertise baseball could well be significant. Not so much because professional sports are turning to a commercial disc jockey show — but something much deeper than that. After 15 or more years of steadily broadcasting classical programs, and the same length of time during which phonograph combos have accelerated the sale of records to millions — after such an educational barrage, the public has perhaps improved its musical taste, however slight it might appear to the cynics. The Yankees seem to have faith.

The record dealer certainly has contributed to raising the level of America's musical taste. For, upon close inspection, it is records and records almost exclusively which really permit the intimate acquaintanceship with the classics, out of which grows real appreciation. Records, you see, are permanent home entertainment.

Disc Jockey Influence

Now, that Decca is reported shifting toward jockeys, all of the Big Four are utilizing the jockey's influence by servicing him with free records and seeking his "plugs." Majestic and Columbia both have their own private jockeys (Robbins for Columbia; see April RI). Mercury and MGM are very friendly in their manner toward disc jockeys, and have gotten results.

But currently the trend is growing to a double fortissimo. The jockey has become a "master of ceremonies." He's going on a national hookup.

Ex-bandleader Paul Whiteman will become ABC's and the country's first network disc jockey — and one part of his hour-long show has already been sold to National Biscuit Company.

first annual

RECORD DEALERS' BANQUET



MEET YOUR

Fellow-Dealers

Recording Artists

Distributors & Manufacturers

Continental Hotel

Chicago

June 3, 1947

During NAMM Convention Wæk

FUN

ENTERTAINMENT

COMRADER E

AVOID DISAPPOINTMENT SEND YOUR RESERVATIONS NOW

Fill in and mail TODAY to:

RECORD INDUSTRY, 360 North Michigan Avenue,

Chicago I, Illinois



Wire, Tape or Wax?

TPPERMOST IN THE ALERT record dealer's mind today is the question of what the introduction of moderate priced wire and tape recorders to the public will mean to the phonograph record business. Eccause we are in the record business we cannot close our eyes to developments in any field related to ours, and particularly not when such factors as uninterrupted 30 minute recordings on wire and also the compact nature of the wire spools themselves in relation to storage space must be considered. There is also the novelty of these new offerings which brings them publicity, but this publicity has little or nothing to say of the real limitations these media have in actual reproduction. To date, the most satisfactory reproduction on wire or tape is that of the speaking voice or group of voices and as a recording device for special events, board meetings, etc., the continuous and uninterrupted flow of recording and reproduction is excellent and fills a great need. Wire recording is the new baby of the radio industry and it looks like a healthy one - but time will show its proper place, all prognostications notwithstanding.

UR CONSIDERATION is the already fully developed and tried phonograph record and its partner the radio phonograph. Phonograph records are to the radio phonograph what blades are to the razor. One cannot function without the other. Today's dollars for every record and radio dealer in existence, are invested in these two items — records and radio phonographs. Our present problem is to realize a profit on the dollars that are tied up in those inventories and to keep those dollars moving in the same business. A look at what the market ahead looks like from the point of view of the radio and record manufacturers might help us all to evaluate our present situation more clearly. It is the general opinion of the record and radio manufacturers today that the saturation point for consumer goods such as radios - not available during war years - and records, which have come to an all-time high in demand during these same war years, will probably be reached within two and one-half to three years if production continues and our economy does not become too unbalanced.

By the time the American nation has purchased enough radios to outfit its homes completely from the living room to the rumpus room as well as in the children's room, the kitchen and the garage, it is obvious that the number of turntables which we as the record dealers of America will have to supply with records will keep us in the phonograph record business for quite some time. The outlook is excellent for the record dealer for the next few years if you know the record business, you know how to buy and if you do a real job of record merchandising.

R CA VICTOR AND COLUMBIA Records are about to erect new record pressing plants and the catalog of four decades of great music are contained in the original matrices. Phonograph records as we know them, and the radio phonograph that we play them on will not be relegated without thought to become obsolete. There is a vast difference between amateur recordings on disc or wire or tape and the professional recording of great masterpieces in sound. It is not a question of choice between the phonograph record and wire recording—but rather that wire recording is an additional and a welcome tool for home and professional use in recording those things which particularly interest us, or which we feel the need to preserve.

Rather let us look forward to the development of higher frequency equipment and more beautifully balanced radio phonographs upon which we can play phonograph records of the finest engineering balance and the greatest full frequency range. We have not exhausted the possibilities of phonograph records or of radio phonographs; rather we are on the threshold of new musical worlds and greater entertainment in our own living rooms. Tomorrow's complete home entertainment instrument will contain television, AM and FM radio, the phonograph, and wire or disc recording equipment in one unit. Let us educate our customers to this thinking.

Louist Tale

DESIGNED TO HELP YOU

Sell More Records ...

THE ZENITH RECORD DEMONSTRATOR WITH THE COBRA TONE ARM

Reproduces Records In Rich Full Tone Fidelity, Free From Needle Noise or Scratch

MAKES MORE SALES

When records sound better, they sell better . . . and the Zenith Cobra Record Demcistrator gives tone quality you never thought possible.

CUTS RECORD LOSS

The Cobra floats in the record grooves with less than 3 ounce pressure—it can even be trooped on a record without hamn. Think of the saving in record wear and damage.

Used Exclusively By Leading Record Dealers The Country Over

Push Pull Audio with Big, Full-Toned Speaker

Valuable Features

With All These

No Needles To Change

Filament Locked In To Prevent Pilfering

Short Spindle—Holds Only One Record

Only Two Operating Controls

Concealed Maximum Volume Control

BUILDERS OF AMERICA'S MADE BY Z MOST WANTED RADIO-PHONOGRAPHS

The really important news in the phonograph industry is still Zenita's New Way to Play Records, with the Cobra Tone Arm. This handsome, sturdy Record Demonstrator enables you to utilize the full-toned reproduction qualities of the COBRA in your store—to let your customers hear records played at their best. Hundreds of music dealers, record shops and department stores use Zenith Cobra Record Demonstrators...many of America's largest dealers use them exc usively.

OR WRITE YOUR ZENITH DISTRIBUTOR

Page 8. May 1947.

Record ladustry



May's Policy Is Quality and Service

PROBABLY THE OLDEST music store in New Mexico, May's of Albuquerque, reopened in March after extensive redecorating and expansion. Plans for the new store were made by its owner, Bernie May, son of the original owners of the May store. Bernie May has increased the store's scope and operations considerably since its inception as May's Repair Shop — now the company is May's Music Co., Inc., carrying many instruments, radios, appliances, and a large record department, as well as being the center of musical activity in New Mexico.

The store's policy is built on selling the best merchandise to be had and in giving customer-service after the sale. Needless to say, this has made the store popular for hundreds of miles around. Some of May's customers even live 40 miles away from a railroad station, yet make it a point to get into town to shop and visit with Bernie.

The record department in the store features self-selection racks grouped in the center of the floor. The curved counter provides clerk service — both the counter and wall racks are under a canopy which has indirect lighting. Six listening booths are air conditioned and well lit. The basement be-

low this section has 400 feet of storage space. A children's corner and two listening posts for popular records complete the department. This decorating, incidentally, was done by Mrs. May; it's varied

shades of yellow and green in the record department, and other complimentary colors through the rest of the store.

The exterior of May's is mod-

The exterior of May's is modern even among the modern architecture of Albuquerque. The 25-foot front window has glass panes set at an angle to eliminate glare; the second floor is fronted by a large picture window (see below). Inside, a receptionist

er ar 25 pa gl

Bernie May

greets customers as they enter the rose, ivory and blue decorated store. All wall cases have indirect lighting; fluorescent lights are flush to the ceiling.

When May's was incorporated in 1936, employees were given the opportunity to become stockholders; the store now is entirely home-owned. Bernie May, certainly a believer in modern living, owns his own plane, in which he makes visiting and business jaunts — he was a Naval flight instructor during the war. His own personal attraction has built for his store a large and very loyal clientele, and in his air travels he has become known to hundreds of Southwest citizens. MORE PIX ON NEXT PAGE.



Musical center of New Mexico, May's in Albuquerque, is known for its complete musical and electrical stock.

Owner May applies belief in modern living to store; note use of new building materials and design.

Record Industry



May's Record Department (above) with closeup (below) of smartly-designed booths (see preceding page).



Garehime Music Keeps Pace with the Times

THE GAREHIME MUSIC Co., operated by J. W. Garehime, in Las Vegas, Nevada, is row one of the country's most modern shops, having been rebuilt last December. Two stories high, 'Le store boasts 5,859 square feet of floor space, an elevator, liberal use of glass — panels and bricks — and a large record department covering the first floor.

The five listening booths are of glass and birch and have heating and cooling air ducts besides being soundproof. The round counter holds needles and other accessories in drawers, while allums can be shelved in the front. Bright lights enable customers to read fine print on records at any time.

Garehime built part of the first floor six years ago, having been in business 17 years, and inished the entire store Dec. 2, 1946. He carries several other labels besides the Big Four; combinations, pianos, band instruments, sheet music arc books make up the rest of his stock.

The emphasis in decorating is on comfort and good looks — pink glass drapes contrast against white rough plaster walls, oak stairs lead to the second floor, two-tone tile on the first and maple on the second floor all add up to tastefulness and serviceability to the customer.



Entire first-floor record department at Garehime's. Insert shows store's owner, J. Garehime. Strong lights and extensive use of glass (note glass bricks in booths) give airy, spacious effect.



How We Made Tiein Promotion on "Peg"

by Joe Igo

(Rose Radio Store, Chicago)

Editor's Note: This is a report of how a record with his possibilities can be pushed to hit proportions. The method used is simply illustrative of how a keen dealer can do his own promotion.)

There are considerable amounts of money walking out of record shops that could as well be resting in the cash register. Here's the story of what one dealer has done with one record to keep some of that money from roaming. The store is Rose Eadio Store, located in Chicago's Loop. The record is Peg O' My Heart by the Harmonicats.



Joe 'go

There are two prime factors in the sales story of *Peg*. The first is that the record is a good one; that is to say, a lot of people like it when they hear it.

The second factor is rather unusual, and extremely fortunate insofar as the time angle is concerned. It seems that about six out of every ten customers who ask for Ted Weems' *Heartaches* like *Peg* well enough to buy it

too. This tailor-made tiein was discovered early in the sales history of both records and the Rose Radio staff has exploited it to the fullest. The result has been that since its first day on sale, *Peg* has been among the three top-selling single records, most of the time the topper. No special promotion stunts have been used; the technique has been the old familiar one of inviting each pop customer to "try this new record. It's rather unusual, and we think you might like it."

Briefly, the sales record of this disc: in one month Rose Radio sold over 500 copies. Somewhat over 100 went before the record was first requested by a customer (that is, it was plus-sold), and of the first 500 copies, approximately twenty were sold in response to specific requests. (Editor's note: this release received tremendous plugging by Chicago disc jockeys.) Other dealers told of our method of Peg-Weems tiein used it with results that the writer is inclined to think could be duplicated in almost any type of operation.

SADIE BOTTLENECK



"Yes, I know the one you want, but we don't have it."

Prize Winner Gets Free Trip to N. Y. C.

SEEING NEW YORK at the expense of RCA Victor was the pleasant experience of the co-owners of The Record Shop in Seattle, Washington. Esther Whitefield, 26, and her mother won the first prize in Victor's Night and Day window display contest. For that achievement, they were awarded this trip—their first visit to New York.

In New York the Whitefields saw Brigadoon and Street Scene, plus the Victor recording session with



the original cast of *Brigadoon*. Another session which they attended was that of a newly organized recording symphony conducted by Stokowski. They saw and heard Perry Como broadcast.

On the first day of their visit, they had lunch at 21 Club, dinner at the Stork Club and supper at the Waldorf Astoria's Wedgewood Room. The following day they

Esther Whitefield Room. The following day they visited RCA Victor's Camden plant and saw Tenting Tonight in Philadelphia.

May 1947. Page 11.



Girls look over new discs at Music Box, Spokane, Wash Horizontal bins allow customers to browse without hadling records. Note proximity of booths to albums.

Three Types of Interior Display

Cardinal Record Bar in Viking Shop, N. Canton, O. With record bar, Viking operates with only one salesperson. Dealer reports increasing sales, declining costs, more orderly looking department.

Below: The Music Center, Corpus Christi, Texas.

Use of vertical bins and racks allows dealer to concentrate many records for customer visual appeal. Record-sheet music tiein effectively used.





Page 12. May 1947.

Record Incustry

for "POP"

with

Here are three top items to be backed up by RCA Victor's June promotion. Hard-hitting ads in "LOOK" and 6 top fan and teen-age magazines will be out calling on your customers . . . so have your store promotions ready!



Ray Kinney, his Coral Islanders, and the Mullen Sisters have recorded their sultry, romantic Song of the Islands (and other Hawaiian favorites). Album P-176,

New Fifty-Second Street Jazz. Hot work by Dizzy Gillespie - Coleman Hawkins, and their all-star orchestra. Already a hit-seller, watch it soar with its new ad-support! Album HJ-9, \$3.75.

> "Fats" Waller Favorites. You June ads will follow up the big drive scheduled for "Fats" Waller Memorial Week. Order Album P-151, \$3.15.



RCA VICTOR'S

Dan't miss our NAAM Convention Exhibit, Booth 90-91, June 1-5. There's something interesting in store for you ... and a royal welcome!

There's extra profit to be made by featuring your radio-advertised items. Tune in your RCA Victor Show (Sundays, all NEC stations, 2 PM, EDT) and follow up with display!

for Red Seal

A full page in "LIFE," June 9, will put June's entire Red Seal listing in your customers' homes. Another full page in "TIME," June 16, will promote the newest Menuhin album. For quick, easy sales . . . display this new Red Seal merchandise while it's



Bernstein: The Airborne-Blitzstein. N. Y. City Symphony Orch.; RCA Victor Chorale, Robert Shaw-Director and Narrator, M/DM-1117 (Recordrama), \$8. "LIFE," June 9.



Menuhin: Concerto for Violin and Orchestra—Béla Bartók. Dallas Symphony Orchestra, Antal Dorati, Conductor, M/DM-1120, \$5.85. "LIFE," June 9, and "TIME,"June 16.



Merrill: The Whiffenpoof Song; The Sweetheart of Sigma Chi. Russ Case and his Orchestra with Male Chorus. Record 10-1313, 75¢. To be featured in "LIFE," June 9.

Prices are suggested list prices, exclusive of taxes.





ASSOCIATION SPEAKS

AMM SPEAKS MOST ELOQUENT-Ly in the announcement of plans for the Music Industry Promotion Programs. Ever since its convention last July, it has been endeavoring to develop these plans. On March 25, the first board meeting was held here in Chicago; Louis G. LaMair, NAMM prexy, was elected Chairman of the Board of Trustees. Groups already cooperating include: National Piano Manufacturers Assn., National Association of Musical Merchandise Wholesalers, Band Instrument Manufacturers, National Association of Musical Merchandise Manufacturers, Music Publishers Association (classics) and the National Association of Music Merchants. RMA's advertising committee's recommendation to join awaits their Boards' okay; Music Publishers Protective Association (pop music) and Accessory Manufacturers have yet to act in connection with this project.

Operating budget for first year is \$100,000—the maximum the



Capitol's "Somebody Loves Me" dealer display for newest album



Board believes can be effectively spent during the first year, but only a fraction of the amount needed for the long range program.

Indiana University's Professor of Marketing—Dr. Albert Haring—was appointed Program Consultant for the Music Industry. Dr. Haring will recommend type of research.

Members of the Board were appointed to study agency qualifications in connection with public relations counsel, and the Board will select a public relations organization by May 15.

IN THE SPRING . . . IT'S CAPITOL IDEA

"WITH LOVE AS THE LURE" Capitol backs a new album for special springtime sales. Somebody Loves Me album features DeSylva tunes and nine Capitol stars. Pix, dealer booklet, newspaper ads, radio tieins, and window trims are all ready for dealers who are

on their toes to CAPITO ZE on "spring" . . . "a young man's fancy" . . . etc. Ah yes, Love has that lure. And when spring bursts into bloom, your shop should be bursting with sales if you transplant the oomph of spring into your windows and your sore.

NOW SCHOOL GOING TO DELLERS

THE "Now School" which RCA Victor has been holding for its distributors has been completed. Six regionals—New York Chicago, Cleveland, Atlanta, Dallas and San Francisco—made possible attendance of representatives from about 50 RCA Victor distributorships.

Each pupil was presented with a diploma at completion of course, which qualifies him to officate in teaching capacity when "Now School" gets "dealer point of view," and will continue in clinics open to dealers throughout the country.



COAST DEALERS DANCE AT "DUEL" PARTY

ECCA RECORDS JOINED in the Lational promotion of the motion picture Duel in the Sun (Vanguard Films) late in March when the company sponsored a Square Dance party for 1000 dealers and their personnel at the Rodger Young Auditorium in Los Angeles. The promotion was a natural because the party introduced Decca's new album of square dancing featuring Lloyd Shaw who plays the caller in the movie, and the orchestra from Duel, and used Shaw as the instructor of the dancing.

Decca, working through Arthur C. Crobart, assistant Western Division Manager, and Norman F. Goodwin, Los Angeles advertising and promotion manager, put on the party in cooperation with David Selznick, whose company made the film.

Record dealers who attended the dencing party were treated to entertainment furnished by talent from both Decca and Selznick's studies. Ella Raines, Hoagy Carmichael, The Andrews Sisters with their manager, Lou Levy, Raven McBride, Russ Morgan, Burl Ives, Rhonda Fleming, Guy Madison and Gail Russell all appeared to sing, give a little patter and meet the dealers.



Victor already has issued Duel album of movie music.



Dealers do "grande right-left" at square dance party.

Decca entertained 1,000 West Coast record dealers at a square dance party to promote album tiein with "Duel in the Sun."

The square dance album of Decca's, already released, has four records and a bound book containing calls as well as detailed instruction on the dance steps. The package retails for \$10. Decca is using this album for further cooperative promotion on a national scale, working on dealer window campaigns. The movie began to be released late last month.

Distributors for Decca have been told that possibly similar square dance parties will be held for dealers in all parts of the country. So far we have heard nothing definite, but you, Mr. Dealer, should watch for this.

And in case you do attend a square dance party in your neighborhood, don't just go and have a swell time. Think of all the promotion you can get together in your own store: how about a "Square Dance" day where the album is featured and your salespeople wear denims and bandannas? How about a week fea-

turing square dance music, which includes not only this album but all your Western and hill-billy music on records. You'll discover that customers will buy records they never knew you had before. Or how about sponsoring a square dancing party at your local YMCA or Boys Club, church or lodge—with records from your store as the music. You might even attend as the "caller" for the dancing after learning some dances from the Decca book.

This double promotion—of both the records you have and of you and your store—is certainly the way to bring in new customers as well as awaken new interest among your steady customers. You can even reach further afield by cooperating with one of the local disc jockeys in presenting a special program of American folk and dance music.

Take a tip from the record manufacturers and movie studios —make the most of both the picture and the album.

May 1947. Page 15.

BACKGROUND FOR BIGGER "MASTERWORKS" BUSINESS IN MAY





Visit us at Booths 9-10-11, at N.A.M.M. Convention

"MASTERWORKS" of the month featured in: SATURDAY EVENING POST.. May 10th LIFE.... May 19th

TIME .. May 26th

The famous Columbia Masterworks Records "playbill" presents and presells another great list of magnificent performances by the finest artists. Remember . . . your customers are among the readers -30,000,000 strong-who will see this news.

contact your ECORDS DISTRIBUTOR for stock

GREEN TIP SHEET

It's almost here! June 3 -- First Annual Record Dealers' Banquet (sponsored by RI). It will be a gala evening with top-flight record executives and recording artists on hand to entertain. Don't miss it! Here's a chance to have a wonderful time with fellow record dealers from all over the country. Plates \$6.00 each; tables seat 8. Send your check today! % Record Industry Banquet Bureau, 360 N. Michigan Ave., Chicago 1, Illinois.

Latest news about NAMM June 2-5 convention in Chicago:- Exec Sec William Mills is asking all trade show exhibitors to send him advance notices about the newsworthy features of their displays. He will then be able to "work more effectively with the press." . . . Possibility of night exhibits. Exhibitors are now being queried; NAMM wants their reactions. Probability is there will be at least one evening given over. . . For Women Only party (Monday, June 2, at 2:30 p.m.) will be entertained by the Chicago Artists Trio.

Foreign music merchants expected. Judging from advance registration, dealers at the convention (but unaffiliated with NAMM) will come from such distant points as Capetown, South Africa; Melbourne, Australia; Tientsin, China; Sidney, Australia; and from England, Central and South America, Canada, France, Italy, Holland, the Scandinavian countries and Czechoslovakia.

NAMM president makes statement. Lyon & Healy's (Chicago) Louis G. LaMair said: "This year's program is keyed to the convention theme, The Music Industry Plans Its Future. With consumer demand considerably tighter than at any time since prewar days, and costs of both labor and material still rising, the music industry must aggressively plan ahead to assure itself of future markets."

Two movies which RI has covered in past issues have just been premiered: "New Orleans" and "Carnegie Hall." RCA-Victor is doing direct tie-in promotion on both. Dealer promotion kit is offered on "Carnegie." Promotion includes time on Victor's Sunday radio show.

Louis Armstrong can be plus sold in connection with "Orleans." Victor is making available the HJ-1 album of Armstrong classics; and one recent single of tunes from movie. Columbia and Decca (via Brunswick) both have Armstrong albums, but whether or not they will be available not yet announced.

Movie called "Summer Holiday" to be released in November. Story is based on Eugene O'Neill's "Ah Wilderness." Two tunes from movie--"Afraid To Love" and "The Starley Steamer" - will hit the record counters in September.

Victor is issuing a series of educational records for elementary schools—called Basic Record Library. . . Apollo offering dealers point—of—sale aid with decal sticker for use in windows and showcases.

New companies and changes. In Chicago, Aristocrat Record Corp.; Charles Aron, president and F. C. Brount, vice president. First artist used was Sherman Hayes and

Record Industry's

vocalist Wyoma. . . Playtime Records changes name to Jackalee Records, Inc. President J. M. Gleason also general manager of Chicago Wright-Sonovox. Jackalee used Sonovox sound effects in current children's release, "Chug Chug" album.

Wilcox-Gay promotion plans. Company's sales promotion manager has scheduled series of distributor meetings this month. National advertising theme will stress educational and entertainment advantages of recording in the home. "Fun Centers" will be developed--will give dealers opportunity to dramatize Recordio entertainment advantages.

Capitol has Kenton backlog. Even though serious illness necessitated breakup of the Stan Kenton band (at a loss of more than \$150,000 in guarantees), Capitol will continue to release Kenton discs. Hope is that the leader will recover and reorganize band in not too distant future.

"Doily-of-the-month," used in many restaurants across the country, is using National Music Week theme during May, per suggestion of NAMM's Bill Mills.

Record Clinic very important this year. News comes from Harry E. Callaway, who will lead the record clinic, that this year's particular problems will make the clinic of extremely special interest to dealers—and, of course, to manufacturers and distributors also.

Callaway believes that the Battle of Records is already started. "Volume, he says, "normally of prime importance in business discussions, and generally a comparative gauge, has become secondary, at least for the moment. Emphasis is being placed on inventory—too much inventory."

Record Clinic will be held Thursday morning, June 5, at 9 p.m. Capacity attendance is almost certain. Four outstanding merchants will start off this clinic:

Herman Platt, Platt Music Corp. & May Co., Los Angeles. Subject: Merchandising of Records.

Harold L. Miles, Miles Music Co., Duluth. Subject: Modernization Pays.

Oscar J. Larson, Mcntgomery Ward & Co., Chicago. Subject: Reducing Inventories.

Paul E. Murphy, M. Steinert & Sons, Boston. Subject: Manufacturer-Dealer-Distributor Cooperation.

These talks will be short, to the point, will be followed by an hour of audience discussion led by a panel of experts, among whom will be RI's Louise Gale.

Sacred Records in big promotion program. Sacred will be represented at the NAMM convention by an outstanding exhibit of religious records. Company's advertising and promotion is stressing importance and profit to be gained through departmentalization of religious discs--similar to departmentalization of pop, classical, children, etc. Where used, sales reported to increase by as much as 20 per cent. Sacred's president, Earle E. Williams and sales manager Bert Gilroy will be hoses at the Sacred exhibition booth.

W. Keene Jackson joins his son, Keene S. Jackson, in a new business as radio manufacturers' representatives. Company will be known as the Keene Jackson Company. Both father and son are well known in this field. The elder Jackson resigned his position as Aviola Radio's sales manager to join his son.



Classical

COMPOSER—ARTIST	SALEABILITY	COMMENTS	
BEETHOVEN. Soncia in C Sharp Minor, op. 27, No. 2 ("Moonlight"). VLADIMIR HORO- WITZ. piano. Victor album M/DM- 1115. S2.85.	EXCELLENT. Material plus artist spells sales in spite of previous records. General appeal and especially to piano students.	Well recorded and good performance in brilliant passages. Artist great box office draw, but better suited to other material.	
Grand Fugue, op. 133. THE KROLL QUARTET Musicraft album 73.	FAIR, except where connoisseur trade very strong—where sales might be good.	This quartet has a tremendous musical reputation, and in some cases can be plus sold on prestige basis.	
BORODIN. On the Steppes of Central Asia. THE PHILHARMONIC ORCHESTRA under Con- STANCE LAMBERT. Columbia 71956. \$1.00.	FAIR TO GOOD. Brilliant orchestral fabric will appeal to many—quite well known.	Good surface but medium performance. Necessary addition of standard work to Columbia catalogue.	
BRAHMS. Someta in F Minor, op. 120, No. 1. WILLIAM PRIMROSE, viola; WILLIAM KAPELL, piano. Victor album M/DM- 1106. \$3.85.	VERY GOOD, but in limited field of chamber music and Primrose enthusiasts.	One of Brahms' lesser works more than capably performed. Demonstrate third movement.	
CHOPIN. WALTZES: in A Flat, op. 34, No. 1/ op. 64, No. 3/D Flat, op. 64, No. 1/ A Minor, op. 34, No.2/E Flat, op. 18/C Sharp Minor, op. 64, No. 2 JACQUES ABRAY, piano. Musicraft album 76.	FAIR. Well-known material, but will appeal to limited clientele. These works are already capably recorded on other labels.	Surface on our copy only fair. Engineering leaves something to be desired but performance is good as might be expected.	
DE FALLA. Nights in the Gardens of Spain. NATIONAL SYMPHONY ORCHESTRA under ENRIQUE JORDA; CLIFFORD CURZON, piano. Decca ffrr album ED/EDA-10.	VERY GOOD TO GOOD; good longrange. A standard "modern" work with strong melodic appeal. One of best known "mood" pieces in modern repertoire.	Performance, while not of the highest standard, is thoroughly adequate. En- gineering balance, of course, very good	
DELIUS. Concerto for Violin & Orchestra Liverpool Philharmonic Orchestra under Malcolm Sargent; Albert Sam- mons, violin. Columbia album M/MM- 672. \$4.00. The Walk to the Paradise Gardens. CINCINNATI SYMPHONY ORCHESTRA under EUGEME GOOSSENS. Victor 11-9493. \$1.00.	VERY GOOD TO FAIR. Paradise Gardens is well known, one of the most popular of the mood pieces. This should be a very good to good longrange seller. The concerto is more abstract than Gardens, but still has some melodic appeal. First side typical, makes for good customer listening. This composer is gaining in stature and reputation.	Both works rate well as "modern' compositions; can be sold to anyone who indicates a liking for the impressionists. Very good performance and engineering balance on both. Excellent violin performance on the Concerto.	
DUKAS. The Sorcerer's Apprentice. NATIONAL SYMPHONY ORCHESTRA under ENRIQUE JORIA. Decca ffrr album ED/EDA-16. \$5.00	Good to Very Good. Subtle scoring is marvelously clear in this engineering triumph. Up against formidable competition on other labels.	Fantasia is being revived in many localities—chance for good tie-in. Or chestra is top-notch; surface excellent	
FRANCK. The Accursed Huntsman. London PHILHARMONIC ORCHESTRA under Franz April December of the album ED/EDA-20	GOOD TO FAIR. Although this is one of Franck's more obscure works, the treatment is so effective it will impress customer on hearing.	As music, not up to Franck's best Engineering balance very good; per formance excellent on whole.	

\$5.00.

Ancre. Decca ffrr album ED/EDA-20.

press customer on hearing.

Classical

COMPOSER—TITLE SALEABILITY COMMENTS MENDELSSOHN. FAIR TO GOOD. Popular concerto but Soloist not well-known in U. S. strong competition on other labels. Concerto for Violin & Orchestra in Violin tone thin in upper register-E Minor. NATIONAL SYMPHONY ORCHES-Price will have effect. good surfaces. TRA under MALCOLM SARGENT: IDA HAENDEL, violin. Decca ffrr album ED/EDA-23. Symphony No. 5 in D Minor, op. 107 Good. Frequent inclusion in radio Good surfaces; excellently conducted; ("Reformation"). LONDON PHILHARMONIC strings sonorous; brass solid and well concerts makes the Reformation a popu-ORCHESTRA under THOMAS BEECHAM. lar seller. balanced. Demonstrate last movement. Victor album M/DM-1104. \$4.85. Final side: Mozart's La Clemenza Di Tito. MOZART. A good composition well played. VERY GOOD. Among chamber music Szell's authoritative integrity makes itclientele, Mozart enthusiasts, and piano Quartet No. 2 in F Flat Major (piano students. Szell and Budapest group self instantly felt. Pianists, this is how & strings, K. 493). BUDAPEST STRING have good following. it should be done. QUARTET and GEORGE SZELL, piano. Columbia album M/MM-669. \$4.00. OFFENBACH. Good. Metropera star sales factor. Fine lyric soprano; competen per-Barcarolle has popular appeal. Barcarolle/Romance of Antonia, JARformance; very good surface and bal-MILA NOVOTNA, soprano. Victor vv-9263. \$1.00. RAVEL. VERY GOOD and longrange. One of Very good technical performance Ondine. ALEXANDER BRAILOWSKY, the most famous of the impressionistic but inferior to Gieseking (Columbia) piano. Victor 11-9260. \$1.00. piano pieces. in emotional interpretation of the shimmering mood of music. SCARLATTI. VERY GOOD in limited field of con-Verve in interpretation and perfor-Sonatas: in G Major, op. 232/C noiseur and harpsichord enthusiasts. mance is brought out by good eng neer-Ingratiating music with memorable Major, op. 205/E Major, op. 257/D ing and fine surfaces. Major, op. 461/F Major, op. 433/ E Major, op. 23/F Major, op. 479/ D Minor, op. 413/D Major, op. 463.

SCHUBERT.

craft album 72.

Sonata in E Flat Major, op. 122. KATHLEEN LONG, piano. Decca ffrr album ED/EDA-26.

Sylvia Marlowe, harpsichord. Musi-

FAIR TO GOOD. Limited audience; appeal to piano students.

Clear recording; competent performance. Artist has following.

String Quartet, op. 125, No. 1. Guilet String Quartet. Concert Hall Society album AE. \$7.20 incl. Fed. tax.

Good for connoisseur trade; FAIR generally. Definitely prestige item. Typical Schubert melodies.

Excellent performance and engineering balance. A warm, live reco-ding which projects the actual performance with startling effectiveness.

TSCHAIKOWSKY.

Nutcracker Suite. NATIONAL SYMPHONY ORCHESTRA under STANFORD ROBINSON. Decca ffrr album ED/EDA-9. \$7.00.

VERY GOOD TO EXCELLENT; composer and selection popular. FFRR gives fresh appeal to old favorite. Strong competition on other labels.

Surface and tone excellent. Algid and arbitrary in tempo but orchestra plays well.

Swan Lake Ballet (excerpts). NATIONAL SYMPHONY ORCHESTRA under SIDNEY BEER. Decca ffrr album ED/EDA-12. \$5.00.

EXCELLENT. Real greatness in performance and engineering lifts this much played composition to a new level.

Perfect conducting; beautiful plrasing in solo passages; fine balance. Suggest sides 1 and 4 for listening.

Semi-Classical

ARTIST-TITLE

CARNEGIE HALL, Night at.

LILY PONS: Bell Song (Delibes)/
RISE STEVENS: Seguidilla (Bizet) and
My Heart at Thy Sweet Voice (SaintSaens)/EZIO PINZA: Il Lacerato Spirito
(Verdi) and Finch' Han Hal Dal Vino
and De Vieni Alla Finestra (Mozart).
Columbia album M/MM-676. \$4.00.

SALEABILITY

EXCELLENT on basis of movie tie-in and promotion. A good package with three big name artists and well known conductors; all standard selections for a wide market.

COMMENTS

Recommend Stevens side for customer listening. All artists appear in Carnegie Hall movie.

EDDY, Nelson.

Patter Songs from Gilbert & Sullivan: When a Fellow's Not Engaged in His Employment/When the Foeman Bares His Steel/If You're Anxious To Shine; When I, Good Friends/My Boy, You May Take It from Me/Rising Early in the Morning/If You Give Me Your Attention/Whene'er I Spoke. Orchestra & chcrus under Robert Armbruster. Columbia album M/MM-670. \$4.00.

Very good; good longrange. The Eddy name, coupled with the still remarkable popularity of G&S music, should make this a strong item year around—a standard that can be stocked regularly. The songs are from six different G&S operettas: The Gondoliers, The Pirates of Penzance, Patience, Trial by Jury, Ruddigore, and Princess Ida.

Very good performance. Eddy's singing is cleanly articulated, the accompaniment lively and highly competent. Every word of the songs can be clearly understood—which is extremely desirable, since the lyrics still retain a diabolical cleverness. Lyrics, we may add, which put to shame the pop lyricists of our own times. G&S could make merry about other subjects than love.

GOULD, Morton.

Cowboy Rhapsody (3 parts)/American Selute/Go Down Moses/Sometimes I Feel Like a Motherless Child/New China March/Red Cavalry March. The Robin Hood Dell Orchestra of Philadelphia under Gould. Columbia album M/MM-668. \$5.00.

VERY GOOD TO GOOD, LONGRANGE. Gould has a big name in radio, is a composer of considerable reputation. These are his own pieces and arrangements, and their appeal is diversified. Many types of record buyers will be interested in this package.

Excellent performance; very good engineering balance. Worth attention as music too. Gould is comparable to Gershwin in talent, in potential popularity. Material of this kind has gradually been creeping into symphonic repertoires. Make the most of possible radio tieins.

HEIFETZ, Jascha.

Ave Maria (Schubert)/La Plus Que Lente (Debussy). Victor 11-9571. Hebrew Melody (Achron)/Rondo (Schubert). Victor 11-9572. Nocturne in E Minor (Chopin)/Romanza Andalusa (Sarasate). Victor 11-9573. \$1.00. each. VERY GOOD. Artist name and popular material will be sales combination over period of time. These selections include diversified aspects of Heifetz' playing; time; technique; interpretation.

Surfaces and engineering good. Rich, eloquent tones especially in *Hebrew Melody*. These pieces are frequently used in his concerts; be sure to use tieins with his appearances in your city.

RED HOUSE, The.

SUITE FROM MOVIE: Prelude/Screams in the Night/The Forest/Retribution. Orchestra under Miklos Rozsa. Capitol album CB-48.

VERY GOOD TO GOOD. Has strong movie tiein; House now making the rounds. Rozsa name getting big—he did music for Spellbound, The Killers, Macomber Affair, Etc.

As music (considered as a separate suite without regard to movie) it leaves much to be desired. However, movie tiein will sell. Semi-classic trade sure to like it.

RIMSKY-KORSAKOFF.

Capriccio Espagnol/Flight of the Bumble Bee/Dodon's Dance. CINCINNATTI SUMMER OPERA ORCHESTRA under FAUSTO CLEVA. Decca 29222. \$1.00.

Good on basis of tie-in with movie Scheherazade.

Routine performance of sections of Capriccio. Bee will help sell it.

Miscellaneous

ABBOTT & COSTELLO.

Who's on First. Comedy dialogue. Enterprise 501 (2 parts).

VERY GOOD SEASONALLY; GOOD year around as party-novelty disc.

Excellent of its kind; fast and really funny comedy. Very well recorded; excellent clarity.

GLAZER, Tom.

OLDEN BALLADS: Waly Waly/The Sheeling Song/Hush Little Baby/Sixteen Come Sunday/Uncle Reuben/Blow the Candles Out/The 12 Days of Christmas/Black Eyed Susie/Go Away from My Window. Keynote album 131.

FAIR. However, the audience for this type of folk material is growing, and it probably will add to the desireability of your store to keep the album on hand. In some locations sales could be good.

Excellent performance. Unfortunately, surfaces only fair. Glazer, who has a name in this field, does an intimate, heartwarming job.

Miscellaneous

ARTIST—TITLE

GOODMAN, Al.

SELECTIONS FROM SWEETHEARTS: Sweethearts/I Might Be Your Once in a While/To the Land of My Own Romance/Every Lover Must Meet His Fate/Pretty as a Picture/Game of Love/ Jeannet in Her Little Wooden Shoes/ Angelus. Victor album P-174.

OUR COMMON HERITAGE.

Columbus/The American Flag (BRIAN DONLEVY). Landing of the Pilgrim Fathers/Barbara Fritchie/Nancy Hanks (AGNES MOOREHEAD). Paul Revere's Ride (FREDERIC MARCH). Warren's Address to the American Soldiers/Concord Humn/Hail Columbia/Lincoln, The Man of the People/O Captain My Captain/Abraham Lincoln Walks at Midnight (WALTER HUSTON). America/ Sheridans Ride (PAT O'BRIEN). The Star Spangled Banner/Old Ironsides (BING CROSBY). All with orchestra under Victor Young & Lehman Engel. Decca album A-536. \$10.00. handsome printed booklet.

PATRICK HENRY.

PATRICK HENRY & THE FRIGATE'S KEEL. CLIFTON FADIMAN, narrator; singing by CONRAD THIBAULT and LYN MURRAY CHORUS: Decca Concert Orchestra under ALEXANDER SMALLENS. Decca album DA-522. \$3.00.

RODGERS & HART.

This Can't Be Love/Falling in Love with Love/The Lady Is a Tramp/ There's a Small Hotel/Everything I've Got/Here in My Arms/Mountain Greenery-Manhattan. LEHMAN ENGEL & Orchestra, with Milton Berle, Betty GARRETT, MARIE GREEN, VIC DAMONE and chorus. Victor album P-170.

SEBASTIAN, John.

HARMONICA CLASSICS: Malaguena/ Inca Dance/Aria (Bach)/Ritual Fire Dance/Stompe a la Turca/Maiden with the Flaxen Hair/Harmonica Player/ Moroccan Serenade. With Orchestra under Russ Case. Victor album P-166.

SQUARE DANCES. Instructions/Soldier's Joy/Sally Good' in/Cripple Creek/The Gal I Left Behind Me/Bake Them Hoecakes Brown/ Golden Slippers/Ragtime Annie. CLIF-FIE STONE & Square Dance Band. Capitol album BD-44. With printed booklet.

SALEABILITY

VERY GOOD TO GOOD, LONGRANGE. Double name appeal here: Victor Herbert and Al Goodman, who has been a radio name for years. Also involved in the performances are the Guild Choristers, Earl Wrightson, Frances Greer, Jimmie Carroll and Christina

VERY GOOD, LONGRANGE. A prestige item with strong potential for educational tiein. The names alone read like an allstar cast and are sure to make an impression on buyers. This is the kind of package that will sell, in spite of its price, to many customers who ordinarily would not think of spending \$10.00 for an album. In addition, considerable name-appeal is possible by pointing out that poems were written by famous versifiers such as Longfellow, Whittier, Whitman, Lindsay, Emerson, Oliver Wendell Holmes and Joaquin Miller.

GOOD LONGRANGE: VERY GOOD IF PUSHED. Fadiman and Thibault are strong namepulls. So is Howard Fast, who wrote the "musical legend," as it is called. This combination, in addition to quality of the material, has the makings of a good longrange seller.

VERY GOOD TO GOOD, LONGRANGE. A package of some of the most popular R&H tunes-strong draw on material alone. Berle is biggest name among performers; he very successfully projects his humor and mock seriousness with pleasant results. Recommend This Can't and I've Got for customer listening.

VERY GOOD TO FAIR, depending on how well known Sebastian is in your locale. Don't overlook possibility of selling this album to youngsters who themselves may play harmonica. For light classic trade as well as pop.

GOOD, STEADY. A standard item which will probably sell better in rural areas than in urban. But don't overlook possibility of selling to churches, schools and social groups.

COMMENTS

Very good performance of 🐹 kind, with a variety of vocalists. Title tune, of course, is most popular and kest for customer listening.

On the whole, performances are inspiring. There is an effective nixture of narration and music, and in every instance the substance of the material will appeal to every record buyer who takes delight in the spiritual achievements of the more desirable sine of U. S. history. Don't overlook the potential of this package as a gift, a. something parents can buy for their children, and as an item to be pushed hard if you have buyers in the educational field. Libraries, schools, churcles will be highly interested.

Appealingly done Americans. Besides having much general interest, the educational value should be seressed Can be plus sold to parents a ideal album for children.

Excellent performance of it_kind. Clever lyrics help sell, of course, and entire cast is competent. Berl∈ is the performer who will appeal to buyers seeking entertaining party resordspush this angle.

Excellent performance; very good engineering balance and clarity First title probably will prove most poular. Inca Dance most effective as music; Harmonica Player and Moroccan also fine-have your customers listen Might have proved better seller if issued as singles.

Very good performance of its kind. Printed booklet gives complete instructions and a diagramatical explanation of all terms used.

Page 20. May 1947.

Special Release

ARTIST-TITLE

HERITAGE SERIES.

PASQUALE AMATO, baritone: O Veechio Cor, Che Batti (Verdi)/Ferito Priginonier (Franchetti). Victor 15-005. \$3.50.

CELESTINA BONINSEGNA, soprano: .O Cieli Azzurri (Verdi)/Ma Dall' Arido Stelo Divulsa (Verdi). Victor 15-006. \$3.50

Pol Plancan, bass: Invocation (Mozart) / Le Lazzarone (Ferrari) / Le Filibustier (Georges). Victor 15-007. \$3.50.

JEANNE GERVILLE-REACHE, contralto: Haberna (Bizet)/Chanson du Tigre (Masse). Victor 15-008. \$3.50.

JOHN McCORMACK: Ah Mimi, Tu Pui No Terni (Puccini); sung with G. Mario Sammarco, baritone/Parigi, O Cara (Verdi); sung with Lucrezia Bori, soprano. Victor 15-009. \$3.50.

SALEABILITY

VERY GOOD IN LIMITED MARKET. Although the price is high, it must be remembered that these are collectors' items. The early pressings have sold for much more as used records and were so inferior in quality that these releases will be a bonanza to those who glorify those well-loved voices of the past. A wide market can be found among voice students.

COMMENTS

An engineering miracle; these are in many respects even more faithful voice reproductions than those of the present day — there is none of the "yammering" or tightness in the forte passages.

The orchestra accompaniments sound "tubby" in places, this in others, but the overall effect is of great clarity. Packaging in gold paper adds eyeappeal.

Records Received

BAGPIPE MUSIC.

BOSTON CALEDONIAN PIPE BAND under George B. Smith. Three records, 17 tunes. Decca album A-175. With printed booklet (Scotch Bagpipe).

TERONE PIPER'S BAND under Thomas McSwiggan. Three records, 19 tunes. Decca album A-206. With printed booklet (Irish War Pipes).

COWBOY CLASSICS.

Sons of the Pioneers. Victor album P-168. Western songs with movie them (Rey Rogers films).

CROSBY, Bing.

VICTOR HERBERT SONGS. Decca album A-505. With printed booklet. Standard material. Steady seller.

DAVIS, Jimmie.

SOUVENIR ALBUM of hillbilly tunes all composed by Davis, present governor of the State of Louisiana. Four records. Decca album A-532. You Are My Sunshne best known. Strong potential in this package.

DAVIS, Numa Lee.

Just a Dream/Wake Up Old Man. Jewel 2000. For colored locations.

DeLANO, Nick.

Guilty/Honey. Black & White 821. Cempetent job; singing has appeal.

FLETCHER, Dusty.

I'm Going Back in There (2 parts).
National 4014. Followup of Richard.

FETCHIT, Stepin.

Richard's Answer (2 parts). Apollo 1042. Followup of Richard.

HAWAIIAN MUSIC.

BING CROSBY. Four records. Decca album A-461. Standard, steady seller. Well known material, including Sail Along Sil'vry Moon, Isle Golden Dreams.

HAWAIIAN CHANTS. Al Kealoha Perry. Spirited performance, good tempos. Decca album A-464.

Hulas. Al Kealoha Perry. Four records. Decca album A-449. With printed booklet containing descriptive notes on hula by Aggie Auld. Typical.

HILO HATTE. Clara Inter with Al Kealoha Perry. Three records. Decca album A-463. Typical, with the old tune, *Ukelele Lady*, which most customers will easily recognize.

HOPE, Bob.

My Favorite Brunette/Beside You. Capitol 381. Movie tiein.

HUNGARIAN SONGS.

ALEXANDER SVED, baritone, with Charles Benci Gypsy Orchestra. Four records, 11 songs. Victor album S-47. Sung in Hungarian; Sved, of Metopera fame, sings excellently.

JORDAN, Louis.

Texas & Pacific/I Like 'Em Fat Like That. Decca 23810. Novelty.

LEE, Peggy.

Speaking of Angels / Swing Low Sweet Chariot. Capitol 375. Usual effective Lee job.

LEWIS, Monica.

I'm in the Mood for Love/Why do I Love You. Signature 15072. I'm Gonna Be a Bad Girl/We Could Make Such Beautiful Music. Signature 15068. Competent performance. First two titles standard.

TRENDLER, Robert.

SHOWBOAT MUSIC. Three records, seven tunes. Pilotone album 104. Vinylite. Typical operetta style, with plenty of singers. Engineering balance very good.

SHORE, Dinah.

A DATE WITH DINAH. Four records. Columbia album C-125. Good tempos, typical Shore style. Contains standards such as I've Got You Under My Skin, There'll Be Some Changes Made and After I Say I'm Sorry..

SINATRA, Frank.

SINATRA SINGS. Four records. Columbia album C-124. Typical, good tempos on whole. Strong material including I'm Sorry I Made You Cry, That Old Black Magic, All the Things You Are, She's Funny That Way.

Why Shouldn't It Happen To Us/I Want To Thank Your Folks. Columbia 37251. First title one of singer's most ingratiating; still could catch. Let's Do It was hit. Why Shouldn't is same type of song

SMITH, Ben.

Black Stick Boogie/My Bed on Fire. Apollo 1026. For colored locations.

MUSIC IMDUSTRY'S

TRADE SHOW

More exhibitors, using more display space to exhibit more merchandise than ever before-

SIX BIG FLOORS OF EXHIBITS

- The first complete postwar showing of many instruments.
- First industry-wide presentation of
- Improved F.M. and wire recording.
- · WORLD'S MOST COMPLETE PRE-SENTATION OF PHONOGRAPH
 - First group presentation of imported postwar merchandise for immediate delivery.
 - New styling in accessories, new display features.

MERCHANDISE FOR IMMEDIATE DELIVERY

Convention

Sunday—"Quiz Kid" Broadcast

Monday—Keynote Luncheon— "For Women Only" Party

Tuesday—Merchandise Clinics

- (a) Selling
- (b) Expense Control
- (c) Sales Through Service RECORD DEALERS' BANQUET

Wednesday—NAMM Business Meeting Style Show Luncheon

Thursday—Merchandising Clinics

- (a) Music Store Promotion
 - (b) Promoting Big Ticket
 - Merchandise
 - (c) Phonograph Records

Final Banquet

FACTS AND FUN FOR EVERYBODY

June 2-5, 1947 Palmer House - - Chicago

for the record dealers, RI's first annual Record Dealers' Banquet will be one of the major high spots of the entire convention. If your reservation (check must be enclosed) has

not already been mailed to us, DO IT NOW.

WRITE, WIRE or PHONE RECORD INDUS. TRY-360 N. Michigan, Chicago 1.



Great Plans Set For June Convention

The highlight of the year for all music trades is the national trade show and convention, sponsored by the National Association of Music Merchants. The NAMM convention and show will be held in Chicago at the Palmer House, June 2 through 5 and is expected to be the largest ever held. NAMM expects to entertain 15,000 visitors, most of them music trade dealers, and the majority of these record dealers.

Exhibitors representing a large and varied number of music trade manufacturers and publishers



William Mills

will hold forth during the week in the exhibition booths and rooms at the Palmer House. Records and record accessories will dominate the convention display auditorium. This will be your chance to see and learn about the largest, most complete presentation of phonograph records and accessories in the world! And of course you'll want to attend the clinics designed for your bene-

fit, to help you increase your merchandising skills, you know the latest techniques and facts.

But no convention is complete without its entertainment and relaxation — and you'll always remember the people you've heard and met at the banquet. The convention this year will get off with a keynote luncheon and end on a joyous note with the final banquet; and RI's Record Dealers' Banquet will provide the big event for record dealers — don't miss any of them.

Spokesman for NAMM, and in charge of the entire convention, is Bill Mills, executive secretary

of NAMM. Known throughout the music industry for his devotion to the organization's work and for his striking and unique ties always in a musical motif, Mills will be on hand throughout the convention to greet exhibitors and visitors. Everything musical from records and radio-phono combinations to wire tape recorders, pianos and instruments will be shown. Mills wrote in the Febru-



Mrs. C. E. Jackson

ary issue of RI: "The list of record manufacturers who exhibit each year is the Who's Who of your industry." We heartily agree.

The gentleman in the ten-gallon hat pictured here is none other than the president of NAMM, Louis LaMair of Lyon & Healy's, Chicago. One of

the outstanding members and officers of NAMM, he will be on hand again this year to act as chief host to conventioneers at the scheduled functions.

The hat, by the way, was a gift to Mr. LaMair from NAMM members in Phoenix, Ariz., given to him when the NAMM group passed through the city on its way to attend regional meetings on the West Coast last January in Los Angeles, San Francisco and Portland.



Louis LaMair

Mrs. C. E. Jackson will be hostess at the "For Women Only" party given by NAMM on the opening day (June 2nd) of the convention. The party is scheduled early in the week so the women have an opportunity to become acquainted. A number of other informal activities are on the program for the ladies during the week. Mrs. Jackson is the wife of C. E. Jackson, vice president of the Winter Piano Co., and is chairman of the Chicago committee in charge of Women's Activities.

Heading the extremely important phonograph re-



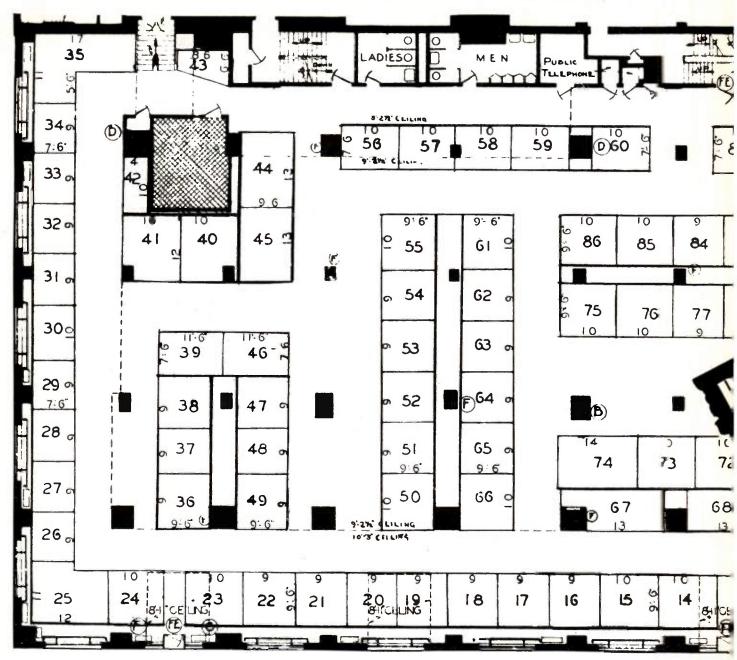
Harry Callaway

cord clinic of the convention will be Harry E. Callaway, of Thearle's Music Co., San Diego, Calif. Callaway was in charge of the clinic last year, and those of you who attended will remember its very definite success. This year should be even more interesting, with new products, new manufacturers and expanded frontiers in the whole industry. The music trade press has been asked to sit on the

expert's panel of the Record Clinic, and RI's editor and publisher, Louise Gale, will be a panel member for the second successive time.

If you have never attended a record dealers' clinic, plan on making it a "must" this year — you'll go back to your store with a wealth of new inspiration and ideas, a broader concept of your function and place in the record industry.

Booth Location of Co



COMPANY	воотн
Aero Needle Co	36
American Rawhide Mfg. Co	50
American Society of Piano Tuner-Technicians	42
Asher, K. O	56
Associated Card and Stationery Co	102
Audio Industries	100
Audience Records, Inc	
Barodkin, Sam & Assocs	3
Bendix Radio	14 & 15
Bibletone, Inc	66
Billboard Magazine	67

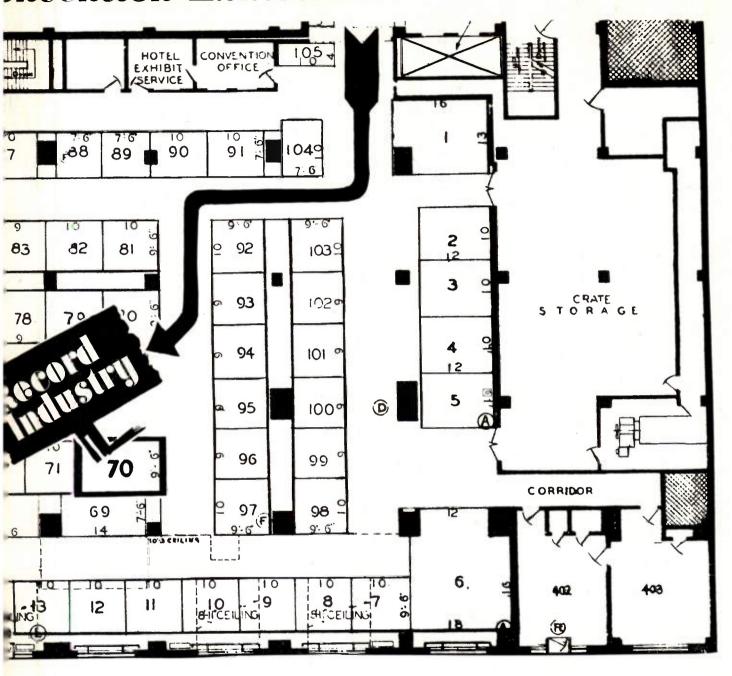
Black & White Recording Co23
Bonot Co
Boosey & Hawkes (London)39
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Duotone Co., Inc 73
Electrovox Co., Inc
Enterprise Records, Inc
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Zimberoff "house of note"



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Armstrong, W. T. Co.		Marrazza, Inc. The Martin Band Instr. Co.	79
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Beach, Earle J. & Son		Maxwell Meyers, Inc.	
Boetsch Bros. Boosey & Hawkes (USA) Ltd.	801	Minshall-Estey Organ, Inc. 8 Musical Merchandise Mag.	79-8 70
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Buescher Band Instr. Co.	744	New York Band Instr. Co	76
Burkhalter Musical Specialty Co		Noble, Don & Co., Inc.	
Capehart Div. (Farnsworth)	PDR 15-16	Organox Organ Co.	85
Castiglione Accordion Co	202	Pancordion, Inc.	790
Chart Music Publ. Hse., Inc.	721	Penzel, Mueller & Co., Inc.	78'
E. Chiassarini & Co	701	Piano Trade Magazine	804
Chicago Musical Instr. Co	727-8-9	Piatanesi Accordian Mfg. Co	899
Conn, C. G.	732	Pilot Radio Corp.	659
Conn, C. G. (Pan American) Connsonata, Div. of Conn, Ltd.	746	Pratt, Read & Co.	10-11
Continental Music Co	030 D-1 & 817	Radio & Television, Inc.	877-8
Danelectro Corp.	808	RCA Victor	K 14
Deagan, J. C. Inc	714	Reuther, John H., Co.	80014
DuMont Lab	633-4	Rippen Pianofabrick	605
Electro-Voice, Inc.	603	Rowe Industries	75
Epiphone, Inc. Estey Organ Co.	604	Rubank, Inc.	
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rench & Sons Div	843 -44	Southern Music Co	48-9
Gamble-Hinged Music Co	876	Starr Piano Co., Inc.	.805
Garod Elec. Corp.		Steinway & Sons 8 Story & Clark Piano Co 851	21-2
Geib, Inc. General Electric Co.	700½	Stromberg-Carlson Co	-2-4 7 17
Gretsch & Brenner, Inc.	779	Targ & Dinner, Inc.	33-4
retsch, Fred Mfg. Co	.720-25-6	Tele-Tone Corp.	.865
Haddorff Piano Co	818	Tonk Mfg. Co.	. 850
Iammond Instr. Co	896-7	United States Television Mfg. Corp	
Hardman, Peck & Co.		Valco Mfg. Co	.764
Iarmonic Reed Iarmony Co.		Vega Co.	
Iershman Musical Instr. Co	EOF O	Waters Conley Co.	.862
Holton, Frank & Co.	MEA E4	Weaver Piano Co., Inc.	.812
anssen Piano Co., Inc.	825-6	Webster-Chicago Corp. Wexler, David & Co	.886
enkins, G. C.	735	WFL Drum Co	38-6
Kay Musical Instr. Co	722	White, H. N., Co	15-€
Simball, W. W. Co.	815	White Gerlat Co	.829
Johler & Campbell, Inc. rakauer Bros.	856	Wilcox-Gay Corp	-2-3
rauth & Benninghofen	719	Winter & Co	700
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ester Piano Mfg. Co., Inc.	847-8-9	Zildjian, Avedio Co	.781



Decca's ffrr Series Good Prestige Seller

WHEN DECCA RE-ENTERED the classical field last year, it made an impressive bid for the business of both the classical connoisseur and the average lover of classics and light classics. This was proved during the Christmas season just past, when many a dealer reported strong sales of the new Decca ffrr items.

As most dealers know by this time, the English Decca imports are known as the ffrr (full frequency range records) series. The series is pro-



duced by the Decca Record Company, Ltd., of London and released through Decca Records, Inc. All the artists used thus far have been English or Continental, which makes for plus-selling, since classical buyers are always intrigued by different interpretations of the same work.

Most unusual feature of the ffrr series, of course, is that the music is recorded at high fre-

quency level, making full use of the cycle-range possible on the best current reproducing instruments. Both dealers and customers have reported that the recordings have a fine, fresh sound, that they attain a depth and body that makes for very satisfying listening.

Of the many albums and singles which RI received for review, the depth and fidelity of the sound of the records was borne out by careful listening by our entire staff.

Actually, Decca has done a pioneering job with ffrr promotion, presentation and distribution. Particularly striking in this regard was the introduction of Aram Khatchaturian to the American record public. The ffrr album of this composer's piano concerto, following close on the heels of radio broadcasts of the work, almost immediately established a vague for the Russian composer. Since the ffrr releases, both Victor and Columbia have issued recordings by this composer.

The dealer can improve the prestige value of his own store by pointing out the values — both musically and mechanically — of the ffrr albums and singles. In addition, the design of the album covers is attractive; they make excellent displays.

What's more, ffrr offers a wonderful opportunity for dealers to promote record concerts. Bullock's in Los Angeles have done this already — with tremendous success (they reported an immediate complete sellout of ffrr after the concert). Decca itself is helping dealers to promote ffrr concerts.

The ffrr series, of course, sounds best on a large, high fidelity machine — which is what helps make the concert idea effective. But in addition, ffrr improves the sound on even small machines, right down to table models.

The three Tschaikowsky ffrr albums (Swan Lake, Romeo and Juliet, Sleeping Beauty Ballet) have proved popular. So has the ffrr Stravinsky Petrouchka, which won the award as the best foreign recording of 1946 from the Review of Recorded Music. All four of these albums are fine examples of what ffrr means to the dealer:

- 1. Well performed music recorded with special care to depth and frequency range.
- 2. The extra dollar value of the higher-price ticket, which can be sold on a prestige basis.
- 3. Improvement in the reproduction on the machines used in the listening booths.
- 4. New and unusual interpretations of standards, and first recordings of lesser known but good standards and of modern and contemporary works.

With the addition of Decca's ffrr series to the shelves of dealers with a good classical trade, it now becomes possible to offer the connoisseur the unusual and the more average buyer the most popular — all recorded in expert fashion, and tailor-made for expert merchandising.





Maura Lympany Antole Fistoulari
They introduced Khatchaturian on records on ffrr.

May 1947. Page 27.





PERMO OPENS JINGLE CONTEST

PERMO IS INVITING DEALERS and their clerks to try their hand at compiling jingles about Smiling Sue or Dumb Dora, types of salesgirls whom E. C. Steffens, vice president of Permo, has nicknamed.

The rules are:

Write a RHYME. Win \$10. Think of some idea that deals with clerical or merchandising methods in connection with Fidelitone phonograph needles.

THEN TELL IT IN RHYME.

If your jingle can be used intact, or with a few changes, or if the basic idea is good but has to be rewritten, Permo's Jingle Editor will send you a check for \$10.

Mail your jingle with your name and address to JINGLE EDITOR, c/o Permo, Inc., 6415 Ravenswood Ave., Chicago 26. Your entry should give the name of the store where you are employed in the record department, and the name of the department manager.

All jingles submitted become the property of Permo, Inc. No jingles can be returned. Decision and action of the judges is final.

Here is a sample verse:

"How about a long life needle?"
To each customer Sue would say.

And the sales of Fidelitone Are increasing every day.

RESULTS OF RI'S NEEDLE QUIZ

Industry appeared a quiz concerning needles from the dealers' point of view. A considerable number of answers came into our offices on this quiz; we compiled them and sent the results to manufacturers, for we felt that the information you provided in your answers was as important to them as it is to you, Mr. Record Dealer.

Now we are presenting for your benefit what we feel is vital information to all of you who stock needles, as revealed by your answers. This is straight "dope" culled from dealers' experiences in handling needles, and as such it will add insight into your needle merchandising.



Recoton's counter display case.

Here are the major questions from the quiz which are important to dealers.

- 1. What percentage of your profits comes from the sale of that important plus item, the phonograph needle? The average was 9.3 per cent.
- 2. Are you and your sales people suggesting to every record customer that he may need a phonograph needle for his own playing pleasure or for the machine of some friend? 63 per cent answered yes.
- 3. What percentage of the dollar volume of your record de-

partment inventory lies in needle stock? The average was ".5 per cent.

- 4. How many brands of needles do you carry? The average was between 8 and 9 brands.
- 5. Have you been required to make tiein purchases of less desirable needles or records in order to obtain the most saleable needles? 88 per cent answered NO.
- 6. Where do you keep your best-selling needle—on the counter or under it? 75 per cent answered that they keep it on the counter.

These answers should start you thinking; such questions as the following should be answered by you. Are my salespeople—and am I—familiar with the latest types of needles and their various functions? Are my radiocombination salespeople plusselling needles as well as records? Do my combination salespeople know which sets require special types of needles? Is each ir dividual customer being sold the needle his set needs?



Permo's new needle display card.

.



Dealer-Distributor Open Forum in Philly

THE PHILADELPHIA RECORD DEALERS Association held an open forum for its dealer-members and distributors May 1st. It was presided over by Alex Gettlin. Here are the questions uppermost in the minds of Philadelphia dealers today. These same questions represent the thinking of dealers all over the country. RECORD INDUSTRY brings you this last minute report in which over 50 of the most important dealers in Philadelphia openly expressed their complaints by their questioning about the handling of today's dealers by the manufacturer and the distributor.

- 1. One company has demanded payment every 15 days or twice a month. Will it bill twice a month or why is this ruling going into effect? General sentiment of the dealers was if they are billed once, they pay once and not twice. They also wanted to know if this billing applies to department and chain stores. If not, why not?
- 2. Is a large firm raising its albums to \$1, or is this only the special albums which are retailing for \$1? Dealers do not like to see this raise in price.
- 3. Why do some albums come unfilled? This requires time of dealers to open packages of records and have their own sales force fill albums. It seems to them a manufacturers' problem and distributors should take care of this.
- 4. Why don't distributors include list price of all items on their invoices? This would facilitate matters for whoever checks in merchandise. Otherwise it requires the additional process of checking at the point of sale. It seems to dealers here that this should be on their distributors' invoice.

Fast Replacement of Broken Records

- 5. How about instant return or replacement on albums received broken? It does not seem fair to the dealers here that record merchandise received broken or in bad condition must be retained, and the dealers' dollars tied up in this merchandise until 60 or 90 days minimum have passed before replacement by manufacturer. Dealers pointed out that replacement is a problem which should be given imnediate and serious attention by all manufacturers, particularly those companies who put out the major classical catalogues and to which the problem is most serious.
- 6. A most important discussion came up (and this will be given major attention in next months' REDORD INDUSTRY); isn't it about time that record

manufacturers and distributors established themselves with their dealers on a fair trade contract basis to protect prices and the market?

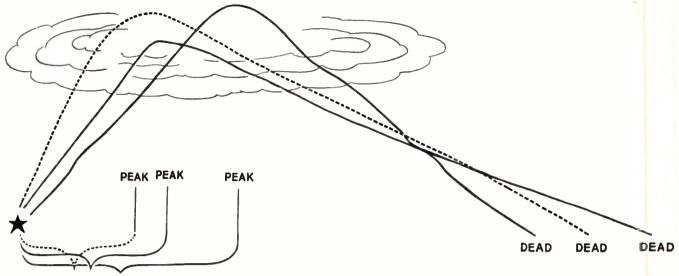
7. What about the seemingly indiscriminate addition of record dealers beyond the existent franchise? The dealers want to know how far the companies intend to go in opening other dealers in what seems to them well-serviced communities. There was a general feeling that too many dealers are going to cause the value of the record market to fall for the dealers now in it. They came out plainly and stated that they want protection from too many stores being opened, especially in view of today's slowed market. This will be discussed more fully in June issue of RI. They also want to know what the companies consider saturation point for sales in a given community, who estimates it, and why aren't the established dealers brought into the consultation before other dealers are opened, especially if original dealers have been in business a long time.

Preshipment of Quarterly Orders

- 8. Another most important question came up about the seemingly forced distribution in large quantities or supposedly quarterly orders—orders which have been placed to be received bit by bit over a period of months, but which are arriving in full within a month or two of the original order being placed. The dealers feel that this ties up their dollars to the extent where they cannot go along with it, as they must have more cash with which to operate their current demand of hot pops, etc.
- 9. Upon complaint that dealers who are not franchised are selling franchised goods, the distributors spoke up that they felt the dealers are doing their own trans-shipping, and that the dealers must stop this in order to protect themselves. When a dealer over-orders, intentionally or otherwise, and then sells the balance of unwanted goods to an unfranchised dealer or to a broker, he is breaking down his own market.

This discussion was not concluded until after 11 P.M. and mention was made that some of these questions should be brought directly to the attention of the manufacturers themselves. RECORD INDUSTRY feels that greater Philadelphia Record Dealers Association is an organization which is proving not only helpful to the dealers for expression of their problems, but for actual remedy of these problems. This group, by meetings such as the one described, is bettering dealer-distributor-manufacturer relations by an open expression of its problems and a real effort to be better businessmen. The organization's emblem will be reproduced in next month's RI.

Victor's Tips on Best Seller Buying

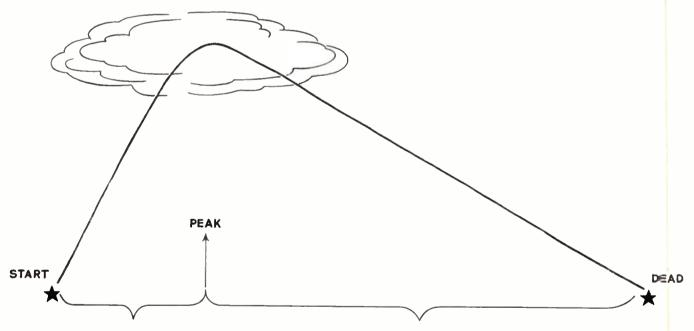


3 TYPICAL SALES CURVES NEVER LESS THAN 30 DAYS FROM START TO PEAK

GENERALLY SPEAKING, all popular records go through much the same sales curve. They go rapidly to a sales peak, then diminish gradually until they are no longer saleable.

Some tunes rise to their peak sale in a matter of weeks. Others may take months. This much is sure: the peak is never reached in less than 30 days. It always takes longer than that.

This being true, your standing order for any new record should be the average first 30 day sale of that particular artist. This will give you erough stock to introduce the record in your market. If the record turns out to be a smash hit, you have time to reorder and meet the demand. If the record turns out to be a dud, you are certain of noving the minimum stock you have received.



RECORDS SOLD FROM START TO PEAK

Another fact, and this is a good one:

The demand for a new pop record after it hits its peak will equal the demand while it was climbing.

In other words, you will sell as many records after the peak as you sold reaching the peak.

So, while the popularity of a record is on the increase, you should always have as many records on hand or on order as you have sold. Then, when

RECORDS SOLD FROM PEAK TO OBLIVION

the peak is reached, and without buying more, you will have enough records in stock to fill the demand for the rest of the life of the number.

If you check this sales curve and order accordingly, you will not be out of stock when the record is most in demand; and you will not be stuck with unsaleable merchandise when the record is deac

-From RCA Victor's Business Builder Manual.

Page 30. May 1947.

Record Industry

TEN COMMANDMENTS OF RETAIL SELLING

There are 10 simple commandments in selling. You all know them. Nothing new, but a periodic checkup on yourself costs nothing, and you may find that you haven't been using what you know to the best advantage. *

SMILE

Sounds simple, but when you do your own shopping watch the people who sell to you. Then check up on yourself.

BE CORDIAL

Look at the customer and be interested in his problem.

REMEMBER NAMES

Keep a notebook. In addition to getting the facts necessary for your mailing list, know your customers. It flatters, it pays.

BE ATTENTIVE

But not intrusive. Give the browsers all the time they want, but let them know you want to help if they want you to.

BE THOROUGH

It is the little services that build good will. See that your customer gets that replacement record for her album. Stay with it until she does.

BE ALERT

Ask your customer to take off his overcoat if he's warm. Get an ashtray if he is smoking. Make him feel at home. You're the host.

BE LOYAL

Defend and explain if necessary; **sell** your store's policies to your customers. You'll find they'll be reasonable if you explain the "whys" for things.

HAVE PRIDE

Don't be afraid to sell. You are doing a great service to your customer, and contributing to the welfare of your town and the whole country when you give your efforts to selling. Our high standard of living in the United States could not exist without the sales work of you and those who have gone before you. Be proud of your chosen profession—selling.

WORK

There is no substitute for effort. If you try often enough, someone is bound to buy finally. Keep up the housekeeping job—keep things in order; there's plenty to do—just keep doing it.

AND KNOW YOUR STUFF

There are always things to be learned about your product. You'll learn from customers, from books, from magazines, from radio, from newspaper reviews, and from dozens of less obvious sources. Use them—and know your stuff.

*Material on this page is excerpted from RCA Victor's Business Builder Manual.

THE RACK THAT'LL RACK UP RECORD SALES (AND PROFITS) FOR YOU!



Here they are—the most talked-of collect on of record albums to hit the trade in years. This great group of top stars in the entertainment field for the first time as far as is known on phonograph records.

And what records! Terrific material specially designed for these recordings and every one recorded—get this—before an actual audience to give that three dimensional quality which makes for truly top entertainment.

Your customers are going to want these for thrilling, new home entertainmen:—
perfect gifts—collectors' items to treasure.
List price \$4.50 (plus tax) per album.

And—remember—we are limiting each dealer. Get your quota of Top-Ten Records...Monitor Equipment Com., 640 West 249th St., New York 63, N Y.

MONITOR COMBINATION RADIO-PHONOGRAPH

...with a new airplane type radio ...and an all automatic record changer with exclusive new fast, gentle, silent record operation and automatic cut off...(plays 10" and 12" records interchangeably in any order without adjustment). Embodies new war-time electronic developments.

TOP*TEN* RECORDS

*Trade Mark Audience Records, Inc.

Distributed by

MONITOR

The Mat Distinguished Stamily of Home Makingers

SEE JUNE 9th ISSUE OF LIFE MAGAZINE FOR OPENING CONSUMER ANNOUNCEMENT

Record Industry's

BEST BETS

WIN

HEARTACHES

Alexander, Joe. Capitol 372.
Dersey, Jimmy. MGM 10001.
Howard, Eddy. Majestic 1111.
James, Harry. Columbia 37305.
McRae, Gordon. Apollo 1045.
True, Bobby. Mercury 3057.
Weems, Ted. Decca 25017.
Weems, Ted. Victor 20-2175.

MAM'SELLE

Bloch, Ray. Signature 15093. Day, Dennis. Victor 20-2211. Haymes, Dick. Decca 23661. Laine, Frankie. Mercury 5048. Lund, Art. MGM 10011. Pied Pipers. Capitol 396. Sinatra, Frank. Columbia 37343.

LINDA

Douglas, Larry. Signature 15106. Foster, Chuck. Mercury 3058. Jenkins, Gordon. Decca 23864. Noble, Ray. Columbia 37215. Spivak, Charlie. Victor 20-2047. Weston, Paul. Capitol 362.

AL JOLSON ALBUM

Al Joison, Decca A-469.

WARSAW CONCERTO

Boston Pops. Victor 11-8863.

TSCHAIKOWSKY'S NUTCRACKER SUITE

Phila. Orch., Ormandy. Vic. 1020. N. Y. Philharmonic. Col. 627. National Sym. Decca ED-9.

RACHMANINOFF'S 2nd PIANO CONC.

NBC Sym., Rubinstein. Vic. 1075.

PLACE

ANNIVERSARY SONG

Beneke, Tex. Victor 20-2126. El is, Anita. Mercury 3036. Jelson, Al. Decca 23714. Lembardo, Guy. Decca 23799. R_ssell, Andy. Capitol 368. S-aw, Artie. Musicraft 428. S-ore, Dinah. Columbia 37234.

MY ADOBE HACIENDA

Baker, Kenny. Decca 23846. Dinning Sisters. Capitol 389. Howard, Eddy. Majestic 1117. Massey, Louis. Columbia 37332. True, Bobby. Mercury 3057. Williams, Billy. Vic. 20-2150.

JALOUSIE

Boston Pops. Victor 12160. Fields, Herbie. Vic. 20-1961. James, Harry. Columbia 37218.

ALL-TIME HITS

Tommy Dorsey. Victor P-163.

CONCERTOS FOR DANCING

Freddy Martin. Victor P-169.

BOOGIE-WOOGIE

Will Bradley. Columbia C-123.

CHOPIN'S 2nd PIANO CONCERTO

NBC Sym. Rubinstein. Victor 1012.

KHATCHATURIAN'S GAYNE

N. Y. Philharmonic. Col. M-664.

BEETHOVEN'S "MOONLIGHT"

Vladimir Horowitz. Victor 1115. Oscar Levant. Columbia X-273.

SHOW

SUNDAY KIND OF LOVE

Corsey, Jimmy. MGM 10023. Fitzgerald, Ella. Decca 23866. Laine, Frankie. Mercury 5018. S-afford, Jo. Capitol 388. Thornhill, Claude. Col. 37219.

BEWARE MY HEART

Brown, Les. Columbia 37235. Conte, John. Apollo 1044. Lewis, Monica. Signature 15061. Monroe, Vaughn. Victor 20-2084. Whiting, Margaret. Capitol 350.

BEETHOVEN'S 5th SYMPHONY

NBC Sym., Toscanini. Vic. M-640. N. Y. Philharmonic. Col. M-498.

CHOPIN'S POLONAISE

Jose Iturbi. Victor 11-8848.

HUMORESQUE ALBUM

Isaac Stern, Columbia M-657.

DARK HORSES

THAT'S HOW MUCH I LOVE YOU

Arnold, Eddy. Victor 20-1938. Crosby, Bing. Decca 23840. Rey, Alvino. Capitol 363. Sinatra, Frank. Columbia 37231.

THAT'S MY DESIRE

Fitzgerald, Ella. Decca 23866.
Herman, Woody. Columbia 37329.
Kaye, Sammy. Victor 20-2251.
Leine, Frankie. Mercury 5007.
Tilton, Martha. Capitol 395.

IT TAKES TIME

Armstrong, Louis. Victor 20-2228. Day, Doris. Columbia 37324. Goodman, Benny. Capitol 376. Lombardo, Guy. Decca 23865.

STELLA BY STARLIGHT

Butterfield, Billy. Capitol 397. Day, Dennis. Victor 20-2211. Haymes, Dick. Decca 23861. James, Harry. Columbia 37323. Sinatra, Frank. Columbia 37343. Young, Victor. Decca 23468.

ACROSS THE ALLEY FROM ALAMO

Herman, Woody. Columbia 37289. Kenton, Stan. Capitol 387. Mills Brothers. Decca 23863.

MIDNIGHT MASQUERADE

Barron, Blue. MGM 10014.
Cavallaro, Carmen. Decca 23852.
Conte, John. Apollo 1044.
Gray, Glen. Mercury 5035.
Howard, Eddy. Majestic 1117.
Kaye, Sammy. Victor 20-2122.
Rey, Alvino. Capitol 390.

DARK HORSES—Continued

(looming big)

TIME AFTER TIME

Dorsey, Jimmy. MGM 10010. Dorsey, Tommy. Victor 20-2210. Gray, Glen. Mercury 5041. Sinatra, Frank. Columbia 37300. Whiting, Margaret. Capitol 383. Wilson, Teddy. Musicraft 462.

ROSES IN THE RAIN

Chester, Bob. Sonora 2006. Carle, Frankie. Columbia 37252. Foster, Chuck. Mercury 3058. Weston, Paul. Capitol 362.

JACK, JACK, JACK

Andrews Sisters. Decca 23860. Cugat, Xavier. Columbia 37319.

Madriguera, Enric. National 9028. Paris, John. Victor 26-9021. Smith, Jack. Capitol 403.

I WONDER, I WONDER, I WONDER

Armstrong, Louis. Victor 20-2228. Johnson, Van. MGM 10018. Four Vagabonds. Trilon 1114. Lombardo, Guy. Decca 23865. Tilton, Martha. Capitol 395.

NO GREATER LOVE

Dorsey, Jimmy. MGM 10001. Herman, Woody. Columbia 37289. Holiday, Billie. Decca 23853. Kenton, Stan. Capitol 387. Spivak, Charlie. Victor 20-2202.

IT'S THE SAME OLD DREAM

Dorsey, Tommy. Victor 20-2210. Pied Pipers. Capitol 396. Shaw, Artie. Musicraft 492. Sinatra, Frank. Columbia 3*288

RED SILK STOCKINGS

Kaye, Sammy. Victor 20-22-1. McKinley, Ray. Majestic 72 16 Pastor, Tony. Columbia 373:0.

FOGGY RIVER

Allen, Rex. Mercury 6034.
Foley, Red. Decca 46025.
Harvey, Jane. Victor 20-21-9.
Lawson, Jimmy. Columbia 3 203.

(on the horizon)

YOU CAN'T SEE SUN WHEN CRYIN'

Charioteers. Columbia 37240. Gibson, Steve. Mercury 5011. Ink Spots. Decca 23809. Monroe, Vaughn. Victor 20-2053. Pied Pipers. Capitol 344.

I TIPPED MY HAT

Barron, Blue. MGM 10005. Eberly, Bob. Decca 23835. James, Harry. Columbia 37305. Sager, Buddy. Victor 20-1997. Smith, Jack. Capitol 364.

ILLUSION

Cugat, Xavier. Columbia 37319. Doyle, Bobby. Signature 15079. Paris, John. Victor 26-9021. Winters, Hal. Apollo 1034.

WHEN GONNA KISS YOU GOOD MORN

Babbitt, Harry. Mercury 5019. Martin, Freddy. Victor 20-2233. Pied Pipers. Capitol 369. Shore, Dinah. Columbia 37291.

MAYBE YOU'LL BE THERE

Butterfield, Billy. Capitol 397. Edwards, Joan. Vogue 782. Howard, Eddy. Majestic 1120. Jenkins, Gordon. Decca 23864. Rhodes, Betty. Victor 20-2189.

MAN WHO PAINTS RAINBOW IN SKY

Carle, Frankie. Columbia 37311. McIntyre, Hal. MGM 10007. Rhodes, Betty. Victor 20-2227.

THE EGG AND I

Babbitt, Harry. Mercury 5019.
Douglas, Larry. Signature 15107.
Forrest, Helen, MGM 10009.
Kaye, Sammy. Victor 20-2209.
Merry Macs. Majestic 1112.
Murphy Sisters. Apollo 1048.
Shore, Dinah. Columbia 37278.

WE KNEW IT ALL THE TIME

Monroe, Vaughn. Victor 20-2178. Scoti, Raymond. MGM 10006. Sherwood, Bobby. Capitol 404. Thornhill, Claude. Columbia 37235.

IVY

Haymes, Dick. Decca 23877. Herman, Woody. Columbia 732°. Stafford, Jo. Capitol 388.

UNLESS IT CAN HAPPEN WITH YOU

Barron, Blue. MGM 10014.
Carle, Frankie. Columbia 37311.
Three Suns. Victor 20-2197.
Russell, Andy. Capitol 386.

WHY DON'T WE SAY WE'RE SCRRY

Beneke, Tex. Victor 20-2190 Brown, Les. Columbia 37275 Rey, Alvino. Capitol 363. Walters, Teddy. Signature 15101.

I BELIEVE

Shaw, Artie. Musicraft 492. Sinatra, Frank. Columbia 37300.

IT'S A GOOD DAY

Harris, Phil. Victor 20-2163. Lee, Peggy. Capitol 322.

NECESSITY

Calloway, Cab. Columbia 37812. Gibbs, Georgia. Majestic 12009. Gray, Glen. Mercury 5041.

DAILY DOUBLE COUPLINGS

ANDREWS SISTERS.

Jack, Jack, Jack/His Feet Too Big for De Bed. Decca 23860.

ARMSTRONG, Louis.

It Takes Time/I Wonder, I Wonder, I Wonder, Victor 20-2229.

CUGAT, Xavier.

Jack, Jack, Jack/Illusion. Columbia 37319.

DAY, Dennis.

Stella by Starlight/Mam'selle. Victor 20-2211.

DOUGLAS, Larry.

No Greater Love/The Egg and I. Signature 15107.

FOSTER, Chuck.

Linda/Roses in the Rain. Mercury 3058.

HAYMES, Dick.

Mam'selle/Stella by Starlight. Decca 23861.

JAMES, Harry.

Stella by Starlight/As Long as I'm Dreaming. Columbia 37323.

KYSER, Kay.

As Long as I Live (with Jame Russell)/Possum Song. Columbia 37292.

McRAE, Gordon.

Beware My Heart/If I Had My Life to Live Over. Apollo 1045.

RUSSELL, Andy.

Unless It Can Happen with You/ Dreams Are Dime a Dozen. Capitol 386.

STAFFORD, Jo.

Ivy/A Sunday Kind of Love. Capital 388.



News Briefs

DISTRIBUTOR ROYCRAFT COMPANY, Minneapolis, will double its working space with an adjoining building, to be completed in July or August. Firm handles Columbia Records.

Arrow Records, of New York, appointed the Portem Distributing Co. for New York and Chicago areas

Manufacturers of Co-Ed Records, Sorority Fraternity Record Co., will distribute through the National Association of College Stores, and are contacting dealers near campuses.

WIFNERS OF APOLLO'S CONTEST to stimulate sales were Charles Kaiten, Detroit branch manager, and Merle Schneider, also of Detroit. Their sales records had shown largest number of new accounts and the greatest percentage of increases in sales in the area.

PATTERSON & Co., Dallas, Tex. have been named distributors for Webster-Chicago, to cover the areas of Dallas, Houston, San Antonio, Amarillo, Shreveport, Oklahoma City and Little Rock.

KING RECORD Co., Cincinnati, assumes control of its entire distributing setup by taking over the Dallas and Oklahoma City offices of Record Releasing Corp. Syd Nathan, president of indie, promises dealer aids and promotional material equal to any firm's.

CAPITOL OPENED AN OFFICE IN MILWAUKEE, at 1434 Farwell Ave., with Randall W. Stover, previously of the Chicago office, in charge. Bob Stabler has been transferred to New York from Chicago to act



Cea er, distributor and artist proud about new album. Lyon & Healy's LaMair, Capitol distrib Wm. Hill and con ∉dian-artist Gildersleeve pose with latter's album.



Successful despite blindness, dealer shows first dollar. Jim Albertson (right) uses Braille markings for inventory and marker system. Here he talks with Seattle, Wash., Victor distribs Marramore (left) and Proctor.

as eastern regional manager. In the Cincinnati office, Max Callison has taken over management upon Louis Royal's resignation. Two branch offices have opened: in Oklahoma City, H. R. Robinson takes over at the office at 14th W. California St,; Edmund E. Nielson is manager of the branch at 2661 N. W. Upshur St., Portland, Ore.

NATIONAL ADDED ALLIED Music Sales Co., Detroit, Cleveland and Toledo; Melody Sales Co., San Francisco; Burke-Mayer Assocs., Los Angeles; and Sunland Supply Co., El Paso, Texas to its national setup.

BLACK & WHITE has established coverage of the North-Central states with headquarters at the Chord Distributors, 540 No. Lake Shore Drive, Chicago. Monroe Passis, formerly distrib for Columbia in the same area, heads the setup. States covered are Illinois, Iowa, Indiana, Minnesota, Wisconsin, North and South Dakota.

DECCA DISTRIBUTES COMMODORE. Starting this month, Decca is now national distributor for Commodore, long-established hot jazz label in New York. Association comes through fact that Milt Gabler, head of Commodore diskery and co-owner of Commodore record store in New York, is now an exec in Decca firm. Jazz company has fairly large catalogue and is considered one of the best.

Musicraft named Felipe Yupangoo & Sons, 320 Carriedo, Manila, sole distribs in the Philippines.



News Notes

LARGER OFFICES FOR RECOTON. Due to increasing volume of business, Recoton Corp. has moved from 212 Fifth Ave., to 251 Fourth Ave., New York. The firm will have whole floor at new address. Dealers handling Recoton needles will receive the new Vendor with an order for a dozen jewel-tipped needles. Vendor shows entire line to customer, and is metal and plastic. Ads in national class magazines are backing up promotion of Vendor.

FARNSWORTH'S LATEST MODEL. Farnsworth has added production of third FM-AM phonograph radio to its schedule this month. Newest model, GK-143, will begin reaching dealers very soon. Set features 12-inch permanent magnet Alnico speaker.

CROWN TIEIN WITH HAPPY HUMBUG DAY. Cooperating with national media, movie theaters and radio stations, Crown Records released a kiddie album called *Happy The Humbug* at time of unofficial celebration of Humbug Day, inspired by comic strip in NY *Post* newspaper syndicate, April 1.

NEW B&W COUNTER DISPLAY has hit retailers. The black and white plastic display holds ten records and a feature disc and has gimmick flag showing title of the month. Along with this comes new record envelope, in black and white.

Apollo Adds to Sales Staff. Mortimer W. Hall joined executive staff to work with regional sales manager, Jim Frangos. Previously he was assistant amusement editor of the NY Post. He will make the rounds of Apollo's distributing centers to help out with promotion and general distribution. Henry J. Servais, formerly in aviation and rubber industries, was made general sales manager.

New Contracts. Signature inked Olga San Juan, songstress-comedian; out of Finian's Rainbow Capitol pulled Sonny Terry, blind harmonicaist; exponent of the Spanish classical guitar, Andres Segovia, signed by Musicraft and will do some Bach albums for a start; Victor has pacted the "King of Western Swing," Spade Cooley; National inked The Ravens, Negro quartet, and several Lillbilly artists, The Blue Mountain Boys with Fiddlin' Burk Barbour, Homer Harris, the Smilin' Cowbcy, and the Virginia Hymn Singers; scheduled for childrens' records, Frances Lynn, formerly of MCM pictures, was signed by Willida Records; Black and White acquired Bob Hayward, young baritome, and Zeke Clements of the Grand Ole Opry radic show; Connee Boswell, Charlie Barnet and his band and Gordon MacRae penned to Apollo; Majeszic got Cootie Williams and his band; Mercury pacted Jackie Cain, youthful singer who gained popularity



Page 34. May 1947.

Luminaries help break ground for Columbia's new Hollywood plant.

with a shovel fashioned from a gold-plated "master" especially for this event. Left to right: Ray Noble, Andrew Schrade, Columbia vice president; Edward Wallerstein, Cclumbia president; Nelson Eday, Al Dexter, Sinatra, Kavier Cugat, Sonny Burke, Voocy Herman, George Montgomery, Mrs. Montgomery (Dinah Shore), Mannie Sacks Les Brown.

THE MANUFACTURER



NEWS-NOTES-Continued

in a Chicago nightclub; Victor signed English singer Beryl Davis, who has sung with the Hot Club of France, the Glenn Miller and Sam Donahue bands and in several London reviews; Bill Johnson, whose jazz quintet was on New York's 52nd St., also signed by Victor; Columbia added Leonard De Paur's Infantry Chorus, Negro ex-GI singing group.

MUSICRAFT DEBUTS SHOSTAKOVITCH WAXING. Musicraft's recording for the first time of Shostakovitch's 7th Leningrad Symphony debuted via radio over NYC radio station WQXR. The recording, running for 70 minutes, will not be released till summer. It was cut at Kleinhans Hall in Buffalo with William Steinberg conducting the Buffalo Symphony Orchestra. When played over WQXR, original masters were used.

YOUTHFUL RECORD MAKER. Heading Monarch Records. Howard Styne is only 20 years old and plans a retirement in five years. He started firm when his father left him some money, and now supervises production, from contracting artists to following through on sales.

MUSICRAFT EXEC IN PRINT. An article by Paul Puner, recording director, about tape and wire recording vs. shellac appeared in the April Pageant. Company has re-titled Tulip or Turnip by Duke Ellington—tune now called Tell Me, Dreamface.

NEW MAGNAVOX PLANT will be built at Paducah, Ky. at a cost of \$1,000,000, to employ about 1,000 people.

COMTINENTAL'S EXPANSION. Continental has signed Joe Dosh, vocalist, and Germaine Sablon, sister of Jean Sablon, to help expand their catalogue. Additional presses are being installed in the New York plant, and Emery Rozsa, national sales manager, left for Europe to open a pressing plant and arrange for distribution.

DIAMOND PROMOTIONS, on first anniversary of firm, were David Ferber, to Comptroller; Robert Kerr, to General Sales Manager; Edgar Burton to Promotion Director. In a year, company's distribs have increased from three to 40.

Voz Releases Hot Guitar Album. A series of recordings by the late Charlie Christian, well-known guitar man with Benny Goodman, made in 1941 in a Harlem club, are being released by Henry Reichhold's company. The masters were bought from Jerry Newman of the Greenwich Music Shop, New York.

Correction—RI's March cover pic showed Mr. Morton Goode, vice president of Platarama Corp., not the inventor of the listening device, who is Mr. Al Levine of the firm.

New Companies. New diskery, Tiffany Production, Inc., headed by Jack Byrne, bows with The Revolt of the Alphabet album narrated by actress Ruth Chatterton; San Francisco will be the center of activities for the new company, Golden Gate Record Company, under Greg McRitchie, Bill Baldwin, Glen Hurlburt and Ray Coen — first sides are The Cable Car Concerto/Rhapsody of Fisherman's Wharf. Synthetic plastics firm will debut new kiddie label, Rocking Horse, on shellac — packaging is three 7-inch discs at \$1.09 retail; Embassy Records, Inc., 911 Walnut St., Kansas City, was set up by Samuel Giden, Joseph B. Johnson and Harry Gersham with a \$20,000 capitol stock.

KEYNOTE'S POLICY CHANGES. From now on Keynote will move into other musical areas than jazz. Igor Stravinsky, composer, has been signed to direct a full symphony orchestra; while all jazz recorded in the future will be in albums.

Mah-zel Interests Manufacturers. The growing popularity of Mah-zel song, first waxed by Artie Wayne on Huckster label, has caused it to be set for recordings by Decca, Majestic, MGM and possibly Victor.

MERCURY NABS TED WEEMS. Indie firm signed the hot seller (on *Heartaches*) who revived popularity on major label. Elmo Tanner, whistler on *Heartaches*, was included in deal; first Weems release for Mercury was out first of this month.

Decca ffrr Concerts. Decca is planning series of concerts featuring their ffrr (full frequency range recordings) discs in principal cities in US.

CORONET PLUGS DIX. Coronet Records, with its release of Buckle Down Winsocki, is pushing Tommy Dix, vocalist on the record. Dix sang the novelty in Best Foot Forward, Broadway musical, a few years back.

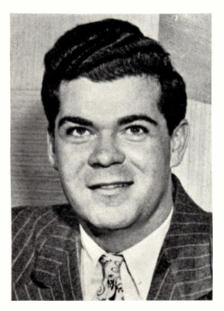
TEMPO FILLING OUT DISTRIBUTORS. The company's president, Irving Fogel, recently stated: "We began a comparatively short time ago with exactly two distributors. Today we have 38. Of this number, more than 20 are Philco distributors. We're signing new, handpicked representatives at the rate of two a week—soon we'll be filled out 100 per cent. To serve our Eastern distributors, we've opened our own pressing plant in Washington, D.C."

May 1947. Page 35.



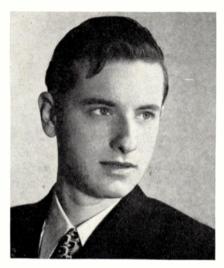
NEW PUBLICITY SETUP FOR COL-UMBIA. Wayne Varnum, publicity director for the company, left to form his own publicity firm, along with Beryl Reubens and Marvin Drager, both of whom worked under Varnum at Columbia: Christine Edwards was appointed head of the bureau in his place, and Seena Hamilton was added to the staff in charge of press service to disc jockeys. Columbia appointed Ralph Alarcon as Export Manager of the firm. As tiein with movie Carnegie Hall, the firm has issued an album of some of the music from film with same artists as in the movie; Lily Pons, Rise Stevens and Ezio Pinza sing in A Night in Carnegie Hall. Sonora's Carnegie album, by D'Artega, already out.

ZENITH ADDS NEW MANAGER. David H. Grigsby was made Manager, Sales Promotion Department; and William E. Macke was appointed to Manager, Advertising Department. Grigsby has been with Zenith since 1945, Macke since 1943.



Signature's Niel MacDonald, head of the advertising department

CAPITOL'S STOCKHOLDERS RE-PORT was presented in an unusual and good-looking brochure, and showed a pictorial as well as a financial report of the firm's activities. A portion of the report discussed new developments in recording techniques. B. G. (Buddy) DeSylva, chairman of the board of the company, is receiving bids from major movie studios to film his half-completed autobiography New York, New Haven and Hollywood. The flicker will feature some of the more than 100 tunes he has written.



Howard Styne, young president of Monarch Records, now is only 20.

AUDIENCE RECORDS ORIGINAL Comedy. With original material and audience laughs, first sides starring comedians were released under Top Ten label. Discs are forbidden to be played on radio and jukes. Stars include Amos 'n' Andy, Jack Benny, Edgar Bergen with Charlie McCarthy, George Burns and Gracie Allen, Eddie Cantor, Ed Gardner, and Fibber McGee and Molly, Manufacture of platters is being done by Apollo firm, and national distribution is set—plans call for limited European distribution.



William E. Macke, new advert's ng manager at Zenith Radio.

RCA VICTOR MISCELLANY. The new million-dollar showroom in Rockefeller Center, New York, opened in April-it will display entire line of products and both television and broadcasting studios. The West Coast offices will move to Hollywood August 1 and will be part of NBC's dock. Early next year the company will release an uncut version of Handel's Messiah, performed by Sir Thomas Beecham and the Loyal Philharmonic, and the BBC Choir with soloists. Victor continues releasing Heritage Series reprds, featuring plastic re-issues or masters made in first 20 years of this century. Lucrezia Bori, John Mc-Cormack, Pasquale Amato, Telestina Boninsegna, Pol Plancon, Jeanne Gerville-Reache and G. Mario Sammarco recordings will be included in this second =eries.

John G. Wilson has been poped to vice president and general manager of RCA Victor; Fred S. Wilson steps up to position of vice president in charge of operations; and Joseph H. McConnell is now vice president in charge of Law and Finance.



Chairman Berle Adams Typifies Mercury

BERLE ADAMS, CHAIRMAN OF the board of Mercury Records, has in a few years put enough show people on top in their field to establish some kind of a record. He discovered and developed Louis Jordan, the King Cole Trio, "Two Ton" Baker, Frankle Laine and several others.

Berle got into publicity in his highschool days, and after graduation he continued as booker and promoter of his highschool's dances. He says: "I was pestered by members of the class to help them with their class dances and start a little booking business of my own. I augmented it with the rental of sound systems. I had all the MCA (Music Corporation of America), Kennaway and other office business tied up in town until the union got after me since I wasn't a member of either union—the electricians or musicians."

After this dampening, Berle went into insurance, but a serious knee injury during a football game stopped all activity for a year and a half. When he was well enough to get around, he became a salesman for Varsity Records in Chicago. After meeting Art Weems of GAC (General Artists Corporation, a booking company), he decided he wanted to learn the band business. He quit Varsity to become an office boy at GAC.

From then on, Berle was off and away—in six months he had convinced his boss that he could sell. He was told that if he could sell small units in some of the Chicago spots he would be allowed to become a salesman. He started the GAC booking cepartment for cocktail lounges, and discovered and developed a total of 52 single acts and small units for the firm. One of them was Louis Jordan, in



Lit≢e Eddie



Art Talmadge



Irving Green

whom Berle had such interest that he left GAC to set up his own booking and managing office and to become Jordan's personal manager, a position he still keeps.

Soon after, the opportunity to form a recording company came his way. In 1945 he founded Mer-



Berle Adams

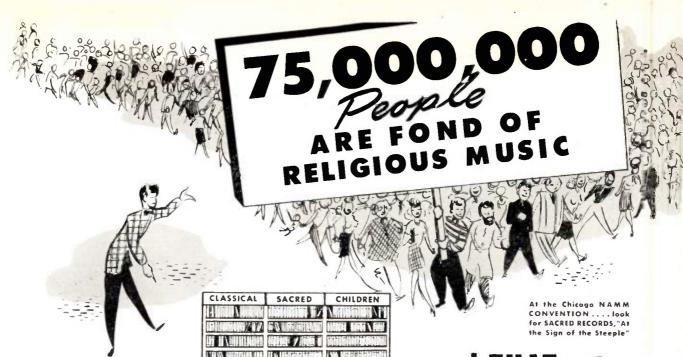
cury with Irving Green and Art Talmadge. Berle still finds and plugs new talent for his firm. He says "When I saw the opportunity to get into the record business, I grabbed it because I still like to build something new and more than that, to develop new talent. There is always a hidden something that I look for in picking an artist. Besides talent, they have to be different from any talent -good taste and a definite feel. They have to project a sincerity."

The Frankie Laine Story

The story of Frankie Laine's discovery Berle considers the most interesting. Berle had met Laine when Laine was plugging a song he'd written. A few months later, while on the West coast, Berle was surprised to hear Laine singing at Billy Berg's club in Hollywood. Berle continues: "His manner of singing . . . intrigued me and I asked him if he wouldn't come along to the record date the next day and record this number for me. I thought he had an interesting new style and I wanted to try this record out to see if the public would accept this type of singing. He, of course, wanted to record for nothing—he was so happy about the opportunity."

The record, *I May Be Wrong*, was successful, so Berle flew right back to the coast, sat down with Mr. Laine, worked out a contract with him, and the rest, I guess, is history by this time.

"'Two Ton' Dick Baker was a different situation. Dick had made a few sides for Decca which had not proved to be successful, and Decca had given him his release. We decided to try him out on kids records and limit his other recordings to just rhythm novelties. Now they are asking for anything by 'Two Ton' Baker that is a rhythm novelty or kid record."



Sacred Record DEPARTMENT

A 75,000,000 consumer potential market...

yet practically a "sleeper" in the record world.

A recent survey covering all classes of stores shows that you can increase your volume 20% by featuring Sacred Records. That rates a separate Department.

Half the population of this country are church goers ... who love choirs, organ music, hymns, church soloists. Watch how they buy Sacred Records, when you have your entire stock of them in one place ... segregated ... in a Special Sacred Record Department.

Remember...SACRED RECORD'S religious magazine advertising reaches over 1,000,000 church goers monthly. Go after this market now!





New Refinement in Music Reproduction

Manufacturers of phonograph records constantly have been striving for fidelity and clarity in their product. On the whole, these objectives have been attained with considerable success. But no matter how expert the engineering balance of the record, nor how fine the reproducing instrument, every platter-listener has had to contend with surface noise.

That is why the Dynamic Noise Suppressor is a refinement in the reproduction of recorded music.

Its inventor, H. H. Scott, president of the Technology Instrument Corporation of Waltham, Mass., has been working for about 15 years to perfect the suppressor. It is an electronic circuit (see photo) that is matched with and built into the audio amplification of a phonograph-radio combination. It automatically suppresses undesirable noises (needle scratch, turntable rumble, "wows", etc.), while simultaneously letting through the music itself.

The suppressor circuit is known as a "gate" circuit because it can separate out the desirable from the undesirable sounds, even though the sounds may occupy the same frequency range. In other words, Scott's suppressor does not suppress the brilliance, clarity or volume, or disturb the effectiveness of high-cycle record reproduction. Static on radio broadcasts is also practically eliminated by the suppressor.

Scott's firm has licensed several radio-phonocombination manufacturers to use the suppressor. Scott Radio (no relation) and Fisher Radio are among these. The Scott Radio Laboratories, Inc., of Chicago are now building the suppressor into one of their phono-radio combination models. Scott Radio engineers have matched the suppressor circuit to their radio circuit, and have very successfully proved that the suppressor works wonders.

Estimates are that the cost of building the suppressor amounts to about 25 per cent of the total of the total cost. Of course, this is a high ticket radio. On less expensive sets, the cost of the suppressor amounts to about 25 per cent of the total cost of the set.

Just a few days ago we were invited to Scott Radic's testing studios to hear exactly what the suppressor did to records. We brought some records of our own, since we felt we would be able to detect easily and quickly any differences in sound. We also listened to records at the Scott studio—some badly worn records, some scratched, some brand new.

After an hour of record playing, there could be no doubt that the suppressor which Scott Radio had built into its machine made recorded music sound as if it were "in person" music.

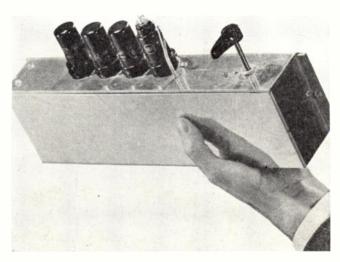
Brand new records with a loud needle-surface "hiss" sounded as good or better than the best recordings being made today. Not all the hiss was eliminated, nor all the turntable rumble, but so large a part of it that one had to listen keenly to hear these usually disturbing noises.

The hiss and rumble on new records where the surface noise was relatively slight to begin with was completely eliminated.

Surface and extraneous noises on vinylite and acetate records were eliminated so completely that one could detect not the slightest sound other than the music itself. Here, indeed, was an "in person" performance as "immediate" as the concert hall. The sound of the instruments, and absolutely nothing else was to be heard.

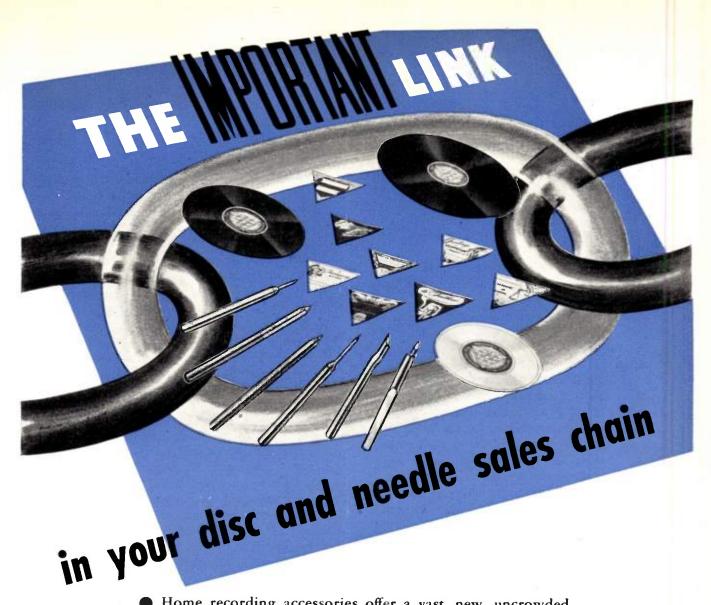
Badly worn records were immensely improved; so were records with scratched surfaces. Little used records made 15 or 20 years ago were equal to the finest surfaces being made today.

One word of warning: the suppressor will *not* make a badly recorded record good. The suppressor lets through whatever music is on the record.



The noise suppressor, now available in Scott radio.

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Home recording accessories offer a vast, new, uncrowded field for your sales efforts. A constantly growing number of recording enthusiasts require high fidelity recording discs and matched cutting and playback needles. Dealers who are alert to the sales opportunities of consistent repeat business are selecting RECORDIO DISCS and RECORDIOPOINT Needles. Designed by an experienced recording manufacturer... the Wilcox-Gay Corporation, makers of RECORDIO, the world's finest home recording instrument... these accessories offer uniform, full-fidelity, realistic reproduction. Be ready to supply the demand for the best in recording aids by stocking RECORDIO discs and needles.

Recordiopoint Needles and Recordio Discs

WILCOX-GAY...Manufacturers of RECORDIO

WILCOX-GAY CORPORATION . CHARLOTTE, MICHIGAN

Page 40. May 1947.

Record Industry



PERSONALIZING HOME RECORDINGS

Happy Birthday To You — and to your Aunt Minnie or Uncle Felix or whoever it might be. Of course the greeting is personalized — your customer having made it in your shop through the use of your home recording equipment. Everybody has that experience in life... what to send an out-of-town relative or friend as a gift — something new, different, personal.

It is a good plus-sale service for you to make available to your record customers. It not only makes your store the Number One stop on the shopping list of all your record customers, but this added feature will bring new shoppers into your domain. And, while they are cutting a disc or two as gifts (which you might offer to wrap appropriately, and mail), you might suggest their adding a second album or two to

that gift package.

Conversation will determine whether or not they have a record library; if so, show them the latest releases and some good all-time standards; make some personal suggestions. If they have no records or player, show them your best radio-combination buy. And, if they have a combination wouldn't they like to add a home recording unit — the same kind just used in your shop?

As you can see, the possibilities are almost limitless. Establish this plus service, via the home recorder, making possible personal timely greetings; it will mean added traffic into your store. Once they're in your store, Mr. Dealer, it's up to you!

COMBINATIONS NEED SPECIAL ATTENTION

VERY OFTEN IN LIFE we take many things for granted, especially those that surround us



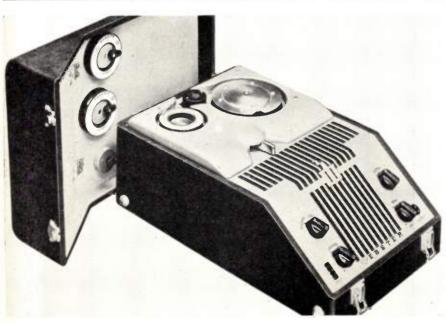
Zenith Chairside Model 12H091E. Combination has Cobra Arm and automatic changer; bleached wood case.

daily. This is true in the life of the record dealer who sells radios (and most of them do) in their various forms. RI invites your attention to the combination. There was a time when this term referred to a radio-record player first manufactured in floor console models. Then came the several varieties of this popular combination . . . table models . . . portables . . . the chair-side model as pictured here (in its latest design.)

A home-recording unit is added—it becomes a three-in-one combination. Wire recording and television will add other elements to these sets.

Whatever the combination, it is RI's recommendation that your sales personnel keep abreast of the times and know what these new features are, how they function, what they will mean to your customers in added home entertainment.

CORRECTION: on page 31 of April R1 the Abbott-Costello recording should have been listed as manufactured by Enterprise. Bess Arnecke, page 14, works at Hudson-Ross, not Lyon & Healy. Please accept R1's apologies, folks.



Webster Portable Wire Recorder, model 80, with carrying case.

Unit features triple-purpose recording head, self-contained amplifier, simplified controls, 51/4-inch speaker, and compactness.



Dealers Speak Up On Indie Problems

In the March issue of RI an article appeared by Ivin Ballen of 20th Century Records, about indies from the indies manufacturers' point of view, with emphasis on indie hits, profits for the dealer stocking indies, the problems facing indie manufacturers.

Reader interest in the article was high. Ballen informed us that in addition to the titles listed in his article, the indies have these hits also to their credit: If I Had My Life To Live Over, Jole Blon, I Cover the Waterfront, Voo-It, Guitar Boogie, Filipino Baby, I Know Who Threw the Whiskey in the Well, Milton's Boogie, Freight Train Boogie, and Rye Whiskey. We can add to this that in large Midwest cities Peg O' My Heart is fast becoming a best seller.

Out of those letters received in answer to Ballen's article, we chose the following.

Must Have 4 Majors

J. M. Budin, Barker-Tilton's, Alameda, Calif. "Without the four major franchises no dealer is in the record business. Without them he may be in the business of selling phonograph records, but he is not in the record business in the finest sense of the term and all that it implies. True, as Mr. Ballen points out, the indies have brought us some record-breaking hits. So what! Just pick any record shop at random and take a look at the pathetic state of over-stocking. You'll find about 85 per cent of it will be off-label stuff. Does that compensate for one hit a year?"

Higher Prices Not Solution

J. J. Kudlacek, Kudlacek & Fulford, Kelso, Wash. "I would rather sell two records at 50 cents and make 40 cents than sell one at 75 cents and make 30 cents. That's just what it finally resolves to. We do not want to raise the retail price in order to make more profit on each record."

Majors Despite Many Indies

J. E. Panck, Bear Cat Store, Plymouth, Indiana. "We started out to obtain franchises and then found that the large companies considered our town (pop.6000) too small for two dealers . . . So we bought indies and opened up . . . In selling indie labels we found that we could make a great many more sales and attract more customers by having the four leaders in the record business naturally."

Indies Must Get r Line

Leon Ferguson, Ferguson's, Memphis, Tema.

"So aside from what artists the indie labels have, they had better be doing something about the callity of their records and about handling returns, redacements, etc., or else they are going to find fewer and fewer dealers willing to handle their lines at the business becomes more competitive. Already ★ cord customers are becoming more demanding as to surface quality, and I think this is true of other commodities besides records, and the indie labels will have to get in line on quality and policy—or else."

Indie Manufacturers Creating Association

ROM NEW YORK CITY comes current news of the Record Manufacturers Association, with emporary headquarters at 565 Fifth Ave. The organization claims to have enlisted membership of the following companies:

Allen Alert Apollo Banner Bell Bibletone Black & White Cardinal Checkered Continental Crown Davis DeLuxe	Harmonia Haven Hub International Juke Box Keynote King King Solomon Kismet Majestic Manor Mercury Musette	Queen Regis Savoy Seva Signature Standard Sterling Stinson Super-Disc Swan Superior Top 20th Century
Diamond Gotham	Musicraft National Pearl	Unique Vox

At a meeting at the Hotel Astor the following temporary officers were elected: Jack Pearl (Hub), Chairman; Al Middletown (Juke Box-Sterling), Vice-Chairman; Joseph Kupitsky, Treasurer; Ivin Ballen (20th Century), Secretary. Constitutional and membership committees and a public relations force were also set up.

The organization is open to all record manuacturers, large or small. The Record Manufacturers Association says it hopes to be able to coordinate better distribution of its members records, se up more cooperation between independent companes, protect the large sums of money invested in the industry, and in general assure a sounder industry.



TOPS IN NATIONAL ADVERTISING

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

SELLING AIDS THROUGH PROMOTIONAL MATERIAL

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

IN THE IMPORTANT TRADE JOURNALS

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





Spot News

While Lauritz Melchior was in Bloomington, Ind., a capacity audience sat patiently waiting 200 miles away in Bloomington, Ill., were he was billed for a concert. A confusion in the booking office caused the mishap . . . Metopera star, Ezio Pinza, is scheduled to sing opposite his daughter, Claudia, in two productions this autumn during the San Francisco opera season.

Pied Piper CLARK YOCUM plans to write a Hollywood column for his home-town Sunbury, Pa., paper . . . The PAGE CAVANAUGH recording of The Three Bears will be featured in the short, Record Party (Universal-International).

One of the newer Bach interpreters, Rosalyn Tureck, will record the entire Well-Tempered Clavichord for Musicraft. First part of work will be recorded in England while the pianist is on European tour; she will complete it when she returns here in the fall. This is first time the whole work, 48 preludes and fugues, has been recorded by one artist—it was originally written for harpsichord.

Victor's Tony Martin made radio bow with his new show, heard Sunday nights over CBS outlets. Large band and guests are format of show . . . Sammy Kaye will have Perry Como as a judge in his 1947 amateur bandleader contest at the finals at Carnegie Hall on June 30th.



June Haver Joe E. Howard George Jessel

Haver stars in forthcoming film, produced by Jessel,
which carries title of songwriter Howard's best known
tune, "I Wonder Who's Kissing Her Now". Howard is 82.

Capitol's Buddy Cole hand-installed a regular organ in his home, scorning an electric organ.

FRANK SINATRA was presented with an award from the Council Against Intolerence in America for his outspoken stand during the past year. His work in this direction included speeches and radio skits, as well as his movie The House I Live In. The crooner copped national headlines with his fracas with newspaper columnist Lee Mortiner.

PAUL WHITEMAN and his orchestra just fin shed a tour of cities east of the Mississippi, featuring all Gershwin music at his concerts. Along with the troupe were Mindy Carson, his singing protegee; Earl Wild, pianist; and Bob Johnston. Fourteen cities were visited.

BING CROSBY set to star in Paramount's technicolor movie A Connecticut Yankee at King A-thur's Court. Cameras will start grinding in early fall, and the musical score is by Rodgers and Har.

ERICH LEINSDORF, previously conductor of the Wagnerian wing at the Met in New York and of the Cleveland Orchestra, was named permanent conductor of the Rochester Philharmonic Orchestra, which has been operating for three seasons with guest conductors.

BILLY WILLIAMS, ex-vocalist with SAMMY KAYE, is making a movie for Columbia called Snokey River Serenade, a western. Kaye hired a new girl vocalist while in Baltimore—she's DORAH LESLIE, who won an audition.

THE THREE SUNS, recently signed to Victor are appearing on their own radio show, The Three Suns Shine, heard over NBC Saturday afternoons. Trio has added girl vocalist to act.

Russia-beamed American foreign broadcas featured first American recording of Khatchatur.an's Gayne Ballet Suite, with the New York Philharmonic conducted by Efrem Kurtz... Joseph Szigeti received an award from Dr. Caileton Sprague Smith, head of the Music Division of the New York Public Library, for his waxing of Brahms' Second Violin Concerto at the fiftieth anniversary of the composer's death ... Martha Tilton starts on Hit Parade airshow this month.

ELLA MAE MORSE honeymooning with her Navy husband, Lt. Cmdr. Marvin L. Gerber—couple married last December, but haven't had time for honeymoon.

Blues singer-drummer Jessie Price now has own airshow from Kansas City, his home, over Matual network, and is opening at College Inn in KC.



Spot News

DINAH SHORE and hubby (George Montgomery) dickering with airweb for Mr. & Mrs. show this summer... Benny Goodman to act as consulting director of popular music on Russian language programs. BG will pick music as well as prepare scripts... Bing Crosby going off the air June 18th for the summer... Following lead of contributing critics to Esquire's Jazz Book, 34 musicians and bandleaders sent a letter of protest of the book to editor David Smart.

VLADIMIR HOROWITZ, SERGE KOUSSEVITZKY, ARTURO TOSCANINI, and Mrs. Sergei Rachmaninoff spoke in a Russia-beamed broadcast commemorating the 4th anniversary of Rachmaninoff's death, sponsored by the State Department and the Rachmaninoff Fund.

In Hollywood to prepare movie Easter Parade is Irving Berlin. Cast includes Frank Sinatra, who is making The Kissing Bandit now for MGM... A bing of Enrico Caruso will go into production this summer, using actual recordings of the fabulous tenor's voice... Bing Crosby will be among the large cast of Paramount's Variety Girl, still in planning stage... Jeannette MacDonald and Jose Iturbi will play mother and father in The Birds and the Bees... Judy Garland is publishing a book of verse... Roy Rogers sings and narrates in Walt Disney's newest film, as yet untitled... Perry Como, released at his own request from 20th Century-Fox, not yet signed by another company, though he's had several offers.

BING CROSBY'S latest album for Decca comprises songs from Welcome Stranger, his new flicker.

He has recorded the score from musical Annie Get Your Gun with DICK HAYMES and the ANDREWS SISTERS. Crooner Haymes will tour top bookings this summer with Helen Forrest; tour includes Steel Pier, Atlantic City, at a reported large sum.

Singing Star Proposes New Music Awards. Margaret Whiting, herself daughter of song-hit writer Richard Whiting, sent a lengthy telegram to Deems Taylor, president of ASCAP (American Society of Composers, Authors and Publishers), in which she set up possible awards to be made yearly. They include: "best new ballad of the year; outstanding new rhythm song of the year; best new novelty song of the year; outstanding contribution to the field of semi-classical music; outstanding contribution to the field of classical music; a special award to the

most promising writer or writer-team of the year." Other awards would cover revivals and musical-show scores. Miss Whiting suggested that the voting be conducted among ASCAP members. Most pertinent statement in telegram read "It is time that public become aware of those talented men in the music field who contribute so much to the American way of life."

"Two Ton" BAKER's airshow, Baker's Spotlight over local Chicago station, won the Award of Merit of the Committee of Awards of the City College of New York "for the creation of the most effective direct selling sponsored radio program, 50,000 watt radio station." Baker records for Mercury.

Spike Jones concert show, on tour for past several months, may be incorporated into a musical comedy on Broadway. Two-hour feature needs only chorus girls to complete musical format.

ARTURO TOSCANINI celebrated his 80th birthday at his Riverdale, New York City, home. The venerable conductor recently bought a television set and enjoys watching boxing matches.

Victor's Mme. ZINKA MILANOV was married in Washington to Major-Gen. Ljubomir Ilia, Minister plenipotentiary in Yugoslavia.

Feeling that it would add to his group, SAMMY KAYE is now auditioning organists, hoping to find a suitable addition to his band.

Sometime about a year from now, the Tex Benecke-Glenn Miller band will tour Europe.



Tex Ritter (left) visits dealer Dick Ferestad (center) Visalia, Calif. dealer, himself an ex-violinist, is pleased to welcome Ritter and one of his associates.

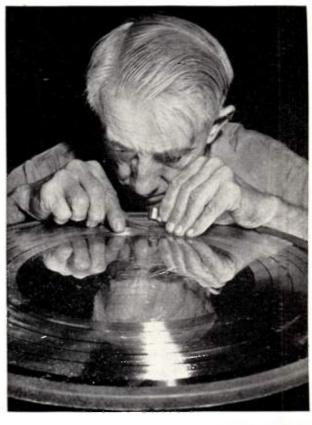


TO BE SURE, convention means a trip out of town (in most instances) and a time for relaxation and fun. The coming NAMM Convention, June 2 thru 5, Palmer House, Chicago, will provide good fellowship and fun — that's for sure. But, more important to the record dealer who's in business to make money (and who isn't), the convention makes possible the exhibition of the latest models of all musical merchandise and allied products. Here under one roof, for instance, will be the world's largest presentation of phonograph records and their accessories. What a chance for you to "brush up" on what's going on . . . what an opportunity for you to see - hear - compare all that this fast growing branch of the music industry has to offer you, Mr. Record Dealer of 1947!

Not only will you be able to see and hear, but you will be able to learn much concerning the new items and the latest improvements in the old. There will be booklets, brochures, kits — all for you, Mr. Record Dealer of America. And, it will be well worth your while to save this type of informative material so that you may study it more fully and refer to it from time to time at home. In this way, you not only bring yourself up to date but you are armed with high-powered ammunition for added sales. Convention should be a real shot in the arm to your record sales!

THEN, TOO, MOST OF US become accustomed to our one store in our own town or community and often forget that the business of selling records is not confined to so small a territory. This June, 15,000 people in the music business are expected to attend the convention. Many of this number will be record dealers — from all over the country. They will have news and experiences to relate which can be of tremendous worth to you. Convention offers comradeship and friendship with the vast record industry family. Dealers from Poducah, Bouncie, Las Vegas will be able to exchange ideas and discuss problems with fellow-dealers from Pasadena, Seattle, Charleston, etc. This comingling will give you a chance to reset your sights. to broaden your sales horizons and thereby put that song in your heart.

The feeling of belonging to so great a family and being an important and integral part of its



Columbia Records photo

daily function, will mean a lot to you if you take it along home and transplant it into the operation of your record shop.

Then, to know that once back home, you will not be left to sink or swim all by yourself, is reassuring. Record Industry, you know, is ded cated to the service of record dealers everywhere. We open our pages to receive your comments, scries, pictures, questions, problems — and our offices to individual attention of your special letters thenever possible. Our staff is headed by the outstanding authority on phonograph records in the United States, Louise Gale. Her vast experience it and knowledge of this highly specialized field, are yours thru the pages of Record Industry. from the dealers' point of view.

Remember — it's Convention in June — 2 thru 5, and we'll be there right in the thick of thirs. — Booth 70, Exhibition Hall. Come see us! Nake Record Industry your convention headquarters.

Artist Activities

Right: Tony Martin signs Victor contract. Watching, left to right, are Eli Oberstein and J. W. Murray, Victor executives; and Dorothy Kirsten, Victor artist.

Below: An allstar Decca recording session. Left to right: Dick Haymes, the Andrews Sisters Bing Crosby, Vic Schoen. They did "Annie Get Your Gun" music.





Below, left: Frank Sinatra made headlines in scrap with newspaper columnist. Contrary to popular belief, The Voice keeps in physical trim with workouts. Acme Photo.

Columbia's vice president, Arthur Satherly, and artists Al Dexter (left) and Gene Autrey (right), get together at special ceremonies. See also page 34.





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