

The Billboard



MARCH 17, 1951 THE AMUSEMENT INDUSTRY'S LEADING NEWSWEEKLY PRICE: 25 CENTS

Jukemen Gird for Emergency As 2d Meet Opens in Chicago

11-Man Info Board To Aid "Voice" Policy

State Department Appoints Members From Various Media

WASHINGTON, March 10.—The State Department today formally announced appointment of an 11-man broadcast committee to "assist" the United States Advisory Commission on Information in counselling State Department on the Voice of America, which has been getting mounting criticism on Capitol Hill.

The broadcast committee, which staged a preliminary meeting in New York February 28 (The Billboard, March 3), is headed by National Association of Broadcasters President Justin Miller, who is also a member of the U. S. Advisory Commission. Four other committee members are:

(Continued on page 5)

Benton, Barrett Debate "Voice"

NEW YORK, March 10.—Sen. William D. Benton (D., Conn.) revealed Sunday (4) that Paul Hoffman, who recently resigned as head of the Economic Co-Ordination Administration, favors taking the Voice of America and kindred activities out of the State Department.

(Continued on page 5)

'NOTHER CARUSO IN 'BARBER' ROLE

NEW YORK, March 10.—Ray Caruso, young singer signed last week by Mercury Records, will be known on disks as Ray Barber. Name switch is the fourth in the youngster's career. The name given him at birth remains a dark secret, but he first started chanting as Johnny Carroll, changed to Frankie Connors, then to Caruso, and now Barber.

Barber's bid for the big-time will be directed by personal manager Lou Capone and press agent Sid Ascher, the same team that guided Vic Damone's career until a year ago.

Quipped Joe Carlton, Mercury veepee, more or less hopefully: "Como started as a barber—Barber'll be another Como."

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Vaude on Dizzy Carousel; Openings Offset Flesh Cuts

By JOE MARTIN

NEW YORK, March 10.—In the face of poor box-office takes, shuttering of split-week vaude houses and a series of previous attempts that proved abortive, some strong, even desperate, attempts to revive vaudeville and other live talent cropped up this week.

In addition to the Brandt theater chain's fling at live shows under the Beckman & Pransky banner, IKO's Sol Schwartz, veepee in charge of theater operations, is scheduled to sit down for a conference next week with representatives of Local 802, American Federation of Musicians, American Guild of Variety Artists and Local

1, International Alliance of Theatrical Stage Employees. The Brandt-Beckman and Pransky deal is apparently set. The chain's Gotham on Broadway is scheduled to open the first week in April with legit-style show using a band and vaude acts, and putting three matinees and seven evening performances a week. No films will be used along with the show. The A. Beckman, of B&P, wouldn't reveal details, he pointed out that the limited seating capacity (about 850) in the Gotham would require legit-house scales. Acts are already being booked for

the first two shows. Success of the Gotham policy will probably mean the opening of additional Brandt houses—about two a month.

Precursor of the finalization of the Brandt experiment was a series of meetings with A.G.V.A. Local 802, and IATSE officials. The musicians' union is known to have agreed to a legit musical scale for the toolies—\$110 for eight shows and a six-day week. Band for the Gotham will be eight men. Payment for additional two shows will be made on a prorata basis.

According to Beckman, his firm and Brandt's will be "partners" in the deal. Shows will be billed as produced by Beckman & Pransky. The attempt to reopen RFD (Continued on page 17)

Pittsburgh Batty For Woody & Patti

PITTSBURGH, March 10.—Patti Page and Woody Herman's orchestra kicked off their five-day tour of one-nighters here tonight, playing to the largest crowds in the history of the 1,200-seat Vogue Terrace. At 10:30, an hour before the scheduled first show, the place was jammed and cars were lined up a half-mile on each road leading toward the club.

Owner Andy Chakors put on the first show 15 minutes early hoping for a turn-over, and he was able to get in extra 600 after the show. Patti was the only set on the bill, doing a 25-minute stint. The Herd warmed up the room and then played enthusiastically behind the red-hot disk thrush.

Here's Coverage! Unanimous on TV

HOLLYWOOD, March 10.—Tele's four major nets and 78 stations have scheduled showings of Hill Number One, full-hour Easter film produced by Jerry Fairbanks under the Family Theater's sponsorship. Showings were set only two days following Family Theater's announcement of the firm's availability for public service tele-casting. TV's entire 107 stations are expected to ask for prints by Easter Sunday, delivering an audience estimated at more than 40,000,000 viewers, largest ever to watch a single TV show. Film's cast includes Ruth Hussey, Joan Leslie, Gene Lockhart, Jeanne Cagney, Lief Erickson, Regis Toomey, Nelson Leigh, Roddy McDowell, Frank Wilcox and 80 others. Arthur Pierson directed.

Murray Eats Cake But Wants It, Too

NEW YORK, March 10.—Ken Murray wants a provision in his new Columbia Broadcasting System TV contract allowing him to own and produce TV packages which may be presented on other networks. Murray, currently negotiating with CBS and Budweiser, his sponsor, wants to build a show for Frankie Foy and has other packaging plans. Murray's contract with CBS runs until June, 1951, and his pact with Budweiser runs out January of next year. He is now getting \$3,750 weekly, plus half of the profit of the CBS package. It is believed he will ask for at least \$100 per cent hike on the basis of his rating.

War Shortages And Rising Costs Are Top Issues

Corporation Plan Is Agenda Item; Big Turnout Seen

By NORMAN WEISER
CHICAGO, March 10.—Faced with its most critical period in a decade, including equipment shortages and soaring costs, the juke box operators of America will convene in Chicago March 19-21 to map a campaign of survival during the emergency. Under the aegis of the Music Operators of America, congressmen, legal and tax specialists and manufacturers are scheduled to parade before the attending ops to outline the war program.

It also has been learned that after functioning for about three (Continued on page 138)

Disk Brass War Vs. Tax

NEW YORK, March 10.—Representatives of the major record companies will trek to Washington Wednesday (14) or Thursday (15) to testify before the House Ways and Means Committee in an effort to stymie the recommended increase of record excise taxes. It has been proposed as part of the administration's omnibus tax plan that the excise tax on records be increased from 10 per cent to 25 per cent of the manufacturer's price.

The waxes' pitch, being drafted by Ken Hoehn, attorney with RCA Victor, will be delivered by either Jim Conking, Columbia veepee, or Milton Backmil, topper of Decca. Capitol President Glenn Wallitch (Continued on page 13)

NETS, AFM SET NEW SESSIONS

NEW YORK, March 10.—Negotiation between the American Federation of Musicians and the network for a contract covering AM and TV were resumed yesterday and then adjourned until Monday (12). Meanwhile, the AFM's international executive board is slated to convene with Petrillo over this week-end (see separate story in Radio Department).

Billboard Backstage

By JOE USIDA

Remember the piece in this pillar a while back about Sharon Kay Bales, the 11-year-old girl who got the idea of going into the business of selling Mexican jumping beans as a result of reading *The Billboard*? I wondered at the time how come outside-show business people like Sharon Kay read the paper. Here's how come, according to a letter from a fellow who should know:

"Dear Joe:
"Here's how Sharon Kay Bales, the 11-year-old Mexican jumping bean queen of Dallas, got to be an 'outside the industry' reader of *The Billboard*. Sharon's father, who was an 'outside' *Billboard* reader himself for about 15 years, started writing songs a year or so ago. When Elton Britt came thru Dallas several months ago, he and Elton made an audition record of a song, *You Can't Help Loving Another*, which Elton took back East and recorded for RCA Victor.

"Shortly thereafter Sharon's father set up a b.m.i. music pubbery, Bales Music, Inc., and ever since he has been an 'inside' or at least 'a-look-in-the-door' *Billboard* reader, since he reads it regularly to see whether Steve Sholes at Victor has released the Britt record yet.

"As *The Billboard* started piling up around the house (even higher than the funny books), Sharon got interested in all the wonderful merchandise offered for sale in *Billboard* and took a dollar from her allowance to order a trial batch of jumping beans. Every kid in her school room bought some and when she ordered a thousand at a time she got so many customers that the school principal announced that the sale of jumping beans at school would have to stop, as kids needed some of their money for lunches.

"It was then that Sharon got her retail dealers, a sporting goods and S & 10 store in exclusive Highland Park shopping village. The store and her 10-year-old cousin in Detroit, who has been selling beans, have all sold out, but the jumping bean season is about over now, since the worms inside most of them are dead and the rest are barely kicking. However, Sharon has made some real money selling pen sets and jumping fur dogs (ordered from *Billboard* ads) house-to-house, and has opened her own bank account with her own printed checks.

"In addition to the column by Ken Hand in *The Dallas News*, (Continued on page 24)

Washington Once-Over

By BEN ATLAS

WASHINGTON, March 10.—Odds continue mounting against the administration's proposed stiff hikes in amusement excises. More than ever, it looks like the House Ways and Means Committee will go only part of the way. Unrelated to tax hearings so far but bound to influence the decision is a growing bi-partisan move to pare some of the current bureaucratic waste. Budgets were never so padded, non-defense and defense agencies alike. Empire-builders are practically running ads in the newspapers to get office recruits. Cracked one government secretary: "It's getting downright indecent; I saw one of my bosses hire a typist right off the street."

Some Say Coy Is Coy To Be an FCC Boy . . .

Another raft of rumors preceded Wayne Coy's scheduled Monday (12) return to his desk here as Federal Communications Commission chairman after several weeks of vacationing intermixed with visits to some CBS confabs. He's being mentioned for practically every open job of any stature in government and show business, including twin presidencies in National Association of Broadcasters and NAB-TV. But his intimates here say knowingly: "Only thing he's a candidate for is renomination next June 30."

Lobby No Showbiz Hobby Except for Radio-TV . . .

Latest list of registered lobbyists on Capitol Hill reveals a near fadout of emissaries from entertainment industry during wind-up of last Congress. Out of a thousand registrants hardly a score came from showbiz, mostly radio-TV. Missing were several amusement lobbyists whose names had graced nearly every quarterly list since 1948.

Still present and accounted for are the familiar names of Earl Gammons, CBS veepee; Francis Russell, NBC veepee; Ward Quaal, Clear Channel Broadcasting Service; President Justin Miller, of NAB; Ralph Hardy, NAB; George Y. Wheeler II, assistant NBC veepee; Jack Bryson, Motion Picture Association, and Fred Eidean Organization, representing Allen B. DuMont Laboratories, Inc.

Lot of newcomer lobbyists from TV industry were drawn to Capitol Hill in year-end fight over excess profits tax legislation. Among (Continued on page 24)

Picture Business

By LEE ZIHTO

HOLLYWOOD, March 10.—How serious is Hollywood's Commie problem?

Try to get any one of a score of industry leaders to spout off for the record on that one and you run into a brick wall of "no comments." But there's plenty of meat in their off-the-record conversation.

Reluctance to be quoted on this hot potato is understandable, especially on the eve of the House Un-American Activities Committee's probe here. Investigations in general can be distasteful affairs, and no person or industry group wants to be caught with his or its neck out in print and thereby be drawn into the congressional hearing.

Of the many contacted, Roy Brewer was the sole industry figure willing to be quoted. Along with being the head of IATSE here, he's the board chairman of the militantly anti-Red Motion Picture Alliance. His view, however, reflects all the off-the-record comment made by the others. Basically, it is this:

House Un-American Activities Committee will investigate a story of Commie failure, not success. Reds have devoted their top brains to undermine Hollywood, but the film industry has cleaned its own house of Commie influences. All that remains now is a handful of sad individuals who unknowingly permitted themselves to be duped by lending their names or the money to front organizations, unaware of the fact that they were playing themselves into the insidious Red net.

Red hots who a few weeks ago infiltrated film unions have been ousted by the unions' own membership since 1947. Would-be cultural groups which thrived during the days when the Soviet was an ally and milked Hollywood's soft-tongues for coin supposedly going to humanitarian causes, have since disappeared from the scene. If one does (Continued on page 24)

CASE HISTORY (2)

Big Dough, Big Aches Wind Up M & L Story

By BILL SMITH

(Continued from last week)

Last week the earlier stages in the rise of Dean Martin & Jerry Lewis were detailed. This installment brings the career of the comic team up to date.

For their first State date Greshler packed the house with spectators at 26 cents a head and coached them when to applaud. He hired various press agents, ending up with the late George Evans, whose office still handles the boys.

The boys got plenty of column breaks. Lewis wasn't too colorful then, tho Martin was a little more colorful than was desirable. His romantic escapades had to be hushed up more often than they could be publicized.

Money Troubles

When Greshler took over he found both lads up to their necks in money troubles. Lewis was in hook; Martin had sold pieces of himself all over the map. Angel Lopez, Havana-Madrid op, had loaned Martin \$1,000 for a 5 per cent piece which he later gave up to Greshler (late 1949) without making an extra buck. The Watkins claim (25 per cent) was in the courts. The Richards deal, 20 per cent, had been settled. Costello with 20 per cent was still in. Nevertheless Greshler somehow formed a corporation around the boys, took a chunk for himself and family and was now the big boss man.

Cugat Steps In

Prior to the first Capitol date on which Xaxier Cugat was to be headlined with a six-week picture, Greshler phoned Cugat and pleaded with him to ask Loew's to put the boys on the show with him. MCA, who handled Cugat, blew their tops. They wanted their own acts. But Cugat did ask for the boys and they went in.

While at the Capitol, Copa bosses Jack Entratter and Monte Proser bid \$750 for the act. Greshler asked for \$1,500, and the act was ready to leave him. Instead of the Copa the kids went in to the Rio Cabana, Chicago, for four weeks for \$1,750 and followed it up with 13 weeks at the Chez, outdrawing Kay Thompson then working in opposition at the Mayfair.

Morris Says "No"

The series of emotional and financial problems continued to crop up in various forms. There were days when Martin and Lewis did not speak to each other; were all for breaking up; accused each other of grabbing spots and blamed Greshler for had counts. Mobsters started to move in and Greshler, trying to get out from under, offered the act to the Morris office for \$17,500. The agency turned him down. A year and half later the Morris office offered close to \$100,000 for the same act. Greshler later made a personal appeal to a syndicate topper and matters were straightened.

The second date for the Capitol was coming up. Greshler waited until he got a good picture, *Naked City*, with the Tex Beneke band on stage and went to work. Inasmuch as more than nine months had elapsed since the first date, tho voiding the option, Greshler wanted more dough. To force

Loew's hand, the act was submitted to Paramount and RKO for \$3,000. Both theaters refused, but Loew's raised the price to \$2,250. It was out of this second (Continued on page 19)

Sixty Showfolk To Testify at DC Red Inquiry

WASHINGTON, March 10.—A parade of nearly three score witnesses from the entertainment world is anticipated for the House Un-American Activities Committee's upcoming March 21 hearing here. A committee spokesman said the list "may grow even beyond that, before this hearing is ended."

With three subcommittee members roaming Hollywood for more than a week armed with subpoenas, lists of names and invitations, committee spokesmen here voiced hope that the hearing can be started as scheduled, altho there is still a possibility of postponement until after the congressional Easter recess.

Among film and radio performers already subpoenaed to testify on Communism in Hollywood are Abe Burrows, Jose Ferrer, John Garfield, Anne Revere, Howard Da Silva and Gale Sondergaard.

Setting for the upcoming hearing got additional trimmings this week in the committee's session at which V. J. Jerome, described by the list as head of the Communist party's cultural commission in U. S., was under lengthy questioning. Asked by Committee Counsel Frank Tavenner whether he was acquainted with actor John Garfield, Jerome said he refused to answer on the grounds of possible self-incrimination. Jerome replied similarly to several other queries from the committee.

Meanwhile, the committee this week released a new "Guide to Subversive Organizations and Publications" in which 624 organizations and 204 publications are listed. Described by the committee as the "most complete index of Communist-dominated and Communist front organizations in the United States," the Guide embraces findings of official government agencies, including the attorney general's list of subversive groups.

400% Jump in TV-Phono Set Sales for '50

WASHINGTON, March 10.—Production of TV sets with phono combinations totaled 782,160 units in 1950, compared with 175,421 the previous year, the Radio-Television Manufacturers' Association has disclosed. This is about a 400 per cent increase.

This output represents a spurt, not only in total figures, but relatively, according to RTMA's figures.

The 1950 turnout of phono combos in TV sets was just under 20 per cent of the total output of all types of TV receivers, while the previous year's output of phono combos in TV sets was under 8 per cent of the total TV sets production.

Last year's production of all types of TV sets was 7,463,800 receivers, compared with 2,413,897 the year before. Table model TV sets last year accounted for 35 per cent of the total turnout: 2,941,560 table model TV sets were produced in 1950, compared with 1,442,494 in 1949.

Console and consolette models amounted to 51 per cent of last year's total TV set production, or 3,820,000 sets, compared with 795,982 console-consolette model TV sets produced in 1949. TV sets were equipped with FM receivers, numbered 756,120 or 10 per cent of the entire TV set production in 1950, RTMA said.

London Dispatch

By LEIGH VANCE

LONDON, March 10.—Biggest money-maker in show business here is author Ted Willis's racy, juvenile delinquent drama, *No Trees in the Street*, which has just passed its 500th consecutive performance on the road.

Originally put on at the St. James Theater in the summer of 1948 for a cost of about \$2,800, it was a nine-night flop. But actor Arthur Lane, one of the cast of eight, bought the rights on a hunch from Director Basil Dean for \$250.

Early 1950 brought a trend in provincial vaudeville away from variety. Lane remembered *No Trees*, tried it out at the neighborhood Artillery Theater, Woolwich. It was seen by agents Lew and Leslie Grade. They booked it for a four-week tryout beginning at the 2,000-seat New Cross Empire where it made \$4,480 net.

Followed bookings for the entire Moss and Stone No. 1 Circuit (Birmingham Liverpool, Glasgow class). Playing 12 shows a week, packing them in wherever it went, the one-act play grossed \$112,000 for its week at the (2,500-seat) Birmingham Hippodrome. This week *No Trees* celebrating its 500th consecutive performance, will have been seen by 1,000,000 people. Gross so far (to the road) is estimated at over \$250,000.

Costly BBC Caper Talking Stack . . .

Poor reception (five listeners out of 1,000) for the British Broadcasting Corporation's cultural caper, *The Third Programme*, has caused its chief, Harman Grisewood, to dream up a new high-road approach, to be revealed this week. The program at present costs around \$42,000 a week. Fewer than half of Britain's radio sets have ever turned in to it.

Sports Gate Vs. TV Worries Them, Too . . .

The post office is getting ready to send out a sports questionnaire (Continued on page 24)

Paris Peek

By ART ROSETT

PARIS, March 10.—Last week was rather hectic in Paris for everyone from peasant to politician. A few top clubs catering to tourists continued to do fair business, but the rest of the entertainment industry suffered, and the Commies are having a field day. First, at the beginning of the week, the Metro (subway system) employees went out on a 24-hour strike for higher wages. Lack of transportation of this type immediately reflected its influence by a drop in box-office receipts all over the town in clubs, theaters, circuses, carnivals and spectacles. Neighborhood bars had big crowds, but the customers were for the most part sitting around over a glass of the cheapest wine, instead of the usual higher priced aperitif, worriedly discussing political and economic events.

Strikers Win: All Fairs Upped . . .

The strike was settled the next day, with the employees getting their requested raise. At the same time all fares on the public-owned metro and bus system were raised. Not to be outdone by the public-owned utility companies, a few days later all taxis in the city doubled the rate of the first click of the meter.

In a complicated effort to shuffle and deal out the Commie delegates of the legislative bodies before the next voting takes place, the entire government folded, and at this writing France is without a governing body.

Living Costs Soaring; Average Pay Low . . .

Living costs in this city are soaring beyond all rhyme or reason, with landlords' black-marketing and snow-balling rents sky-high. Rents are for the most part con- (Continued on page 24)

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Cuts Asked on Showbiz Items At Tax Hearing

Congress Asked To End Concert Levy, Ease Other Hikes

WASHINGTON, March 10.—Arguments against President Truman's excise tax program were highlighted at this week's House Ways and Means Committee hearings by demands not only that the Congress block the President's proposed tax hikes, but also that Congress slash the present 20 per cent tax on concert admissions.

A long parade of witnesses from a wide variety of businesses and industries urged that Congress might better adopt a general retail sales tax rather than accept Truman's proposal for steep rises in the taxes on phonograph records, phonograph players, radio and TV sets, cigarettes and whisky.

Plas for a slash in the 20 per cent concert admissions tax came from Patrick Hayes, Washington concert manager, and Floyd G. Blair, president of the Philharmonic Symphony Society of New York.

Hayes urged that the tax be eliminated entirely for non-profit organizations and cut in half on all other admissions. He said that (Continued on page 16)

Fight's on Vs. NY Bill To Rob Insurance Till

NEW YORK, March 10.—Alerted last week to the menace to unemployment insurance benefits for seasonal occupations, as contained in the proposed Hughes-Brees Bill to amend the New York State unemployment insurance law (The Billboard, March 10), show business has really tossed its hat into the ring.

By Monday (5) the fact-finding committee, repping all theatrical trades, had prepared hand bills which were distributed the same day to a Television Authority membership meeting at the Hotel Astor and to a similar meeting of Local 802 at the musicians' union assembly rooms. Other theatrical unions were covered by mailings.

Primarily the hand bill exhorted all union members to contact their Albany representatives immediately and demand that they vote down the measure.

The leaflet stated in part: "By (Continued on page 21)

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HI, NEIGHBOR!

CMQ-TV, Cuban Video Station, In Gay Debut

By JOE CSIDA

HAVANA, March 11.—Video station CMQ-TV here went on the air today (Sunday) with Cuba's President, Prio Socarras, top guest on the station's first official telecast. Built at a cost of \$632,000, and incorporating latest video techniques and design, the station's transmitter is located atop Havana's "Little Radio City." It is estimated that the Cuban TV audience now runs around 180,000 people.

Official kick-off ceremonies included a dinner in honor of President Socarras, hosted by CMQ-TV President Goar Mestre. Mestre is a leader in Latin-American radio and TV, and also president of the Inter-American Broadcasting Association.

Other top broadcasting executives from Latin-America at the debut shindig included Fernando Plata, president of RPC Network, Panama; Emilio Azcarra, president of XEW, Mexico, and Ramon Quinones, president of WAPA, San Juan, Puerto Rico.

Radio-TV men from the United States present, as scheduled to be (Continued on page 8)

Philly Lions Roar Loudly 20Gs Worth

PHILADELPHIA, March 10.—Representing the largest expenditure locally for a private club affair is the 1951 Lions Charity Show to be held for five days, starting April 3, in Convention Hall. With only nightly performances scheduled, and added appeal in a generous outlay of prizes, including eight automobiles and \$6,000 in U. S. bonds, talent budget for the show hits a high \$20,500, according to Bill Honey, who heads the local theatrical agency bearing his name.

Honey, who has the booking exclusive, has whipped together a show of name bands, variety acts and outdoor attractions. Scattered over the five days, Honey has Vaughn Monroe for two nights, Louis Prima one night, Charles Spivak one night, the Billy Williams Quartet for two nights, Paul Winchell one night, and Sarah Vaughan one night. Inked in for the five-night run are outdoor acts, including the Paris duo, Adrian and Charlie; the Barretts; Sanger, Ross and Andre; Nita and Peppi; the Ortons and the Dornan Brothers, with Joe Basile providing the show band music. Show calls for an 85-cent general admission with advance ducats at 50 cents.

New Steel Cut For TV-Phonos

WASHINGTON, March 10.—Suffer steel cuts will become effective April 1 for makers of phonographs, record-players, and TV and radio receivers, under an order issued by National Production Authority this week. Slashes somewhat less stringent are also called for in NPA orders affecting fabricators of copper and aluminum. According to Radio-Television Manufacturers' Association, the new restrictions won't create dislocations of any consequence.

The NPA steel order, issued Wednesday (7) as an amendment to steel order M-47, itemizes a wide variety of products which (Continued on page 9)

Highlight Reviews

LEGIT

Olivia De Havilland's "Juliet" Sensitive and Winning Effort

By BOB FRANCOIS

The advent of the date of Dwight Deere Wiman's production of *Romeo and Juliet* has been looked forward to with more than considerable interest. Reports from the road break-in have been favorable, but there is always the little thorn of doubt in the back of a reporter's mind as to what a screen star, even a top luminary, will do with one of Shakespeare's most difficult fem roles on a Broadway stage. Broadway saw such an attempt not so many seasons ago and the results were disastrous.

It is therefore a pleasant duty to report that in one case such a doubt no longer exists. Olivia De Havilland is a delightful Juliet and one which the Bard would have ordered. Not only does she manage to look an immature 14, which is the age which the play calls for, but she manages to talk and act like it. Also as the action progresses she builds in maturity, as the tragic events had made her grow up almost overnight. In addition, she reads Shakespearean verse with clarity and understanding. Hers is altogether a talented performance, combining sharp intelligence with sensitive feeling.

Excellent Support

The star gets the best sort of support from Douglas Watson as the other half of the "ill-starred lovers." Young Watson has acquitted himself with great credit in several Broadway starts, but his *Romeo* is a real fulfillment of (Continued on page 22)

VAUDEVILLE

Palace Wrings Tears With Nostalgic Old-Timers' Bill

By JOE MARTIN

There is apparently nothing wrong with vaudeville that nostalgia and/or standard vaude acts can't cure. At least that's evident from the reception given the current layout of New York's Palace Theater.

Bill only has six acts, but spots such names as Smith and Dale, Will Oakland, Diana Barrymore and Wally Brown. It's not that every act on the bill is socko, but the typical Palace audience is hungry for the chance to stir memories.

The Diana Barrymore, making her Palace debut, has the next-to-closing spot. It is Smith and Dale and Oakland who walk off with the big mite. There is little to be said about Joe Smith and Charlie Dale's Dr. Kronkheit comedy sketch. They've added a few timely lines, but it's basically the same doctor-patient act that has called for yocks and belies these many years.

Trying to follow Smith and Dale is a back-breaking assignment for

anyone. Diana Barrymore did it fairly well despite a weak opening routine and forgetting the lyrics to *You Can't Get a Man With a Gun*. She opened with impressions of Katharine Hepburn, Tallulah Bankhead, Judy Holliday and Ethel Merman. Truth is, she failed to impress with her mimicry and could have dropped the whole thing to good effect. But her straight acting in the potion scene from *Romeo and Juliet* got her off to a tremendous mitt.

Oakland can still sell a song even though the pipes of old sound a bit rusty. His reminiscing on Dockstader minstrel days and Johnson started him off ahead and he stayed ahead with a repertoire of *Let's Grow Old Together*, *The World Is Mine Tonight*, *Did Your Mother 'Ome From Ireland*, *Danny Boy* and *I Love a Parade*. That he had to struggle to hit some of the high notes made no difference to the house.

Wally Brown, whose movie and TV appearances have added stature to his name, started off slowly with his standard unfin-

ished sentence routine. He didn't draw a single yock, but kept them happy with his fast patter. The usual three choruses of *The Older You Get* was the usual smash.

Show opened with a slick hand-balancing team, the Earls. The boys inject plenty of comedy bits to take them out of the class of good but ordinary acro acts. They worked in a slow, deliberate fashion which accentuated their hand-balancing routines.

Larry and Trudy Leung had a tough time getting started. The Chinese husband and wife team worked against big odds—lack of material. The act showed the basic ingredients to make the grade with their hoofing ability, some fair vocal impressions and nice costume changes, but it's not enough to keep going for 10 minutes.

Don Albert's pit band cut the show neatly.

Capacity, 1,700. Price range, 50 cents-\$1.30. Four shows daily, five, Saturdays. RKO chain booker, Dan Friendly. Producer, Dave Bines. House band, Don Albert.

TELEVISION

CBS Socks Sinatra Across, But Como, Laine Help a Lot

By JOE CSIDA

If Frank Sinatra can keep coming up with shows like this, the National Broadcasting Company *Show of Shows* will have a real tussle on its hands. Somebody showed signs of something approximating booking genius in lining up Perry Como and Frankie Laine to work the show with Sinatra. And followed thru with fine light special material for

Como, Sinatra and Laine, plus other bits to create a slanza that was relaxed, happy and wham all the way. In addition to choice clowning by the three baritones, each delivered sock solo performances. Como with *If, Laine* with a tune of his own, *Will Be Together Again*, and Sinatra with *I Get a Kick Out of You*.

Betty and Jane Kean also contributed excellent comedy bits, and June Hutton abetted by the

Heatstones delivered a good *It's a Good Day*. Marlo Lewis seems to be taking hold nicely as producer. Axel Stordahl lays in solid musical support. Bulova's "The watch the stars wear" plugs have strong appeal.

The big question that arises is how do you follow a show like this. If Sinatra and his aids can figure it out and deliver three or four in a row, they'll be headed for the top of the rating heap.

RADIO

Gielgud's Smash "Hamlet" Is Guild-U. S. Steel-NBC Tribute

By DENNIS McDONALD

Combining forces, U. S. Steel and the Radio Corporation of America made possible an hour and a half presentation by the Theater Guild of John Gielgud's adaptation of *Hamlet*, which was a real tribute to radio, showing what the medium can do if it tries. For one Sunday, *Tales of the Texas Rangers* sacrificed its title for this worthy cause.

To purists, Gielgud's cutting might have been annoying, but the Bard himself couldn't have wished for better scissorwork. Special writing also went into this version, which was all to the good. The story of the melancholy Dane was told in flash-back beginning

with a portion of Hamlet's death speech, and gaps in the trimming were filled with well written and spoken narration by Horatio.

Judging from records of his 1938 smash performance of the title role, Gielgud has made changes likewise in his interpretation. If in the 13 intervening years extra speech mannerisms have crept into his former clean-spoken readings, his actual interpretation was more controlled and has grown to even greater depths and meaning while retaining his usual full value of the poetry.

But Gielgud's performance was not alone in excellence. Pamela Brown's queen and Berry Kroe-

ger's usurping, murderous king were beautiful jobs. And the same can be said for Richard Leech's Laertes and Esme Percy's ghost. Fine contributions in George Howe's Polonius and Elliot Makeham's grave digger further rounded out the superior support given Gielgud.

The combination of narrator Horatio, and a one-level reading hurt Dorothy McGuire's Ophelia.

Special tribute goes to the overall production, Homer Fleckert's direction and to U. S. Steel and RCA. The companies deserve praise for unobtrusive plugs and for making such excellent radio fare possible.

THE PROS & CONS

Proposals, Counter-Offers On Way to 802 Strike Vote

NEW YORK, March 10.—Herewith is an analysis of the proposals of Local 802, American Federation of Musicians, and the counter proposals of the networks. This report, when delivered at the union's membership meeting this week, resulted in the strike vote (see separate story).

- 802 Proposals**
1. The stations shall eliminate all mechanical reproduction of music from 1 a.m. to 12 midnight inclusive on all local and network broadcasts. This demand was modified to a proposal by which the stations offer out a formula whereby live musicians could compete equitably with competitive entertainment devices such as recordings, transcriptions and other mechanical forms of producing sound.
 2. Minimum instrumentation.
 3. Fair allocation of total budget of each show for live music.
 4. Sliding scale of payment.
 5. Each network shall maintain at least the same minimum number of staff musicians as employed under the previous contract except that those networks now employing less than the normally required, carry the same number as the others.
 6. Annual contract with eight weeks' notice.
 7. A two-week paid vacation for all staff musicians.
 8. Three per cent welfare fund.
 9. Severance pay.
 10. Time-and-a-half for overtime.
 11. Parity of scale between staff and outside men for commercial shows.
 12. Doubling—25 per cent for first double; 10 per cent for each additional.
 13. A. Full run-of-show guarantee.
B. Outside man auditioning a show must be engaged for the full run.
C. Single engagement rehearsal rules and regulations (direction, etc.).
D. 15 per cent additional for simulcast.
E. Escalator clause.
F. Fifty per cent wage increase.
G. Arrange and copy; union asked various benefits.

- Network Counter Proposals**
1. The network rejected any discussion of limitation of any kind on the use of recorded or transcribed music.
 2. Rejected.
 3. Rejected.
 4. Rejected.
 5. Will maintain present quotas.
 6. Rejected.
 7. Will agree if staff musicians agree not to perform work for any other employer without the consent of the network.
 8. Rejected.
 9. Rejected.
 10. Rejected.
 11. Rejected.
 12. For staff men only; offered \$5 for first double; \$3 for each additional. For single engagements—settled by local.
 13. A. Rejected.
B. Outside man playing house audition gets scale or 65 per hour, whichever is greater.
C. Single engagement practices to be left in the hands of the local.
D. \$15 additional for commercial show; \$10 additional for sustaining.
 14. Rejected.
 15. Ten per cent for staff only, effective February 1, 1951. Single engagement scales to be determined by the local.
 16. Networks offered a 10 per cent raise.

NET-AFM TALKS REACH CRISIS

Petrillo Seen Ready for Battle As NY Votes Strike, LA Stands By

NEW YORK, March 10.—The most critical phase in the long history of negotiations between the American Federation of Musicians and the broadcasting networks is at hand. James C. Petrillo, AFM chief, is scheduled to meet with his executive board today if possible to consider the action of New York's Local 802 in authorizing a strike and mapping out proper procedure.

On Monday (12), Hollywood Local 47 will hold a members' meeting to determine whether to authorize a strike. It is expected that the Hollywood local will go along with New York—the date coinciding with that set by 802—Wednesday (14) at 8 p.m. Further, it is expected that the AFM's international executive board will also support the action of 802 and the expected action of Local 47.

Executive board support would pave the way for Petrillo to confront the networks on a last-ditch stand, strongly armed with strike

mandates from his two most important locals. He will thus be in a position to make a very strong pitch for what he considers a fair contract. Such a contract would not necessarily emphasize hikes in scale, but rather a curb on recordings so as to permit wider employment on AM and TV.

Should it all work out according to AFM strategy, the denouement would have Petrillo working out a deal with the highest network brass and emerging as a hero—in a manner reminiscent to the lifting of the record ban toward the end of 1948.

Mood, Temper

The history of the current negotiations has shown interesting changes in the mood and temper of the AFM chief. During the earlier sessions, he was reported as apparently conciliatory in his attitude toward the networks. Later in the negotiations, however, Petrillo is regarded as having

(Continued on page 12)

Insurance Firms Cut Off Privacy Policies

Feel Suits on TV Use of Old Film Valid; Packers' Heads Aching

NEW YORK, March 10.—Lawsuits instituted recently by athletes and actors over the use of old films and newsreels on TV have created a nervous headache for packagers and agencies. The two American firms previously willing to underwrite insurance

against suits for the invasion of rights of privacy no longer issue such policies. As of the moment, only Lloyd's of London is willing to take a chance on old film. And that the latter firm is still underwriting this form of insurance may yet make the odds salable (see separate story on Edison silents).

Just a few years ago it was possible to obtain such insurance from either the Employers' Liability or Massachusetts Bonding & Insurance companies. Employers stopped writing the policies some time ago and now Massachusetts Bonding is also turning them down. According to Lewis D.

(Continued on page 9)

Wholesale Y&R Exits Cue to AM-TV Revamp

NEW YORK, March 10.—The departure in the past several months of five key execs in Young & Rubicam's radio and TV department is viewed by insiders as indicative of the agency's tightened-up personnel policy and revamped AM-TV operation. The quietest—Roland (Bill) Gillett, Edgar Peterson, Ed Leftwich, Ed Frank and Norman Frank—have resigned to go, in some cases, to more lucrative pastures.

The exits are regarded as an indication of a switch in the agency's thinking. The agency's usual policy has been to be heavy in personnel in order to service numerous upcoming radio-TV projects. But the experience of this past season has revealed that it might be more efficient to be short-staffed, and to hire production talent as agency clients purchase radio and TV shows.

Stock Issue By Fairbanks?

HOLLYWOOD, March 10.—Jerry Fairbanks, proxy of the film production firm bearing his name, is currently in New York reportedly to arrange for a stock issue to bring fresh coin into the firm. Additional dough is needed to finance Fairbanks' extensive expansion program. Heretofore, the Fairbanks firm was a closed corporation.

Whether stock will be made available on the open market or sold to a single investor was not known at press time. Frank Muller, firm's board chairman, left yesterday for New York to join Fairbanks. In addition to attending to the firm's Gotham duties, Muller will also devote time to WFLX, station which he serves as a consultant.

CRANDALL PENS "VOICE" CHORAL

NEW YORK, March 10.—George Crandall's past is cropping up. Known years ago in the music business as a talented composer, long George has once again become active as a writer. *The Lord is My Shepherd*, a four-part choral work with organ accompaniment, composed by the CBS press chief, will be broadcast by the Voice of America on Easter Sunday, March 25. The work was well received in its recent CBS debut broadcast.

Hooper Solutions: The Hoopererecorder

NEW YORK, March 10.—C. E. Hooper, Inc., this week outlined his plan for a broadcast measurement service using one standard.

The Hooper move follows shortly after a National Association of Broadcasters' report on the advisability of studying the AM and TV measurement picture, with a view toward clearing up existing sponsored broadcast audience measurements acceptable to and accepted by both the advertiser and broadcaster, is stated as stemming from the following problems: (1) There is currently a multiplicity of services, techniques and standards; (2) chaos is general; (3) buyers of advertising are confronted with contradictory evidence. This points the need for a service using one standard and controlled by the industry, says Hooper.

NBC EDUCATION HYPO

Net Plots Navy TV In Big Pubserv Plan

NEW YORK, March 10.—The National Broadcasting Company this week took another major step toward blueprinting high-powered public service and educational programming on TV. In co-operation with the U. S. Navy, the network will present a television history of that service. The series will mark the first major effort to es-

tablish a pattern for presenting history by television, according to Sylvester L. Weaver Jr., who outlined the project in a joint statement with Secretary of the Navy Francis P. Matthews.

The cost of the project is understood to run into six figures. Weaver stated the project entailed use of all known visual techniques and use of official films heretofore unreleased of all major actions from the shelling of the USS *Panay* in 1937 up to the present. Scenes would also use footage made by the British Admiralty and other Allied sources. After the initial 26 weeks are over NBC will own the films.

Scheduled as a half-hour show to begin in the fall, the first 26 weeks would be used to hype the navy's recruiting and education

(Continued on page 9)

FC&B Tests "Alias" As New Toni Show

HOLLYWOOD, March 10.—The Foote, Cone & Belding office here this week was awaiting results of an audience test on a new radio package for *Toni, Alias Jane Doe*, before deciding whether to use it as the replacement for *Gipsy* and *Take on CBS*. —only sponsors the latter program in the 9-9:30 Saturday a.m. slot, and has a four-week mutually cancellable contract with it.

Alias Jane Doe is the result of an idea whipped up in the agency's office here and will fit in with the network's Saturday morning mystery block programming set-up.

Sterling Rounds Up Film Samples As 26-Week Video Package Series

NEW YORK, March 10.—Sterling Television, TV film production and distributing outfit here, has hit upon a new packaging scheme to salvage some of video's "sad samples." These sample films, mostly one or two expensive productions filmed for series that didn't sell, have been picked up by Sterling for distribution as part of a new group of special 26-week TV packages. Sterling is charging the original producers from 35 to 50 per cent for distribution.

By rounding up several films with related themes, Sterling claims to have licked the "immediate delivery" demand, which has heretofore forced TV producers to pour a tremendous amount of cash into an untried series. New Sterling packages, which also include

several foreign film shorts, are *The Feminine Touch*; *Armchair Adventure*, a travel series; *Sports on Parade*; *Junior Cruise Roads for Kids*; a symphonic series; *Handy Andy*, a how-to series, and *The World We Live In*. Latter tag is ambiguous enough to include almost any kind of flicker.

The packages, selling for about \$75 per film, include such remnants as *The Stronger*, with Geraldine Fitzgerald and Valarie Bettis; the almost as costly *Day in the Life of a Chorus Girl*, sole finished vehicle in Burgess Meredith's projected *Day in the Life Of* series; a capsule performance of *Carmen*, filmed in Vienna by Ambassador for its *Without Make-Up* package; *Thelma Frazetta's* ill-fated *Girl of the Week* series estimated at about \$1,000 for each three and a half minute film, which was

Proposed is a service using the Hoopererecorder and giving the advertisers and broadcaster information on audience size (ratings) and qualitative analysis.

Cost of the set-up is stated as being high initially because mechanical equipment replaces "manual" operation. Hooper says, however, that by comparison with the audimeter, "which is said to cost \$400 per sample home, the Hoopererecorder home equipment cost is roughly \$40 per one set home, \$60 per multiple set home.

Flat Charges

On the matter of ratings, the following is proposed in part: (1) Ratings (projectable to metropolitan areas) by localities mailed in the form of a daily report.

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Summer Rates New Headache For Tele Webs

NEW YORK, March 10.—NBC-TV and CBS this week were fighting next fall's battle of station clearances on this summer's battle lines. CBS-TV has already warned its clients that its video affiliates have asked that winter shows remain on during the warm weather or that the sponsor replace the

(Continued on page 9)

Montgomery Upped at K&E

NEW YORK, March 10.—Garth Montgomery, this week, was promoted to a vicepres and radio-TV director of Kenyon & Eckhardt, Inc. here, succeeding William A. Chalmers, who has resigned. Meanwhile, Werner Michel, who recently joined the agency to produce *Ford Theater* on video, was upped to the associate radio-TV director post.

During his four-year term with Kenyon & Eckhardt, Chalmers was responsible for such video toppers as *Ford Theater*, *Toast of the Town*, and more recently *The Victor Borge Show*, both radio and TV. The exec is currently vacationing at Palm Beach, Fla., and may go into the packaging field on his return.

Liberty Flexes Muscles, Brings Wilbur to WOL

WASHINGTON, March 10.—Liberty Broadcasting System is ready to do some heavy expanding shortly. It was disclosed here in plans contemplating addition of at least two widely known commentators and several staffers to its Washington operations. Liberty's plans were unfolded incidental to staff changes this week in its Washington affiliate, WOL, owned by Peoples Broadcasting Corporation.

Ben E. Wilbur, who for over nine years has been with the State Department's international broadcasting division, has become program director and assistant to WOL Manager Fred Palmer. Wilbur replaces Allan Filippus, who has shifted to WOL's commercial staff. WOL is awaiting the Federal Communications Commission's authorization for upping the station's power from the present 250 watts to 5,000 watts. Power increase calls for shift of frequencies from 1450kc to 1460. WOL officials say they expect the authorization within a couple of months.

Wilbur said WOL is planning to feed considerably more programs to the network. Meanwhile, rumors continued here that Liberty is negotiating for WINS, New York, with hope of thus getting its first New York outlet and being in close with D. C. programming.

Incidental to its expansion, WOL indicated that a try will be made at entering TV in Washington as soon as FCC issued final allocations.

KTTV Becomes DuMont Affil

HOLLYWOOD, March 10.—Los Angeles Times-owned KTTV will become DuMont's Hollywood affiliate effective April 1. Negotiations are currently nearing conclusion, with contracts being readied for inking some time next week. DuMont deal means a trade in affiliation between KTTV and KTSL. Latter station, when owned by Don Lee, was the local DuMont outlet, while KTTV, when jointly owned by The Times and CBS, served as the CBS outlet.

When CBS bought KTSL, original plan was for KTTV to continue airing CBS shows until September, thereby allowing DuMont to retain its KTSL affiliation. However, KTTV last month served notice on CBS to pull its shows by April 1, which immediately resulted in CBS informing DuMont that its KTSL affiliation terminates April 1.

While it is not clear at this time which DuMont shows will be carried by KTTV, it is understood the station will carry all the programs. (Continued on page 2)

Benton, Barrett Debate 'Voice'

Continued from page 1

and creating a separate agency to handle the Voice. Benton disclosed Hoffman's opinion on this matter in the course of Mrs. Eleanor Roosevelt's WNET Mrs. Roosevelt Meets the Public show.

Assistant Secretary of State Edward W. Barrett, in charge of public affairs, did the show with Mrs. R. and Benton. On the subject of taking the Voice out of State, Barrett said: "During the war I worked under Elmer Davis and he asked me to make a study and recommendations as to whether propaganda activities should be handled by the State Department or another agency. I studied the subject for a month

McKesson-Robbins Plans Video Debut

NEW YORK, March 10.—Despite denials, reports persisted this week that McKesson-Robbins was getting ready to buy a 30-minute TV stanza thru its J. D. Tarcher Agency.

The makers of pharmaceuticals have not decided as yet the kind of show they would like to program.

COLGATE RATE HITS NBC PEAK

NEW YORK, March 10.—The Tony Martin Colgate show, Sunday (4), with Milton Berle and the Andrews Sisters as guests, hit an all time high for the National Broadcasting Company Sunday night hour, according to American Research Bureau ratings for New York, Chicago, Washington and Philadelphia.

The show hit a 47.3, with the opposition Ed Sullivan Toast of the Town rating 18.2, and all other shows on at the time a total of 5.6; a total of 70 per cent of sets in use were tuned to the show.

Philly Schools Extend TV Sets

PHILADELPHIA, March 10.—Plans are under way to place a television set in nearly every public school here. Sixty schools now have sets, purchased by the Parent-Teachers associations at the respective schools, and all of the 185 associations have now announced plans to purchase sets for each school. In addition, some of the vocational-technical schools have assembled their own sets.

According to Martha A. Gable, who was loaned to Oakland, Calif., by the local school system to set up a program of school television on the Coast, this city leads the country in co-operative development of TV as an educational medium.

"Educators have an important part in shaping the destiny of this new and powerful medium," declared Miss Gable, assistant director of school-community relations for the local board of education.

"Criticism of television programs is neither fair nor effective," she added. "Constructive, positive action." (Continued on page 2)

FLICKER DICKER

Sell TV Rights to 1,200 Early Films

NEW YORK, March 10.—Television rights to some 1,200 one and two-reel silent films produced in the Edison studios between 1909 and 1915 have been obtained by Paul Killiam, operator of the Old Knick Music Hall.

Intended for use as 15-minute video shows with "comicality" by Killiam, the package is being peddled by Ray Bloch Associates. The Killiam has had the rights for some time, sales have been stymied heretofore because of the inability to obtain producer's in-

surance against suit for invasion of privacy (see separate story). Killiam this week got the okay on a policy from Lloyd's of London. Deal gives both video and 16-mm. rights to Killiam for a period of six years, and was signed with Theodore Seaman, son-in-law of R. L. Griffin, former manager of the Edison studios.

Griffin got the rights in 1919 from Thomas Edison, Inc., and left them to his daughter who married Seaman. Killiam originally tried to set the deal two years ago for the use of the silents in his New York club, but Seaman is reported to have held out until now, waiting for the TV market to be big enough to pay a heavy return. The admitting that it's a percentage deal, Killiam won't reveal figures.

In picking up the rights, Killiam obtained the original negatives, said to be in first-class condition, stored in the vaults of the Museum of Modern Art's film library. Test prints made thus far have

"That's because I think that psychological activities, propaganda of truth and the formulation of foreign policy must be tied very, very closely and intimately together. Now, my experience in the last year has, on balance, tended very much to confirm that. "But it is a complex subject and all I would ask is that any group that studies the subject and tries to reach conclusions should take a very, very thorough look at the present operations, because I think they should know fully the amazing job being done by this extraordinarily talented team that is in existence in the department today."

Barrett admitted on the show that there was much to be done, but claimed that his department's operations were somewhat responsible for the defeat of the Communists in the Italian election which they had played a great part in achieving a situation which finds Communism on the wane in Europe.

Dual Color Television Standards Appear Likely

Supreme Court To Hear RCA Plea; Unrest Could Delay Any System

WASHINGTON, March 10.—Defeat of commercial color TV for the duration of the defense emergency and the possibility of further color TV standards appear likelier than ever as the result of the Supreme Court's order last Monday (5) for a March 26 hearing on the Radio Corporation of America's appeal against the Federal Communications Commission's approval of the Columbia Broadcasting System's color process.

In its order accepting the RCA appeal, the high court let stand a temporary lower court order against the starting of CBS color telecasts while the case is in litigation. The Supreme Court is likely to need months to deliberate its decision after the upcoming

NLRB Okays Deals Even if AFRA's In

WASHINGTON, March 10.—The right of radio stations to negotiate independent but compatible talent contracts with staff performers even the labor unions may be serving as exclusive bargaining agents for the staffers was affirmed last week by the National Labor Relations Board in a precedent-setting decision. The NLRB in a three-to-two decision, affirmed a trial examiner's ruling in a case involving KMBC, Kansas City, Mo., and the American Federation of Radio Artists.

The NLRB's split decision, which is expected to draw wide

oral argument is completed. The oral argument is not expected to consume much time.

The high court's action clarifies further the future of the CBS color system. The chances are that the FCC might wind up granting dual standards to embrace RCA's system as well if RCA convinces the Commission that its system is equal to or better than CBS's. The Supreme Court will make no attempt to study the merits or shortcomings of the rival systems, but will confine itself to the issue as to whether the Commission "abused its discretion and was arbitrary and capricious" in its decision, as RCA has contended.

Okay for RCA
RCA, meanwhile, continues to improve its chances to demonstrate newest color TV developments and there is little doubt here that

Overall Info Board To Aid 'Voice' Study

Interest in radio-TV circles, upheld its trial examiner's contention that stations can make independent contracts with staff talent notwithstanding that a union is the exclusive bargaining agent of the artists, but it was stressed that the law requires the station's contracts to be "expressly limited" to "the negotiation of better terms than those contained in the union contracts." In the KMBC case, the board pointed out, the station's talent contracts differed from the union contracts "in that they afforded the artist an opportunity to earn a bonus over and above the minimum rates of pay guaranteed by the union contracts, but at the same time imposed certain restrictions on the artist, designed in general to assure that the respondent (station) would receive the exclusive benefit of its investment in the artist." It was this latter point which became the major bone of contention in the case.

Restriction Sticker
The NLRB's own general counsel contended, along with the union, that the restrictions imposed by the station's independent contracts with its artists outweighed the improved compensation authorized by those contracts, as compared with AFRA's. The NLRB general counsel argued that

Overall Info Board To Aid 'Voice' Study

Continued from page 1

tees to assist the Advisory Commission are being set up by State Department in the related fields of movies, press, labor and general business. Earlier this week (7), the State Department announced appointment of the General Business Advisory Committee, also consisting of 11 members headed by Philip D. Reed, chairman of the board of General Electric Company. Reed also is a member of the U. S. Advisory Commission of Information.

The advisory Commission is a five-man body appointed by the President and is authorized to "recommend" policies to the secretary of state on the department's global propaganda program which covers radio (Voice of America) movies, press and periodicals. Idea for creation of new committees to assist the Advisory Commission materialized since Sen. William Benton (D., Conn.) and Sen. Alexander Wiley (R., Wis.) introduced a resolution calling for a senatorial investigation of Voice of America and the rest of State's swiftly expanding propaganda set-up.

Board Members Listed
The new broadcast committee headed by Miller consists of the following: William S. Paley, Charles E. Denny, Hugh B. Terry, Richard Shatto, Theodore C. Strelbert, John Patt, Don Pederson,

the FCC will acquiesce in authorizing comparative demonstrations sometime this year. Inasmuch as the FCC has already committed itself in advocacy of the CBS color system, the chances are that the FCC might wind up granting dual standards to embrace RCA's system as well if RCA convinces the Commission that its system is equal to or better than CBS's. The Supreme Court will make no attempt to study the merits or shortcomings of the rival systems, but will confine itself to the issue as to whether the Commission "abused its discretion and was arbitrary and capricious" in its decision, as RCA has contended.

Emerson Stand
RCA's action is being supported by Emerson Radio & Phonograph Corporation, which warned that if the CBS color system were once established, it could "no more readily be changed than the gauge of United States railway trackage."

RCA, in its appeal, stressed that CBS's system is incompatible and therefore contrary to public interest inasmuch as 12,000,000 TV sets are in the nation's homes. CBS contended, that the FCC decision in support of Columbia's system "was a carefully reasoned policy decision based on consideration of all relevant factors." Columbia was bulwarked by the FCC's legalists and by Philip B. Perlman, United States solicitor general.

Carter Rides Over Hump With Camel

NEW YORK, March 10.—Camel Cigarettes this week purchased the 8:30-9 p.m. segment of NBC-TV's Jack Carter Show, sponsorship to begin tonight. The hour show is now sold out. Byrnat recently picked up 8-11:15 p.m. and Lehn & Fink 8:15-8:30 p.m.

The new buy swells even more the already heavy R. J. Reynolds TV billings. For its Camel division it bankrolls the 7:45-8 p.m. NBC-TV news strip, and Men Against Crime and the Vaughn Monroe Show on CBS-TV; for its Fatima division it has several 15-minute segments of the Garry Moore daytime show, and Starz Club twice each week, both on CBS-TV.

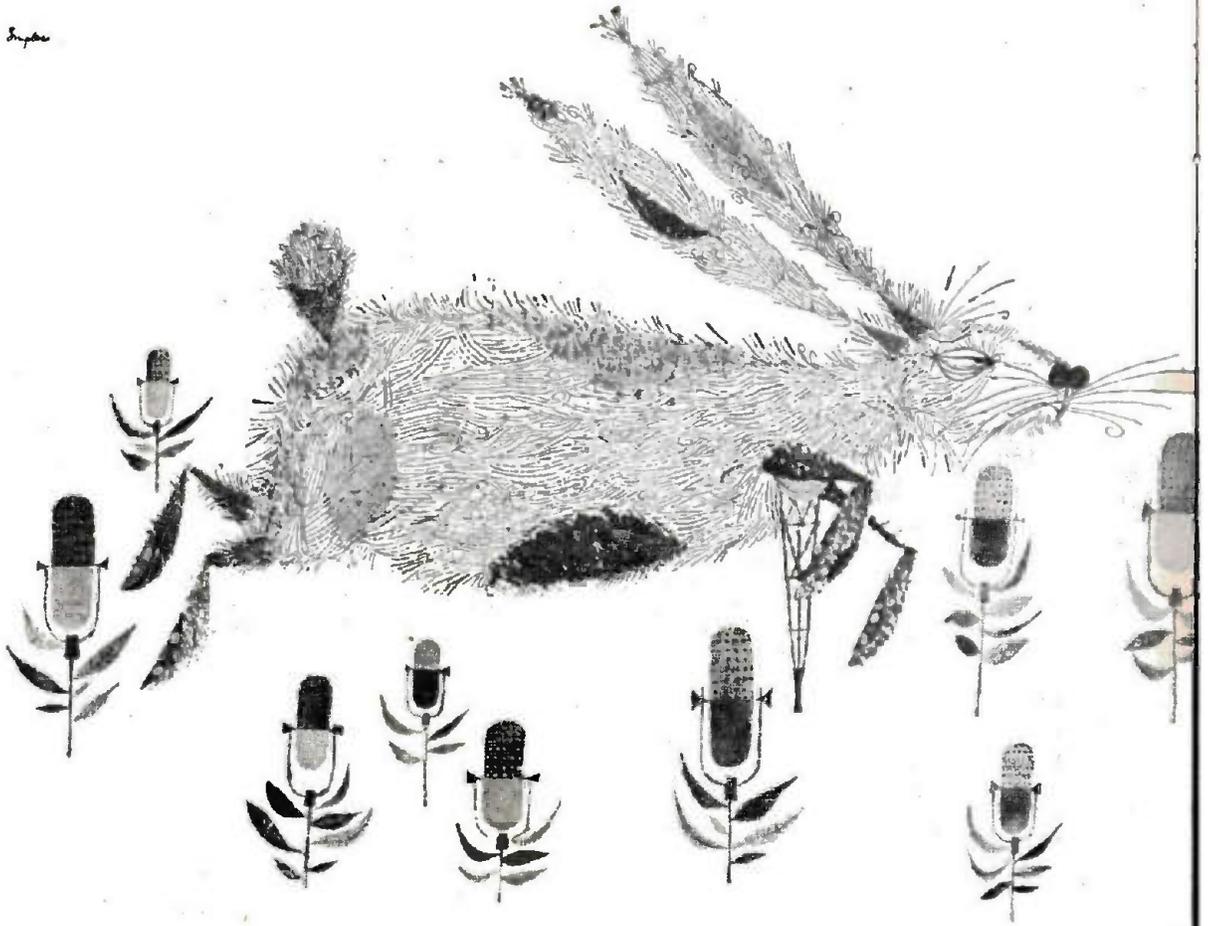
Overall Info Board To Aid 'Voice' Study

Jack Harris, Edward G. Noble and Henry Johnson. One broadcaster characterized State's call for the February 28 preliminary session of this committee as an attempt by State to get itself "under an umbrella" from Capitol Hill's criticism.

The new General Business Committee headed by Reed consists of the following members: James A. Farley, chairman of the board, Coca Cola Export Company; Ralph T. Reed, president, American Express Company; W. Randolph Burgess, chairman, executive committee, National City Bank of New York; Meyer Kestbaum, president, Hart, Schaffner & Marx; Sigurd S. Lammom, president, Young & Rubicam, Inc.; William M. Robbins, vicepres for overseas operations, General Food Corporation; David A. Shepard, exec assistant, Standard Oil Company of New Jersey; J. F. Spang Jr., president, Gillette Safety Razor Company; Dr. Claude Robinson, president, Opinion Research Corporation, and Warren Lee Pierson, chairman of the board, Transcontinental & Western Air, Inc.

Amid this activity, Congress got a request from President Truman this week for a supplemental appropriation of \$97.5 million for the Voice program. The money is sought to rush completion of transmitter facilities this year.

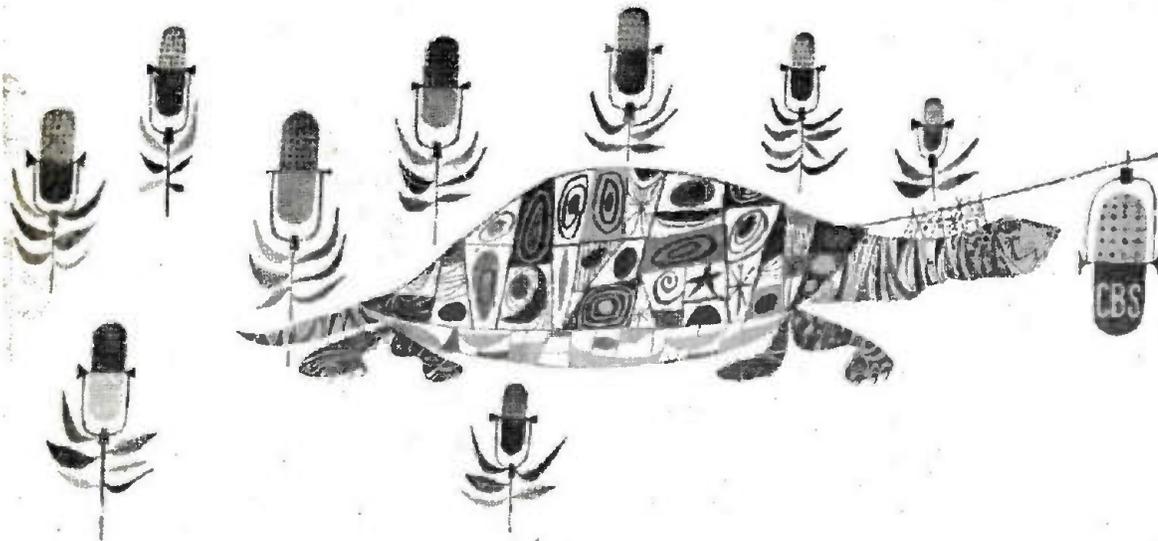
Gene Supter



The lead has never

Advertisers are investing much more in CBS than in any other network—15% more today than on the second-place network—more, in fact, than has ever been invested on any network in all radio history.

They do this because on CBS they get more of what they want... which is to have as many people as possible hear what they have to say. On CBS, they go on getting bigger audiences than on any other network.



been greater...

No need to labor the point further: CBS has won and kept its lead by a continuing effort to increase service to audiences and advertisers ...by ceaselessly applying its unmatched program skills toward making better, more successful radio.

The network to put your money on is the one that stays in there trying—even when it's 'way out front.

COLUMBIA BROADCASTING SYSTEM



This One



J9ZT-808-R7QW

VIDEODEX---BB RATINGS LIST

National Rank of TV Shows In Dramatic Classification

NEW YORK, March 10.—Following is the second in a series of Videodex-BBIB board listings of sponsored network TV shows listed by program styles. The list below covers dramatic shows with their national Videodex ratings for February, 1951.

Last week's listing included shows in the musical-vaudeville-revue category. Other program categories will include kid and Western shows, quiz and audience participation shows, mystery-crime programs, women's and daytime shows.

The Videodex rating, published by Jay & Graham Research, gives the average ratio of the total number of TV homes viewing the program to the total number of sets in those cities that receive the show live or kine. Kine transmissions are verified by Videodex.

The list below also shows the time and network for each program, sponsor, agency, number of homes reached and program costs, as estimated by The Billboard.

Table with columns: Rank, Program, Net, Time, Sponsor, Agency, Videos Reached, Homes, No. of Cities, Est. Cost. Lists 19 programs including Fireide Theater, Philco Playhouse, Kraft Theater, Studio One, Mama, Lux Theater, Aldrich Family, Circle Theater, Fultizer Playhouse, One Man's Family, Somerset Maugham, Nash Airflyte, Beulah, Stu Erwin Show, Stars Over Hwd., Bigelow Theater, Billy Rose, The Ruggles, Hwd. Screen Test.

*The names of advertising agencies for which abbreviations are used above are as follows:

- BBB—Benton & Bowles; DFB—Dancer-Fitzgerald-Sample; H—Holtzclott; BBDO—Benton, Bernie, Durkin & Others; DJ—Dunlop James; JWP—J. Walter Thompson; BSFB—Brook, Smith, French & Dorrance; FCAB—Foster, Cone & Belding; M&E—McCann Erickson; C—Cannon; GAG—Geyer, Howell & Ganser; Y&R—Young & Rubicam; CAP—Cecil & Presbury.

**Rating used in Videodex National Rating, which is a rating projected against all TV sets in the markets in which the program is actually viewed, live or via live-over.

***Number of cities includes both live and kine-transmissions, with latter verified by Videodex.

Court To Test Right Of Witness Walk

WASHINGTON, March 10.—The question whether witnesses at congressional hearings are to be forced to testify before TV cameras is headed for the courts as a result of the Senate Crime Investigating Committee's recommendation Wednesday (7) for a contempt action against a witness who walked out of the committee's hearing in St. Louis last month. The witness, James J. Carroll, a betting commissioner, insisted his constitutional right of privacy was invaded by the TV cameras.

Meanwhile, the controversial issue grabbed attention elsewhere here in one of the strangest public scenes of its kind when The Washington Post and its station, WTOP-TV, came to loggerheads on the question. The Washington Post owns 55 per cent of stock on WTOP-TV and WTOP-FM (the Columbia Broadcasting System owns the balance). John S. Hayes, vicepres of WTOP Inc., in a letter to The Post published on The Post's editorial page Wednesday (7), voiced strong objection to a March 2 editorial by the paper on the televised testimony subject. The Post replied to Hayes in an editorial which appeared in a neighboring column. Neither the Hayes letter nor the editorial minced words.

"Post" Conflict

Hayes in his letter stated he was "deeply disappointed" by the Post's advocacy of restricted TV use at congressional investigations. "I cannot believe it is your opinion that the American public must not be allowed to see what is going on," he wrote. He insisted that hearings are aimed to get information in behalf of the public and he pointed out that TV and radio have as much right to be present as press reporters and public speculators. Referring to a Post statement that TV's presence might encourage swaying by lawmakers before the cameras, Hayes cited a New Yorker magazine account praising congressional behavior at a recent televised hearing.

The Post in its editorial reply said Hayes's disappointment was based "in part upon a misinterpretation of what the (earlier) editorial said." The Post declared it did not condemn televising of all

congressional hearings but only investigations "in which unwilling witnesses are subpoenaed and in effect put on trial." The Post reaffirmed support for the Case bill, now before Congress, which would forbid the photographing, broadcasting or televising of congressional investigations while a witness is testifying. The Post defended its stand by stating that courts "do not permit their witnesses to be distracted for the sake of informing the public about their trials." The paper argued that the same rule should apply at hearings in which witnesses are compelled to testify against their will.

GOOD YEARS LEFT

Hofstra AM Elegy Is Not Justified---NBC

NEW YORK, March 10.—The story released this week-end by Hofstra College, "presaging the end of radio broadcasting as Americans have known it," was termed utterly unwarranted by the National Broadcasting Company.

A pliant situation stems from the fact that the Hofstra release is based on a study conducted for NBC on the over-all effectiveness of TV as a sales medium. The Hofstra yarn quotes statistics indicating that one out of every two households in metropolitan New York is equipped with a TV set. A qualitative analysis of the Hofstra findings is being prepared by director of research, Dr. Thomas Coffin, former chairman of the college psychology department.

NBC spokesmen stated that whereas Hofstra College had permission to release some statistics and survey findings, it obviously had no right to release a story "presaging the end of radio broadcasting."

DETROIT'S TV PRODUCTION LINE

Doner's "Auto" Technique Turns Out 27 Programs

DETROIT, March 10.—Typical Detroit production-line technique applied to video production has netted the W. B. Doner & Co. agency a total of 27 programs, totaling 12 1/2 hours weekly, currently on the three local stations. These range from a series of nine five-minute shows to 90-minute film shows.

The Doner "auto" technique calls for a video department geared to turn out shows in quantity at low cost. This activity was set up as a separate department two years ago, with Charles F. Rosen named director of radio and television, starting with a staff of

one—Cherie Lee, now assistant director. Even with the 27 shows, there are only four men and two women, each one primarily a writer. Each staffer is responsible for his own accounts, including scripting, casting and production supervision.

One Million Hot Dogs Emphasis is never given video to the exclusion of other media. Occasionally, tho, an account uses video alone, and has proved the power of the medium. Pressel Sausage, which never advertised before, used television alone for a year, built volume up to 1,000,000 hot dogs a week, and is now preparing a budget including other media—newspapers, radio, and outdoor—for the first time.

Setting up a video budget tailored to the needs of each client includes two principles, according to Miss Lee—:

- 1. Pick a time when client can reach his legitimate prospective market—rather than a selection based upon time cost or normal, undifferentiated listening audience.
- 2. Time should be selected according to what competitive AM and TV programs, rather than selecting on adjacent programs, as in radio. Video audiences change stations more readily.

Doner has 11 clients in all currently on video. They have even sold television as a medium to the group most naturally opposed by their own interest—122 movie theaters, for a big promotion campaign in which television got the lion's share of the \$30,000 budget. The exhibitors are mulling over an erstwhile co-operative institutional campaign.

FTC To Weigh TV Trade Code

WASHINGTON, March 10.— A formal go-ahead for a conference to establish a trade code of practices for the TV industry was announced this week by Federal Trade Commission (FTC). The agency said a date for the conference will be scheduled soon.

Green light for the conference was given informally several months ago when the FTC invited the Radio-Television Manufacturers' Association to set up a committee to meet with FTC and interested trade groups on the code. FTC offered this invitation after RTMA had proposed calling such a conference to establish TV's first trade practice code and also to modernize the old radio trade practice code which was put in operation by FTC in 1939.

Among regulations to be proposed by RTMA for the new TV code will be extension of the radio trade practice rules to cover TV sets and standardization of tube nomenclature so as to end confusion over the meaning of tube sizes. RTMA will suggest new standards for measuring screens so that advertisements and promotion copy will refer to uniform sizes.

3 Clients Nix Montgomery Alternate Spot

NEW YORK, March 10.—Three clients—Goodyear, Prudential and Ford—this week turned thumbs down on the 9:30-10:30 alternate week Monday evening slot which becomes vacant after Procter & Gamble's last telecast March 19. The Robert Montgomery Playhouse, sponsored by Lucky Strike, occupies the other Monday night time period on the National Broadcasting Company's TV.

United States Royal Tires is considering the spot for its Royal Theater, packaged by William Morris and featuring Basil Rathbone as host. But the difficulty there is that NBC-TV would like to sell Montgomery now under contract to the web, for the other week so that his dramatic stanza would go weekly. U. S. Royal and other potential clients are balking because they feel Montgomery's association with Lucky Strike would not help peddle their product.

BUENA SUERTE CMQ-TV

Meaning Best Breaks For Havana's Latest

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present at the ceremonies were John Royal, vicepres of the National Broadcasting Company; Edmund Chester, news director of the Columbia Broadcasting System; Clifford Slaybaugh, sales manager of

RCA International division; Gen. Edward Lyman Munson, director of TV operations for NBC; Justin Miller, Cal Joseph Abraham and Albert Protzman of NBC.

WNBT Designs Simple New Network Slide

NEW YORK, March 10.— In a move to help video advertisers cut down on artwork costs, WNBT, National Broadcasting Company's local outlet here, has redesigned its network identification slides, eliminating the web's RCA Building trademark. The change was ordered by Station Manager Ted Cott, as a co-operative assist in a long-standing drive of the ad agencies to standardize TV slide specifications.

NBC will shortly inaugurate an identification slide revision plan for all of its owned-and-operated stations. The web's Chicago station recently removed its Merchandise Mart slide insignia, and other video networks and stations are reportedly considering or have already adopted similar space-saving set-ups.

According to Cott, the action was timely prompted by TV's fantastic rate increase situation, which has upped the eight-second slide spots to about \$37.50. "For that money," says Cott, "an advertiser is certainly entitled to a maximum of space, and a slide which is standardized enough in size to permit its use on the majority of TV stations."

Following ad men from America were also at the opening festivities: Irwin Vladimir, president, Irwin Vladimir & Company; Robert H. Otto, president, Robert Otto & Company, Inc.; Melchor Guzman, president, and Albert Martinez, vice-president in charge of radio, Melchor Guzman & Company; Thomas Hughes, vice-president, National Export Advertising Service; Arthur Kron, exec vicepres Gotham Advertising Company; Thomas Lane, vicepres in charge of television of McCann Erickson, and Harold Weinholz, international division of Young & Rubicam. American tradepaper and general magazine reps covered the opening.

Arrid Wants CBS TV Slot

NEW YORK, March 10.—Arrid this week was on the verge of purchasing Thursday night 10:30-11 from CBS-TV. The slot is to be vacated shortly by the Nash Airflyte Theater which already has given notice of its cancellation. Sullivan, Stouffer, Colwell & Bayles, the agency for Arrid, however, has not decided what kind of program it wishes to put into the time period. The buy would add substantially to the agency's TV billings since another client, Paul Mall, went weekly recently on NBC-TV with The Big Story.

Advertisement for WDEL-TV Channel 7, Wilmington, Delaware. Text includes: "Your Top TV Sales Opportunity", "WDEL-TV CHANNEL 7", "Wilmington, Delaware", "in the Market which has highest income per family in the country.", "Represented by ROBERT MEEKER ASSOCIATES", "New York Los Angeles San Francisco Chicago", "A STEINMAN STATION", "NBC TV AFFILIATE".

PULSE INITIATES NEW AM SERVICE

NEW YORK, March 10.—Dr. Sidney Roslow, head of The Pulse, Inc., this week introduced its new multi-market radio-rating service, a companion piece to its multi-market tele Pulse. The new bi-monthly rating service which gives combined network ratings in 14 major network areas during January, and February, 1951, rounds out Pulse's radio and TV roster of reports. It will be gratis to subscribers. In the initial Pulse multi-market radio ratings CBS has four out of the five top programs: Jack Benny has a 15.1; Lux Theater, 12.7; Amos 'n' Andy, 12; Edgar Bergen, 11.9, and ABC's Walter Winchell, 11.8.

WNBC Pitches for Skitch's Time Sale

NEW YORK, March 10.—In a move to peddle its hard-to-sell 6-6:30 a.m. time period, WNBC will launch another big time promotion for Skitch Henderson next week. Ballyhoo ad copy will again be angled around the early morning disk jockey's unique first name, utilizing the slogan "Six o'Clock is Skitch o'Clock." On-the-air plugs will click the time as "10 minutes past Skitch."

The Henderson show, now completely sold from 6:30 to 8:30 a.m., was initially promoted via a "switch to Skitch" theme. The current campaign has already been tested on Henderson's a.m. air in the form of a membership club offer. During the 6-6:30 a.m. period, listeners were asked to write in for "Skitch o'Clock" club membership cards. To date, the station has received the names and addresses of 17,000 receptive early birds to use as bait for prospective sponsors—these sales resistance must be low then to inspire 17,000 people to write in for "Skitch o'Clock" cards.

Summer Rates

Continued from page 4
current show with an adequate substitute.

Sales execs at CBS-TV have already proposed a plan to President Frank Stanton which would reward advertisers buying time on the web for 52 weeks. The idea would probably award incentives in line with the increase in sustaining programming costs for the web.

And NBC-TV, which last year allowed a 35 per cent reduction in line costs for a 52-week pact, this year has changed its mind because of its affiliates' refusal to go along. Stations claim they can sell all the time they have available. Instead, NBC-TV will make a "minimum program contribution" to the summer production costs of a 52-week stanza. More and more the picture looks as if the TV outlets will be bringing up the coin this summer because of the FCC freeze and the headlock they have on TV advertisers.

New Steel Cut

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will be limited to 20 per cent less steel in the second quarter of this year than was used by manufacturers of those products in the average quarter of the first six months of 1950. Included in this list besides phonograph and TV-radio sets were musical instruments, coin-operated amusement machines (see separate story), household appliances, novelties and other consumer goods.

The average quarterly figure is arrived at by computing the average of the first two quarters of 1950. NPA said its latest cuts are aimed to make available for defense use an additional 1,000,000 tons of finished steel products, and further amounts of copper, aluminum, zinc, rubber, nickel and other strategic materials.

The agency ordered that fabricators of aluminum be permitted to use 85 per cent of their base period rate of consumption (average quarter of 1949) for the first quarter of 1950. This is the same as the current March rate. Another order issued this week limits fabricators of copper to use 75 per cent of their base period rate of consumption, as compared with the current 80 per cent.

TV VS. MOVIES

Mich. Survey Shows Video Cutting In

DETROIT, March 10.—The impact of television on motion pictures has been dramatically tabulated by Joseph Denniston, veteran operator of the Monroe and Family theaters at Monroe, Mich., thru a telephone survey aimed to find out just what effect video has had upon his business. Results show a serious cut—44 1/2 per cent of set owners go to movies less than formerly, and some have stopped going altogether.

However, the majority of set owners—55 per cent—still go to shows as much as ever—and the stay-at-homes probably include a sizable percentage of newer owners, who have not reached a cumulative adjustment with their new medium. At the other end of the scale, 3 per cent have gone the whole way, tired of video, and more bother to turn it on any more.

The survey, conducted on a personalized basis in a small city, provides a genuine laboratory test of television. The survey checked 1,005 homes and is still continuing, but the initial results were tabulated after that number of calls—in a city of 21,000 population, (1950 census), reaching a high fraction of the homes and providing fully adequate sampling. Names were selected at random from the phone book. Of the 1,005, 557 had television sets—or 57 per cent.

Hooper Solutions

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port within 24 hours after broadcast and by 5-minute program segments. This would cover commercials, sustainers, AM and TV. (2) Measurement service to be set up in one locality at a time, would be paid for by stations and networks in the form of a flat charge and by advertisers in the form of a per cent added to TV and AM time bill. Base for the costs would be subject to industry decision.

On the matter of qualitative analysis, the service would show, within seven days after broadcast, the following: (1) Frequency of listening; (2) duplication between programs; (3) flow of audience; (4) size of families in audience; (5) income of families in audience; (6) cumulative audience and; (7) commercial versus talent audience.

Hooper claims the following as the system's advantages as compared with telephone co-incidental and/or meter, the factors of speed, scope, frequency of report, completeness of information.

Philly Schools

Continued from page 5

tion is imperative. Emphasis must be placed on the fact that we must build the audience for the best educational program. Let us change the question asked fearfully, "What is television doing to us?" to a firm, determined "What are we going to do with television?"

Insurance Firms Cut Private

Continued from page 4

Zeidler Jr., one of the leading brokers for this type of insurance, Massachusetts Bonding has "little interest in covering old films." Seidler claims that the company is still underwriting other forms of radio and TV insurance, but is being more careful than heretofore.

Standard Policy

The standard policy is called "advertiser's liability policy (radio producer's form) and covers the insured against suits for libel, slander, defamation, infringement of copyright, piracy and violation of rights of privacy. It's the latter item that's now difficult to insure. Insurance companies feel that the athletes, actors or their heirs have a valid claim, since original contracts did not specify the use of film for TV. As recently as last month, Massachusetts Bonding was still issuing insurance with full coverage, but rates were upped heavily on February 1.

The February increase raised

CIRCUS BATTLE LOOMS IN CHI

CHICAGO, March 10.—The circus capital of America? Chicago, from 4 to 5 p.m. Sunday.

With Super Circus already airing on the American Broadcasting Company TV net from the Civic Theater every Sunday, National Broadcasting Company, Sunday (11), will premiere an alternate-Sunday Hollywood Junior Circus from 4:30-5 from its Studobaker Theater. A straight circus show, it will be sponsored by Hollywood Candy Company, Centralia, Ill.

5th BBC TV Station Set For Bristol

WASHINGTON, March 10.—British Broadcasting Corporation has completed plans for construction of a new high-power TV station to serve the Bristol channel area, the Department of Commerce reported this week. The station, which will be erected at St. Lythans Downs, near Weymouth, will be the fifth and last proposed chain of BBC high-powered stations. Two are already operating in London and Birmingham and the third and fourth are now being built at Holme Moss, near Huddersfield, and Kirk O'Shotts, between Edinburgh and Glasgow.

In addition to the chain of five TV stations, the BBC is planning five small relay stations for various parts of the British Isles, with the aim of the entire network to cover 90 per cent of the country's population.

NLRB Okays

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the independent talent contracts were less favorable "in that they impose certain restrictions on the artist's freedom to sell his services on the open market, both during his employment by the respondent (station) and for some time thereafter." This position was defended by two members of the board who dissented from the three-man majority. The dissenters were board members John M. Houston and Paul L. Styles.

The majority opinion, signed by Chairman Paul M. Herzog and members James J. Reynolds Jr. and Abe Murdock, answered this point by stating as follows:

"It is not sufficient, in our opinion, to show that a particular provision of the talent contracts, taken by itself, is less favorable than a particular term of the union contract. The talent contracts are self-contained, collateral agreements, conferring certain benefits upon the artists in the form of a bonus arrangement, in consideration for which the artists accept certain responsibilities and restrictions. If we were to strike down the burdensome provisions and leave only the bonus provisions of the talent contracts in effect, we would be making a new and different contract for the parties. That is not the function of the board."

Legal History May Be Made In Conn. Defamation Suit

NEW HAVEN, Conn., March 10.—A case presenting unique questions in Connecticut's law of defamation is pending in Superior Court here. For the first time in the State's legal history, the court will be asked to decide:

1. Whether a radio station, forbidden to censor political speeches by the Federal Communications Act, can be held liable for alleged defamatory statements made over its facilities by a political candidate.

2. Whether alleged defamatory words broadcast by radio without being read from a written script, constitutes libel or slander?

These issues are presented in a suit for \$50,000 damages by the Charles Parker Company, Meriden, Conn., against Joseph N. DePaola the Silver City Crystal Company, owner of Station WMMV, Meriden, Conn.

The Parker company, manufacturers of vases, charges that DePaola, while campaigning as Democratic candidate for mayor of Meriden in a political speech broadcast over that station November 29, 1949, allegedly made certain statements, which caused serious injury to its business reputation and credit.

In asking for dismissal of the complaint, DePaola contends that there is no allegation that his statement was written or published in writing and says that the distinction between libel and slander must be applied. He further contends "some American courts have held that broadcasting from a written script constitutes libel," but maintains that "no court has actually passed on the matter and held that defamatory matter broadcast constitutes libel when it was not read from a script."

The radio station in its defense, points out that the Federal Communications Act requires stations to give opposing political candidates equal opportunity for broadcasts and forbids them to censor political speeches. A recent federal court decision, the defense claims, said that the censorship

NBC Education

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campaign. The show cannot be sold for this 26-week period.

A large part of the scripting will be based upon Samuel Eliot Morison's *History of U. S. Naval Operations, World War II*.

NBC will set up a special unit to co-ordinate and produce the project.

NBC. It will be noted, has stepped up its pubescent and educational TV blueprint. The moves have followed closely upon the network's acquisition of Dave Taylor, who heads up the NBC-TV pubescent operation. Recently announced as upcoming were *Operation Frontal Lobe* and the tie-up with the Alfred P. Sloan Foundation. The latter deal is designed to produce a large-scale adult education series starting in June or July.

provision implies that a station can't be held responsible for defamation beyond its power to prevent or control committed by those using its facilities.

The Parker company, on the other hand, contends that nothing in the act relieves a station of liability for defamatory broadcasts, and that the censorship provision did not stop a station from refusing to broadcast defamatory language.

ABC Sells First Summer TV Time

NEW YORK, March 10.—ABC-TV this week sold its first summer advertiser when Bauer & Black, thru Leo Burnett, purchased the 5:30-6 p.m. segment of Super Circus beginning June 10 for eight weeks. The new client will replace M. & M. Candies and the Peters Shoe Company which currently alternate in the half hour.

Canada Dry, the bankroller of the first 30 minutes of the program, has not notified the web as to whether it will take a hiatus.

KTTV in DuMont

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grams heretofore aired by KTSL. This embraces a total of three hours per week, with probable shows including *Cavalcade of Bands*, *Cavalcade of Stars*, *Elly Queen* and *Inside Detective*. Plans now under consideration call for KTTV to feed a number of Coast originations to the DuMont web.

KTTV shows will be fed to DuMont on films produced here by the station. Production will probably be handled thru Consolidated Television Productions, recently formed TV movie-making firm affiliated with KTTV. These shows are being discussed by DuMont and KTTV reps.

Negotiations were carried on by Dr. Allen B. DuMont and Chris Witting, with station rep by owner Norman Chandler and Times exec Omar Johnson.

Flicker Dicker

Continued from page 5

been of excellent quality. According to Killiam a group of the 1,200 clients were leased to Pathe for a five-year period about 15 years ago, but all rights have since reverted to Seaman. The *Great Train Robbery*, produced in 1902, is included in the deal. Killiam claims that it has been so often pirated as to make it useless. Other titles include *The Transplanted Prairie Flower* and *The Unpaid Ransom*.

You are cordially invited

to the Annual Exhibit of Entries in The Billboard's 13th Annual Radio and Television Promotion Competition

Time: 2:30 to 4:30 P.M.
Place: Le Perroquet Suite, The Waldorf-Astoria
Date: Tuesday, March 20, 1951

The Wendy Barrie Show

TELEVISION—Reviewed Friday (2), 8:15-9:30 p.m. EST. Sponsored by Celanese Corporation of America thru Ellington & Company, Inc. via WJZ-TV, New York. Producers, Hal Janice, Emace, Wendy Barrie. Guests: Mayor Vincent Impellitteri and Mrs. Impellitteri.

Wendy Barrie, TV's "good bunny," hopped back in the video picture last week with a new 15-minute chatter session, and the results were as thru-the-looking-glass as ever. For her initial guest-booking, video's least repressed female played hostess to the mayor of New York, Vincent R. Impellitteri and his wife. It was a remarkably brave move on the part of all three.

In the past Miss Barrie's TV appearances have been marked by a certain virtuosic winsomeness. Conversationally, she always shone brightest while pulling the wings off a guest's delicate ego. This child-like ebullience either delighted or appalled viewers, depending on whose corner they were in.

Starts Show, But—

In view of her past record the much admired and respected Impellitteri couple seemed an odd, even dangerous choice for a first show. This contention was supported by the estimated formality of the telecast's first few minutes, which called for Mrs. Impellitteri to confuse Miss Barrie with British actress Wendy Hiller. However, immediately thereafter, "good bunny" began to feel her video oats, and the remainder of the show was done up in her best semi-monolog fashion.

Fortunately, the Impellitteris were fully able to cope with the situation. Otherwise, "bunny" might have ended up as political steat, considering the sizable group of New Yorkers, who voted for "Impy" last fall. The city's attractive blond first lady, slightly bewildered at the opening, soon caught on and easily mastered any threat of snideness with a pleasant but firm air of tolerant awareness.

Rabbit Panel

The mayor, who confessed that his wife calls him "simple Vince," was a shy one. Mistaking him for a spy one, Miss Barrie coyly requested that she be awarded some civic badge of office, only to be gently slapped down by a tongue-in-cheek offer of an "honorary deputy commissioner of sanitation" post.

The cameraman did right by Miss Barrie's piquant beauty and she, in turn, did a nice, spontaneous-sounding job for Celanese, her sponsor, being fey enough to get away with squealing ecstatically "Ohhh! I love dresses!" Lensing was suitably unobtrusive throughout, and the simple smart set, featuring telegenic two-toned wall paneling and uncluttered modern furniture, was outstanding.

June Bundy.

Sunday Kid Fashion Show

TELEVISION—Reviewed Sunday (4), 2-3 p.m. EST. Sustaining via WNBT, New York. Produced by Eilan Handley for WNBT and the Parents' Institute. Director, Dwight Hemion. Co-emcees, Ed Herlihy and Berpl Tucker. Guest sponsor, CLEM McCarthy.

The main fault of this show was that it lacked human interest. It impressed as being produced for buyers of children's clothes rather than televiewers. Also the hour stanza, done in association with the Parents' Institute, could easily have been shaved to a half hour, probably with more impact.

Naturally, the Sunday Kid Fashion Show involved some captivating kids' tog, but the mere mechanical recitation of facts about the fancy duds—the costume type of material, where they could be bought, etc., was enough to set up a negative reaction in the viewers. In between, a magician and a balloon maker spelled the emcees and the audience with mildly attractive entertainment.

Kids Stuffed Out

There was no attempt, however, to work with the kids, to get their reactions to the clothes they modeled and to set them at ease. Beryl Tucker, fashion editor of Parents' Institute, and announcer Ed Herlihy were not adept at bringing out the best in their young subjects. This dereliction was particularly marked in Miss Tucker.

There was a celebrity panel of children on hand. They weren't

America Applauds—An Evening for Richard Rodgers

TELEVISION—Reviewed Sunday (4), 9-10 p.m. EST. Sponsored by Red Cross Shoes thru Stockton, West & Burkhardt, Inc. via NBC Television. Producer, Henry Souzdine; director, Leo Hurwitz; staged by B. F. Shewell; technical director, Orlando Tenbarri; assistant director, Kirk Browning; script, Max Wilk; designer, Carl Kond; musical director, Max Merz; choral director, Crane Calder; choreography, Valerie Bettis; production co-ordinator, James S. Poliak; NBC program supervisor, Danny Dare; emcee, John Daly.

A notable contingent of performers brought their talent and affection to a television tribute to Richard Rodgers' 25th anniversary as a composer Sunday night, and the result was a heart-warming, stimulating hour of dance, music and remembrance. The celebration included a covey of stars out of the Rodgers musicals, a representation of Metopora luminaries, playwrights, producers—and, by remote control from Hollywood, the voice of Bing Crosby.

Among the participants were Mary Martin, making her video debut—and there's a future for her in the medium whenever she cares to give it a go; Celeste Holm, Valerie Bettis, Vera Zorina, Alfred Drake, Patrice Munsel, Dorothy Maynor, Vivien Segal, Theresa Helburn, Russell Crouse, Howard Lindsay, Deems Taylor, Moss Hart, Rudolph Bing and a number of singers and dancers from the current troupe crop.

It was as if the viewer were privileged to be an onlooker at a fabulous party, where the best performers in the world did their specialties not especially for pay or for show, but as a tribute to a respected friend and co-artist. There was a consistent dignity with warmth, a sense of relaxation, an aura of assurance and professionalism.

The order of the day was, of course, tunes by Rodgers, whose 28 musicals with Larry Hart and six with Oscar Hammerstein produced a matchless repertory of American songs, the popular anthems of two generations from Carrie Gates to South Pacific. To mention some of the hour's more entrancing highlights:

Bing Crosby's delightful chat (by audio from Hollywood) with Celeste Holm (charmingly visible and audible) on the topic of Rodgers—men and tunes. Bing's remarks were characteristically pertinent, breezy and touching, winding up with his singing Easy To Remember.

Valerie Bettis' excellently choreographed Slaughter on Tenth Avenue, in which she danced the lead with wild grace and abandon. The dance, costumes and sets were meticulous and lavish.

Mary Martin's warm, ab-lib heart-to-heart with Rodgers, during which she presented him with a crystal bowl from his friends and a Rodgers waltz; Dorothy Maynor's spiritual treatment of You'll Never Walk Alone; Alfred Drake's People Will Say We're in Love; and Oh, What a Beautiful Morning; Vivien Segal's Bewitched; and Celeste Holm's winsome This Can't Be Love.

Considering the amount of entertainment packed in the one hour, production was good. They got on and off with dispatch. The orchestrations were splendidly conceived and played and Stan Freeman's chores at the piano were a treat in themselves. Yes, we had some commercials, frequent and lengthy ladies' shoe treatments, but somebody had to pick up the tab and we all got a helluva buy. Jerry Wezler.

used for any purpose except to say "hello." There was a kids' dress derby, another cute idea, but one which was also negated because of confusion and lack of production planning. Leon Morse.

Star Night at the Versailles

TELEVISION—Reviewed Sunday (3) 10:30-11 p.m. Sponsored by the local Hudson dealers thru Brook, Smith, French & Dorrance via WJBT. Producer, George Wallace; Director, Bill Harbach; Writers, George Wallace and Leonard Saffir; Co-emcees, Bill Stern and Candy Jones; Guests: Tony Adams, Maxie Rosenblum, Joy Martin, Al Capp, Fra Gabor, Joan Edwards and WAC Lieutenant Ely.

A rowdy kind of a stanza consisting mostly of gimmicks and stunts instead of full-blown entertainment, this show may get an audience because of its party atmosphere and time slot following Dave Garroway.

But also co-emcees Bill Stern and Candy Jones in a fair job, a warmer personality than Stern could probably get more entertainment out of the guest artists. Stern, however, does deliver a strong commercial, and Miss Jones is a looker.

There is an unfortunate tendency for Hudson to drive for a commercial at the drop of a connoisseur. In addition to a bountiful number of the usual plugs, there are Candy Jones used car specials, a beauty contest of Hudson ear owners, a panel of Hudson dealers identify cars. With the exception of the beauty contest, these excessive time consumers should be dropped in favor of entertainment.

On the program were Joey Adams and Maxie Rosenblum, interviewing a hermit as to his pregnant thoughts on the town's night life.

Al Capp sketched a mystery woman who was Eva Gabor. There was a ping-pong match. And Rosenblum took lessons in East Indian leaping from the stars. Kaly. This was something to see. Incidentally, the former plug, a good-natured gent, sometimes sounds dumb rather than funny and should stick to a set routine.

It is strange that this show comes from the plush Versailles. The hook-up won't help attract class customers.

The filmed Hudson commercial showed the usual shots of a car on the road. Stern also emphasized the immediate availability of Hudsons. It is hoped, of course, that this show will make them less available. Leon Morse.

Kid Gloves

TELEVISION—Reviewed Saturday (3), 7:30-8 p.m. EST. Sustaining via NBC-TV, originating from WCAU-TV, Philadelphia. Producer-director, Alan Bergman. Associate producer, Frank Goodman. Announcer, Bill Sears. Guest, John (Ox) DeGross. Cast, the kids.

The contestants on Kid Gloves were in the flea, pebble and paper-weight divisions. They ranged in age from 3 to 12 years; their weights were from 30 to 82 pounds. And it was one of the cutest shows on video.

It also was funny at times, because all concerned pretended to take it seriously. Ring announcer Barry Cappel introduced the fighters in professional style. And Bill Sears delivered blow-by-blow descriptions with only an occasional chuckle. Sears also interviewed the winners after each contest and got nice irony out of keeping the show going up. An example was his asking a three-year old, who'd avowed that he'd been fighting a long time, what advice he had for the younger fellows now coming up.

Pas Requirements

Pennsylvania Boxing Commissioner John (Ox) DeGross was on hand to assure everybody that kid boxing was a wonderful thing. Parents writing in to try to get matches for their kids were out of luck, he said, because to get on the show the lads had to belong to clubs where they'd been properly trained and had been medically approved.

Frank Goodman made an able referee, he broke one clinch a wee bit too hard, knocking one of the pugs down. But happily the kid got right up without a count. Gene Plotnik.

Ladies Daily

TELEVISION—Reviewed Friday (2), 11-11:30 p.m. EST. Participation sponsorship, via WJZ-TV, New York. Producer, Scott Cunningham. Director, Jerry Franks. Commentator, Walter Herlihy.

Ladies Daily is a virtual replica of WOR-TV's daily tele-news series—the only twist being that this strip features fem-type items exclusively. Fortunately the producers credit housewives with a fairly liberal span of interests and therefore the series carries more general info than the usual woman's program.

Show caught reported on everything from "how to dry a hair brush" to the fact that "wallpaper was first manufactured in America back in 1780." In addition to the accepted fem show subjects (food, beauty tips, shopping, etc.), the airer was sprinkled with sage quotations and "smile makers," presumably so wife could dazzle her husband that night by dropping a gay bon mot at the dinner table. However, the series also featured one or two really bright educational gimmicks, namely a "study" segment, which emphasized the proper spelling, definition and pronunciation of the word "contingency."

Subtitled a "musical magazine," the series was backed by lush instrumentals—standards, semi-classics and classics—most of which were surprisingly well keyed to varying moods of the written news. Walter Herlihy, as the invisible emcee, handled the background commentary in pleasant fashion, including a pitch for free dishwashing machine demonstrations.

All in all, Ladies Daily is an entertaining, well-knit news package. However, the series would be even better if it were split into two 15-minute segs and slotted in different time periods. Right now the quality of its news suffers from too many useless fillers (i.e. "Navaho Indians used to make elaborate paintings from sand and color pigment!"). June Bundy.

A Guest in Your Home

TELEVISION—Reviewed Wednesday (7), 3:15-3:30 p.m. EST. Sustaining Monday thru Friday via NBC-TV. Produced by Louis Cowan, Inc., and Television for Showmen, Inc. Director, Frank Jacoby. Cast: Edgar Guest, Bob Callahan and Rachel Stevenson.

Poet Edgar Guest provided a comforting 15 minutes by simply sitting at a table and chatting about home, family and old times. Almost unnoticed, he would occasionally lapse into his facile verses on these subjects, which were delivered most convincingly. The camera's numerous close-ups of Guest's interesting and rugged old face gave full play to the show's visual values.

Substituting for folk singer Paul Arnold, Bob Callahan, tenor, sang Home and Over the Rainbow. Callahan has good voice, but he offered nothing in the way of the needed change of pace.

Rachel Stevenson, Guest's gal Friday, was at the table too. She poured the coffee. The show was neatly introduced by title printed on the table top, with camera panning up to Guest's face. Gene Plotnik.

Operation Ex-G.I.

RADIO—Reviewed Saturday (3), 3-3:15 EST. Sustaining via WCBS, New York. Producer-announcer, Bernard Ester. Director, Phil Regan. Announcers, Wayne Nelson and Nat Sims.

With the armed forces once again making headlines, WCBS, New York, has decided to program for veterans and their families as it previously did. But the new version of the show, produced and written by Bernard Ester, is a complete overhaul job which is puny, slick radio.

By departmentalizing the 15-minute show into five sections—news, a success story, a special guest, proposed congressional laws concerning ex-G.I.'s and the mail room—the show gained immensely in interest and pace. On the stanza caught, Roy Letzen, of the Veterans' Administration, was on hand to tell the boys that they would

Phil Regan Show

RADIO—Reviewed Sunday (4), 5-5:25 p.m. EST. Sponsored by Pepsi-Cola, via NBC. Producer-director, Maurice Morton. Writer, Ben Perry. Cast: Phil Regan, Judd Conlon, Rhythmites and Gloria Music. Vic Valente and ork.

The musical portions of the Phil Regan Show perk along at an entertaining pace. Unfortunately, though, these sessions are continually underlined by the airer's stereotyped format, a bridge-over affair made up of the least attractive elements of the typical serviceman show and audience participation quizzer.

The initial show was beamed from Travis air force base near San Francisco. Future airers will follow the troupe to various camps and defense plants throuth the country.

Regan and Judd Conlon's Rhythmites registered strongly in the vocal department with several sprightly numbers, including Three Little Words, It's a Lovely Day Today, and, of course the inevitable Erin Air. There's a Little Devil Dancing in Your Laughing Irish Eyes. However, Regan's self-conscious attempts at G.I. humor, a la Bob Hope, misfired. Wincing, cracking just isn't his style. The singer's charm lies in wholesome sincerity and more than a touch of the homespun. The present script job is strictly a corned-up city slicker routine.

The series is really gimmick-happy, including a serviceman talent contest and a human interest yarn. Latter was represented by one of those acutely embarrassing reunions between a Korean war hero and his family.

The musical Pepsi-Cola commercials, extolling the drink's "more bounce to the sound" slogan, were among the brightest spots on the show. In line with this, Regan will also star in a weekly off-mike promotion for the sponsor. The slack-engineered stunt calls for the singer to tour each broadcast city a few days before the show. The first person to recognize and stop him on the street become the recipient of a \$500 savings bond—providing he also just happens to have a Pepsi-Cola bottle top with him at the time. Next week—San Diego. June Bundy.

Unfinished Business, U.S.A.

TELEVISION—Reviewed Sunday (4), 12:45-1:15 p.m. EST. Sustaining via Station WJBT, New York. Produced by the American Jewish Committee and the Young Men's Christian Association. Commentator, Clark M. Eichelberger.

Use of video for public service is exemplified in this series of films covering the vague but vital field of human relations. The pic caught had the added virtue of being well photographed.

Entitled Clearing the Way, the film revolved around a gang of kids from the East Side of Manhattan who one day found that the lot they'd been using as a playground had been fenced in for the construction of the United Nations buildings. The film showed how, with the help of a couple of UN employees and a visit to Lake Success, the kids came to understand the problems and meaning of the UN and became resigned to the loss of their playground. Animated line drawings were used to illustrate the building requirements.

Spectacular Shots

The film, which was prepared by the UN Department of Public Information, opened and closed with spectacular shots of the demolition work and of the surrounding neighborhood. Clark Eichelberger, director of the American Association for the United Nations, introduced the film extemporaneously, pointing out that the UN means teamwork. The "American Salute," a regular feature, paid tribute, in closing the show, to Branch Rickey, who in hiring Jackie Robinson, broke the color line in major league baseball. This feature was done with slides. Gene Plotnik.

set their second G.I. insurance dividend automatically and to answer questions as to home loans and death benefits for veterans and their survivors. The success story described the meteoric rise of David J. Mahoney, 27, to a vice-presidency at Rutherford & Ryan practically since the end of World War II.

Co-announcers Hal Sims and Wayne Nelson were polite and persuasive as they juggled the mike chores between them. Leon Morse

Another Look

Brief criticism and comment re TV shows previously reviewed in detail

Colgate Hour (The Tony Martin Show)

NBC-TV, Sunday (4),
8-9 p.m., EST.

Much to nobody's surprise, Tony Martin took his first all-out fling at video in showmanly stride (He's done a few guest spots previously). This reviewer has said on previous occasions that Martin is one of the few real singer-showmen in the old tradition still around. His song selling finesse (not to mention excellent voice), his general savoir faire come only with long showbiz experience. Yet he is as modern as fresh as tomorrow's newspaper. Wisely, on this kick-off show, he utilized his standard sure-fire material (*There's No Tomorrow*, *Lullaby of Broadway*, *La Vie En Rose* and *Louise*, with Chevalier and Harry Richman imitations). Aside from this he did the *Dim Dot Song* with Patti Andrews. Overstated set in this bit was clever. Martin and Miss Andrews look like the moppets they were supposed to be. This bit was a little too cute in spots, but nevertheless showed that Tony and Patti possess a good comedy sense.

The show over-all was excellent with the Andrews Sisters also making their video debut, at least doing an act. (The night previous they did a walk-on tumblin' bit on the Sinatra show.) The girls are, of course, seasoned performers who have lost none of their touch. Rather, they have acquired that polish that comes only with time and work. Actually they're singing better than ever, and have developed a visual comedy technique (as demonstrated in their boy rangers routine) that sells solidly. Opened with a medley of their platter hits.

Milton Berle, on early, took over portions of the evening chores from Martin, introducing trumpeter Leonard Snuss, who did a hot *Blue Skies* effectively. Berle was machine-gunning his material and letting the yocks fall. His deluded handshake bit (when Martin brought him on for the first time), whether done intentionally or otherwise, ought to be eliminated. He sticks his hands in Martin (he does this repeatedly with other performers) and when Martin reaches for the shake, withdraws his own hand. Does this repeatedly and it makes the other performer feel awkward.

Al Goodman played a solid show, with Hal Borne conducting on Martin's items and Vic Schoen ditto on the Andrews stuff. Production was, as usual, fine and Charlie Friedman's direction kept things moving.

Usual Colgate, Ajax and Halo filmed commercials were lively and snappy. Joe Csida.

Showtime U. S. A.

ABC-TV, 7:30-8 p.m. Sunday

When a program has unlimited talent resources and still fails to make the grade, something must be wrong. *Showtime U.S.A.*, because of its ANTA affiliation, can get the strongest leg talent available, but it consistently does not measure up to its potential.

Take for example, the show viewed which presented the King Cole Trio, Joe F. Brown in a skit from the old *Greenwich Village* *Pollies* and Eddie Dowling and Joan McCracken doing a short take from *Angel in the Paterhood*. In the first act not only was the camera switch to Cole badly timed but the singer's interpretation of *Jet* was routine stuff sans any TV production ideas. Brown's old burly bit missed fire too, primarily because the lines weren't punched and the direction lacked sharpness. Dowling's scene was the best in the show due to his thesizing savvy.

What the program lacked was fluid and polished production. Cole needn't have opened the show. Brown would have been a better choice because then the dramatic segs wouldn't have followed each other. And most unsatisfactory was the emcee work of well-talented producer Vincent Freedley, who was fit at ease and particularly self-conscious in front of the camera.

The Dodge commercial—a simple demonstration of the way fluid drive works—should sell television on this shift-free driving method. Leon Morse.

The Billy Rose Show

WJZ-TV, Tuesday (6), 9-9:30 p.m.

Having rapped the Billy Rose show last week, it comes as a pleasure to be able to do a rave on this week's episode. Putting Judith Anderson in the role of a girl actress who has lost her nerve because she worked in two turkeys in a row is good showmanship to begin with. And in one sense this stanza, *Farwell Performance*, demonstrated the force of video for this reviewer as did nothing he has ever seen before. The close-ups and medium shots of Miss Anderson at her thespian's best were worth the price of 10 television sets. Even catching Miss Anderson on the stage (except for the added and undeniable in-person impact) this reviewer has never before been so overwhelmed with a performance. The camera revealed every twitch of the facial muscles, every studied gesture with the hands, every expression of the eyes, in short all the small details which constitute a really artistic hunk of make-believe.

Murray Hamilton, Pat Wheel and Ken Renard contributed extremely effective supporting parts.

Jed Harris's painstaking supervision shone thru the entire half hour, and Dan Petrie's direction was sharp. Writers Tom Coley and Bill Roerick turned in a good script, the surprise ending which had the surprised too many viewers. Sets by James McNaughton were fine. And Billy himself blew navy a line. Hudson commercials were effectively delivered by Jay Jackson. Hudson's dropping the show after March 27, but some other bankroller is almost sure to grab it. If not, they've all got holes in their heads. Joe Csida.

Peter Lind Hayes Show

NBC-TV, Thursday (8)

This musical-comedy styled telecast, somewhat shakily constructed when it debuted last December, has finally been whipped around into fine form under the new administration of Eddie Polla. Ironically, tho, the show has found his weekly writer, Sing Weiss, a quite a personality in his own right, paved the way by introducing his latest script idea for a screen musical, and the couple took it from there with a devastating satire on a typical Betty Grable-Dan Dailey musical comedy.

The real-life twist at the finish gave Hayes a chance to run thru his best comedy characterizations, including the famous punch-drunk fighter routine. Miss Healy provided assistance on the comedy lines and musical numbers, and, of course, registered most emphatically in the visual department. June Bundy.

Last Thursday's show was a tailor-made showcase for the triple-threat talents of Peter Lind Hayes and his looker, wife, Mary Healy. Writer Sing Weiss, a quite a personality in his own right, paved the way by introducing his latest script idea for a screen musical, and the couple took it from there with a devastating satire on a typical Betty Grable-Dan Dailey musical comedy.

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Texaco Star Theater

NBC-TV, Tuesday (6), 8-9 p.m., EST

Let's face it, this Milton Berle character is not only a helluva performer but a plenty smart one. Just about the time large chunks of audience are beginning to get slightly tired of the way he pushes other performers around he comes up with a complete switch. On this show, for example, Eddie Fisher introduced one bit, Maxine Andrews another, and Berle (outside of rousing Robert Alda a little) treated everybody as tho they were almost as big stars as he. And to top it all off he signed off singing a new lullaby, *Hop, Hop Hopalong To Bed*, to four little kids as effectively as this reviewer has ever seen a lullaby done, even by a singer, which Uncle Miltie isn't.

Bookings, production, direction et al on this show, too, were top drawer. The Andrews Sisters did sock renditions of *Pennsylvania Polka*, *Peony Bush*; a comic novelty bit, *Mrs. Aubry*, *Mrs. Rogers* and *Mrs. Cassidy*, and Patti

Paul Winchell-Jerry Mahoney Show

Mondays, 8-8:30 p.m. NBC-TV

Speidel has tried hard all season to combine the very accomplished Paul Winchell and Jerry Mahoney team and the former *What's My Name?* format into a successful stanza. The attempt has failed and, in writing, the talents of the ventriloquist and his little pal have been blunted by misuse.

Winchell has now become a multi-faceted entertainer who sings and acts in addition to his work with the dummy. He can't sing, even if he makes jokes at the expense of his singing, and his acting is far from strong. The routine in which the dummy makes a play for a girl wasn't well staged and used too many close-ups showing Winchell's throat in action.

And the *What's My Name?* format has suffered. Winchell and otherwise effective announcer Ted Brown have an irritating habit of playing to the camera, not to the contestant, when they ask questions. There was an effective taping routine, however, originating from a question. Sue Bennett, former Kay Kyser vocalist, who impressed on that show, is being wasted on this stanza.

The Speidel theme, "Stop wrist-watch shock," is liable to cause television headache with its jarring drumbeat if the client doesn't stop overusing it. Product is over-plugged. Sponsor has an excellent film showing the way the calibrated springs work on the watch band. One screening rather than two is enough. Leon Morse.

Cavalcade of America

NBC Radio Network, Tuesday 8 to 8:30 p.m.

Cavalcade revived another episode of pre-American Revolution days when hard-bitten Yankee took no nonsense from Great Britain's local representatives. Tuesday (6) program spotlighted septuagenarian, Sam Mulford, whaler of Easthampton, N. Y., who refused to take a taxation pushing-around from colonial Governor Hunter on the sale of his whale oil and bone.

Arranged for libel and convicted of converting Queen Anne's goods, old Sam hid himself to London to get justice. And get it he did in *Whole Off* via the interest of Lady Mary Montague, who in turn needed Robert Walpole into getting his case before the House of Commons and the throne. It wasn't all so simple as it sounds, but old Sam was a persistent cuss and finally got the best of court politicians, and after a six-month stay the tax remitted.

Saga Story

The saga of Mulford doesn't make particularly exciting drama and seems like really reaching into the barrel in search of an item to drumbeat the American spirit of independence, but George Faulkner's script holds together well enough, and Jack Zoller has directed some good performances.

Louis Galvani was fine as the rugged individualist of the whale boats, and Torin Thatcher gave him excellent support as Walpole. There were other sound readings from Staats Cotsworth as the grasping governor and from Sarah Burton as the lady who made Sam's cause her own.

Plus removal of Du Pont de Nemours Company, the program's sponsor, relating to treated seeds for crop improvement, were well and interestingly presented. Bob Francis.

whammed home her *I Wanna Be Loved*.

Berle, Alda and Patti also tried a highly effective *Nipet*, *Nou* cats in a backyard bit. Alda also worked (with an attractive, un-billed blonde) in an overly long butcher shop slapstick bit (the only weak spot in the show).

Eddie Fisher opened with a big, exciting rendition of his current RCA Victor record hit, *Bring Back the Thrill*. The kid gets a little better each time out.

Just before the lullaby a knife-throwing act, was fast-moving and colorful. Sid Stone's pitchmen commercials are still effective, as comedy and salesmanship. Joe Csida.

Yankee Network Will Sponsor Braves Games

The Yankee Network will carry the Ballantine-sponsored games of the Boston Braves at home and on the road. Jim Britt heads announcing staff, with Lester Smith, and Bump Hadley, WBZ-TV sports announcer, assisting.

Air Checks

Brief but important radio news

WINS in Black, Crosley Reports

Local Station WINS, New York, is in the black for the first time since Crosley took the station over a few years ago, according to WINS recently appointed sales director, Roy Holmes. The exec attributes the rise to the station's "music and news" programming policy, plus the recent trend for radio advertisers in TV cities to migrate away from the networks towards the "immediate-sales" markets of local stations. March WINS sales include a 15-minute Wednesday night series, *Mutual Funds*, to Kildler-Peabody, bookers, and extensive spot schedules for United Fruit Company; Canada Dry and Luxor Motors.

WCPO Contract Okayed; Bill Dawes Reinstated

Cincinnati's local of the American Federation of Radio Artists Monday (5) ratified a contract with WCPO and its TV and FM adjuncts. Members instructed officers to prosecute to a conclusion unfair labor charges against WCPO which have been filed with the National Labor Relations Board resulting from discharge of four members. The station says the discharges were for economy reasons. At the same time, Bill Dawes, WCPO AM and TV disc jockey, was restored to AFRA membership. He was suspended in 1946 for crossing a picket line in a WCKY strike. Andre Carlon, a national board member, said the reinstatement of Dawes is based on conditions to be set by the executive board.

MBS To Repeat Split-Net System for Baseball

The Mutual Broadcasting System will operate on the same split network system this baseball season as it did last spring, with the "Game of the Day" series spotted on "B" network, and disc jockey Bob Poole in his regular afternoon slot on the "A" web. Last year the platter spinner was heard only over the "A" or non-baseball web. This season, however, Mutual is mulling over a

plan to air the Poole broadcasts on "B" web following the games, via transcriptions.

WCOP Quits ABC To Go Independent

WCOP, Boston, will now operate as an indie station. The former ABC affiliate tie-up was ended recently when the web decided it would service its Boston area thru its WLAW. WCOP will stress music, news and special events under its new operation. Craig Lawrence is general manager of WCOP.

Bruno Culbacks Aid WNEW Schedule

Recent cutbacks on radio advertising by Bruno, New York RCA distributor, has brought an unexpected sales boon to WNEW here. When Bruno canceled out a sizable percentage of its heavy spot schedule on the indie, it automatically ended a long-standing exclusivity pact, which heretofore prohibited the station from accepting any other TV and appliance accounts.

Sunset Appliances is picking up a particularly heavy daily spot schedule on Martin Block's show.

Gingrich Joins Weintraub Agency

Arnold Gingrich, ex-editor of *Esquire* and *Coronet*, and more recently with Cowles Publications, has joined the William H. Weintraub Agency, New York. The exec moves into the newly created post of administrative assistant to Weintraub. Latter was publisher of *Esquire* when Gingrich was editor back in 1933, the year the mag first hit the stands.

Short Scannings

Brief but important video news

Ale Sponsor for NBC-TV Races

NBC-TV last week came up with a new TV network sponsor when Carling's Ale purchased 15 minutes between 4-4:30 beginning Saturday, April 7 for the featured horse race from a New York track. Because the races aren't run the same time each week it is not possible to schedule the show on the button. Benton & Bowles is the agency.

Ford Buys WFIL-TV Flamingo Pix Series

Ford Dealers' Association, Inc., of Chester, Pa., will underwrite a new series of feature film shows on WFIL-TV, Philadelphia, starting March 31 for Saturday nights at 10:30 p.m. For the series, WFIL-TV purchased from Flamingo Films a package of 11 *Engie-Lion* features produced during 1947-48-49, for which the station has exclusive rights in the area. The station also took up the "March of Time Thru the Years" films selected from the regular "March of Time" movie releases, with a Tuesday night at 10 sponsorship for the 30-minute reels by the Pennsylvania Company for Banking and Trusts thru the N. W. Ayer Agency.

WFIL-TV Gets Prior Beer's New Show

Prior Beer, thru Ward Wheelock Agency, turns to television for the first time, with a regular program featuring interviews with celebrities in a "Prior Cafe" setting. Sheldon Gross, who has been handling special events and news chores on WFIL, Philadelphia, gets the nod to conduct the video pitch on WFIL-TV, starting Monday (12) at 6:45 p.m. for a quarter-hour ride on Mondays, Wednesdays and Fridays. This is Gross's first try at TV.

Bromo-Seltzer To Sponsor DuMont Series

Bromo-Seltzer has signed to sponsor the Roscoe Karns video series "Rocky King, Detective" over the DuMont web, beginning Sunday (18). The 52-week deal was negotiated by Batten, Barmore, Durstine & Osborn, Inc., New York.

Talent Topics

Baseball School

As universal a sport as it is, baseball is still a complete enigma to thousands of set owners. And with the season about to begin, it seems timely to produce a short video series that could explain some of the basic principles of the game to the uninitiated. There are still plenty of viewers and potential baseball fans who don't know the meaning of a 3-2 pitch, seventh inning stretch, hundreds of steal and outside curve. It should be fairly easy, too, to demonstrate plays and simple strategy. J. M.

Dorothy Loudon

A young lass who was "discovered" on the CBS *Show Goes On* telecast, Dorothy Loudon has since taken on the stature of a show business performer. Working now at the Old Knick Music Hall, the gal demonstrates that she can belt a song in the old "two-a-day" fashion, hoof and handle a dramatic role with a fair amount of assurance. Tall and well-stacked, she should photograph well enough. In addition, the gal can play the piano and has a repertoire of hundreds of old standards. Looks and sounds like a good bet for a 15-minute show of her own or for guest spots on the vaudeo shows. J. M.

Constance Moore

This vocal charmer offers TV the know-how of both stage and screen performance, accentuating the visual facets of top-drawer song selling. A click at Hollywood's Coconut Grove last fall, and currently delivering an impressive turnout at the film city's Mocambo, she would prove eye and ear worthy as either guest or a regular on any top net show. Her gracious manner in handling riders could make her an engaging fessce on a web video series. L. Z.

Network-AFM Talks Reach Crisis as Strike's Voted

Petrillo Could Swing Big Stick; Everybody Ready for Emergency

Continued from page 4

yielded to the will of the membership, as exemplified by the 802 rank and file committee. This committee had two observers sitting in on the negotiations, and these observers were very articulate as to their dissatisfaction with the network's point of view.

Livingston Gets Conkling A. & R. Slot at Capitol

Diskery Outbids RCA, Columbia To Retain Its Veep

HOLLYWOOD, March 10.—Alan Livingston this week became veepee in charge of Capitol artist-repertoire department. He fills the post vacated two months ago by Jim Conkling, who resigned to become Columbia's prexy. Livingston, romanced by both Victor and Columbia, turned a deaf ear to Eastern offers and decided to remain with the label with which he started five years ago. Heretofore, Livingston was a veepee in the a. and r. department in charge of albums and kidisk releases. His masterminding of Cap's kid releases is credited with placing the diskery in the fore of the moppet field.

Livingston was offered the top a. and r. post immediately following Conkling's resignation. Tempting offers from Victor and Columbia delayed his decision. Deals proposed by the latter two firms promised Livingston a hand in TV, a field in which he is keenly interested. However, Capitol's Prexy Glenn Wallichs topped Eastern offers money-wise, thereby cementing Livingston to the Coast major. Livingston's reluctance to uproot his California home also figured strongly in his decision to remain. His first move in taking over the department was to name Francis Scott director of album repertoire. (Continued on page 16)

Scores Revamp Chappell Staff

NEW YORK, March 10.—To accommodate two new show scores and the reactivation of a pop standard tune, the Chappell pubbery has revamped its professional staff, adding four new contract men and redeploying several others.

The T. B. Harms affiliate was reactivated in the new shuffle, with Jerry Keit moving over from Chappell as professional manager. The staff will include Bob Baumgart, moved over from Crawford, and Mel Richmond, recently with Sammy Kaye's Republic Music. Chicago rep will be Paul Salvatori, recently with Disney Music. Coast man will be Dave Jacobs, who has been with Ivy Music, also a Chappell affiliate. Harms will house (Continued on page 16)

A SEQUEL TO S-H-H--THE THING

NEW YORK, March 10.—Victor a. and r. topper, Charley Green, author of *The Thing*, has his follow-up ready to go. It's a Freddy Martin waxing, the title of which has been kept carefully under wraps until now. The title is *Never Been Kissed*. It's co-authored by Cy Cobert, it's a novelty—and so far, is unpublished. Gang way!

At points in the negotiations, Petrillo indicated great dissatisfaction over the obstreperous attitude of the observers, but since then has apparently undergone a change of heart.

It is also pointed out that the next AFM convention is scheduled for New York in June—the first time it will be held in this city in some 40 years—and from a political standpoint it would be unwise for Petrillo to jeopardize his relations with the membership of the country's largest local. However, this could be considered as a side issue, the primary point being that Petrillo is apparently setting his course according to what he considers the views of his membership.

Local Reps

Phil Fischer and John McGraw, representing the Hollywood local in the negotiations, have returned to the Coast to report on developments. It is reported that the Hollywood contingent, while originally wary of a strike stand, now

see the situation much in the same way as the 802 membership.

It all shapes up as one of the greatest of gambles. The networks are gearing for the emergency. A spokesman for one chain stated yesterday: "We are preparing to continue operations in the event of a strike." Another said: "We must be realistic. We are preparing for the worst and hoping for the best." As an afterthought he said, "These things have a way of working out."

The current situation, incidentally, marks the first time that an actual musicians' strike against the networks has been authorized—even though this authorization is still subject to the okay of Petrillo and the board.

The proposals of Local 802 and the network counter-proposals—all of which were reported on at the union's Wednesday night meeting at Palm Garden, are contained in a companion story. The networks' rejection of many of the union proposals precipitated the strike vote.

NO RELIEF WANTED

Macy's, Caught With Disks Down, Likes It

NEW YORK, March 10.—Several key retail disk outlets here are continuing to sell records at prices below those fixed in fair trade agreements, with manufacturers and distributors claiming to

be unable to enforce the agreements. Macy's is selling all 85-cent singles at 75 cents plus tax. According to both store and diskery execs, the government price freeze prevents enforcement of fair trade.

Situation is explained by RCA Victor, Decca, as well as Macy's, as follows:

When diskeries increased prices last December, several stores (including Macy's) did not take immediate advantage of the price hikes. Since then the government's price-freeze order declared December 18-25 as the base period limiting further price increases. Since Macy's and other stores were selling singles at 75 cents plus tax during that period, they are now "prevented" from raising the price to 85 cents plus tax.

The government spokesmen have stated that price administrators would be permitted to relieve "inequitable situations" such as now prevail in local record retail circles, none of the "old-price" stores has asked for relief from the freeze order.

Macy's originally cut the price on the entire Columbia line when that label lost the first round in its suit against dealer Sam Goody, but the department store is now (Continued on page 16)

ASCAP Nixes Re-Vote Plea With Write-In

NEW YORK, March 10.—The American Society of Composers, Authors and Publishers committee on elections nixed Pinky Herman's request this week asking that members be allowed to reclaim their ballots to vote over. Herman, who last week sparked a Coast movement for a write-in candidate for the writer directorate of ASCAP (*The Billboard*, March 10), had pitched for a second chance to vote because the write-in movement was so late a-borning.

He argued that members be given a chance to change their minds if they so desired, and to have the opportunity to vote for a rank and file selection. ASCAP turned him down on unconstitutional grounds. Meanwhile, opposition groups here and on the Coast continued to stump for Ned Washington, the last-minute write-in candidate, and for independent John Redmond, who is on the ballot.

ABC Boosts Bands on TV

NEW YORK, March 10.—Name bands, at this point still an inconsequential source of video talent, will get a new crack at the medium via a new American Broadcasting Company-TV show, the *Chrysler Bands and*. The show kicks off March 21 for an initial 13-week run. The first band to play the half-hour TV show will be one led by Benny Goodman. Talent for the weekly seg will be bought thru the General Artists Corporation, and the package is owned by George Foley and Dick Gordon. Chrysler Motors will sponsor.

The only other regular band user on TV is the *Casualcade of Bands* shot, a Music Corporation of America controlled production.

Link to Marks In Streamlining

NEW YORK, March 10.—Herbert Marks announced this week that Harry Link has been engaged as general professional manager of the E. B. Marks pubbery, the hefty-entail Broadcast Music, Inc., affiliate. The deal, for an unspecified "period of years," marks a revamping of the firm's professional operation from a "recent conservatism" for a streamlined, modern type operation, according to Marks.

Link most recently had been professional manager of Leo Feist, Inc., MGM subsid, and for many years headed up Irving Berlin's professional staff. His secretary, Mary Murray, will continue with him at Marks. Link is placing with Marks A Nickel Ain't Worth a Nickel Today, a tune he had published as an independent venture.

NEW SERVICE CHARTS POP DISK SALES IN KEY CITIES

NEW YORK, March 10.—In answer to trade-wide requests, *The Billboard* begins with this issue a new music popularity charts feature—"Best Selling Pops by Territories." The new chart will be found on page 96 this issue.

The chart, covering for the present, retail sales of pop records and albums in 14 key cities, is based on reports obtained by Western Union messenger. Cities are Los Angeles, Washington, Chicago, New Orleans, Detroit, New York, Philadelphia, Dallas, Atlanta, St. Louis, Boston, Denver, Seattle and Pittsburgh.

On Monday of each week the central Western Union office in each of the 15 cities receives a batch of *Billboard* questionnaire blanks. W. U. then phones the city's leading retail record outlets—music, department and chain stores with a reminder that a messenger will call the following day to deliver the forms and to pick up the previous week's filled-out questionnaires. W. U. then transmits the retailers' reports to *The Billboard's* Cincinnati offices, where they are compiled by IBM machine techniques. The results then appear in chart form in *The Billboard*.

The addition of this new trade service was more than a year in development, with the Western Union plan finally offering the optimum speed, accuracy and reliability. It is planned to expand the territorial chart to embrace more cities and categories.

AFM Gets Toe-Hold On Film-TV Dough

Tele Packagers' Contribs to Trust Fund May Hit Only 15% Last Half of 1950

NEW YORK, March 10.—Contributions by television film packagers to the Music Performance Trust Fund covering the period June 1 to December 31, 1950, will be in excess of \$15,000, it is estimated by trustee Samuel R. Rosenbaum. According to a report for the June 1-December 31 period, receipts from packagers representing advance payments only total \$10,000.

Some 10 TV film producers have signed with the fund and have labor agreements with the American Federation of Musicians. All of the contracts expire next May 31. AFM Prexy James Petrillo reportedly limited the contract terms to this date because he anticipated a tough negotiation with the AM radio and TV industry reps—an expectation which was fully justified in the light of the current hassle between Petrillo and the webs. When and if the AFM reaches an agreement on TV, the independent TV film producers will feel entitled to ask for the same type of rate the webs get.

Royalty Basis

The signatories are on a royalty basis in the case of library-service films, they pay 5 per cent of gross earnings to MPTF; for commercial films they pay 5 per cent of net station time. The reason that only a handful of indie producers have signed with AFM, it is believed,

lies in the fact that most packagers are waiting for an industry-wide formula to jell before they take the plunge. Meanwhile, it is an open secret that some packagers are buying their music tracks on a non-exclusive non-a-s-k-e-d basis. Whether such tracks are obtained abroad, or just bootlegged nobody can be certain.

JOY ABOUNDING

Plans H'wood Offices Again, Plugger Jobs

NEW YORK, March 10.—George Joy, head of Santly-Joy here, is planning a West Coast trip early in April, one purpose of which will be to look for new and larger office quarters when he finds same possibilities are, according to Joy, that he will put on several Hollywood contract men. Actually Joy had a tentative deal for space in the Hollywood building which Ben Selvin has under construction, but material and other problems have delayed progress on the Selvin building. Therefore, Joy will search for new quarters.

During the recent temporary reorganization following Joy's purchase of Lester Santly's interest in the firm, in the course of which Chicago and Hollywood offices were closed and several men were dropped, the West Coast branch of Music Publishers Contact Employees gathered the impression that Joy felt song pluggers had outlived their usefulness. Bob Miller, union prexy here, contacted Joy on the matter and was assured by him that Santly-Joy has no (Continued on page 16)

Waxers, AFRA Still Dickering

NEW YORK, March 10.—Negotiations between major diskers and the American Federation of Radio Artists, continued in a meeting yesterday (9), still haven't gotten down to a common talking basis. The result of yesterday's confab was that Frank Reel, AFRA exec, agreed to frame a new offer for the waxers. He says that he will get together with the singer members of AFRA to talk over the recording scale proposition before bringing in the new offer for the next scheduled meeting, due to be held March 22.

Reel is not convinced that the diskers have made their best offer. When he is reasonably certain that the wax firms have reached their top proposition, he says that he then will take the offer to the general membership of AFRA for discussion and consideration.

Meanwhile the diskers continue to feel that, since there is no precedent for the negotiations, they are in a buying position and will wait for AFRA to come up with what they consider a fair proposition.

Sinatra To Face 252G Suit April 6

NEW YORK, March 10.—Frank Sinatra has entered no answer to the \$252,000 breach-of-contract action brought against him by National Apparel Shows, Inc., according to an order signed in New York Supreme Court this week, putting the suit up for trial April 6. The court will take up the question of damages to National resulting from Sinatra's alleged breach of contract.

The suit concerns a contract of July 8, 1950, allegedly calling for the singer to appear at the Minneapolis Auditorium September 5-7, 1950. National is asking for \$252,062.35, minus a credit of \$16,141.36. Plaintiff had allegedly agreed to pay Sinatra \$10,000 for the job.

Disk Reps' DC Trek To Battle Tax Hike

Continued from page 1

originally was scheduled to make the plea, but he will be unable to make the journey and begged off. Walter Rivers will represent Capitol. Wallrich arranged the appointment with the Ways and Means Committee on behalf of the industry.

The wazers will contend that the disk industry has been paying less than 1 per cent of the excise taxes collected from the industries slated for raises in the proposed plan. It will be claimed that the record companies, as a unit, represent the

smallest industry affected by the scheduled raises. The diskers will also make a point of the fact that the excise tax on records is passed on to the public. And, it will be pointed out, the disk-buying public is primarily composed of youngsters who turn to the record production for education and entertainment.

Plea Outline

A large portion of the plea will be devoted to an explanation of the large expense to which the industry was put as a result of the development of the two new speeds. The tax increase, which would be passed on to the public, could hurt the industry's chances of recouping the investment. The industry reps will point out, therefore, that the retail cost would rise to a point which would affect the fast turnover and large volume for which the disk industry must gear to make it profitable.

An additional disker plea, of particular interest to music tradesmen, will be pegged on the fact that music publishers may no longer be able to pay sheet music, therefore, since records are a comparable product, there is no substantial reason for diskers to pay excises on platters.

Cap Pays 65-Cent Preferred Divvy

HOLLYWOOD, March 10.—Capitol Records, Inc., directors this week declared a regular quarterly dividend of 65 cents a share on the \$2.60 cumulative convertible preferred stock, payable April 1 to holders of record March 15.

DIN, YE SINGERS!

Survey Shows Fortissimo Is Path To Honor Roll in Pop Disk Field

NEW YORK, March 10.—If ye sing, sing loud—and ye shall reap the profits!

From all the available evidence, this precept is becoming the rule in the pop disk market. Cued by the pitch for pop coin by legit and legit singers, the entire outlook of the pop singer, male and female, has taken a decided turn toward the fortissimo.

DISTRIB ASPIRIN

Classic Indies Hand LP's to Special Orgs

NEW YORK, March 10.—The ever increasing problem of maintaining adequate national distribution has accented the creation of a new type of sales organization which devotes its efforts to handling the output of the independent diskeries releasing classical LP's. After many abortive attempts to handle their own sales, many of the indies have turned over complete national distribution to a single firm. Typical of the latter are National Record Affiliates, Musart and Phoenix Disc.

The new procedure calls for the independents to record and manufacture their products and then ship directly to the national distributor who in turn sets up regional distributorships. The manufacturer is concerned only with producing the disks and billing the national distributor. The latter takes on the responsibility that would ordinarily fall to the label's sales office.

Pros and Cons

While operating thru national distributors adds additional costs to the label, it also eliminates the problems and expense of maintaining field managers, distribution break-downs, shipping, billing and merchandising. In addition, the label manufacturer feels more certain of getting prompt payment for his records.

While deals set up between the indie manufacturers and their national distributors vary to a certain extent, usual arrangement

TONY STUFF: GRAND PRIX TO MICKEY

NEW YORK, March 10.—Whatever else may develop, Mickey Golden is certain he has prize tune in Le Chevalier De Paris, which he recently acquired for his Criterion Music pubbery from French pubber Jacques Enoch.

The prize is the Grand Prix De Disques Francais awarded each year in Paris by the Academie Charles Cros for the outstanding disk of the year. The award for 1950 went to an Edith Piaf waxing of the tunc. The award is the French music trade's "Oscar," handed out in commemoration of Charles Gros who, in the eyes of the French, invented the phonograph and the phonograph record, Thomas Edison notwithstanding.

Golden has engaged Carl Sigman to set an English lyric to the tune.

Linke Back With Capitol

NEW YORK, March 10.—Dick Linke, who has been in his own publicity and promotion business for the past two years, will return to Capitol Records April 2 to take up the post of director of Eastern promotion and publicity for the diskery. Linke previously was with Capitol from 1947 to 1949. He is selling his promotion business to his assistant, Don Owens. Linke's appointment will be announced by Floyd B. Baker, vicepres in charge of sales of the Capitol Distributing Corporation. Linke will work on artists relations, deejay promotion and oversee general trade matters.

Acuff-Rose Action Turns 'Tenn. Waltz' Into 3-Way Battle

Charges, Countercharges Hinge On Dates of Claimants' Contracts

NEW YORK, March 10.—The fight over Tennessee Waltz became a three-cornered affair this week when Acuff-Rose filled an infringement and damages suit against Hill & Range, and Chappell turned up with the claim that it owned foreign rights to the tune, which Acuff-Rose had assigned to Campbell-Connelly of England.

The charges and countercharges now appear to hinge on the dates of various contracts among the claimants. An intriguing twist is the way the Chappell claim dovetails with Hill & Range's stand.

Legal Tangle

Here's how a qualified informant explained it: Chappell claims that between September, 1944, and September, 1947, it had a contract with Acuff-Rose under which it was entitled to foreign rights in all the latter's publications. Hill & Range claims that from June, 1947, it has had Redd Stewart, co-writer of Tennessee Waltz, under an exclusive writer's contract. Hence, from the point of view of Chappell and Hill & Range, the tune either belongs to Chappell for Europe or H. & R. for the United States, depending on whether Acuff-Rose obtained it before or after June 1, 1947. The informant said that this is not to be construed as meaning that Chappell and H. & R. are acting jointly in the matter, or that they are in any way connected.

The Acuff-Rose suit was filed in United States District Court, Los

Angeles, by attorney Martin Gang, and names Hill & Range, its Ernest Tubb Music subsid, Julian Aberbach, Ben Sabia and John Doe (to be named later) defendants. The complaint alleges that Acuff-Rose copyrighted the tune in February, 1948, and Hill & Range took out its copyright in January, 1951. The action stems from Hill & Range's having claimed the copyright and published its own edition of the number (*The Billboard*, February 10) resulting, according to the plaintiff, in both infringement and damages.

Summer Boom Seen for Name Band Combos

NEW YORK, March 10.—First indications that the summer may be one of the best in recent years for the band business showed this week in purchase of top names for full-week engagements at the two top-paying warm weather locations in the East, Steel Pier, Atlantic City, and Convention Hall, Astury Park, both in New Jersey.

Particularly worthy of note are full-week dates bought by the Astury Park operation, run by the Redicker brothers. Last year the spot pulled in its belt and conserved by operating the full season with a week-end name band policy.

To date, the Redickers have inked two bands to play the giant hall. Ralph Flanagan will open the spot June 30 for the first week. Ray Anthony is due for the week beginning July 10. The Redickers, according to local bookers, have not yet determined whether the full-week policy will prevail for the season. They may not make a final decision until they find what Flanagan draws during opening week.

Steel Pier already has set eight full-week dates for top acts. The spot's regular season will kick off with Anthony June 29 for a week. The remaining acts slated for the spot include Tony Pastor for the week of July 6, Hal McIntyre on the 13th, Flanagan for the August 3 stanza, Sammy Kaye on the 10th, Jimmy Dorsey for the 17th, Johnny Long the week of September 3 and Buddy DeFranco's new band for the closing week of September 10.

HYSTERICAL PITT

Mobs Lanza At Concerts, Rehearsal

PITTSBURGH, March 10.—Mario Lanza, new pic tenor, was the center of the greatest wave of hysteria for a performer Pittsburgh has seen since Frank Sinatra first appeared here. Lanza was here for a concert last week with the Pittsburgh Symphony Orchestra.

Tickets for the concert Tuesday (6) were sold out for two days after they went on sale and requests for tickets for standing room kept bombarding the symphony office. Edward Speiser, manager of the orchestra, came up with an idea that may tap a new source of income for the big stars. Speiser merely announced that the rehearsal would be open to the public for a small admission, on a first come, first served basis. Over 2,000 people flocked into the Syria Mosque on Monday afternoon for the three-hour rehearsal to swell the gross of Lanza's stay to well over \$15,000.

They were a little concession made to the audience during the rehearsal and most of the orchestra, including conductor Vladimir (Continued on page 16)

MGM Issues NYC Opera's Fave Classics

NEW YORK, March 10.—MGM Records has completed a deal with the New York City Opera Company to do a series of recordings of highlights from popular operas as part of the diskery's effort to bolster its recently inaugurated longhair line. The opera company has already made its first recordings for the diskery. Two releases are slated for the end of this month to coincide with the opening of the spring season at New York's City Center of Music and Drama. The first packages will feature excerpts from Verdi's *Aida* and Gounod's *Faust*.

Performers drawn from the company for the recordings include Camilla Williams, Lawrence Winters, Lydia Ibarredo, Giulio Gari, Frances Yeend, Walter Cassel, Frances Bible, Norman Scott and Rudolf Petrak.

The *Aida* and *Faust* excerpts will be marketed on long-play and 45 r.p.m. disks. They will be merchandised thru MGM's "Popular Classics" series and will be grooved in price at pop levels. The 10-inch LP will sell at \$3 and the four-disk 45 r.p.m. album will retail at \$3.92.

GAC Pushes New DeFranco Unit

NEW YORK, March 10.—Buddy DeFranco, who is being primed by General Artists Corporation to follow on the heels of the agency's successful new bands, Ralph Flanagan and Ray Anthony, currently is preparing library and organizing a band to play his first dates.

GAC has booked DeFranco for a series of break-in one-nighters beginning March 24, and will follow that with a one-week stand at the Click, Philadelphia, beginning March 28. From there he moves into the King Phillip Ballroom, Wrentham, Mass., for April 4-6 and also is slated for a week at the Howard Theater, Washington, beginning April 12. DeFranco already has recorded his initial sides under a recently inked pact with MGM Records.

Mercury Inks Trace Ork to Disking Pact

CHICAGO, March 10.—Mercury Records' Exec V.-P. Art Talmadge inked the Al Trace ork, previously with Columbia, this week. Trace, currently doing TV shows and working at the Martinique here, will cut novelty renditions for Mercury, with Bob Vincent, his ex-chirper now heading his own unit, possibly handling vocals. Vincent's King pact is running out.

Mercury also intends to use Bobby Soles, ex-Gene Krupa warbler, who did the rustic ditty sides with the tubber, as a single on several sides, along with Bob Connally, local singer, who previously cut as vocalist with Ralph Marterie. Cliff Parman, ink arranger who has been doing free-lance scoring for Mercury and other labels, left (Continued on page 16)

The success of Ezio Pinza in the general popular market as a consequence of his South Pacific efforts, particularly in the groove, set off an entire string of legit singing entries in the popular field. In the instance of Pinza, his current activities are pivoted on the pop aspect of his talent. He has completed his first try as a movie actor-singer, Mr. Imperium, and

the specially written Harold Arlen-Dorothy Fields songs from the picture will serve as Pinza's first recordings under his new contract with RCA Victor.

Following Pinza's tracks are such artists as Robert Merrill, Mario Lanza, Dorothy Kirsten, Jan Peerce, Helen Traubel and Nelson Eddy. Merrill, still a Metopera regular, doubles in brass as a TV and vaude house performer. He has dabbled from time to time in the pop disk field, his most recent effort a doubled-faced item coupling last season's hits, *Wanderin'* and the revived *Valencia*. Lanza, blazing with the pop success of *Be My Love*, will continue to be geared for pop consumption by Victor. Even his legit efforts are being beamed for that market. The diskery is selling Lanza's recording of the *Pagliacci* aria, *Vesti La Giubba*, via pop deejay promotion.

Jan Peerce, whose memorable *Bluebird of Happiness* wound up as a big item, last week made his first pitch for pop market business with a coupling of *May the Good Lord Bless and Keep You and Sing, Everybody*. Sing, Miss Traubel, leading Wagnerian soprano, won pop acceptance after a TV appearance with Jimmy Durante. Result of the video venture was a recording session on which was preserved a Traubel's go as (Continued on page 16)

"HOFFMANN" ISSUE

London Disks of Pic May Touch Off Columbia Fuss

NEW YORK, March 10.—The forthcoming London Records release of the *Tales of Hoffmann* sound track diskings is expected to kick off a hassle between Columbia Records and English Decca, London's parent firm. The basis for contention is that Sir Thomas Beecham and the Royal Philharmonic Orchestra, both under contract to Columbia, are featured on the London diskings along with the Sadler's Wells chorus and a group of soloists.

The English Decca deal was

made with Michael Powell and Emerie Pressburger, the film's producers. Columbia claims that neither Beecham nor the orchestra's management agreed to the release on either London or English Decca labels.

According to Goddard Lieberman, Columbia vicepres, the appearance of Beecham or the Royal Philharmonic on a London label would be in violation of the label's contract with the artists. London's execs, however, are continuing with their (Continued on page 16)

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THIS IS SOMETHING NEW?
Nickelodeon & Hand Organ Are Latest "Sound" Finds

NEW YORK, March 10.—The diskeries' search for a new recording sound, started several years ago with the Philadelphia string bands, has now come up with two more "sounds."
Abbey Records this week recorded Lawrence (Piano Roll) Cook and an ancient nickelodeon, while London Records issued a platter featuring a hand-winding street organ. Les Paul's dubbed-guitar disks, meanwhile, are firmly ensconced on best-seller lists.
The Abbey record couples two original tunes, *The Nickelodeon Waltz* and *What Ever Happened to the Good Old Days?*, both written by Don George and Bee Walker, and published by the diskery's own firm, Margold. Disk was cut on the only known nickelodeon in the East, at John's Ice Cream parlor in Richmond Hill, New York, with label credit given to the shop.
John's obtained the nickelodeon a year ago after being tipped off by Cook to the location of the machine, but Frank John, owner, has been unable to find music rolls for the 10-selection machine. A few weeks ago Abbey President Pete Doraine stopped in for a soda and started a conversation with John, which ended in a deal for the exclusive use of the nickelodeon if Cook would agree to cut additional rolls.

Rolls were cut last month, each one by hand, and requiring about 10 days of work by the pianist. Disk is already creating a stir in trade circles.
The nickelodeon, according to Doraine, was manufactured in 1905 by the J. P. Seeburg Corporation and is a non-selective machine.
London's disk was cut in England. Label previously has had big sellers in the Primo Scala banjo and accordion group, and Anton Karas' zither waxing of *Third Man Theme*. Abbey hit best-seller charts a year ago with Cook's recording of *The Old Piano Roll Blues*.

First 15 Days Of Lombardo Trek Pull 81G

NEW YORK, March 10.—The first 15 days of the extended Guy Lombardo ork-Ames Brothers concert tour wound up Thursday (8) in Mobile Ala., with a gross take of \$81,923. The cross-country trek continues this month into the Louisiana and Texas areas.
Since the first of March, the package hit the following grosses in Florida: Jacksonville, \$3,500; Sarasota, \$2,400; Tampa, \$8,500; St. Petersburg, \$3,500; Ft. Lauderdale, \$4,318; Orlando, \$4,515 and Winterhaven, \$3,715. Last Thursday, the unit grossed \$7,146 in Mobile, Ala.
Expectations are that the concert combo will hit larger figures from here on since it is scheduled to play larger towns and, consequently, bigger auditoriums.

Gould Named To Head Cap Pub Subsid

HOLLYWOOD, March 10.—Mike Gould, formerly with Bourne Music, was placed in charge of Capitol's music pub interests, heading the diskery's Ardmore (ASCAP) and Beachwood (BMI) firms. Gould fills the post vacated by Mickey Goldsen, who resigned to go into the music pub field on his own.
Goldsen's firm will serve as selling agent for Ardmore and Beachwood. Gould said his first move will be to set up representation for the two companies in New York and Chicago. Duties will include setting tunes owned by the two firms for recording on other labels. Prior to his joining Capitol, Gould had been with Bourne for the past four years.

Mercury Names Field Liaisons

CHICAGO, March 10.—Mercury diskery cut a new Mr. Price this week set up the diskery's first set of field reps, who will act as intermediaries between the firm's 34 distributors and the home office. Hank Pollock, formerly in Mercury's Cleveland office, will be in charge of the Buffalo distributorship, working the Midwest. Cy Kertman, formerly in Buffalo, will supervise the firm's four factory-owned branches in Buffalo, Cleveland, New Orleans and Atlanta.
Melvin Mandel, who had been a salesman for Malvern Distributing, New York Mercury outlet, is going on as full-time traveling d.j. promotion man for the East. Others will be appointed to cover other territories if the Mandel experiment works out. Jim McCarthy, who has been handling the firm's promotions for platter pilots from New York.

OH, PAPA 'Mama' Lyric Ties Damone, Mercury, Too

NEW YORK, March 10.—Add to the list of reasons why recording men die young:
Two weeks ago in Hollywood, while in the midst of hurriedly cutting as many recordings as possible for Mercury, as insurance against his shortly expected entry into the service, Vic Damone was scheduled to do the Italian ballad, *Mama*, as a gesture to his parents. To insure the perfection of his performance, Damone stopped the session and long-distanced his dad in Brooklyn to run down the Italian lyric and pronunciation of it for *Mama*.
While Damone was getting his Italian down pat, some 20 toolsters, an engineer and Recording Director Joe Carlini were busy with the development of a sizable overtime booty. It took Damone 35 minutes of phone conversation before he felt he had learned enough of the tune to attempt a take.

Court Denies Marks Motion

NEW YORK, March 10.—Declaring that the agreement of Alfred Mapleson and Richard Hinshelwood, the Mapleson Music Library, with W. B. Marks, publisher, for the publication of operatic scores is outside the statute of frauds, N. Y. Supreme Court Justice Benavente this week denied Marks's motion to dismiss the suit on that ground. Justice Benavente made the denial, he stated, insofar as it seemed that the 500 copies of each of the 19 operas allegedly stipulated could have been published within one year.
The complaint, which has been in the courts a couple of years, charges that Marks failed to publish as agreed the scores Mapleson delivered. According to the agreement, Marks and Mapleson were to split the profits. Referring to the statute of frauds, Marks won a dismissal about a year ago on the ground that prices and selections were not written into the contract. But the appellate division later reversed that decision.

MAYE DEMO A SUCCESS YARN?

NEW YORK, March 10.—Failing to locate Marian Maye, an aspiring young singer who had made a demonstration record for Pyramid Records, Elmo Russ, owner of the diskery, last week added an orchestral background to the demonstration platter and is releasing it commercially.
Miss Maye had first come to Russ's attention thru Hy Reiter, of Broadcast Music, Inc., to whom she had brought some tune demonstrations last fall. Reiter, more struck by her voice than by the tunes, referred her to Russ, who cut her on an audition platter of his tune, *Gotta Find Somebody To Love*. Russ brought the platter around to local deejays, and the response encouraged him to make a commercial recording of the number with Miss Maye.
But the thrush had flown. Apparently discouraged by her lack of progress in breaking thru as a singer, she had left town without even leaving a forwarding address with her roommate. Russ and Reiter are still trying to find her. Meanwhile, they resorted to the unusual expedient of recording over the demonstration platter.

FRAN'S FIRST To Promote Own Waxings At MOA Meet

CHICAGO, March 10.—For the first time in a music convention, a recording artist, Fran Allison, Victor chimp, will undertake a kind of a. and r. clinic and sales pitch during the forthcoming Music Operators of America convention at the Palmer House March 19-21. Miss Allison has reserved Suite 730 at the hotel, where her latest release, *Lies and Too Young*, will be played and sales orders taken from visiting juke box ops. These orders will be turned over to Victor, which will turn them over to the Victor distrib handling the juke op's account. When making the order, the juke op will give the name and address of his Victor servicing point.
Diskeries have long sold disks to buyers at conventions. It is believed that Miss Allison is one of the few recording artists ever to take her own suite in connection with a music confab to promote her wax releases.
In addition, she intends to have sheetchecks and audition disks of tunes which she is thinking of waxing. She will play these for visitors in the hope of getting their reaction for future releases. A local sound engineer is setting up an elaborate speaker system for the suite during the three-day meeting.

Pontiff's Holy Year Prayer on Songcraft Label

NEW YORK, March 10.—Songcraft, Inc., this week obtained world-wide distribution rights to a Holy Year recording made by Pope Pius XII. One side of the disk is a Holy Year prayer issued in English, Italian, French, Spanish and German. The reverse side has the Pappal benediction spoken in Latin. Price of the 10-inch unbreakable disk will be \$1.25.
According to Manuel M. Warner, president of Songcraft, arrangements for the distribution right were made thru the Central Committee for the Holy Year. Distribution has already been set up in the United States, Canada, Venezuela, Cuba and Porto Rico. The record of the Pope's voice was made in the Vatican last November.

Darnel Signs Pacts All Over the Lot

NEW YORK, March 10.—Warbler Bill Darnel had a bonanza week in lining up his affiliations. He signed a renewal contract with Coral Records and inked a booking deal with the Music Corporation of America.
Darnel also switched personal managers; he left Joe Shribman to take up with Mammie Greenfield.

Needle Makers Get the Point Of FTC Finding

WASHINGTON, March 10.—An order prohibiting misrepresentation of the composition of phonograph needles and the number of times they may be used has been entered by the Federal Trade Commission against Electrovox Company, Inc., East Orange, N. J., and its officers, Lowell Walcutt and Robert G. Walcutt.
According to FTC, the firm represents its Walco "460" floating jewel sapphire needles and Walco "400" ruby jewel needles as "tipped with precious stones sapphire and ruby, respectively, when actually the tips are made of synthetic materials."
Other claims banned by the order are that the needles may be depended upon to play satisfactorily up to 4,000, 6,000 or 10,000 records or any other specified number, not definitely proven under the varied conditions of normal use.
The findings state that "the number of times any phonograph needle may normally be used with satisfaction in playing records can not be forecast with any degree of accuracy; and respondents' explicit claims as to the performance properties of their various needles are grossly exaggerated, speculative, and have no basis in fact."
The trial examiner's initial decision in the case was filed January 17. When it was neither appealed nor docketed for review, it became the decision of the Commission.

Canadian Mercury Setting Hot Pace

TORONTO, March 10.—As part of its expansion plans, Mercury Records in Canada, headed by Al Siegel, has added two promotion men.
Dick MacDougall, who has been a disk jockey on CJBC, Dominion Network outlet here, has been placed in charge of sales and promotion. Al Dublin, former slack for a number of niteries here, is sales supervisor and will look after out-of-town promotion.
At their plant in suburban Newmarket, the firm has added four more presses in order to keep up with the demand sparked by the label's hot pace, according to Art Lipton, g.m. of the firm.

RECORD DEALERS! Make Extra Dollars in Record Sales at Only 25c a Week!

1952 retail record stores from coast to coast use The Honor Roll of Hits Poster Service and realize the biggest profit for extra record sales and profits—and at a low cost of only 25c a week.

You get an eye-catching, attention-getting, full color 10" x 14" display card, plus an attractive printed list of America's top ten songs as published in The Billboard Hit Parade of Hits for one week that you can write. All you do once a week is to slip the top ten onto the ready and ready into the display card and give the ready for ready EXTRA record sales. Simple, easy to handle, low in cost, a real extra salesman who really sells.

Try The Honor Roll of Hits Poster Service right now! You find your best sales items to add your record booths, on your counter and even in your shop windows because they pay off and PAY OFF BIG!

USE THE COUPON TODAY

YERMIE STERN
345 FIFTH AVENUE, NEW YORK, N. Y.

Please enter my order for your weekly Honor Roll of Hits Poster Service. Enclosed is my \$1 which I understand covers the first four weeks' service. I will be billed thereafter at the rate of 25c per week payable monthly for as long as I continue to use the service.

NAME.....
STORE.....
ADDRESS.....
CITY..... STATE.....

Music as Written

Columbia-Collier's Tie-In on Dixie . . .

In a tie-in with Collier's magazine, Columbia Records last week waxed four Dixie sides with George Wettling and a crew of top jazzmen. A Collier's story will be accompanied by a color photo of the session and an abstract painting of the same scene by Wettling. Two of the tunes, untitled originals, will be given titles tying in with the magazine which proposes to promote them. Deal and session were made by Columbia's George Avakian.

Stearns Tries to Coast For "Sonny" Promosi . . .

Julia Stearns, Broadcast Music, Inc. professional manager, left Monday (12) for a cross-country junket to the Coast. He will attend a cocktail party at Macy's, Kansas City, for area deejays on Tuesday (13) and another in Macy's, San Francisco, on Thursday (15). Both promotions for BMI's "Sonny the Bunny" tune. Stearns will proceed to Los Angeles to set up a film deal for the "Sonny" character.

Bloom-Schwartz End Partnership . . .

Ben Bloom is sole owner of Ben Bloom Music. His partner, Abe Schwartz, left after a divvy of copyrights. Schwartz's son, Gene, has set up his own pubbery. Schwartz is placing his share of the copyrights there. Bloom continues operations, currently working on "With These Hands."

Burris Inks Exclusive King Recording Pact . . .

Neal Burris, hillbilly singer on WLW and WLW-T, Cincinnati, has been signed to an exclusive recording pact by Sydney Nathan, president of King Records.

WANTED

Eastern Division, Sales Manager, for established independent record company. Must be able to travel. A self-starter, love to work and have phonograph record experience. Good salary, bonus, incentive and security to the right man.

Your reply to this ad will be kept confidential. Write all details. Our employees know of this ad.

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Write for LATEST CATALOG
NEW RECORDS
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\$10.00 per 100
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Over 1,000 Satisfied Customers

HAVE YOU HEARD
HARRY FOWLER
and his
TENNESSEE VALLEY BOYS

sing
"VIOLET OF THE VALLEY"
and
"CAROLINA SWING"

on Redwonder No. 10017
Exclusive Single for Record.

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WANTED
USED JUNE BOX RECORDS

Any quantity, large or small. Let us know what you have, quote price. We'll buy them, type and quantity. Aim interested in lots of surplus New Records.

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RECORD PRESSING

Originators of the
NON-SLIP FLEX
(Pat. Pending)

Research Craft Co.
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LOS ANGELES 38, CALIF.

Inc. Burris, who will cut his first session for King before March 15, is featured singer on WLW's "Midwestern Hayride," has a twice-a-week 15-minute program of his own on the station, and sings and emcees on WLW-T's "TV Rangers," Mondays thru Fridays.

Dunn-East To Huddle On Cap Merchandising . . .

Lloyd Dunn, head of Capitol's merchandising department, left Sunday (11) for a week at the diskery's New York office. While there, he will review Cap's forthcoming merchandising drive with the diskery's Eastern reps. He will join Hal Cook, Cap's sales promotional head, in repping the label at the music operators conclave in Chicago the following week.

MPCE To Sponsor "Brooklyn" Benefit . . .

Music Publishers Contact Employees has a tentative pension plan which they will ask the music publishers to look over. The contact union has set a benefit theater party for May 18 for "A Tree Grows in Brooklyn," proceeds to go to the relief arm of the organization. Bob Miller, MPCE presy, returned from the Coast recently with more than \$5,000 worth of ads for the union journal.

New York

Les Brown and his ork heads East for three weeks of one-nighters while Bob Hope is on his European tour. The Brown swing, due for April, may be cut short if arrangements can be completed for the ork to join Hope in Europe.

Henry Busse's ork has been set for the Biltmore Hotel, Los Angeles, for eight weeks starting the first week of May. . . . Russ Morgan heading East to make a two-week engagement at the Capitol Theater beginning March 29. . . . Shep Fields, playing his first Chicago date in nine years, took out \$308 in average money during his first week in the Edgewater Beach Hotel. He opened March 2 on a deal calling for \$3,000 per week plus a split of cover money over 3,000 covers.

Benny Goodman back in town to stay for several months. Confirming the story in last week's Billboard, Decca records' board of directors voted an increase of five cents to its regular quarterly dividends. Payoff was 17 1/2 cents per share to the holders of 776,000 outstanding shares.

Bryna Schwartz, of the RCA Victor back staff, and Ed Lawson, back for Ralph Flanagan and Buddy Morrow, have set the date for July. . . . Howie Richmond leaves for Europe the end of April to set up branches in France and England. . . . BMI is reviving "Because of You" the Edgwater Hammarstein-Dudley Wilkerson ballad. Tune has been set in "I Was An American Spy," Allied Artists flick. . . . Comic Harvey Stone will wax two routines for MGM Records: "Here We Go Again" and "Bills, Bills, Bills."

A boy, Jeffrey, to Carl and Terry Sigman at Doctor's Hospital Sunday (4). . . . Pubber Juggy Gayles is making a two-week deejay junket thru the East for "I Won't Cry Anymore" and "Between Two Trees." Partner Jack Gale will return to the Coast on Juggy's return. . . . Ella Fitzgerald will guest on NBC's "The Big Show" Sunday (18). . . . Mrs. Leo Israel, wife of the kidtune writer, underwent surgery last week. . . . Pubber Herbert Marks is convalescing from an operation. . . . Paul Weston, Columbia recording orkster, is due in New York Tuesday (13) for a series of conferences with Prexy Jim Conklin and a. and r. topper Mitch Miller.

Chicago

Dick Lapalm, who was associated with Fran Jackson in her Coast publicity office, is opening his own office here. He will handle the Castel accounts, as well as Woody Herman and Charlie Barnet. . . . Ralph Marteria, Mercury orkster, returned to Chicago and his post at ABC studios as staff trumpeter, following 10 days in Hollywood promoting his disks. . . . Jimmy Featherstone has received his release from GAC. He may go with McConey, McConey put his first hand into the Karzaz ballrooms, with Leo

Phoebe opening for a month at the Trianon June 3.

National Hallroom Operators' Association is again putting into motion a program to get congressional assistance in eliminating ballrooms from the 20 per cent cabaret tax classification. . . . The Jordonalea, gospel singing group at WSM, Nashville, have inked with the William Morris office. . . . McConey Artists has put Jackie Cain and Roy Kral, the jazz duo, on WBKB, TV outlet, for a 30-minute, once-per-week sustainer beginning in mid-April. Bob Christ, op of the Casino, Quincy, Ill., is using the Bob Burke ork for a month, starting March 25. He'll use one name band one-nighter during that time, with Harry James set for April 16. . . . Charlie Stubbs, op of the Avalon Ballroom, Niles, Mich., died recently. . . . Mercury Records has set up a supplementary premium plan for record distributor salesmen whereby these men will accrue merchandise prizes same as those offered previously to record store clerks, for self. . . . Mercury disks.

Marjorie Sligham, Hammond organist, recently signed to an exclusive Music Corporation of America paper, opens at the Regis Hotel, Omaha, after a lengthy stay at the Phillips Hotel, Kansas City, Mo.

Philadelphia

Dave Appell Trio becomes a foursome for its stand at Big Bill's in adding drummer man Jerry Gilgor to the unit. . . . King Cole Trio continues the name parade this week at the Club Harlem, with Chubby Collinswood, N. J., inking in Mel Torme for end of the month. . . . Three Strads and a Harp make for a new local unit bowing at the CR Club, with Louis DeSio, Gene Casru and Bob Kaye, the Fiddlers Three, plus Tony Bove at the harp.

Hollywood

Barbershop Quartet Society slated for an April date at the Shrine Auditorium. . . . Eddie LeBaron and ork signed for a bit in the Monogram musical, "Casa Manana." . . . Coast-to-coast saturation of Columbia Records' dealer outlets is just one phase of the promotion tie-up between diskery and Warner Bros. Campaign is in conjunction with WB's flicker, "Lullaby of Broadway." . . . Doris Day-Gene Nelson starrer, "Disk jockey exploitation will be used to plug Miss Day's waxing of the title tune.

John Hall P.M. For J. Dorsey

NEW YORK, March 10.—John Hall, longtime manager with Jimmy Dorsey, has taken over the personal management responsibilities of the orkster. Hall will replace Janet Tremaine, who severed her affiliation with Dorsey a couple of weeks ago.

Meanwhile Dorsey landed a couple of plum location jobs on the West Coast this week. He will work the Fairmont Hotel, San Francisco for four weeks beginning May 9 and will follow that with another four-stanza stay at the Palladium Ballroom, Hollywood, starting June 12.

Philly AFM Co-Op To Up Employment

PHILADELPHIA, March 10.—A service in co-operation with the Pennsylvania State Employment Service has been set up by Local 77, American Federation of Musicians, to secure employment for musicians out of work. The public relations office of the AFM, headed by Roger Kortland, is acting as a branch for the State employment service. All job opportunities from the 12 district offices of the State service are available to union members.

Kortland pointed out that many musicians have avocations which make them available for work in other than their chosen profession. It is expected that more than 100 unemployed musicians will soon be placed in jobs thru this plan.

SAILS FURLED

Decca Finds Gob's Song Is by Berlin

NEW YORK, March 10.—Grace Hayes, former vaude headliner and now operator of the Red Rooster restaurant in Los Angeles, overheard a song warbled by a sailor who wandered into her spot, liked it, and got her house pianist to transcribe a copy. She forwarded the tune, "I'm On My Way Home," to her son, Peter Lind Hayes, who took it to Dave Kapp, veepee in charge of recording at Decca, where Hayes records. Kapp liked the song and Hayes recorded it.

When confronted with the problem of composer credits on the label, Kapp decided to use Grace Hayes's name until the song was claimed. Kapp's theory was that "some poor guy will eventually turn up, Decca will pay him his royalties, turn over the song to a publisher, and everybody will be happy."

Last week the situation was resolved. The writer turned up. Turned out to be a fellow named Irving Berlin.

Low-Price LP Label Set by H. Lubinsky

NEW YORK, March 10.—The third low-priced classical LP diskery is expected to enter the market within the next two months. Newest entry is Regent Records, labelmate of Herman Lubinsky's Savoy Records. According to Lubinsky, he will release both regular and low-priced long-playing disks in 10 and 12-inch sizes, with most of the material in both lines recorded in Europe.

Regent has been experimenting with classical disks for some time now. Label has two platters, a Bach sonata and a Paganini quartet, now on the market, at regular LP prices. New line will be priced at \$2 for the 10-inchers and \$3 for the 12's. Both series will be issued in hard covers, and the label will attempt to sign name artists. Distribution will be thru regular channels at regular discounts.

Peacock in Gear For Nat'l Operation

NEW YORK, March 10.—Peacock Records, Houston, r. and b. indie, is gearing for production and distribution on a national basis. Irv Marcus, the diskery's sales manager, has been making a swing thru the East and the Midwest, setting up distribution and pressing facilities. He has arranged a tie-in with an indie presser in New York, and is discussing a like deal with an indie presser in Chicago. The plan is to expedite production and distribution by sending masters to several central points for pressing and shipping.

Marcus also added several new distributors—Blinkley in Jacksonville, Fla.; F & F in Charlotte, N. C.; Tempo in New York and Gotham in Philadelphia. The label has been currently hot with a religious, the Blind Boys' "Our Father," and a blues, Gatemouth Brown's "She Walked Right In."

MUSIC BOURNE TO LIVE

"FAITHFUL"
Frank Sinatra
COLUMBIA 39213

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Featured in the M-G-M Musical Smash
"TWO WEEKS WITH LOVE"

BEBE REYNOLDS—CARLTON CARPENTER
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Special Juke Box Numbers Now Available to the Record Industry.

"LOOK AWAY UP YONDER"
"PUT YOUR ARMS AROUND YOUR DADDY"
"I'LL BE BACK"
"KEEP SMILING"

(Till We're Together Again)
On Arcadia & Other Record Labels.

Now Available to the Record Industry.

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Low rates, complete processing, daily air-cure shipments. We serve many of the leading record companies in the business. You too can have the advantage of our expert craftsmanship, high fidelity reproduction, mirror-like appearance to your plates. Write today for our rate card.

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BIG KIDDIE POP HIT!

"KATY"
the Hoppinest KANGAROO

EVELYN KNIGHT
Decca Record 27449

ROY ROGERS
Victor Record 21-0439

GEORGE PAXTON, INC.
1619 Broadway
New York 19, N. Y.

The American Red Cross Is Your 24-Hour Friend in Disaster and Misery

Fortissimo Proper Path

Continued from page 13

a straight woman for Durante's quips.

Eddy, longtime close to the pop end of the business via his long movie career, never had toyed with much more than the operetta faves which were the fundamental substance of the flicker scores. Now he has been teamed with Jo Stafford by Columbia Records to do a pair of pops, one of which is *With These Hands*. Miss Kirsten made her pop disk pitch following her movie try in the Bing Crosby

Mr. Music flicker. Her first recording for Columbia, following her shift from Victor last year, was an album of Gershwin songs made with an ork led by Percy Faith.

Influences Obvies Styles

The longhair invasion of the pop market has tended to influence directly the singing styles of many of the pop warblers on wax as well as pave the way for a number of new completely pop singers. Even a Perry Como, whose wax appeal had taken a noticeable drop during the greater part of 1950, came back to whip up several hit sides simultaneously by belting it out instead of making like a cooling crooner, the style which was his sales identification for many years. Fortissimo came to the fore in Como's waxings of *If* and *Zing Zing—Zoom, Zoom*, while rowdy-dow some shows on his work with Betty Hutton on *A Bushel and a Peck*.

The rise to popularity of an entire new "sing-em-loud" school of pop singers was cued by the rise of such performers as Billy Eckstine and Frankie Laine. Both are direct contrasts in singing style to the coddled-and-cry type of vocal salesmanship which paved the industry for a long time. Vic Damone and Tony Martin made their most noticeable entries with virtuoso fortissimo disk performances, the former on such items as *Just Say I Love Her*; *Tzena, Tzena, Tzena*; *You're Breaking My Heart* and *Yogabond Shores* as well as the current *Tell Me You Love Me*, while Martin's biggest slice was *There's No Tomorrow*.

Of the new crop, the most noticeably successful are Eddie Fisher and Don Cherry, both warblers who sell with forthright strength of voice and de-emphasis of nuances and shadings of the old crooning days.

The femme portion of the pop singing business, traditionally built on a pitch to sell sex, also has taken a turn toward the "sing-em-loud" school, albeit not quite in the direction of the longhair open-voice style. The actual influence in the chirper school stems from the femme blues shouters and jazz singers. The rise of such basically jazz-influenced thrushes as Kay Starr and Patti Page was based on meaty performances rather than the hushed, suggestive moanings once prevalent with the gals. Even a veteran thrush like Dinah Shore had to open her tootsils wide to a mad rush for autographs. One lucky fan got Lanza's handkerchief, but two bodyguards were able to whisk him out of the auditorium before any harm could be done. The story broke big in all the papers here and almost took the edge off the concert which played to a standing room house of 4,100.

Hysterical Pitt

Continued from page 13

Bakalainikoff, didn't seem to even notice their presence. Lanza went thru his three arias and three songs with the orchestra and after each treatment took a bow for dramatic applause. Durante, his talks with Bakalainikoff, the audience was quiet, and outside of the applause, the rehearsal moved along smoothly.

The first five rows of seats were roped off to prevent any possible demonstration but this was unnecessary as the crowd held itself in check until the rehearsal was over and then there was a mad rush for autographs. One lucky fan got Lanza's handkerchief, but two bodyguards were able to whisk him out of the auditorium before any harm could be done. The story broke big in all the papers here and almost took the edge off the concert which played to a standing room house of 4,100.

"Hoffmann" Issue

Continued from page 13

plans to distribute the sound track disk for the parent company.

2-Way Package
The technicolor film is a follow-up to the same producers' *Red Shoes* ballet opus and will be shown at advanced prices in a limited number of two-a-day theaters. The London waxing will be packaged as three 12-inch LP's for \$3.85 or in two 45 r.p.m. albums totaling 15 disks. Both packages will include an illustrated story of the film.

The London albums are competition for Columbia's full-length waxing of *Hoffmann* done by the Opera Comique of Paris, three 12-inch LP's packaged in an album at \$14.55.

OUT OF NIGHT: A NEW CANARY

PHILADELPHIA, March 10.—Local band leaders Chuck Gordon and Johnny Austin, who share the bandstand at Wagner's Ballroom, had auditioned some 30 applicants without finding a suitable girl vocalist for the band. Then the other evening at Wagner's, one of the dancers asked Austin if she could sing a number with the band for a kick. She did, while both music makers and ballroom owner Joe Smith gave a good listen. Net result is that Rita Farr, heretofore a non-pro, is making her pro bow as a canary with the Gordon band at the ballroom next week.

Reig Decca's R&B A&R Man

NEW YORK, March 10.—Coral Records, the wholly-owned Decca subsidiary, this week took the first step in its plan to invade the rhythm and blues market by appointing Teddy Reig as artist and repertoire director of the label's r. and b. department.

Reig is a veteran of the r. and b. field, both in the recording and the talent aspects of it. He enjoyed considerable success as recording director for Savoy Records and, of late, has been involved in waxings under both the Roost and Regal labels. Reig begins with Coral next week and will work under the supervision of the diskery's recording boss, Jimmy Hilliard.

Snyder Exits MCA; GAC To Book Him

CHICAGO, March 10.—Bill Snyder, the orkster who won national recognition via his *Beethoven* dishing on the Tower label, received a release from a three-year booking pact with Music Corporation of America here Monday (28). Snyder and his personal management office, Arcata Stars, Inc., were inking a pact with General Artists Corporation at press time. Snyder received his release from MCA because of a clause in his pact which provided that the agency supply him with a location and one-night job at a certain figure or above. When the office failed to obtain work at the minimum figure, Snyder asked for release.

Snyder is readying his band for location work to be set by GAC. He is working on a new type of band presentation.

Colosseum To Push American Diskings

NEW YORK, March 10.—Colosseum Records, indie classical label, has changed policy and will concentrate on the release of American-made disks. Company will continue to issue European waxings from time to time, according to Bruno G. Ronly, president.

First three disks are scheduled for release next week and include a concert dishing by Metopera soprano Jeanne Palmer, a Brahms and Schubert recital sung in Italian by bass-baritone Randolph Symonette and a piano dishing by Marwan Filar, Polish pianist recently arrived in the United States. Last named record will feature Chopin's *Sonata in B Minor*, Opus 58, and previously unrecorded keyboard works by Szymanowski.

Scores Revamp

Continued from page 12

The *A Tree Grows in Brooklyn* score. The show, with tunes by Arthur Schwartz and Dorothy Fields, opens in New Haven, Conn., Monday (19). The first plug will be *Make the Man Love Me*.

The staff of Williamson Music, the Rodgers-L Hammerstein Chappell subsidiary, will work on the score of *The King and I*. Allan Best, vet music man and personal manager, has been added to the staff under pro manager Leo Dison. Fred Bienstock continues under Dison.

George Gilbert, head of Chappell's standard department, will head up Crawford. Lou Comito, last with St. Nicholas Music, has been added to the Crawford staff. The latter firm is engaged on a revival of *I Apologize*, with a Billy Eckstine dishing stepping up, and activity on other labels.

TV-Phono Merchandising

NEW YORK, March 10.—The terrific sales figures racked up by phonograph manufacturers during the last six months is now reported to have back-fired on a number of the portable phono outfits. Tradesters admit that the manufacturers are beginning to take heavy returns from dealers and distributors on phonograph units which broke down after being sold.

The reason given for the unhappy situation is the pressure put on the manufacturer to turn out as many units as possible in a short space of time and under ever-increasing prices and material shortages. The result was use of substitute parts and a general laxity in final inspection before the phonos were shipped.

RTMA Appoints Selenium Committee

Robert C. Sprague, president of the Radio-Television Manufacturers Association, appointed a special committee on selenium, composed of both RTMA members and non-members, to investigate and take appropriate action in a critical situation confronting the radio-television industry because of an impending shortage of selenium for use in the manufacture of selenium rectifiers. Darwin C. Brown, of the RCA Victor division, was named chairman of the special committee by President Sprague. Other members of the committee are Walter Bonner, Federal Telephone & Radio Corporation; Hugo Cohen, vice-president and general manager of Radio Receptor Corporation; G. J. Eannario, director, rectifier division, Sarks Tarzian, Inc.; Eric Lidow, president, International Rectifier Corporation; Glen Ham-

Joy Abounding

Continued from page 12

intention of conducting its business without employing members of the pluggers' organization, on the West Coast and anywhere else required.

Miss Green Carried
Last week Gerri Green, a long-time employee of the pubbers, who has given the coast conducting assignment by Joy, was admitted into MPCE on appeal to Miller. Miss Green had first been refused a union card by Lucky Wilber, coast head of MPCE, allegedly on the ground that too many male members were unemployed. Joy said that he was putting an additional man on the coast, and that Professional Manager Jack Perry was dividing his time equally between Chicago and New York.

Joy explained his decision to renew out-of-town professional activity on the basis that he has two tunes showing strength—*Sparrow in the Tree Top* and *Let Me In*.

Mercury Inks

Continued from page 13

Chl this week on a two-week sweep thru Kentucky and Tennessee to seek out his talent for Mercury. Parman's junket is part of Mercury's new regional h.b. and a. and r. set-up, occasioned when Murray Nash went with Acuff-Rose (*The Billboard*, March 10). Nash continues with Mercury as supervisor of the South and Southwest. Mercury also has inked Jackie Doll, h.b. singer now working in Chicago.

sey, Fansteel Metallurgical Corporation; and E. H. Waverling, vice-president of Motorola, Inc.

Radio-TV Leaders

Aid Baseball Promotion

Copies of guides for baseball promotion for use by radio-TV manufacturers, distributors and dealers in co-operation with minor leagues were distributed last week to Radio-Television Manufacturers' Association members. Prepared by an RTMA sales managers sub-committee, the program outlines ways in which manufacturers and their distribution outlets can promote baseball attendance, especially in minor league areas.

Cuts Asked

Continued from page 3

failure to cut the tax may doom many musical institutions in the U. S. Blair said the cut is needed to help symphonies cope with annual deficits. He said symphony groups will have plenty of financial difficulty even if the tax is reduced.

Blair said the New York Philharmonic, which estimates its deficit this season at \$148,000, has a federal tax bill of \$100,000. He added that the orchestra is in better financial shape than most others because of its radio and record royalties income.

Chamber of Commerce spokesmen joined with a number of industrial leaders in urging consideration of a retail sales tax rather than individual excise tax hikes. The President's program would leave the admissions tax untouched, but it calls for stiff hikes in taxes on disks, radio, TV and phono sets and others.

Opposition to the administration's proposed hike in radio-TV phone sets from 10 to 25 per cent will be led by Robert C. Sprague, president of Radio-Television Manufacturers' Association, who will lead off RTMA witnesses before the House Ways and Means Committee Thursday (15).

Livingston Gets

Continued from page 12

Scott heretofore had served as Livingston's assistant in the album department. Livingston will continue to supervise Cap's kidisk department along with the other facets of the a. and r. operation. Walliehs, who temporarily took over a and r. reins following Conkling's departure, will keep a hand in the department. Basically, Cap's a. and r. committee set-up will remain the same, with Dave Dexter, Lee Gillette and Yoyie Gilmore handling their respective artists. Only change involves Livingston replacing Walliehs on the top rung.

No Relief Wanted

Continued from page 12

selling all labels at reduced prices. The store does not advertise the prices in its disk department. Shoppers in the department, fact is, will find no price information posted any place. A *Billboard* reporter, however, purchased an RCA Victor Spike Jones disk and a Decca platter by the Weavers each for 75 cents plus federal excise and city sales taxes. Both labels are fair traded under State laws.

Meanwhile many local dealers are selling all long-playing records at 30 per cent below list prices.

TOKEN RECORDS

"I'M LOOKING FOR MY DADDY"
#106A

The Greatest War Song of 1951

Featuring **TEX CARSON** and His Smoky Valley Troubadors

This recording is currently being featured by Midwest Sound Pictures, Inc., and by the Distiland Talking Picture Company jointly covering large areas of the United States. It's an easy seller in any area.

DISC JOCKEYS—GET YOUR FREE COPY! RELIABLE DISTRIBUTORS WANTED! SEND FOR COMPLETE CATALOG!

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- 7" to 16"

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H'w'd Spots Panning Gold As Biz Booms

Ciro's, Mocambo, Cafe Gala Lead; Budgets in Hike

HOLLYWOOD, March 10.—Standing room only at Ciro's tops a hefty biz report from local niteries. With Lili St. Cyr at the spot, "attendance and gross records are being smashed," according to Ciro's boss, Herman Hoyer. Averaging 650 persons nightly, Ciro's is topping the all-time high draw set by Martin and Lewis last year.

A *Billboard* survey shows other niteries are reaping similar profits. Mocambo is doing turn-away biz since Constance Moore's successful opening last week, and the intimate Cafe Gala is having one of its biggest weeks in the club's history. Success is largely due to the one-two punch of Dorothy Dandridge and Robert Clary. At this biz, patronage is excellent throughout the week.

In the San Fernando Valley, Larry Potter's Supper Club and Charley Foy's niterie no longer sing the blues. Potter's is up 30 per cent over a comparable period last year and is spending more money. Foy's, too, reports steady biz.

Cocoanut Grove, in the Ambassador Hotel, hosts 2,000 persons a week. Spot draws not only from name acts but from its reputation as well. Billmore Bowl, in downtown Los Angeles' Billmore Hotel, is looking toward a banner year. Smaller niteries, Oasis, Tiffany Club, Bar of Music and the Band Box, all have hiked talent budgets for filled houses. On week-ends it is impossible to find even a half-filled club.

Influx of servicemen has kept cocktail lounges on Hollywood Boulevard jammed. Sardi's, Royal Room, Cinegrill, catering to the GI, find it hard to do anything wrong. Such a situation is reminiscent of World War II, when a large percentage of the niterie trade on the Boulevard was the GI.

Easter Bill At Paramount Hits New High

NEW YORK, March 10.—The three-week Easter show going into the Paramount Theater here is the most expensive layout the Stern show has carried in a long time. Headed by Billy Eckstine and the Hugo Winterhalter orchestra and chorus, the show will run about \$15,500. Previous budgets have been limited to a maximum of \$12,000 or \$13,500. In addition, Easter flick, *Lemon Drop Kid*, with Bob Hope, is a high percentage film.

Eckstine goes in for \$7,300 while Winterhalter will bring in 24 musicians and a chorus of light voices at a tab of \$6,750. Rest of the money will be split between comic Allan King and Paul and Eva Reyes.

Josie Baker Set for New Theater Dates

NEW YORK, March 10.—Critical and box-office success of Josephine Baker's first two stowings in the United States has every booking office in town backing for an exclusive deal. Miss Baker's personal manager, Ned Schuyler, insists, however, that no one is going to get exclusivity. Thus far, three agencies have set her in three different spots.

Commissions for the Strand Theater date in New York went to Willard Alexander, Beckman & Pransky set her in Monte Proser's new cafe-theater. Now the William Morris office has arranged a two-week booking at the Chicago Theater. Latter date begins April 6. According to Schuyler, there is nothing set beyond April 19.

BARTON'S PLEA MIXED BY AGVA

HOLLYWOOD, March 10.—American Guild of Variety Artists here ruled that warbler June Barton cannot break her contract with the Lyna Clark-Herm Hines Booking Agency. Board found insufficient evidence to warrant a split. Singer claimed misrepresentation and derogatory remarks detrimental to her profession.

Three-man arbitrating board consisted of AGVA's Irvin Mazel, repping Miss Barton; Ted Lesser, of the California Theatrical Agents' Association, and Vincent Augustine, Local 47 of the American Federation of Musicians, casual engagement rep, as impartial mediator.

Brandt Renews RKO Buy Offer

NEW YORK, March 10.—Altho a series of conferences held last year between the Brandt Theater chain execs and Howard Hughes, RKO proxy, ended with no agreement of the Brandt offer to buy the RKO theater chain, talks were reported resumed this week.

It has long been known that the Brandts would like to buy the RKO chain and that they have plenty of financial power and backing to handle the buy. The deal has been held up, previously, according to reports, by Hughes's terrific asking price and the general motion picture company feeling that they may yet beat the government's divestiture order.

Plan Fund Campaign To Aid Camp Shows

NEW YORK, March 10.—The possibility of a quick reactivation of Camp Shows, Inc., was heightened to a degree this week when James Sauter, CSI proxy, and Lawrence Phillips, executive vice-pres, met in Hollywood with United Service Organizations board chairman, Ed Lastfogel, and Hollywood co-ordinating committee proxy, George Murphy.

The tentative plans for the revival of CSI were discussed, the speed with which the shows can go on the road will depend entirely on how fast USO and CSI can raise some much-needed money.

The Hollywood conference included a report on a recent meeting with the Department of Defense in Washington. Government agency is known to have pitched for fast action to supply the urgent need for live entertainment both overseas and in hospitals in the United States. In New York, however, USO officials admitted that CSI is now operating with a skeleton staff because of lack of funds.

Money problems were created by USO combining with other charitable agencies under the Community Chest fund-raising banner last year. The 1950 Community Chest campaign was over before the international situation called for a large-scale increase in military personnel.

Since Community Chest member orgs can not go back to Chest cities for additional funds after the yearly campaign, both USO and

WAITER DOFFS APRON FOR TUX

PHILADELPHIA, March 10.—Joe La Ganna, who served as a waiter at the Click niterie here, made his professional bow as a singer this week at Big Bill's bar.

Among the well wishes the popular ex-waiter received on opening night, he's proudest of a congratulatory telegram from Frank Sinatra. "Wish you luck. Hope the customers appreciate your singing as much as I did your waiting when I was at the Click."

Vaudeville on Dizzy Whirl; Some Shutter, Others Open

Live Talent Increases Planned In N. Y., San Francisco, Seattle

• Continued from page 1

houses is said to be sparked by union officials. Schwartz would only say that he would attend the meeting next week. Oddly enough, the RKO chain had been using vaude on a one-night or split-week basis in a number of its houses, but recently cut down to only one theater. The Loew chain also dropped vaude acts from all but four houses in the New York area.

On the Coast

Meanwhile, the paradoxical situation of closing of some vaudetries and the attempted opening of others was being repeated in other cities. Maley Enterprises, San Francisco, is trying to start the return of vaude to that city's downtown theater. The house will operate on a two-shows-nightly policy, with matinees on week-ends and shutters on Tuesdays. House is scaled from 80 cents to \$1.50 for a straight eight-act bill and a pit band. Edward G. Maley this week named Al Dunn as manager of the theater; Del Davenport, publicity; Jim McMillan, stage manager; and Edwin Ted Thayer, special public relations.

Further north on the Coast, the Sterling Palomar in Seattle discontinued full-week bookings and will now operate with live shows only when name acts are available. The house will run double-feature films otherwise. When and if name acts are booked, admission prices will be upped.

Capping the whole live talent

picture was the disclosure last week that the New York Strand would shutter this summer for re-decoration and reopen in July with a straight film policy. The Stern's

NO HELP WANTED

AGVA To Seek Import Ban on Foreign Acts

NEW YORK, March 10.—Both Henry Katz, attorney, and Vie Connors, national rep of the American Guild of Variety Artists, will testify next week before the McCarran Senate Committee holding hearings on possible revision of immigration laws. AGVA pitch will be to halt the flow of foreign variety and outdoor acts unless the act is "unique or extraordinary."

Hearing at which AGVA will be heard is set for Thursday (15). According to Connors, AGVA would like to "plug the hole in the present law," which permits foreign acts to obtain visas "as soon as they get an employment contract." AGVA will point out that many foreign acts, particularly in the outdoor field, obtain work here by under-cutting the prices asked by similar American acts. Connors also claims that AGVA doesn't want to completely stop the flow of foreign acts, but to "protect its own members from unfair competition."

Philly Operators Form Association

PHILADELPHIA, March 10.—Local niterie operators, after many efforts to create an association, have finally elected a formal set of officers for a Philadelphia cafe men's association. Organizational efforts were revived in recent weeks as a result of demands made by American Guild of Variety Artists and other labor unions.

Bob Corson, of Ciro's, was elected president; Myer (Spike) Shandelman, of the Click, and Herman Canrose, Powellton Cafe, vice-presidents; Sam Silber, Embassy Club, treasurer, and Harry Carroll, of Carroll's Cafe, sergeant at arms.

Stem Houses Find Pit's Still Deeper---Hit 334G

NEW YORK, March 10.—The gross picture at Stem combo houses last week was particularly dismal. The terrific business being done by Josephine Baker at the Strand couldn't lift the total take even to the level of mediocrity. The search for reasons to explain away the bad business came up with the following: The virus bug, some bad weather, Lent, so-so films, income tax and television competition. The net result, however, was a total gross figure of \$334,210. Grosses for previous three weeks dropped successively from \$403,000, to \$393,000 and to \$359,000.

Radio City Music Hall (8,200 seats, February average \$115,000) did fairly well for the third and final week of Payment on Demand. Johnny Mack and the Asa Boys. The take hit \$103,000 after an opening week of \$130,000 followed by \$127,000. The new bill has Royal Wedding and the standard Easter holiday layout.

Roxy Poor 55G

Roxy (6,000 seats; February average \$83,000) came up with a poor \$55,000 for the second week

of the Ritz Brothers and U. S. S. Teakette. The first week's gross was \$75,000.

Capitol (4,827 seats; February average \$51,000) did no better than \$44,210 for the opening frame of Three Guys Named Alie, Johnny Long's Ark, Georgia Gibbs and Artie Dunn.

Paramount (3,654 seats; February average \$85,000) came thru with a sorry \$48,000 for the second and last week of Cry Danger, Eddie Fisher and the Russ Case Ark. The show opened with \$70,000. The new bill has Molly, Nellie Luther, George DeWitt and the Sam Donahue Ark.

Strand (2,700 seats; February average \$39,000) hit a terrific \$70,000 for the opening stanza of Storm Warning, Josephine Baker, Leo De Lyon and the Buddy Rich Ark.

Palace (1,700 seats; February average \$16,000) followed the general pattern by dropping to \$14,000 for The Second Face and an eight-acter headed by Pansy, the Horse and D'Arco and Gee. The previous week's take was \$17,000.

Philly's Click Boosts Budget To Spot Names

PHILADELPHIA, March 10.—With floorshows paying off for the Click, Al Freeman, who heads the new operating combine, is upping the show budget to allow for spot booking of top names for one-night and occasional one-week stands. Frank Palumbo, original owner of the room and still interested in the operation, will arrange the bookings.

Already set is Patti Page for the April 5 week; Guy Mitchell, April 12 week, and Billy Eckstine to come in later for a 10-day stand. For the one-nighters during the next six weeks, Palumbo has lined up Perry Como, Frank Sinatra, Phil Spitalny's band and the Bob Crosby radio show. Set earlier for full weeks in May are the Spike Jones and Ralph Flanagan bands.

The new policy has been the long-sought hypo, according to Freeman. Adding the floor revue has also been instrumental in getting some \$30,000 in banquet bookings on the books. Freeman removed two side bars in the large room to increase the seating capacity to over 500.

Capitol, New York

(Friday, March 2)

Capacity, 4,627. Price policy, \$5 cents-\$1.50. Four shows daily, five week-ends. Low chain booker, Sid Piermont. Producer, Allan Zec. Show played by Johnny Long's ork.

There's little of distinction in the new bill. Show runs along the pat lines of the formula band presentation, with Johnny Long's ork the pivotal point. Georgia Gibbs affords the bill a potent closing turn.

Long's crew opens with a medley of armed forces anthems, apparently a common stage idea among orksters these days. A similar medley is running in the current Paramount stagework, with Russ Case doing the fronting. Long brings on his thrust, Kathy Kearns, for an amusing material ditty. The other band numbers include a medley of Long's recorded hits and a trumpet solo by Dick Perry on Lower. Long has a neat fronting appearance and emcees pleasantly. The ork cut a good show.

Miss Gibbs Sings

Miss Gibbs, one of the more competent presentation house thrushes, scored with a group of her more familiar items including 'There'll Be Some Changes Made, Ballin' the Jack and the Manhattan Tuxedo excerpt, 'New York Is My Home. For lively flavor she fashioned a superb savor job on 'If and rounded the turn off with her newest dishing, 'Once Upon a Nickel.'

The comedy was furnished by Artie Dunn, whose act is built around an oversized schnozz. The fast and obvious gags were absorbed appreciatively by a warm dinner audience. Marie Neglia, a fan violinist, served up a musical novelty turn. A peppery showman with a rare know-how of salesmanship, Miss Neglia fiddled around for the closest thing to a show-topper on the bill with such items as 'Czardas, a concertized Tea for Two and a trick Hot Canary. She's no great shakes as a musician, but the inclination to attempt little more than technique tricks is a wise asset to an act which should do particularly well in the hinterland houses.

The bill is rounded out by Johnny Behernin who taps with furious speed on board and on the piano top and who plays a pretty tried boogie piano. Behernin's routing could stand brisk brushing. He shows potential in spots; unfortunately the spots occur at points of the act where audience appreciation is not affected.

Hal Webman.

Night Club-Vaude Reviews

Paramount, New York

(Wednesday, March 7)

Capacity, 3,654. Price policy, \$5 cents-\$1.50. Four shows daily; five, Saturday. Chain booker, Harry Levine. Show played by Sam Donahue's ork.

The pre-Easter layout at the Paramount doesn't figure to do anything at the box office. The take for the next two weeks will have to depend on the flick, 'Molly. What's more, there's little happening on stage to elicit a strong favorable reaction from those who do come in. Even tho the audience at the show caught was particularly apathetic, it's doubtful whether any house would give with heavy mitts.

The show opens with the Sam Donahue ork (six reeds, six horns, three rhythmals) doing the usual up-tempo instrumental. Bob Haymes comes on for 'I've Got My Love To Keep Me Warm, 'Marrying for Love, 'How Deep Is the Ocean?' and 'Between the Devil and the Deep Blue Sea. Haymes sings well, exhibits stage presence and handles a short spiel nicely. But lack of disk hits or a national radio or TV show has him working against tough odds.

The Romano Brothers, a comedy duo, drew some good mits and a couple of yocks with their slapstick and fast lips. The kids sell best with a standard slow fall from a three-high shoulder stand.

So-So Selling

The Donahue ork ran thru an instrumental 'Body and Soul, with neat solo by Donahue on tenor and the band pianist, Nellie Lutzer, who was once able to break it up here with renditions of her disk clicks, didn't get a ripple with such ditties as 'That's a Plenty, 'My Mother's Eyes, 'Real Gone Guy, 'Fine Broken Fame and 'Hurry On Down. Plenty was a meaningless item that ran about two choruses too long.

George DeWitt, in for a repeat after a series of TV appearances, worked hard but couldn't make it. He used his standard impression bits on recording, radio and flick names. The impressions, for the most part, were okay, but lacking in comedy material. His best routine was an impression of President Truman. A closing bit on cigarette-smoker types added up to nothing.

Opening day also had Gertrude Berg in for an appearance to hype her film. She got a deserved miff at walk-on and a bigger one after a short bit in character. Donahue cut the show neatly.

Joe Martin.

Jockey Club, Paris, France

(Wednesday, February 14)

Capacity, 150. Price policy, \$1.50 minimum. Show at midnight. Manager, M. Pastaud. Booking, non-exclusive. Estimated nightly budget for talent, \$100.

The oldest club in the Montparnasse boasts a show that lasts from midnight until 4 a.m.

Ever hear of an animator? The Jockey Club has three of them, Renee Lee who wears Western sheriff's clothes and two midwest costumed as jockeys. Their jobs are to animate the audience to applaud the acts and join in the audience participation gags. They are also on the floor when mistress of ceremonies Money Joel makes the announcements.

The walls and ceiling of the Jockey Club are decorated with old 24 and 8-sheets, many of them collector's items. The ceiling over the bar is covered with paper money thrown there with pins by the customers.

The opener has blond Arlette Greys with a fast tap routine. Following this, the entire audience is "animated" into participating in a native French version of our Paul Jones, called the "Farandole," with the animators and Money Joel calling the turns. The audience joins hands and swings in circles around the dance floor as the music plays. Animators hand pillows to three men, who in turn place it at the feet of any girl in the circle, kneeling on it. She steps out of line and kneels, too. They kiss in the French manner. (on each cheek) He steps back in line, with the girls then repeating the process. The gag breaks down any formally and warms up the house.

Dancers and Vocals

Billed as "Tiareh," this lady does a Hawaiian dance in the next slot. The dance is a coach number with poor hand movements and gets very poor response.

Irene Remy vocalizes with the band for the next spot. Her voice has fine quality and she received an ovation from the aud.

Mister Ramala comes on next for a series of special lyric numbers, getting lusty yocks.

The outstanding act is a Spanish dance by Cartano. She has the flashing eyes and looks for the part. Working to the tune of Carmen, Jovita arouses enthusiasm even from her fellow performers. Her look, stage presence, feet and cabinet work would do well on Broadway or in Hollywood.

The next number is a fern impersonator called "Nana." Nana dresses as an old scrub woman and sings blue songs to poor response.

A Louisiana trio does East Indian dances, with two nudes acting as slave girls for the Hindoo princesses. They're eye-openers for the boys in the front row.

"Randall, the Elastic Man" does a series of dances for the next piece. He overworks and milks to a point where the act becomes dull.

Fan dancer Jean Valton gets a flurry of applause for a mediocre act.

Headlining the show is "Bill," a talking dog. Bill, a Belgian shepherd, adds figures and barks the results.

The closer is redhead thrush Gabi Chauvais, who works as a female Chevalier. She looks classy and works good.

Marcell Mellet and his ork cut the show smoothly. Art Rosett.

Bar of Music, Hollywood

(Sunday, February 25)

Capacity, 400. Price policy, \$2 minimum Saturdays; \$1.50 Fridays; no minimum weekly. Shows continuous from 9:30. Operators, Albert and Regis Williams. Manager, Jack Wilton. Booking, non-exclusive. Publicity, Jerry Riley. Estimated budget this show, \$2,000. Estimated budget last show, \$1,800.

Arthur Lee Simpkins is back and shapes the spotlight with comedienne Sue Carson, making her Coast debut. Simpkins opened with a fast Scottish ditty and went into a rendition of 'Just A Wearyin' for You. He hit his stride with 'Marie and Paquita, showing some fine piping, especially in the high registers. Customers joined in on 'Tennessee Waltz and 'It's Later Than You Think. He begged off

Chez Paree, Chicago

(Thursday, March 8)

Capacity, 500. Price policy, \$1.10 cover with \$7.50 minimum. Shows at 8:30, 12 and 2. Operator, Dobe Halper. Publicity, Bob Curley. Production, Dorothy Dorben. Booking policy, non-exclusive. Estimated budget last show, \$5,500. Estimated budget this show, \$8,500.

Ben Blue, in his first nitery job locally, has the embryo of an excellent night club package built around him. Blue, who's confined himself almost exclusively to pantio in previous stops, is doing well here with lots of talking comedy.

From the start of the show, when Blue and the entire cast, including the line girls, walk in among the tables while Blue calls show time, to a fine choral finale idea that needs some reworking before it elicits, it's a legit musical type thing with fine continuity. Blue is in and out constantly, with he and Sid Field, a zenith when it comes to straight men, doing a hokey mentalist bit which went over big.

Blue opened with some straight gags which, tho original and funny, didn't click because of a slow crowd. His next bit with rhythm singer Roberta Lee, ex-band chirp, failed to hit because they used hackneyed 'Mention My Name as a Good 5' whirling and kicking. The Blue effort is a couple of good writers could steer it directly and quickly to its objective.

Blond Mary Small does an okay job on three different styled songs. She needs more individual material like her 'Only for Americans to click in nitery. Tho she has what some diskeries could use in fern lyricizing, she doesn't have promotion that comes from a dishing pack. When the Blue package hits its peak there's enough entertainment potential to furnish a good show sans any other outside pact.

Johnny Sippl.

Biltmore Bowl, Biltmore Hotel, Los Angeles

(Tuesday, March 6)

Capacity, 450. Price policy, \$1 cover week nights; \$1.50 Saturdays. Shows at 9 and 12. Booking policy, non-exclusive. Owner, Biltmore Hotel. Operator, Joe Faber. Estimated budget this show, \$4,000. Estimated budget last show, \$4,000.

Desi Arnaz and his Latin ork spark the show, competently backing acts and contributing south-of-the-border spice with a few solo selections. Of the acts, Gall Gali holds a well deserved top spot, selling his sleight of hand feats easily. Best of his bafflers is his disappearing chicks trick in which he transfers baby chicks into ransiders' pockets.

Stan Kramer's standard puppet act shows a few new wrinkles since last caught and still pulls a top hand for its cakewalk routine wind-up. Doll's Betty Hutton take-off to an old Hutton disk is among the act's most effective offerings. Mata Monteria's version of Latin dance numbers appeared tired and brought only polite painging.

Arnaz, who usually plays Strip spots sans acts, adds pace to the proceedings with his versions of Guadalupe and Sirau Hat Song and a colorful arrangement of Simeu and Babalu, his standard closing number. Ork provides smooth tempi for dancing, adhering mostly to straight pop numbers and occasionally tossing a Latin offering.

Lee Zhitto.

after 40 minutes with Aue Maria and Eli Eli.

Sue Carson works with special material built around impressions of filmites. The bit of nonsense in which the gal impersonates Nellie Lutzer and Rose Murphy brought big hands, as did a ditty lagged Seven Lively Arts. Fernina is a looker and has poise, but her gags should be sharpened for nitery work. Addition of a standard tune would make for a well-rounded act.

Twin-pianoing of Felix DeCola and Benno Rubinyi warmed the audience, scoring with Warsaw Concerto and Chopin's Fantasy Impromptu. Lew Fidler's ork dished out hep dance rhythms. Joe Bleeden.

La Martinique, New York

(Thursday, March 8)

Capacity, 375. Price policy, \$1.50-\$4.50 minimum. Shows at 9, 12:30 and 2:30. Operator, Darin Booking, non-exclusive. Estimated budget this show, \$7,500. Estimated budget previous show, \$3,900.

Dario has a satisfying show. Joyce Bryant, a charming, young soprano new to this region, definitely deserves an auditing. Miss Bryant has a flexible voice and much feeling. Her Porpy was tops, her Stormy Weather very good and shoes strong on visual value.

Passer, back to this town after several years' absence, did a believable mental routine. He keeps the proceedings light-hearted, but needs some stronger gags. His act is nicely dressed by Doc Costello, a statuesque model.

Roger Ray's cynical wit got heavy yocks with his standard bits, and his matimba served him well as a comic prop. Johnny Conrad and his two attractive dancers opened the show and bridged between the other acts. His routines were imaginative and spectacular. Val Diman and ork again cut the show capably and provided good dance music. Pepito kept the rumba fans happy.

Gene Plotnik.

Mocambo, Hollywood

(Tuesday, February 27)

Capacity, 220. Price, \$1.50 cover. Shows at 9:30 and 12. Owner-operator, Charlie Morrison. Pres., Charlotte Rogers. Estimated budget this show, \$3,500. Estimated budget last show, \$3,000.

Constance Moore, who clicked solidly at Coconut Grove last September, returns to prove that she packs an even greater wallop in an intimate room. Stage-screen thrush pulled the heavy pocket-book crowd, studding ringside with top film celebs. She opens with 'You Can't Take It With You, a brightly paced ditty aimed at spurring the spenders. A generous assortment of coasting tunes reveals her versatility in varying various v-b moods. Her version of 'Scarlett Ribbons is a stand-out. A medley of oldies, including 'Dark Town Strutters Ball and 'Harvest Moon, could be trimmed. A bright addition to her repertoire is her version of 'The Liar Song from the score of MGM's Royal Wedding.

Eddie Oliver's ork (10) competently backed Miss Moore and provided dance music.

Lee Zhitto.

Caught Again

Maisonette, New York

In the wake of his sock performance in 'Call Me Madam and terrific press, Russell Nype is literally packing 'em in at this chi-chi St. Regis Hotel room. Just how far the younger can go with his night club act is intriguing, and possibly moot, question. There's no doubt but what he's come up with a refreshing new style and delivery. The question, tho, is whether he's solid enough for a long future in clubs or just a fad, like swallowing goldfish.

Doubling from the Berlin opus, Nype works the supper show only at this spot, and, from the audience reaction to his repertoire of show tunes, he could work here for a long time to good returns. Opening with 'It's a Lovely Day Today, he runs thru such tunes as 'If I Loved You, 'Happy Go Lucky, 'You're Just in Love, 'Love Is Just a Game, 'Surrey With the Fringes on Top, 'Look for a Silver Lining, 'The Girl Is You and 'When I'm Not Near the Girl I Love. Obviously 'Just in Love which he does with Ethel Mermen in the Berlin show, is his big number, but the straight acting bit he does from 'Goodbye Mr. Chips turns out to be a smart change of pace and gets a well-deserved miff.

Big difference between Nype's delivery and that of the run-of-the-mill night spot chanter is his transference of the legit music style to a clubfloor. He sells the lyrics in a big way, and in so doing, sells himself. His personality is an ingratiating one. He's a department super-related and his superb, Harvard-style tux, fits his easy-going air. General impression given is that of a house party with the guests doing a song or two. Whether or not he has a legit pair of pipes turns out to be completely secondary. He coaxes the crowd—and that's what counts. Joe Martin.

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CASE HISTORY (2)

Big Dough, Big Aches Wind Up M&L Story

Continued from page 2

date that the boys really started to pick up speed. The Billboard review (March 13, 1949) said...

Out of the Capitol they went to Bill Miller's Riviera for \$2,250. Miller claimed he had options for future dates. Greshler denied it.

Ringside for Abby Julie Podell, current Copa boss, wanted to know why \$3,000 when Greshler was asking others for \$2,500.

Material was always a big problem. Up to now the boys had been using bits based on Martin's old act—Donkey Serenade, Old Man River, etc.

Regular Hit Plus In any event they were now going into the Copa and needed more material. Writers were hired.

While all this was going on Martin was signed by Capitol Records on a 5 per cent deal. He had an old contract with Apollo, but this was during the record ban.

It was at the Copa that the picture people started to flock around the boys. A deal was made with Bob Goldstein of Universal Pictures.

After the Copa came Slinky Maxie's Hollywood, for \$4,000 plus three round-trip fares. Before opening Greshler almost pulled the act.

every name in town to come in as "my guest."

"I picked 3 up more than \$3,000 worth of tabs. I wanted important people in and was willing to invest," said Greshler.

Picture talks were also being held. Universal, who started dickering in New York, had already upped the figure to \$30,000 per picture.

The first open break occurred while Martin and Lewis were in New York and Greshler was on the Coast.

Troubles Pile Up All this time the boys were strapped for dough. They accused Greshler of bad counts and in at least one instance charged him with worse.

Mid-June, 1950, Greshler said, the boys needed money again so badly that he again renegotiated another deal at NBC.

By July, 1950, MCA had moved L. Freddie Fields, Greshler's associate, had left to join MCA. He had always been friendly with Jerry Lewis.

The trade has wondered what MCA could do for the boys that Greshler hadn't already done.

Bob Hope, hearing of the deal, came in to catch the act and put it on November 23. Two days later they were on the Elgin show.

The NBC Deal Early in 1949 NBC and Greshler came to terms and the network decided to build a show around Martin and Lewis.

The pic, My Friend Irma, was owned by Martin Jurow, of the Morris office, and a deal was made by Wallis to buy it.

quickie back at the Coast Slap-sie's in February, 1949. Picture went into production and when finished the team of Martin and Lewis came to the New York Paramount to open with the film.

At this time Greshler set up an independent picture company, York Pictures, financed largely by Ray Ryan, a Texas oil man.

All this time the boys were strapped for dough. They accused Greshler of bad counts and in at least one instance charged him with worse.

Mid-June, 1950, Greshler said, the boys needed money again so badly that he again renegotiated another deal at NBC.

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Extra Added

Brief but important night club-vaudeville news

New York

Allan Cross, one-half of the former Cross and Dunn team, has been named a district manager for the Beam Distilling Company.

Opening of Monte Proser's East Side nitery, Le Vie En Rose, has once again been set back.

Troubles Pile Up All this time the boys were strapped for dough. They accused Greshler of bad counts and in at least one instance charged him with worse.

Philadelphia The Top Hat Club in downtown Philadelphia relights under the management of Bill Kranich and Mort Neiditch.

Hollywood Rio Brothers inked by producer Lindsay Parsons for a forthcoming musical, "Casa Manana," at Monogram.

This is agency's first bookings since they took over the club. Club Bayou has added dancing. A 12 by 12-foot asphalt tile floor has been installed.

General Artists Corporation's Henry Miller is setting Gloria DeHaves for a four-city tour after conclusion of her role in 20th Century-Fox's "Friendly Island."

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Sides and Asides

Production Notes and Personal Intelligence . . .

George Schaefer, executive producer of the City Center Drama, plans to present a show on his own next season, a musical version of William Gillette's farce, "Too Much Johnson." Schaefer tries out the musical in summer theater a couple of years ago. Songs were by G. Wood.

Schaefer would like to have Bob Clark star. Clark, meanwhile, is reportedly interested in playing the lead in "The Voyage of Monsieur Perrichon." Later, a musical based on the French classic by Eugene Labiche and Edouard Martin, is planned for fall production by New Era Overseas Productions. Lys Bert composed the music; Dino Vannopoulos did the adaptation. . . . New developments for City Center spring season. Margaret Webster will not stage a Shakespearean production; Sid Caesar cannot appear in "Idiot's Delight." Elmer Rice's "Dream Girl" with Judy Holliday in the Betty Field role is definite for the second of the three productions, and will open May 9. Clifford Odets reportedly collaborating with Noel Huxton on a dramatization of Richard Bissell's "A Stretch on the River." Thomas Kilpatrick will produce it. . . . Rehearsals will begin March 19 for "The Long Days" by Davis W. Snow. Katherine Band, Hugh Reilly and Josephine Sweeney, who appeared in the try-out of the show in Westport, Conn., will also be in the Broadway production. "Days" will be presented by Peggy Tail of Washington, and Temple Buell of Denver. . . . The Bermudiana Theater Club of Bermuda will have the premier production of "Keep Your Head," a new comedy by P. G. Wodehouse and E. P. Conkle. Opening is April 9. . . . Kenyon Nicholson's "West of Eighth" has been postponed until next season by producer Courtney Burr and Malcolm Pearson. . . . Robert Lewis intends to produce and direct Edward Caulfield's melodrama, "The Idea." In the fall Lewis is also still seeking backers for Sean O'Casey's "Cock-a-Doodle Dandy." Leland Hayward is the most likely one to produce the just completed script of Howard Lindsay and Russell Crouse. . . . Lehman Engle will direct "Moon Call," for which he has written the music. Thomas Hammond hopes to present it next season. Show is a Negro musical based on the story of Joseph. This summer, Engel, for the third season, will be musical director of the Starlight Operetta at State Fair of Texas, Dallas. The 12-week season of six shows will this year take place in the new State fair auditorium instead of outdoors as in previous seasons. House seats 4,500 and is air-conditioned. . . . Jobs Jerome Courtland has been cast in "Flahooly." Edith Atwater, last seen as Gonorril in "Kin Lear," will play the secretary in the musical, and Yma Sumter will have a leading role. . . . Completing the cast of "A Tree Grows in Brooklyn": Albert Linville, John J. Connaughton, Donald J. Duerr, Celine Falagan, Buzz Martin, Patti Milligan, Janet May Parker, Bruno Wick and Roland Wood. . . . Mimi Kelly, Paul Kelly's daughter, joins the cast of "South Pacific" to take Billie Worth's place. . . . "Darkness at Noon" will definitely move to the Royale March 26. Taking its place at the Alvin (Continued on page 22)

Equity Members Hit Brees Bill, Vote on Slate

NEW YORK, March 10.—After passing a unanimous resolution condemning the proposed Hughes-Brees Bill to amend the New York State unemployment insurance law, the third quarterly membership meeting of Actors' Equity at the Hotel Astor Friday (9) balloted on six membership representatives to serve on the union's new nominating committee. About 30 candidates were put in nomination. The votes will be counted Monday (12), and the next day Equity council will elect three representatives to serve on the total committee of nine.

Also on the agenda was the presentation of a check for \$500 to Vinton Freedley, president of the Actors' Fund, a contribution by the union to establish a memorial bed in the memory of the late Paul M. Turner, who spent the better part of a lifetime as Equity's legal advisor. Marjorie Gateson made the presentation.

Attendance was approximately 500.

Eli Sets Luce Play to Music

NEW HAVEN, March 10.—Perhaps the most ambitious undertaking by a college group was unveiled here Wednesday (8) when a musical version of the Clare Booth Luce play *Kiss the Boys Good-bye* was presented at Yale. John M. Johnson, Yale senior, wrote book, music and lyrics—all with Mrs. Luce's reported blessing—and the cast, with the exception of two imported professionals, comprised undergraduates and drama members.

This latest version of *Kiss the Boys* is the first instance in which a legitimate comedy has been adopted to the screen then back again to the stage as a musical. Featured are Elaine Stritch and Janice Rule, both of whom have considerable Stem experience.

Direction is by Robert Linden who staged the Equity Library Theater's *Pal Joey*, and the dances are by Rod Alexander.

Benefit performances of *Boys* will be given in New York during the week of Monday (19).

Dramatic & Musical Routes

Hotel Theater (Chicago) Buffalo, N. Y.
 Belle Ruse de Monte Carlo (Bread)
 Havana, N. Y.
 Crown de Berne (Chicago) Chicago.
 Grammer Choet (Playhouse) Wilmington, Del.
 18-19.
 Quindaman, The (Orpheum) Kansas City, Mo.
 It's a Great Day (Davidson) Milwaukee.
 Hancock's 276 (Cort) San Francisco.
 Janet, Louis (Colonial) Boston 13-18.
 King and I (Shubert) Boston.
 Kiss Me, Kate (Auditorium) Portland, Ore.
 Lunt & Fontanne (Overy) Washington, D. C.
 Let Me Hear the Melody (Walnut St.) Philadelphia.
 Mr. Roberts (Lyceum) Minneapolis.
 Mr. Roberts (Homer) Oklahoma City 13-17.
 Make a Wish (Shubert) Philadelphia.
 Oklahoma (Nixon) Pittsburgh.
 Peter Pan (Music Hill) Cleveland.
 South Pacific (Shubert) Chicago.
 West, Me (Biltmore) Los Angeles.

BROADWAY SHOWLOG

Performances thru March 10, 1951

DRAMAS	
Affairs of State (Music Box)	9-25, '50 191
Angel in the Parnassus (Booth)	1-18, '51 60
Bell, Book & Candle (Barrington)	11-14, '50 135
Billy Budd (Biltmore)	3-3, '51 33
Darkness at Noon (Alvin)	1-15, '51 65
Mary Reed (ANTA Playhouse)	3-4, '51 8
Romeo and Juliet (Broadway)	3-10, '51 1
Scenes in 1905 (Cort)	9-28, '51 188
Second Year (Cort)	1-2, '51 30
The Autumn Garden (3-7, '51)	5
The Country Girl (Lyceum)	11-10, '50 139
The Happy Time (Plymouth)	1-24, '50 471
The Lady's Not for Burning (Royal)	11-8, '50 132
The Member of the Wedding (Empire)	1-5, '50 492
The Night Is Blue (Henry Miller)	3-8, '51 4
The Rose Tattoo (Marble Arch)	2-3, '51 41
Twentieth Century (Palace)	12-24, '50 88
MUSICALS	
Call Me Madam (Theatrical)	10-12, '50 172
Goodbye, Pearly Boy (Ziegfeld)	12-8, '49 524
Gypsy and Dolls (46th Street)	11-24, '50 123
Kiss Me, Kate (Shubert)	12-30, '48 906
Out of This World (Century)	12-21, '50 92
South Pacific (Marble Arch)	4-7, '48 728
CLOSED	
The High Gravel (48th Street)	3-10, '51 (Opened 2-20, '51)
Where's Charley? (Broadway)	3-10, '51 (Opened 1-28, '51)
COMING UP	
Springtime for Henry (Cort)	3-14, '51 (Cort)
The Green Pastures (3-15, '51)	(Broadway)
The School for Wives (ANTA Playhouse)	3-18, '51

BRATTLE THEATER BUSY WITH STEM PRODUCTIONS

CAMBRIDGE, Mass., March 10.—The American bow-in of English comedienne Hermione Gingold in a new Brattle Theater revue, *It's About Time*, opening here March 14, has attracted the heaviest advance sale since William Devlin of the *Did Vic* opened at the theater in *King Lear* last spring. House is sealed to gross \$8,000 a week; opening night and most of the first week of the projected two-week run is sold out.

Plans for more Cambridge-to-Broadway productions similar to the presentation of *The Relapse*, shown last fall in association with the Theater Guild, have gone into effect. Following the pre-Stem tryout of the Gingold revue, *The Kidders*, a new comedy by Donald Ogden Stewart will get a showcasing April 2. Robert Whitehead is the producer and Harold Clurman is directing.

The Brattle group will also serve as coproducer of the forthcoming production of *The Little Blue Light* by Edmund Wilson at the ANTA Playhouse, April 1 thru April 14. Play received local tryout last summer with Jessica Tandy and Hume Cronin. Albert Marre who directed the play here will do a similar stint for the showing, and members of the resident troupe will also take part.

Six Characters in Search of an Author by Pirandello is still another Brattle production skedded for the ANTA Playhouse this season. The fantasy was played here

Trenk Deals For Location For "My L.A."

HOLLYWOOD, March 10.—William Trenk, producer of *My L.A.*, is negotiating with four local theaters as a site for his forthcoming production, skedded to run here at least a year. Mentioned are the Biltmore Theater, Earl Carroll's Theater Restaurant, El Conitan Theater and Paramount Theater. Musical is slated to bow in three months.

Trenk also is trying to contract Lou Epstein as business manager for the production. Epstein formerly was the late Al Tolson's manager and is expected to take the post if certain terms are ironed out.

Paramount has been seeking a means other than its present plea to get out of the red. El Cap, recently sold, is presently available, but at a reportedly high price. Biltmore, like El Cap, has too high a rental and would not tie itself up for as long a period as a year. Carroll's is the most likely spot for the musicomedie. Frank Hofus, who purchased the theater-restaurant from the Carroll estate, has hit a number of snags in reopening the niter. Housing of *My L.A.* would be a way out for the millionaire oil and hotel man.

Castings has been kept secret, but in the trade it is reported that these Dick Erdman and Pamela Britton already have been inked. Also rumored for a leading role is John Garfield.

Monte Proser's 'Billion \$ Baby' Still an Orphan

NEW YORK, March 10.—The delayed meeting of the Associated Actors and Managers of America to iron out the jurisdictional dispute between Actors' Equity and the American Guild of Variety Artists in regard to Monte Proser's tab show format of *Billion Dollar Baby* adjourned Wednesday (7) with no conclusion reached.

However, a committee was appointed to look at the Proser show and report as to how it stacks up against the original full-length song and dancer in the matter of how much old and how much new material is included in its make-up. Attention is to be given to general format, new song numbers, sketch material, etc. The committee will meet during the coming week and correlate its findings and report to the Four A's board Monday (19).

The committee is comprised of Hy Faive, American Guild of Musical Artists' chairman; A. Frank Reed and Ken Groot, American Federation of Radio Artists; Matt Briggs and Louis Simon, Actors' Equity; Paula Purnell and Willard Swire, Chorus Equity, and Marnie Tyler and Al Westbrook, AGVA.

Biggest Mail Hit Hub 'King'

BOSTON, March 10.—Mail order response to advertisements in local papers for *The King and I*, brought the heaviest volume of mail in Shubert Theater history—over 19,000 requests for tickets. Tickets went on sale February 27 and were snapped up immediately for every performance of the three-week engagement.

Segal To Manage Cape May Stock

CAPE MAY, N. J., March 10.—The Cape Theater, local summer playhouse, will have a new manager and Yale Drama School faculty this coming season. Boris Segal, who sponsored an off-Broadway production of Pirandello's "Right You Are" last season, is taking over the theater.

Showbiz Goes All Out To Combat Hughes-Brees Bill

• Continued from page 3

their very nature, stage, screen, radio, television and music are seasonal occupations. Whether you dance, sing or play an instrument or design or paint or construct or shift or light or transfer scenery or sew costumes or sell tickets or manage or publicize any of these activities, you have to make enough in a few weeks (often less than 20) to live a year. Unemployment insurance, as we have come to depend on it, has rounded out the budget and preserved our pride in our profession. Take it away, or curtail it, and you wreck the economy of all the entertainment industries!

Representatives of the theatrical trades were on the platform at Actors' Equity quarterly membership

meeting Friday (9), also held at the Hotel Astor, to hammer home further the importance of the fight against the legislation. A spokesman for the fact-finding committee told *The Billboard* that the federal government has warned the New York State Legislature against the passage of the bill on 12 counts, based on its difficulty of administration and discrepancies with federal procedure. According to the spokesman, as the bill stands, the federal government will not make normal contributions to its operation.

Meanwhile the amendment went to the rules committee Monday (5), which precludes public hearings. An Equity spokesman said he had assurance that it would not

reach the floors of the Senate and the Assembly before Tuesday (13). On Monday (12) a delegation representing American Federation of Labor unions goes to Albany to talk with legislators, and Tuesday (13) a special Equity delegation follows suit. State Sen. McNeill Mitchell of New York City, whose district takes in the Times Square area, has agreed to get together a representative group of legislators to hear the actors' side of the story. It is possible that the League of New York Theaters will also have representatives on hand, since the managers also have been alerted to the dangers of individual insurance responsibilities and the possibility of extra emergency payments.

350G Set for New Theater To the Bard

BRIDGEPORT, Conn., March 10.—Sponsors of the proposed American Shakespeare Academy and Festival Theater, to be located "in or near Westport," expect to spend \$350,000 for land and construction. J. Kenneth Bradley, of Westport, told the Incorporations Committee of the Connecticut Legislature this week.

The funds are to be raised by private subscription. Bradley stated, in urging that the group be given a tax-free charitable and educational status as a non-profit corporation. He proposed that a provision be written into its charter directing that if the group is ever dissolved, its assets will be devoted to cultural or educational purposes. It was indicated that with such a provision, contributions would be deductible for tax purposes.

Lawrence Langner, his wife, Armina Marshall, and Theresa Helburn, all of the Theater Guild in New York, and Bradley, an attorney, are listed as incorporators.

Norwalk To Get Tent Operetta

NORWALK, Conn., March 10.—Peter Lawrence and Robert Penn is the latest partnership to get on the operetta-in-a-tent-band wagon. Plans call for a 1200-seater tent to be set up on the local property of James Melton, with a season set to start in mid-June. The project will be known as the Norwalk Music Fair.

The season will run 12 weeks. Ralph Alswang, will handle designing, and shows will be staged by Don Hershey and Mortimer Halpern.

Broadway Openings

Out-of-Town Reviews

THE AUTUMN GARDEN

(Opened Wednesday, March 7)

Coronet Theater
A comedy by Lillian Hellman. Staged by Harold Clurman. Settings and lighting by Howard Ray. Costumes by Anna Hill. Musical manager, Max Aron. Stage manager, Richard Minsky and Bob Jones. Stage representatives, Frank Charlin, Pres. representative, Hank Levy. Public relations, Cleary Strauss & Associates. Produced by Tom J. McGowan and F. Hollander.

Mrs. Obery	Pat Mayo
Mrs. Morland	Leo G. Carroll
Mrs. Morland	Patricia Collins
George Amy	Janet Reed
Mary Rose	Bethel Leslie
Simon Blake	Ray Boyle
Oliver Thorndike	Oliver Thorndike
Michael Higgins	Michael Higgins
William Smithers	William Smithers
Felix Laurence	James Hayter
Felix Laurence	Carl Harbord
Balthasar	Karl Light
Sampon	Burt Katsman
Gregory	Ruby Bond
Peter	Jack Fister
Abraham	John Perkins
Alan Abernathy	Alan Johnson
Page to Paris	Page Johnson
Watchman	Alan Pughan
Oliver	Doris Chase
Lady Capulet	Joel Kline
Juliet	Olivia De Havilland
Nurses	Patricia Reed
Citizens of Verona	Kinfolk of both houses
Masters, Guards, Watchmen and Attendants	Jo Rabb, Patricia Reed, Susan Swick, Alexander Ralston, James Green, Robert Barr, Gerald Fryer, James Greene, Peter Orlando, Marshall Plann, Fred Vogel, Russell Gold, John Hall and Dodo Hart.

Lillian Hellman is one of our most distinguished playwrights, with a way all her own of injecting biting vitality and impact into her scripts. However, with *Autumn Garden* she has turned from dramatic drive to Chekovian contemplation, and her observations seem neither particularly novel nor profound. As a rather blither character comedy of frustration and futility, *Garden* has the sheen of brilliant acting, excellent direction and meticulous production, but is curiously lacking in excitement. It cannot be chalked up as one of the best Hellman efforts.

Briefly, her thesis is that life rewards age with what youth has put into it, and that most middle-ageders find themselves out on a limb of frustration when they have to take an honest look at themselves. To prove it, Miss Hellman has assembled a variety of characters in a summer boarding house on the Gulf Coast near New Orleans. There is no particular rancor in any of them. They are neither likable nor unlikable. Before the author is done with them, a pew-sitter learns a great deal about them, but their over-all sum-up is depressingly futile.

Scattered Characters

The group comprises a perennially boyish artist; his wife, who enjoys her contempt for his philandering phoniness; a bored general who wants to divorce a silly wife; genteel landlady who has carried over the years a flickering torch for the artist; and a tipsy boarder who just doesn't care about anything; a caustic grandmother with the perspective of age; her daughter-in-law and a grandson with too many fem hormones. A marriage has been arranged for the grandson with a refugee niece of the landlady.

The eye-wandering artist, bent on recovering a youth that never existed, precipitates the niece into a mild scandal, about which a singularly unimpressive to-do is made. However, the wife recalls her stupid husband. The general is forced to carry on with the wife he hates. The landlady turns to the boarder for consolation, only to discover that he doesn't love her after all. The young lad goes away with his mother and presumably out of his fiancée's life. *Garden* adds up to a series of little compromises for all of them. Only the girl, who seems to have a harder fiber than any of the rest, seems to get what she wants—money to get back to Europe and her own kind.

Sub-Pots Galore

Miss Hellman has enough sub-plots to fill two plays, and as a result *Autumn* has a tendency to disintegrate in all directions. She has nevertheless probed deep into the characters of commonplace people and written in a number of sharply etched and frequently moving scenes, all of which are splendidly projected by top-flight actors, under Harold Clurman's sensitive direction.

Fredric March and Florence Eldridge are in rare form as the frail-headed artist and the landlady. Elbel Griffies' grandmother is out of the Griffies top drawer, and that's as good as character playing comes. Kent Smith is excellent as the alcoholic who clings to his illusions thru sheer boredom, and Colin Keith-Johnson and Carol Goodner couldn't be bettered as the general and the pianist. Honors go to the paid also to young Joan Loring for an outstanding portrait of the refugee.

Kermit Bloomgarden has given *Garden* everything in the way of production, including an ideally

MARY ROSE

(Opened Sunday, March 11)

ANTA Playhouse

A fantasy by J. M. Barrie. Staged by John Stix. Settings by Jack Landau. Costumes by Aline Bernstein. Incidental music by Nathan Kroll. General manager, Jack Schwalbe. Stage manager, Lucia Victor. Press representatives, Michael O'Brien and Pat Moore. Presented by Helen Hayes for the ANTA Play Series.

Mrs. Obery	Pat Mayo
Mrs. Morland	Leo G. Carroll
Mrs. Morland	Patricia Collins
George Amy	Janet Reed
Mary Rose	Bethel Leslie
Simon Blake	Ray Boyle
Oliver Thorndike	Oliver Thorndike
Michael Higgins	Michael Higgins
William Smithers	William Smithers
Felix Laurence	James Hayter
Felix Laurence	Carl Harbord
Balthasar	Karl Light
Sampon	Burt Katsman
Gregory	Ruby Bond
Peter	Jack Fister
Abraham	John Perkins
Alan Abernathy	Alan Johnson
Page to Paris	Page Johnson
Watchman	Alan Pughan
Oliver	Doris Chase
Lady Capulet	Joel Kline
Juliet	Olivia De Havilland
Nurses	Patricia Reed
Citizens of Verona	Kinfolk of both houses
Masters, Guards, Watchmen and Attendants	Jo Rabb, Patricia Reed, Susan Swick, Alexander Ralston, James Green, Robert Barr, Gerald Fryer, James Greene, Peter Orlando, Marshall Plann, Fred Vogel, Russell Gold, John Hall and Dodo Hart.

After 31 years Barrie's story about the young wife who went into fairyland and stayed a quarter of a century has been taken off the shelf. A reporter's recollection of the original production is pretty vague, except that he remembers thinking Ruth Chatterton miscast in the title role of *Mary Rose* and that there was considerable critical disagreement at the time as to the merits of Barrie's conceit. Quite a lot of people didn't seem to know exactly what he meant.

It is more than likely that *Mary Rose* would stir up similar contention today, were it exposed to harsh commercial competition, but as an opportunity offered by the American National Theater and Academy to see again nostalgic, extremely nice people on the way, his play jogs along happily enough, until the final analysis, which is stickily opaque.

Rose is far from Barrie's best. Its theme is somewhat off the same loaf as *Peter Pan* with more serious overtones. Its implications are far from clear and it is accepted as a simple ghost story. But Barrie is writing about the kind of people he likes—kindly folk whom he can treat with humorous gentleness. His structure is leisurely and sometimes rambling, with scenes that have no direct relation to the central story. But since a pew-sitter meets some extremely nice people on the way, his play jogs along happily enough, until the final analysis, which is stickily opaque.

Eternal Youth Theme

Barrie is again concerned with eternal youth. His heroine is a sensitive young girl—the kind they used to call "fey." She is the daughter of dotting parents and marries a nice young naval lieutenant and has a baby. With her young husband, she picnics on an enchanted islet in the Hebrides and vanishes into some sort of fairyland. Twenty-five years later she reappears, young and unchanged, with no memory as to where she has been. But time hasn't stood still for her family and her obsession is to find her baby who has long since run away to sea.

All this is told flash-back fashion, beginning with her son's returning to visit the deserted family home, and ending with his meeting with his mother's ghost who haunts the premises still looking for him. By some obscure Barriescue reasoning, he is able to exercise her back into her happy never-neverland.

Cast Excellent

Young Bethel Leslie is an ideal choice for the title role. She gives a sensitive and ingenious performance to a part which could easily become mawkish and sticky. Leo G. Carroll and Patricia Collins are both delightful as her parents, and Ray Boyle plays her young husband with distinction. Oliver Thorndike contributes a small character gem as a ministerially inclined, Scottish boatman. Daniel Reed adds his usual fine support as the family friend, and Pep Mayo and James Daly are effective in the pro-and-epilogue.

John Stix's direction is well-defined thruout, and Jack Landau's settings and Aline Bernstein's costumes are a distinct help in maintaining the play's fanciful atmosphere. However, with all its excellent acting and staging, *Rose* comes to life once more only as a pleasantly dated excursion into Barrie whimsy. Bob Francis.

ROMEO AND JULIET

(Opened Saturday, March 10)

Broadhurst Theater

A tragedy by William Shakespeare. Staged by Peter Glenville. Sets and costumes by Peter Glenville. Incidental music by David Diamond. Business manager, Forest Harmond and J. H. Ed. Bondie. Stage manager, John Sola. Press representatives, Willard Keefe and David Tebet. Presented by Dwight Deere Wiman.

Escalus	Gregory Morton
Paris	Robert Duke
Monk	Herbert Ryan
Capulet	Malcolm Keen
Ab. Old Man	John McKee
Romeo	Douglas Watson
Balthasar	Jack Hawkins
Benvolio	Michael Higgins
Tybalt	William Smithers
Felix Laurence	James Hayter
Felix Laurence	Carl Harbord
Balthasar	Karl Light
Sampon	Burt Katsman
Gregory	Ruby Bond
Peter	Jack Fister
Abraham	John Perkins
Alan Abernathy	Alan Johnson
Page to Paris	Page Johnson
Watchman	Alan Pughan
Oliver	Doris Chase
Lady Capulet	Joel Kline
Juliet	Olivia De Havilland
Nurses	Patricia Reed
Citizens of Verona	Kinfolk of both houses
Masters, Guards, Watchmen and Attendants	Jo Rabb, Patricia Reed, Susan Swick, Alexander Ralston, James Green, Robert Barr, Gerald Fryer, James Greene, Peter Orlando, Marshall Plann, Fred Vogel, Russell Gold, John Hall and Dodo Hart.

Earlier promise he also has worked out a splendid characterization, more rugged than the usual concept but with no loss to the poetic values of the part. His balcony scene with Miss De Havilland is a beautiful duet.

There are other players who add more than materially to the general excellence of the proceedings. There's no salt in *Romeo and Juliet* without a good Mercutio, and Jack Hawkins brings that in. He is a true Shakespearean, injecting twisted humor and devil-may-care, renaissance insolence as a contrast to the star-struck Romeo. His reading of the Queen Mab speech is a gem and his death scene another of the play's finest moments. Evelyn Varden's nurse is likewise a stand-out, ranging from slyly mimical to stark tragedy, a finely rounded piece of work. Fine also is Malcolm Keen's old Capulet and James Hayter's Friar, and William Smithers makes an auspicious Slem bow as the brawling Tybalt.

Glenville's Able Staging

As a matter of fact, the entire cast scores under Peter Glenville's able direction. The latter has divided the play into two parts, and the action builds clearly and steadily with the proper accent on its highlights. Oliver Messel's highly effective background, which affords rapid scene changes by simple shifts, is a great asset for holding the pace, and his costumes are lush and eye-filling.

In sum, the current production of *Romeo and Juliet* is the best to come along in many years. Aside from the fact that it's done in English, there will be plenty of pew-buyers who will want to see Miss De Havilland in person. They won't be disappointed.

THE MOON IS BLUE

(Opened Thursday, March 8)

Henry Miller Theater

A comedy by F. Hugh Herbert. Staged by Otto Preminger. Settings and lighting by Stewart Chaney. General manager, Channing Sweet. Stage manager, John Elford. Press representatives, Richard Minsky and Frank Goodman. Presented by Aldrich & Myers.

Barbara Bel Geddes	Barbara Bel Geddes
Barry Nelson	Barry Nelson
Donald Cook	Donald Cook
John Sola	John Sola

Once in a blue moon can such things happen as transpire in F. Hugh Herbert's comedy, *The Moon Is Blue*. Since no one around these parts has seen a blue moon, Mr. Herbert's comedy is highly improbable, but its resolution is nonetheless possible, if anyone ever does see one. In any event, it is fine fun, and it may be reported that producers Aldrich & Myers can reckon on a hit.

Herbert's current conceit concerns the pick-up of a lass by a youthful architect on the top of the Empire State Building. Follows an invitation for drinks at his apartment and a projected dinner at the Stork Club. The gal accepts, with the understanding that she will be kept on a highly platonic plane.

However, stormy weather results in a dinner cooked at home, shared to the host's irritation, by an elderly wolf from upstairs.

THE GREAT MAN

(Opened Wednesday, March 7)

Century Theater, Hollywood

Play in three acts by Harold M. Sherman. Presented by Sam Bareroff and Maurice Golden. Directed by Arthur David Willson. Staged under supervision of Sam Bareroff. Press, Jack Gold.

Guy Everett	Douglas Evans
Jenny Lawton	Dolores Costello
John Lawton	Albert Dekker
Jack Lawton	Jack Lawton
John Lawton	Patricia Reed
Steve McKusick	Carl Switzer
Leah Washington	Luise Rainer
Anna Taylor	Carol Thurston
Dr. Frederick Lambert	Walter Pidgeon
Don Reed	Gilbert Price
Bank Bulmerin	Ted Stanhope
Judith Lawton	Jack Albertson
Abbie	Gilbert Price
Ray Scott Perry	Rejon Poulter
Pauline	Pauline
Newbury	Carl Switzer

The *Great Man* is another one of those Coast stage efforts that will probably be spent by the time this notice hits print. Major difficulty is in Sherman's plot construction and dialog. Author, apparently, did not make up his mind whether this was to be a comedy or a tragedy, and as a result, the play flounders aimlessly thru three acts and winds up without proving anything.

Plot itself is far too thin to be stretched into a full-length play. A successful ad agency head is far too concerned with his business and participation in civic and welfare organizations to devote attention to his wife and three children. He realizes his error only after being bedded by a heart attack. In a nightmare scene—effectively staged—he attends his own funeral and sees neither family nor friends mourn his passing. He awakes, vowing to mend his ways, only to die.

Unfortunately, this overworked plot lacks fresh dialog to save it. Cast holds up well under the burden of clichés. Dolores Costello, out of retirement for this vehicle, handles her part well, as does Albert Dekker. However, the parts are far too weak to permit fair judgment of the actors' merits. Considerable banging, missing of cues and blowing of fuses helped to further mar the staging. It'll take more than the work of this one.

Lee Zaito.

From there on, matters take a natural mixed course, until young love is united, as is only to be expected.

Actually, Herbert's plot is strictly off the cuff and makes no pretence of more than romantic nonsense. But it is tied together with such laughable charm that its utter incredibility becomes an asset. No young lovely, such as Herbert's conception, could come out of such situations with virtue intact. But somehow, with sophistication rampant, she does.

It would be a disservice to future pew buyers—and there should be plenty such—to disclose details of the yarn. Suffice it to say that the hero gets an unexpected and undeserved poke in the eye from an irate father and that the uninhibited gent from upstairs says all the witty things you wish you had said when it's too late.

Road reports have had Herbert rewriting a bad third act. Be that as it may, *Moon* is all right now and builds up to the amusingly sentimental climax that it should. It is a wonderfully ingratiating show.

Barbara Bel Geddes has never been more winning than as the not-so-naive screwball of Herbert's fable. She is completely delightful from first entrance to last. Here is a chore that calls for rare personal charm to sell the play's improbable situations, and she meets the challenge head-on.

By the same token Donald Cook has a spot that calls for similar timing and pace to his recent hectic machinations with Tallulah Bankhead in *Private Lives*. Most of the quick-fire laugh lines fall to his share and he shuttles them across with a dexterity to give them double value. Barry Nelson rates another hearty salute for his third Broadway try, as the lad who has eventual matrimony in his eye.

Broadway can stand another good comedy. And it's got it in *Moon*. Messrs. Aldrich and Myers have given it a slick production, with excellent backgrounds by Stewart Chaney and fine staging by Otto Preminger. Nobody is going to be blue around the Henry Miller except the moon. Bob Francis.

THE SQUARE NEEDLE

(Opened Tuesday, February 27)

Las Palmas Theater, Hollywood

A comedy by Samuel W. Taylor. Directed by Thomas Browne Henry. Settings by Ernest Foger. Photographs by De Mirjan, Wilson Millar, Joseph Costello. Stage manager, Marshall Todd and Leon Charlin. Press representative, Hank Levy. Public relations, Cleary Strauss & Associates. Produced by Tom J. McGowan and F. Hollander.

Lt. Marie Williams	Marjorie Lord
Mr. Curran	Michael Lord
Colonel Fuller	Donald Woods
Mr. McQuinn	Alan New Jr.
Mr. Captain	Jack Wilson
A O	Joel Marston
Archie Whiggert	John Marshall
Shelia	Evelyn Eaton
Colonel Gruman	Francis Cray
Red Lord	James Flavin
General Hogarth	Phil Tead
General's driver	Richard Reeves
Medical woman	Smith
Captain Fogarty	Frederic Berni
Charge of quarters	Leon Charles
A O	Chester Goodrich JD

This is Samuel W. Taylor's first play, and the author's tongue-in-cheek story of life at the U. S. Air Force public relations office in London following V. J. Day scored heavily with a capably opening night crowd. *Needle* should give local legions a shot in the arm, as it is easily the best of the current attractions.

Play has a series of humorous incidents built around a army home-play. In many instances, Taylor has captured the routine life of the G. I. and turned simple episodes into strong comedy situations. What's small, the small, is in the characterizations of the G. I.'s. Officer portrayals were almost letter-perfect. More realism should be injected in the G. I. roles, partly thru performance and partly via script.

Hit of the farce is Frank Cady, whose performance of a confused public relations colonel drew strong mitsing and constant laughs. Also registering was Phil Tead. Repartee between Cady and Tead is the play's high spot. Both are consistently funny and pick up the show's tempo whenever it lags.

Plot concerns three G.I.'s suffering the horrors of peace. They are trying to get back to the States and think they have a way thru a Russian soldier who they want to take to Mexico to show the U. S. way of life. Plot thickens when a civilian scribe tries to create an international situation out of the Red soldier's disappearance. Climax, while comical, sometimes gets off the track and confuses. This, however, could be remedied thru revisions.

Thomas Browne Henry's direction is good and Ernest Foger's sets are realistic. Tom McGowan and T. F. Holland, producing as Grosvenor Square Productions, have a hit on their hands.

NBC May Grab Rose TV Show

NEW YORK, March 16.—Indications this week were that the *Billy Rose Show* would wind up on NBC-TV next season. Hudson Motors recently canceled the stanza on ABC-TV because of reportedly high costs, but several other bankrollers are already romancing Rose.

Rose, it is known, was not happy at ABC-TV because of a lack of adequate station clearances. Meanwhile, in his capacity as show business consultant to NBC-TV, Rose has moved into the programming picture and is making his weight felt in the web's summer sustaining plans.

Sides and Asides

(Continued from page 2)

April 19. "A Tree Grows in Brooklyn." Out of "This World" giving a special benefit performance for Equity welfare fund March 25. "Mary Rose" is playing matinees Sunday, Wednesday and Thursday. It concludes its run at the ANTA Playhouse March 16. "The School for Wives" sold out in Montreal. "Darkness at Noon" is the June selection of the Riverside Theater Book Club. Will Irwin has been commissioned to write the music for a show based on the Yukon gold rush. Anthony Fawcett plans to produce it next season.

ARENAS-AUDITORIA:

"Edgy" Public Seen Turning To Attractions for Relief

(Daphne (Dee) Poli, regular conductor of the Arenas-Auditoria column, is in Europe for several months, during which time leading aud-arena managers will guest the column.)

By ED FURNI

Manager, St. Paul Auditorium

ST. PAUL, March 10.—I should like to begin by declaring my enthusiastic optimism for the future of auditoriums and arenas in America during the emergency in which our nation finds itself.

Certainly, business has slumped somewhat right now, due in large part, I believe, to the "scare" buying the public has engaged in. Remembering only too well the World War II days of little more than five years ago, they've rushed in to buy automobiles, refrigerators, freezers and the like, with the result that money has become tight. But already that sort of thing is easing up.

Auditoriums and arenas, both municipally owned and privately operated, have a major role to fill during this national emergency.

With our people as "edgy" as they are due to the international crisis, they need some sort of diversion to take their minds off the situation.

Offer Diversion

Entertainment and athletics, all of which fit into the aud-arena picture, are the diversion doses they will seek out. Thus plays, hockey, boxing, wrestling, basketball and similar entertainment-athletic events will be a boon to a distraught public looking to forget for just a little while the newspaper headlines of cash passing day.

History will show that in the past our business has had an increased attendance during national emergencies. More men and women are working in defense plants and getting higher wages. That enables more and more of them to have extra funds for the diversion they must have.

With this in mind, we at the St. Paul Auditorium are looking ahead with considerable enthusiasm to our summer season, and the start of our 80th annual series of pool concerts beginning July 1 and continuing thru September 1.

Our pop concerts are different than anything else ever put on anywhere. For in addition to musical concerts, we do our presentations in with figure skating shows. We have done such numbers as *The Student Prince*, *Oklahoma* and similar production numbers on ice. And we really give them pop concerts, everything from *Beer Barrel Polka* to symphonies by the great masters.

Civic Venture

Our pop concerts are a civic venture, presented three times a week for eight weeks. Attendance has ranged from 100,000 to 140,000 a season, with the gross running from \$55,000 to 80,000 during one period.

Participants in the concerts are the St. Paul Musicians' Union which furnishes a 65-piece orchestra, the St. Paul Figure Skating club which furnishes the skaters, the St. Paul Civic Opera Association which produces the singers and vocalists, and the municipally owned auditorium which puts down the ice and manages the affair.

The only person paid is the name conductor who is brought in to direct the orchestra. Otherwise (Continued on page 25)

Deubacks Slate 14th Birthday Special Events

DALLAS, March 10.—Deuback Skating Rink's 14th anniversary celebration March 8-17, is again offering a mighty program of special events and prizes in connection with the events, officials report.

Games and contests were the features marking the opening of the celebration. This night also marked the start of a rink sweetheart contest which closes Saturday (17). The winner is to be awarded a four-month skating pass. Saturday (10) will offer a lucky party with prizes going to skaters wearing the best costumes. Scheduled for Sunday and Monday are races, games and special contests for beginners. An oldtimers' party is scheduled for Wednesday. The rink's annual skating show will wind up festivities the last three nights. Also held during anniversary week will be a riddle contest. The rink has published 15 riddles pertaining to the skater in its bulletin, and skating accessories and rinks passes will go to skaters submitting the best lists of answers.

Since its opening in 1937, the Deuback rink has shown consistent growth. At the time of its erection it was the only rink in Dallas County constructed for roller skating and was limited to bare essentials. Since then, however, it has grown to become one of the most lavishly equipped skating rinks in the state.

(Continued on page 25)

4,000 Gander "Carnival" at Van's Mineola

MINEOLA, N. Y., March 10.—Some 4,000 spectators were on hand to view recent showings of the seventh annual Winter Carnival of 1951 at Mineola Roller Rink, said to be one of the most lavish skating spectacles yet produced at the Earl Van Horn-Harry Bickmeyer-Inez Van Horn-operated rink.

As was the case with past Winter Carnival efforts, the skating skill displayed was uniformly high, attributed in no small measure to work expended by George and Gladys Werner, Mineola pros, in directing the show. Others who reportedly contributed major behind-the-scenes efforts in putting the show over were Patricia Finn, Willy Stuebel, Dorothy Dahl, Mom Stuebel and Mrs. White, costumes; Bobbie Weeden, music; O'Connell, Brumblay, scenery and props; Pat McMahon, stage manager; Flo McMahon and Louise Campbell, make-up; Harry Reese and Bill Landgrover, lighting; Steve Warner and staff, stardances; Mom Avenarius, wardrobe room; Wally Kiefer, lighting and program direction; Rita Boyd and Skip Meynard, vocalists; Helen Adams, ticketets; Roger Weeden, program arrangements; and Charles Low, president of the Earl Van Horn Figure Skating Club.

Eleven acts and chorus numbers were offered in the show. Some of Mineola's better skaters taking part were Dorothy and George Dahl, Wilhelmina Stuebel and Charles Lowe, Marge Myers, Anne Fedele and Edward O'Connell, Janet Mulloy and Billy Leane, Ruth and Frank Henrich, Cammy Ward and Don Boyd, Carol Brady and Marilyn Post, Charlotte Ludwig and Jude Cull, Richard Brumblay, and Chambers and Blaine.

Jones Publishes Book

PITTSBURGH, March 10.—One Hundred and One Roller Skate Hits, a 24-page booklet prepared by the Johnny Jones Jr. Company, is now at the printers. It was revealed this week by Milton Aranson, head of the Jones concern. The book, crammed with facts, will be distributed free to rink operators and skate merchants. It will not be available to skaters. Aranson said he intends to publish such a book yearly for rink men.

'Vanities' Takes Off For European Jaunt

NEW YORK, March 10.—Three additional European cities have been penciled in for the third annual jaunt to the Continent of *Skating Vanities of 1951*, which sailed aboard the Ile de France Wednesday (7). New dates are Antwerp, Belgium, the opening stand; Milan, Italy, and Geneva, Switzerland.

Repeat runs where the show has picked up extra-performance options the last two years will be London, Paris and Zurich, Switzerland. The company returns here in the fall to begin rehearsals for the 1952 edition, which will be billed as the "10th transatlantic tour."

In a preparatory move for next season, Harold Steinman, producer, and Harry Miller, executive director, have assigned Gae Foster, who stages the production, and her assistants, Anolyn Arden and Flo Kelly, plus dance director Kenneth Springer to work out special numbers in which the anniversary will be thematic. Some of the sequences, tuned up seven months before the 1952 edition is launched next September in Quebec, were devised at Westchester County Center, White Plains, N. Y., during the February 14-18 stand. Photographers were on hand to shoot groups and principals, and Joan Personette, of the Roxy Theater here, attended to new costumes she designed.

Nancy Lee Parker, 16-year-old Detroit skater, made the date to get the feel of the show and participate in camera set-ups. Then she returned home to await the fall opening. The girl recently had her 16th birthday and is now eligible for professional work. She will be worked into several sequences as a starlet. Star will continue to be Gloria Nord, with principals Peggy Wallace, Eileen McDonnell, Johnny Williams, Tony Mirelli, Rose Piccola, Tommy Lane, Harry and Anne Clark, Lon Hall, Frank Foster, Bob Grimes plus Boy Fox, Juggler, and Tom and Jerry, bar act.

In the group sailing for Europe were the 60 Vanity Pairs (chorus and ensemble) and their 24 Male Escorts, company manager Merrill Steinman, musical conductor Benjamin Schwartz, and wardrobe mistress Emma Steinberg. Harold Steinman will follow by air. Miller will remain here.

The 38 tons of equipment going

Feinbergs Booking Arena Attractions

NEW YORK, March 10.—Abe and Joe Feinberg Agency here reports marked success in spot bookings of arena attractions in New York, Pennsylvania, New England and points thruout the South. Good results have come thru booking name bands, ballet troupes and concert attractions that can stand up to an admission ranging from \$2.20 to \$4.40. Joe said he hopes to have two or three spots in the Midwest set before September.

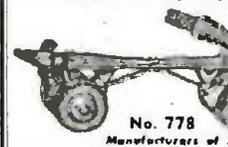
Red Deer Plans Arena

RED DEER, Alta., March 10.—City is calling for tenders for a new arena to seat 3,000. Building will have an artificial ice plant.

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PIC BALLY?

Calif. RSROA Talks Roller Documentary

FRESNO, Calif., March 10.—The subjects of the possibility of making a documentary film on roller skating, membership and the importance of membership participation in the California Recreation Society were discussed at the February 19 meeting of the California chapter, Roller Skating Rink Operators' Association, in the Hotel California, Fresno, reported M. M. Shattuck, chapter secretary-treasurer and operator of Skateland-at-the-Beach here.

Henry Agsten, San Diego, represented the chapter at the recent third annual convention of the CRS, marking the third time the chapter has been represented at these conclaves. It was pointed out that several chapter members are contributing members of the Society.

A report also was made on the California State-Southwest Pacific Coast RSROA regional competitions to be held May 12-14 in College View Roller Palace, Marysville. In addition to the usual events, there will be relay racing this year and the speed events are expected to draw heavy entries. D. Bromley, of the Hippodrome Long Beach, was named referee of speed contests and will draft members to assist him. Judges for the competitions will be June Hutchinson, gold medalist and senior dancer, Washington; Edna Betz, Pittsburgh professional; and Harry Schenk, Joliet. The chapter again will offer a "diaper division" for skaters under seven years of age. Next meeting has been set for Marysville in May.

Operators, pros and guests attending the meeting were Mr. and Mrs. E. W. Stollery and pro Joseph Nazarno, Rolladium, San Mateo; M. M. Shattuck, Mr. and Mrs. Cloye Bryan, Casino, Vallejo; Ken Huggins and Daniel McNiece, pro-College View Roller Palace, Marysville; Charles Doering, Skateland, Ventura; Mr. and Mrs. James Guider, Rainbow Gardens, Sacramento; Paul and Henry Agsten and pro Robert Siebert, Skateland, San Diego; Manuel Lopez, Skateland, Pacific Grove; John Hower and pro Robert Armstrong, Shamrock Rink, San Gabriel; Mr. and Mrs. Don Bromley, Hippodrome, Long Beach; Charles O'Connell, pro, Skateland, San Rafael; James Gray, pro, Senator Rollerdom, North Sacramento; Mr. and Mrs. Mike Laterra, pros, Rollarena, San Leandro; Mr. Jordan and Miss Haley, pro, Westchester Skateland, Inglewood; and these Arizona guests: Joe Matella, pro, Prescott; Al Schwab, pro, Phoenix; and Laura Cowley, Phoenix.

29 Centralia Kids Pass Bronze Tests

CENTRALIA, Wash., March 10.—Twenty-nine junior and senior members of the Walter Anderson Dance and Figure Club, of Walter Anderson Centralia Rollerdom, passed bronze dance tests and bronze dance tests February 25 under the supervision of Rollerdom pro Donna Benedict and Wayne McDonald. Judging was done by Mr. and Mrs. Earl Peterson and Mrs. Dottie Shores, Seattle. Junior passing the tests were Kay Olson, Catherine Watson, Jean Morase, Yvonne Cortez, Janice Martin, Patty Greger, Marilyn Loop, Mary Jo Gallagher, Claudette Ellis and Billy Loop, all of Centralia, and Susan Hackett, Sandra Creech, Molly Dowling, Kay Daniels, Susan Gieger, Laurie Davies, Larry Miles and Bobbie Dowling, all of Chehalis. Seniors from Centralia were Janet Hillier, Bonnie Erwin, Shirley Rudig, Patricia Bianchi, Roberta Faithfull and Neil Brundidge. From Chehalis were Claudette Coleman, Mildred Terry and Mary Alexander. From Aberdeen, Wash., were John and Marye O'Leary.

Maude Le Maire Passes

NEW YORK, March 10.—Maude Reynolds Le Maire, who died February 28 in New York, was the wife of the late Francis Le Maire, who taught the figure skating club of Mineola (N. Y.) Roller Rink for several seasons before his death two years ago. The Le Maieres were the ice skating part of the noted Reynolds-Le Maire family. Their son, Edward, won many titles on ice and once held a senior title of the United States Amateur Roller Skating Association. Their daughter, Pauli, is skating in an ice show.

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Roadshow Rep

A UNIQUE-TYPE of stagework presentation has resulted in a number of lucrative seasons in Southwestern South Dakota and Northwestern Nebraska for Claudia and Harry (Ike) Evans, veteran rep and musical tabbers, now known as Ma and Pa Evans. Their policy is to present a 45-minute Western and hillbilly vaudeville offering, during which they cut a 30-minute radio program on tape for a delayed airing on a local radio station, followed by dramatic tab. After the stage-show, Western musicians play for two hours of dancing. Under the Evans plan, each circuit of six towns is contracted for a period of 13 weeks, with the unit head-quartering in the most centrally located town. Scottsbluff and Chadron, Neb., and Rapid City and Pierre, S. D., have been used as operational bases. This spring the company plans to headquarter in Alliance, Neb., for its initial circuit. Other towns contracted include Cody, Gordon, Rushville, Hay Springs and Chadron, all in Nebraska. Names are booked for short engagements to stimulate business. Last season the show featured Patry Montana, Smiley Burnette, Pal Britton, Ruggie Criss, Dolph Switzer and Beaver Valley Sweethearts. Show opens the 1951 season April 2. Programs are changed weekly, Harry says.

J. VERNE SLOUT reports from Vermontville, Mich., that several contracts have been signed and returned for the coming season of Toby and Ora Slout Players Tent Show. Charles Land returns for his third year with the show. He will look after the back end of the tent and the stage management. He was scheduled to join Slout at Lansing, Mich., to assist in the operation of the latter's final antique and hobby show promotion. From Lansing, activities will be transferred to quarters at Shelbyville, Ill., where Land will supervise work of slumping up equipment. Slout said that Richard Texas has been signed to handle the advance. He handled the job the latter part of last season and this year will double back to the show and assist on the front end whenever possible. The Tracey Family has been signed as a special vaudeville act. Klink and Francis Lem-

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BLACKHAWK

mon will return in their usual capacities. For the past five years Francis has handled the concessions, while Klink had banners and the orchestra. Slout said that negotiations are still under way for a leading team and an ingenious and juvenile man. Show will be transported on the same rolling stock used in 1950 and the same top, new last season, will be set up in 1951. Slout added that several of last year's personnel are in the armed forces.

ORING HILLS has been showing 16mm. pix in the Montpelier, Vt., area to reported good business. Dr. M. H. Wiley writes from Sanford, Fla.: "I've been here for three weeks after a good trip from Minneapolis. Worked my lecture and solo show for sponsors all the way down here to fine results. I'm going to make some spring dates in New England before returning to Minnesota. There is little doing in Florida for my style of entertainment." C. E. Couster has a novelty show in Sherbrook, Can. He advises that he will move it on a trailer as soon as the weather is right and make a trip to the lower Canadian provinces. Couster has a number of small animals in his layout.

PLANS for a spring or early summer opening of the F. S. Wolcott Rabbit Foot Minstrels are under way. It was announced in Erwin, Tenn., by Earle and Joe Hendren, president and vice-president respectively of Capitol Amusements, Inc., which purchased the Wolcott org last fall. Show's equipment is stored in Port Gibson, Miss., winter quarters. Current plans call for the overhaul and general renovation of the show to get under way soon. The Hendrens report that orders for some new equipment have gone out. To be added are new sidewall, marquee, stage draperies, concession equipment and other paraphernalia. Rehearsals will be held in Port Gibson as in the past, the Hendrens said. The Wolcotts operated the show for 38 years. Reputable show owners and performers saw the passing of another old-timer with the recent death of Mrs. Catherine Spaur, 78, in Adelphi, O. She appeared in vaudeville with her husband, Byron Spaur, who died in 1948. Together they organized and operated the Spaur Family Show, which had its inception in 1897. Survivors include a daughter, Mrs. Frank C. Barton, of Adelphi, with whom Mrs. Spaur made her home; a son, Byron Spaur Jr., of Beckley, W. Va., four grandchildren and one great grandchild, Frank (Rusty) Barton, a son-in-law, was with the show for 27 years.

GEORGE CHENEY writes from Enid, Okla., that he has been playing to good business in that sector with a ball show but that he plans to switch to a platform show. He has had a platform presentation for the past three seasons. . . . Albert Viator has his 16mm. pic show working around Valleyfield, Quebec. He also plans to present a summer show under canvas in that area. Holman, hypnotist, is doing well in Central Wyoming, accord-

Billboard Backstage

By JOE CSIDA

Continued from page 2

Sharon and her jumping beans have been featured in Keen Teens, a cartoon feature syndicated to 60 daily papers. One lady who read about them in The News drove more than 70 miles to get 100 jumping beans just started junior high school and, with home work, piano, violin and dancing lessons, hasn't had much time for commercial pursuits. She and her father are both regular Billboard readers and he doesn't think it will be very long until her two younger sisters are studying the ads in Billboard themselves. (They already have been at him to buy one of the little monkeys they saw advertised in Billboard).

"If I seem to speak knowingly about Sharon and her family it is only because I am,
"Sincerely yours,
"Sharon's father,
(WAYLAND BOLES)"

Drivin' Round The Drive-Ins

A CERTIFICATE of organization has been filed with the secretary of state's office for the Bristol Drive-In Theater, Inc., Bristol, Conn. Amount of subscribed capital is \$5,000. Officers are president, Hector M. Frasca; secretary, E. L. Lowry; directors, Gertrude Rittenburg; directors, Frascadore, Loew and Bruno Weingarten. Corporation will operate a new 800-car capacity drive-in now under construction. Project is expected to be completed by early spring. East Windsor Drive-In, Inc., of East Windsor, Conn., has issued an additional 150 shares at \$100 each, according to a certificate of amendment to its incorporation papers, filed with the Connecticut secretary of state's office. The firm, which owns the East Windsor Drive-In Theater, is operated by the Kupchunas Brothers and Peter Kosciak, all of South Windsor, Conn.

George Kraska, managing director of the Beacon Hill Theater here, has booked two films made by Harvard students for their first commercial showing. "A Touch of the Times," full-length feature, made at a cost of \$2,500, and a comedy short, "Much Ado About Studying," are made with Hub backgrounds. They preem March 15.

ing to reports from that neck of the woods. . . . Mr. and Mrs. Thomas Gregory have been checking up some pay spots at church and hall dates in Central Louisiana. They will move north soon and plan to play Central Pennsylvania during July and August. . . . J. J. Fanning has returned to Liberty, Tex., after a season of halls. He will have his platform show on the move soon. He added small animals recently. . . . Chester Cobb is playing sponsor dates in Eastern Washington with his solo show to reported good returns.

JACK and MAUDE BROOKS, owner-operators of the show bearing their names, who have been wintering at the Sarasota Trailer park, a custom of several years standing, plan to leave Florida early in April for Sabula, Ia., their headquarters, to organize for their 40th season on the road. Jack says that they have scouted plans for retiring. He and Maude have been watching the filming of DeMille's "Greatest Show on Earth" at Ringling Barnum winter quarters. Both report that they got a big kick out of working in the film as extras. They enjoyed visits during the winter from Mr. and Mrs. Jess Biabe; Harry and Madge Graf, George Robertson, E. G. Gifford and Vincent Dennis, all of whom wintered near the Brooks. Neil and Caroline Schaffner also spent part of the winter in Sarasota where they purchased a home on the beach. . . . Capt. Billy Bryant is doing a series of lectures in the Midwest. He has appeared in Toledo and Flint and Pontiac, Mich., and after a three-city stand in Chicago, goes to Detroit, Port Huron, Mich., and South Bend, Ind. The personable Billy says that Cuba and Florida still are give and take States. "You give and they take," he says.

Washington Once-Over

By REN ATLAS

Continued from page 2

them were John A. Kennedy, A. Herbert Levy, Morton P. Fisher, Andrew G. Halcy, George B. Storer, representing various TV stations. Joseph E. Casey registered for the Radio-Television Manufacturers' Association, fighting the 10 per cent excise on TV sets.

Quietly a Teni Felds, All's Well on Hill. . .

Bowing to criticism from Capitol Hill, Federal Trade Commission this week quietly shifted its division of radio and periodical

advertising into the commission's investigation division. The radio-periodical division's job of tracking down false statements in TV and radio commercials will be run by investigation division where, a congressional committee tardily said recently, it should have gone in the first place.

Incidentally, FTC announced it has dropped proceedings against 22 TV manufacturers and their ad agency responsible for last November's widely criticized ads claiming that kiddies in TV-less homes faced education handicaps. FTC says it got a promise of "never again" from the advertisers.

Picture Business

By LEE ZHITO

Continued from page 2

exist, it is shunned by the very people it once duped and thereby made impotent.

When Industry Awoke To the Red Menace. . .

Industry woke up with a start to the Red menace in 1947, and at that time, thru the Motion Picture Producers' Association Frey Eric Johnston laid down its policy:

"We will not knowingly employ a Communist or a member of any party or group which advocates the overthrow of the government of the United States by force or by an illegal or unconstitutional method."

Fact that MPPA sees an improvement in the situation is indeed heartening. Organization's two-fisted approach to the Red problem at one time brought many protests from some industry quarters who felt its efforts to rid Hollywood of its Commies were automatically pushing MPPA it-

self into the extreme conservative camp. With this in mind, one can see why Brewer's words are comforting.

"Relatively speaking, the Communist situation in Hollywood has greatly improved," he said. "Unfortunately at the time when it was most serious, MPPA was a voice crying in the wilderness. The power of the Commies here has been broken. Some of the remnants are still hanging around. From a standpoint of power and influence, the Red gang here has been busted. But those who gave aid and comfort to that gang are still hanging around."

ROADSHOWMEN!

SEMO FOR THIS BIG FREE CATALOG

Ask for Catalog 98-4

59 NEW 16MM. SOUND FEATURE PICTURES NOW AVAILABLE!

Rental rates as low as \$3.95 for one day - \$8.95 for one week



BARDEX MINSTRELS WANTED

Colored Musicians, Comedians, Singers, Dancers; several small, light Chorus Girls; reliable Foremen; Trip Crew. Also can place lively, near attractions. Workingmen. This is a free Platform Medicine Show under a 60 by 160 ft. tent, making two to four weeks stands. Top salaries, rain or shine. Long season opening in two weeks. All my old people get in touch right away, we can always use high-class Medicine Show People who appreciate good treatment. Write: Stating salary, what you can do and past experience.

DR. MILTON BARTOK
General Delivery Sarasota, Florida

Lowest Rates on 16MM. FILM Prints More than 700 Features and Features to Choose From! Write for Free Catalog

\$5.00 1 TO 3 DAYS \$6.50 PER WEEK

\$12.50 Per Month

Advertisement Paper from ACE CAMERA SUPPLY

443 W. Evans St. Phoenix, B. C.

MEN WANTED

Go into the Show Business. Make big money! We furnish Shows, Projections and Films. Small weekly rates. No experience necessary. Write: SOUTHERN VISUAL EQUIPMENT CO. (Dept. B-1) 406 Driveway 214 Memphis, Tenn.

OPEN A DRIVE-IN THEATRE AT LOW COST

New and guaranteed rebuilt equipment from 5000. Time payment available to responsible parties. Write, giving location and number of cars. O. L. Window, Card-on-File Dept. L 607 W. 23rd St., New York 19

35 MM. Sound Features

Musical Westerns (and with John King Musical Westerns too, with long-time Cassidy Special deal price. Murder on Lenox Ave., colored cast. It happened in Harlem, colored cast. 1,800 Window. Card-on-File Dept. L 607 W. 23rd St., New York 19

London Dispatch

By LEIGH VANCE

Continued from page 2

to the 650,000 TV license holders. Object of the poll: To find out how screening big sporting events affects gate receipts.

Whisky Fed Killy For London Opera . . .

Jay Pomeroy, impresario who launched an opera season at the Cambridge Theater just after the war, is in trouble. Self-styled "presiding genius and brain behind 11 companies," Pomeroy is up before the official liquidator for the winding up of one of them. He lost \$50,000 sponsoring shows between 1941 and 1949. Pleads Pomeroy: ". . . Profits of \$896,000 on whisky deals . . . enabled me to give London first-class opera." He did too.

Paris Peek

By ART ROSETT

Continued from page 2

trolled, but when a landlord finds a loophole—the rent shoots up to a par and above rentals in New York City. American civil service and army employees are not too much affected by this since they are allowed about \$7 a day for living expenses—but such an amount is astronomical for the average Frenchman—and the Commies, of course, beat the drum about this at every opportunity. The average French white-collar worker supporting a family, receives an average monthly salary of \$71. One advertising manager of a large winery, showed us his pay check for the month—approximately \$86! Cost of food is almost as high as in the U. S.

Salary conditions like this obviously do the entertainment industry no good.

A "TAILOR-MADE" BINDER
for Your Own Personal Copy of The Billboard

Keep it at hand for instant reference with a "personalized" binder.

FREE with ONE YEAR subscription at regular \$10 rate

Binder alone—only \$3

The Billboard 2160 Patterson St. Cincinnati 22, Ohio 8-3-17

Please send me the "Personalized" binder for which I enclose \$.....

NAME.....PRINT

ADDRESS.....

CITY.....ZONE STATE.....

NOW! A Complete New Film Library of Religious, Educational and Entertainment Films.

We have a complete selection of Cameras, Tape Recorders, Combination Strip Film Projector, Sound Projectors and Accessories, Opaque Projectors, Screens of all sizes and other items. All new items. We guarantee better service. Prompt replies to your letters. Book your summer program now while choice of bookings dates are available.

MONROE RECORD & CAMERA CENTER
5500 NICOLLET AVE., S. MINNEAPOLIS, MINN.

The Final Curtain

BARNES—James S.
60, musician and president of Ring 44 Oklahoma City, International Brotherhood of Musicians. March 2 at his home in that city soon after a performance. During World War II Barnes gave many shows for the armed forces. At the time of death he was secretary manager of the Oklahoma City Rotarians Association. Survived by his widow, Mary, his mother, Mrs. Ella Barnes, a brother, Wynant, Bartlesville, Okla., and a sister, Margaret, New York.

BERRY—Lawrence Francis.
68, vaude performer at the turn of the century. March 6 at his trailer home in Sun Valley, Calif.

BLANDELL—William.
58, executive director of the Friars from 1922 to 1949. March 8 in New York. He came to this country from Austria at the age of four and began his stage career by appearing in the original Broadway production of "The Chocolate Soldier." He played in other musical comedies, and then became a producer of vaude units for RKO Albee Productions and other circuits. He numbered among his legit productions "Broadway Boulevard" and "The Survivors" among his hit shows. Surviving are his widow, Belle, and two daughters.

BROWN—Raymond.
47, district manager of Warner Bros. theaters in Lima, O., March 1 of a heart attack.

COLLEMAN—Charles.
88, veteran stage and screen actor. March 8 in Los Angeles. Born in Australia, he resided in California for over 25 years and once was Pauline Frederick's leading man on a tour of America and Australia. Generally, he played the part of a

bulter in over 100 film appearances, one of his most prominent roles being in "Duck and Cover," his last movie. "Three Smart Girls" his widow, Beatrice, survives.

CONNOR—John Ladd.
40, stage, radio and television actor. March 7 in New York. He played with Zasu Packer in "Samuel Johnson" and in the Chicago and New York companies of "Born Yesterday." He also appeared in the touring company of "The Sign of the Cross" and "Allegro." Surviving are his widow, Marcella Gaudet, actress, his mother and a stepson.

DODSON—Dorothy.
46, handier with her husband, Lamont, of the Bob Dodson animal show. March 8 at her home in New York. The couple had included a dog and monkey and had been featured on television shows and in theaters and night clubs. The act recently appeared on Kate Smith's TV show.

HERPENDING—Berbert (Wilma Herberl).
43, former Chicago radio actor. March 5 at his home in Van Nuys, Calif.

FIGEL—Jack.
80, formerly one of the owners of Dancopolis, Philadelphia. March 1 in St. Agnes Hospital, that city. He also had operated ballrooms in New York, Boston and Chicago. He has a daughter, Mrs. Joseph Child, and a sister, Marie, survive. Burial in Philadelphia. March 8.

GALLI—Dino.
Italian actor, March 3 in Roma. He aided in forming theatrical companies in Venice, Milan and other Italian cities.

GARRETT—Edward.
68, voice and piano instructor, recently in a hip in New York. Survived by his widow, Kate, a son and a daughter. Burial in New York March 2.

GATES—Eleanor.
73, writer of "The Poor Little Rich Girl" and seven other plays produced on Broadway. March 1 in Los Angeles. She was married to Richard Walton Tully and aided the producer-playwright in writing "The Bird of Paradise." Her own works included "We Are Seven," "Apeon Springs," "Darling of the World," "The Hardy," "Out of the West," "Fires" and "Fiddlers."

GREENE—Frank J.
72, singer and one of the organizers of the Oranophonic Drum Corps of Bridgeport, Conn. February 26 in St. Elizabeth's Hospital in Detroit. Survived by his wife, Katherine, a brother, William, and a sister, Annie. Burial in St. Michael's Cemetery, Stratford, Conn. February 28.

GRIFF—Raymond C. (Ray Egan).
45, Hammond organist. March 1 in Detroit. He had played in the Sapphire Room and Motor Bar in Detroit for several years. Survived by his parents. Burial in Kenosha, Wis.

HANE—Mrs. Gertrude.
70, former club singer at Kane, Bridgeport, Conn. police sergeant and a former minister and vaude performer. February 21 in St. Michael's. Burial in St. Michael's Cemetery, Bedford, Conn. February 21.

LEPTWICE—Samuel.
70, member of the former vaude team of the Stone Brothers, a bag-punching act. March 2 at his home in Brooklyn. He had been a vaude 18 years ago. Burial in Adah Jehunum Cemetery, Philadelphia March 4.

LOEB—Dr. Samuel E.
68, radio commentator for Station WBSB, Chicago. March 6 at his home in that city.

MARTIN—Dennis.
46, tide foreman with the John Francis Shows for 20 years. March 5 in St. Louis. Survived by his widow, Ruby, and two sons, Bill and Dennis. Burial in Elmhurst, Mo.

WELLS—Lena Stevens.
21, mother of July Mase, recently at her home in San Antonio. She was with the Colleen Moving Picture Company in 1911 and 1912. She leaves another daughter, Lettie Stevens, and three sons, John, Fred and Allen.

MILLER—Pat.
catcher with the original Casting Valencinos, recently of a heart attack at his home in Cleveland. Survived by his widow.

MILN—Jay.
52, former vaude performer, movie actor and composer. March 8 at West Palm Beach, Fla. He was secretary of the International Artists Association, New York. Survived by his widow, three sons and his mother.

MURCI—Wilson A.
61, musician. March 3 in Bronson. March 3 in Detroit. He was a member of the Detroit Federation of Musicians.

NAYLOR—Marie Maps.
47, wife of Fred Naylor and sister of Kenneth Maps, both of whom were with the Fred Circus and Circus and daughter-in-law of W. B. (Bill) Naylor, veteran carnival and circus performer. March 3 in Buffalo. Other survivors include a son, Harry. Burial in Buffalo.

NOVELLO—Ivo.
67, British actor, manager, composer and producer of several long-run musicals.

OPENDOERF—Christopher W.
32, St. James, Conn. deputy sheriff for many years and head of a hitmaking operation there, recently in Stamford Hospital. He was instrumental in parting the way for many other gangster-bosses in the city. Survived by his widow, Mary, and a son, Harry. Burial in Woodland Cemetery, Stamford.

PERKINS—George M.
78, retired actor. February 9 in Cathedral City, Calif. He had been with the Boston Opera Company, Reglar Prince Comic Opera, Sherman Cleveland Opera Company, the Broadway Palace, De Cuyd Company and the Majestic Musical Comedy Company, among others. He also appeared for two seasons at the San Francisco World's Fair. Survived by his widow, both, Catharine, City, and stepdaughters, Harrietta, Fortschlicher, Winnetucca, Nev.

ROGERS—Julius C. (Blackie).
former editor of the Copper, recently in Columbia E. Co. Hospital. At the time of death he was employed by the Sutter Club Company of Columbia. He leaves his wife, Grace.

SCHEIDT—John J.
70, director of the "Beautiful Garden of Roses" and "If I Could Only Make You Care." March 3 at his home in Philadelphia. He composed and arranged music for 20 and his other compositions included "If You Must Love Some One," "Moonlight in Jungledale," "The One Light the Rose and You," "The Fair of Dreams," "The Whirlwind" and several concert polkas.

SINGLE—Leosold.
74, director of the Singer midget troupe. March 5 at his home in New York. He brought the group with him when he came to this country in 1914 from Vienna. He toured the United States and made a two-year swing of Europe starting in 1925. In all, he made 26 trips to Europe in search of talent. The troupe played 21 cities in Europe and 15 in the United States. For the past several years he produced vaudeville and television midget shows.

STICKELMIEB—Henry C.
62, theater chain executive. March 8 in Chicago. He was vice-president and district manager of Public City State Theater, a subsidiary of the Balaban & Katz Corporation. He had been an exec with Paramount and B. & K.

WAGNER—Mrs. Alice.
48, wife of Frank Wagner, singer, actor. March 4 at her home in Buffalo. She was a member of the Ladies' Auxiliary, Michigan Shipments Association. Survived by her husband, Frank, she leaves a son, Frank J., a student at the University of Buffalo, three sisters and two brothers. Burial in Mount Calvary Cemetery, Buffalo. March 10.

WERN—Samuel.
67, toy manufacturer and well known to Eastern concessionaires. February 28 in Springfield, Mass. Survived by his widow, Molly, three sons, two daughters, Franklin, Springfield, two brothers and three sisters. Burial in Mt. Calvary Cemetery, Springfield, March 7.

WOUNICKI—Stanley.
64, organist. February 25 at his home in Detroit. Survived by his widow, Charlot, and a daughter, Mrs. Geraldine Pfluer.

WINGO—Wilfred.
48, singer who appeared with Adeline Patti when she made her farewell tour of this country. March 1 in Toronto. He also made several command performances in England.

WFDR PLUGS RIVAL'S SHOW

NEW YORK, March 10.—Union-owned FM station here, WFDR, launches a series of gratis plugs for radio and TV programs on rival stations today. Outlet will alert listeners, via station breaks, that such-and-such a show is going on across the dial a few minutes before the program's actual air-time.

The scheme is the brainchild of Station Manager Lou Frankel, who believes listeners will appreciate a tip to turn the dial for their favorite show. "Certain network airmen pull the bulk of audiences anyway," explains Frankel, "so we might as well court listener good will by helping them catch the show in time." Initial programs slated for free plugs on WFDR are Studio One on CBS-TV; NBC's Big Show; and boxing matches on both webs.

U.S. Drops TV Kid-Ad Probe

WASHINGTON, March 10.—Hassle over last November's controversy "child appeal" TV ads came to an official end this week when the Federal Trade Commission announced it has accepted written assurances from 22 TV manufacturers and their ad agency that there will be no recurrence of the ads. FTC, which had been mulling legal steps against the advertisers, declared "the matter has been closed subject to reinstatement if future conditions should so warrant."

FTC launched its inquiry after ads appeared in newspapers all over the nation November 13 implying that children in TV-less homes might be handicapped educationally, suffer low morale and be humiliated. The Commission said it centered its inquiry on determining "the truth or falsity of statements in the advertising copy prepared by the manufacturers' agency, Rubihaft & Ryan, Inc., New York." Dissemination of the ad was abandoned immediately and it "was not printed after November 18," stated FTC.

FTC Chairman James M. Mead said that, since the Commission now has assurances in writing that the ad won't be resumed, plans for legal proceedings have been dropped because "the Commission is convinced that the objective it would accomplish through legal proceeding has been achieved by its prompt investigation."

Ops Ponder New Tax Law

TORONTO, March 10.—Club operators here were scratching their heads this week as the government decreed a reduction in the amusement tax of 2 1/2 per cent. This tax must be paid, according to the government, on "entertainment," not background music. However, the term "background music" has not been clearly defined.

The reduction as it applies to motion picture houses, theaters, professional sports and circuses is not expected to be passed along to the patron. Operators say they need the money for increased costs.

ABC Promotes D. Dahlstead

HOLLYWOOD, March 10.—Dresser Dahlstead this week was named ABC-TV program director for ABC's Western division. He replaces Bud Edwards, who last week resigned to become ad manager for Maier Breweries' Brew 102.

Dahlstead served as Edwards' assistant for the past two years as production manager. He has been with the net since 1942, coming prior to the switch from Blue to ABC.

prepare a special promotional campaign for use by radio and TV stations and minor league baseball owners during the 1951 season. William B. Rydner, NAB general manager, announced that Robert K. Richards, NAB public affairs director, will work with Brescia in developing the promotional campaign.

Brescia NAB Baseball Rep

WASHINGTON, March 10.—The latest step in liaison efforts between the broadcast industry and organized baseball was announced by the National Association of Broadcasters (NAB) this week in designation of Matty Brescia, owner of Matty Brescia Enterprises, Memphis, as consultant in radio and TV to the National Association of Professional Baseball Leagues.

Brescia was recommended for the job by the NAB. He will act "in liaison capacity between the nation's radio and television broadcasters and the baseball industry," the NAB said, and in addition will

Public Turns to Attractions

the musicians' group gets one-third of the gross, the figure skating club and the opera association divide another one-third between them and the Auditorium gets one-third.

To 1/2 in with this annual venture, we use the Auditorium arena for figure skating instruction daily, starting on July 4 and continuing thru the pop concert season. The figure skating club takes over this project, brings in big-name figure skaters to give instruction and lessons are sold to the 250 to 400 kids we attract each day of the week. The club pays the instructors out of the proceeds of the lessons.

At our pop concerts, we have tables set on the main floor, seats for which are \$1, and waitresses constantly cover the patrons coffee, beer, soft drinks, potato chips, popcorn, etc. Second floor seats sell at 50 cents each. The seating capacity for these dates is 9,000.

While the concerts are going on, we have the exhibition hall and the theater section available for conventions, meetings and similar events.

Seating capacity in the arena itself, all the space is used, is 15,000. The exhibition hall has 59,000 square feet. Our theater section seats 2,801. Sten Hall, used for dances and as a small theater, can accommodate 1,800. Ramsey Hall can handle 450 more. In addition we have seven or eight ballrooms, including two rehearsal rooms which may be used for committee groups holding from 40 to 150 persons each.

Ready Howling Congress Right now we are getting ready for the annual American Bowling

Congress which begins laying its alleys in our arena March 19. The keggers start rolling April 7 and go until June 1. This is the second time we have had the ABC here in 10 years and, St. Paul is second highest in audience attendance. The ABC brings in millions of dollars to St. Paul. Hotels have been booked up for months and months in advance, with some of the business overflowing to Minneapolis across the Mississippi River.

So how can we here in St. Paul look at the situation other than thru bright-colored glasses? The future looks bright here at home and should look the same in every other auditorium or arena in America despite these troublesome times.

Buildings for Sale
PROVIDENCE—If any person is interested in owning an arena or auditorium, the city council here voted recently to sell seven old fire stations at public auction next month.

Deubacks' Events

ever, a consistent program of improvement has been in effect. The skating floor has twice been widened and lengthened. After the war a concrete parking area was installed, and in 1947 the rink was completely remodeled and a 20 by 150-foot lobby was added by widening the building. Included in the remodeling project were the addition of skate, display and luncheon, and installation of an air cooler and maple floor. The last recent additions have been two blower-type heaters.

Births

ALBERT—
A son to Mr. and Mrs. Eddie Albert February 20 in Los Angeles. Mother is actress, film and stage actress; father is an actor.

AMY—
A son, Raymond, to Ray and Virginia Amy recently in Jewish Hospital, St. Louis. Parents work a mental act.

ARNEY—
A son, Michael DeWayne, to Mr. and Mrs. Danny Arney in St. Louis February 18. Father is owner-manager of the American Eagle Show.

BARNETT—
A son to Mr. and Mrs. John Barnett February 31 in Los Angeles. Father is associate conductor of the Los Angeles Philharmonic Orchestra.

BIRKEN—
A son, Donald, to Mr. and Mrs. Joe Birken March 3 at Queen of Angels Hospital, Los Angeles. Father is editorial staffer in "The Billboard" Hollywood office.

COZZAN—
A son, 16, Mr. and Mrs. Nick Cozzan February 13 in Philadelphia. Mother is a former dancer known as Marchita.

FERRIS—
A son to Mr. and Mrs. Robert Ferris February 18 in San Antonio. Father is announcer and broadcaster at Station KITE.

HARVEY—
A daughter to Mr. and Mrs. Neil Harvey, February 26 in Philadelphia. Father is on the staff of WFIL and WFIL-TV in that city.

LAWRENCE—
A son, Stephen Michael, to Mr. and Mrs. Steve Lawrence February 17 in Detroit. Father is an announcer at Station WXYZ-TV, Detroit.

MANN—
A son, Michael, to Mr. and Mrs. Daniel Mann February 24 in New York. Father is legit director who staged "The Rose Tattoo."

MCQUIRE—
A daughter to Mr. and Mrs. Walt McQuire February 13 in Philadelphia. Father is promotion manager for London Records.

MICHAELS—
A son, Jonathan, to Mr. and Mrs. Joe Michaels recently in New York. Father is news editor of Station WFDR, New York.

PARIS—
A son to Mr. and Mrs. Larry Paris March 1 in Los Angeles. Father is the pit crew manager, known professionally as Rolly Chertell, in a stage and film actress.

SIAGUE—
A son, John, to Mr. and Mrs. John Siague March 3 in Detroit. Father is a disk jockey on WXYZ and WXYZ-TV, Detroit; mother is Florence Gray, partner in Russ & Urban advertising agency.

SMITH—
A daughter, Victoria Louise, to Mr. and Mrs. Clement M. Smith in Boone, Ia., recently. Parents are with Boone Valley Show.

VOLEBA—
A son, Gary, to Mr. and Mrs. Brian Voleba recently. Parents are known as the Three D's, horizontal bar act.

WABE—
A daughter, Ellen Elizabeth, to Mr. and Mrs. Tom Waber February 18 in Detroit. Father is an announcer at Station WXYZ-TV, Detroit.

WALLICH—
A son to Mr. and Mrs. Bill Wallich recently in New York. Father is currently appearing on Broadway in "The Rose Tattoo." Mother, and Jackson, was seen in "Summer and Smoke."

WILLIAMS—
A son to Mr. and Mrs. Bill Williams February 19 in Los Angeles. Mother is Barbara Hale, Columbia Pictures actress; father is a film and stage actor.

Divorces

BEARD—
A J. Beard concessionaire, from Myrtle Hill Road recently in Los Angeles.

CHARTERIS—
Elizabeth Bryant Best Charteris from Leola Charteris, author of "Rain" in Los Angeles. Divorced February 19 in Los Angeles.

LANE—
Gina Elizabeth Lane from Kermit Lane, music arranger for singer Frank Sinatra, February 18 in Los Angeles.

MARLEY—
Linda Darnell, actress, from John P. Marley, film cameraman, February 19 in Los Angeles.

TAYLOR—
Barbara Stanley from Robert Taylor, both film stars, February 21 in Los Angeles.

WHIPPLE—
May Pope, actress, from William A. Whipple February 18 in Los Angeles.

Marriages

FUCKET-DARLING—
Raymond Fucket and Phyllis Darling, former performer, recently in Fort Arthur, Tex.

SORBY-MAN-MILLER—
Sam Sobelinas and Rhoda Miller, daughter of Frank Miller, concessionaire of the Ringling circus, February 21 in New York.

OUTDOOR

FAIRS REVIVE FREE ADMISSION TO G.I.'S

County, District Events Outpace Majors in Cuffing Servicemen

CHICAGO, March 16.—G.I.'s in uniform will be admitted free to scores of fairs throughout the nation this year, early returns of a mail survey conducted by The Billboard disclosed.

Cuffo admission to service personnel will not be nearly as widespread as it was during and immediately following World War II, the survey also shows.

A large number of fairs have made no decision as yet. Some reported that they are considering admitting the G.I.'s for free.

Most major fairs reporting thus far also indicated that they have not as yet decided to duke the servicemen thru the outside gates. Exceptions are the privately operated New Jersey State Fair, Trenton, and the State operated Illinois State Fair, Springfield.

Some "antsies" are mulling whether to give them admission at half the usual scale. Norman Chambliss, manager of the Rocky Mount, N. C., annual, reports that he is considering whether to do

that or admit the servicemen free. County and district fairs which have decided to open their outside gates to the G.I.'s include the following:

Minnesota—St. James, St. Peter, St. Charles, Alexandria, New Ulm, Thief River Falls and Austin.

Illinois—Marshall, Altamont, Stronghurst, Vienna, Peotone, Cambridge Melvin, Lincoln, Milford and Carmi.

Iowa—Cedar Rapids, Webster City, Humboldt, Osage, Rock Rapids, Audubon, Monticello and Knoxville.

Wisconsin—Monroe, Richland Center and Fond du Lac.

Indiana—Salem, Osgood and Rensselaer.

Pennsylvania—Port Royal, Dayton and Troy.

Ohio—McConnelsville, Van Wert and Owensville.

New York—Pean Yan and Lockport.

South Carolina—Union and Arlington.

Michigan—Hillsdale, Caro, Armada and Cadillac.

Nebraska—Bloomfield and Seward.

Also Pensacola, Fla.; Fulton, Mo.; Asheboro, N. C.; Harrington, Del.; Angleton, Tex.; Greensboro, Ga.; Russellville, Ky., and Forest, Miss.

Torti Sees Solid Season; War Is "If"

NEW YORK, March 16.—In Gotham on a buying trip at the Toy Fair, Monday (5) thru Friday (16), Ned Torti, of Wisconsin De Luxe Company, predicted a bigger and better year for outdoor showbiz and resultant gain for his firm in 1951, with the big "if" in the forecast hinging on the possibility of a full-scale shooting war.

In the event of a major conflict much of the firm's merchandise would be sidetracked in favor of war production. At present, Torti reported no shortages in any lines.

He said there was some little delay involved in consignment of items containing zinc or brass, but that there was still plenty of merchandise on hand.

He found that prices had increased generally about 5 to 10 per cent. Objects that cost him \$28 a dozen last year now went from \$31 to \$34 a dozen. His experience was that the majority of jobbers were overloaded with merchandise at present.

Torti said that his volume of biz this year was equal to that of the same period during 1950. He placed less orders at the Toy Fair this year than last because of the quantity of merchandise carried over from 1950. Clocks are the hottest item from Torti's standpoint at present.

Conn. Org Incorporates

FAIRFIELD, Conn., March 16.—Home Fair, Inc., here has filed a certificate of organization in Hartford listing subscribed capital as \$11,000 and \$11,000 in cash. Officers are David Pinto, president; Dominick M. Fusco, treasurer; and Melvin P. Newman, secretary.

Coleman Rodeo July 23

COLEMAN, Alta., March 16.—Coleman Board of Trade's Stampede this year will be June 23. A program of vaudeville acts is being contracted.

INFLATION & AUTO RACES

Costs Mount; Hike in Midwest Admission Prices Seen Overdue

CHICAGO, March 16.—An upward revision of admission prices for Midwest auto races—both still dates and at fairs—is long overdue because of mounting costs arising from drivers' demands and higher promotional and operational costs.

This conclusion was voiced here this week by Al Sweeney and Frank Winkley. Sweeney, with Gaylord White, heads up National Speedways and Winkley is chief of the promotional organization bearing his name. Together the Sweeney-White and Winkley orcs supply the bulk of auto races at Midwest fairsgrounds.

"I think the day of \$1 general admission for auto races at still dates is over," Winkley said. "Prices simply have to be increased

to take care of the increased demands of drivers and higher promotional costs.

"In places where I held still dates last year with a \$1 general admission price, I am moving the price up to \$1.25 and where it was \$1.25 the price is being increased to \$1.50."

Conceding that prices in the East for auto races have always been somewhat higher than in the Midwest, Winkley commented, "In recent years there have been few still date auto races in the East where the general admission was not at least \$1.50."

Winkley urged fairs to review their grandstand admission scale, pointing out that many annuals for years have been underselling the

SCIENCE MARCHES ON

MELBOURNE, Australia, March 16.—Major J. A. Wilson, secretary of the Victorian Showman's Guild, claimed this week that DDT is ruining the world's flea circuses. Fleamen formerly caught their performers in movie houses, but DDT has eliminated that source, he said.

Chi Sports Show Matches '50 Attendance

CHICAGO, March 16.—The International Sports and Outdoor Show here, thru Friday (9), its 8th day, was matching its '50 gate and, provided with good week-end crowds, could top last year's total, according to Phil Perkins, director. Show, which includes the 14th annual National Trailer Coach exhibit, closes its 10-day stand in the International Amphitheater Sunday (11).

Operated by Campbell-Fairbanks, the show is scaled at \$1.25 for adults and 60 cents for children, and is mostly devoted to trailer

N. C. Senate Nixes Stock Car Race Ban

RALEIGH, N. C., March 16.—A bill that would ban stock car racing in North Carolina appears doomed here as the result of an unfavorable report given the measure by the Senate Roads Committee. While opposing the bill, the sub-committee, headed by Sen. Joseph Carruthers, recommended standardization of race tracks, use of crash barriers, banking of turns and non-skid surfaces on tracks.

TRANSPORT FAIR AIMS AT 3,000,000 GATE

ARCADIA, Calif., March 16.—With the racing program ending today, work on the staging of the World Transportation Fair on the Santa Anita racing grounds from June 9 to September 9 gets going in earnest. The event, largest of its kind to be held in 1951, will feature informative exhibits portraying the story of the transportation industry, outstanding entertainment and educational features. An attendance of 3,000,000 is anticipated during the 72 days.

WTF's producer, Ira W. Curry, has set up the fair's own exhibit designing and sales department. Originally the exhibit space was to have been handled by Management Corporation of America. MCA pulled out of the picture when the National Production Authority limited building because of the Korean conflict. Curry, who has produced more than 40 suc-

cessful shows in the past 15 years, has added Hart H. Miller as director of exhibits, and Horace Black, exposition designer.

Cavaladee Spec Inc. in the entertainment field a spectacular cavalcade is to be staged in front of the 28,000-seat grandstand. Other features include an ice show, "pops" concert, a European circus, various popular stage productions and numerous free acts throughout the 401-acre grounds.

Curry has leased the race track for the off-racing period this year with options for the next four years. He plans a series of large scale expositions, with WTF the first.

The souvenir concession has been awarded Frontier, Inc., headed by Roy Rogers. A frontier town will be reproduced, lending additional Old West atmosphere.

GERBER, FREID TO OPERATE AT LANGHORNE

Purcell Heads Up Publicity; Ops Plan Quarter-Mile Track

LANGHORNE, Pa., March 16.—Albert J. Gerber and Irving Freid, for many years operators of Yellow Jacket Speedway, Philadelphia, have obtained a long-term lease to buy Langhorne Speedway here and will operate it this season. Terms include an option to buy.

Deal was made when it became definite that the Yellow Jacket Stadium site would no longer be available for auto races. The manufacturing company, which owned the land has decided to convert it to its own use. The decision will end auto racing within Philadelphia's city limits.

The Gerber-Freid combination plans to build a quarter-mile track inside of the Langhorne oval and use it Friday nights throughout the season for sportsmen's stock car racing. The mile oval will be used for regulation stock car and speedway-type big car competition.

Purcell Heads Promotion
Pat Purcell, publicity-promotion director of the Toledo Sports Arena, Toledo, has been signed to head up the promotion and publicity for the mile track. Sherry O'Brien, for many years press

Aut Swenson Sets 70 Dates For '51 Tour

MINNEAPOLIS, March 16.—The addition of four more dates to the route of the Swenson Thrill Cade has brought the number of dates scheduled for this season to 70, according to Aut Swenson, owner-manager of the unit. Recent additions include one performance each at the Cando, N. D., and Belleville, Ill., fairs and two still date appearances at the Saginaw, Mich., fairsgrounds.

Swenson who returned here recently from a Chicago confab with staffers Marjorie Demille and Bill Brown, also said that recent deliveries of '51 Ford and Indian motorcycles had necessitated the addition of help at the thrill show's Springfield, Mo., winter quarters.

V-F Acts To Play Springfield Sports, Home, Travel Show

SPRINGFIELD, Ill., March 16.—Voorhees-Fleekles Agency, Chicago, which has been contracted to supply entertainment at the second annual Springfield Home, Sports and Travel Show here, has set Jimmy Evans, juggler; the Orantors, Three Kirks, Parker Brothers and the Marvels for 19 shows during the April 1-8 run, reports Luther Bennett, manager. Sponsors of the show in the Exposition and Fine Arts buildings on Illinois State Fairgrounds are The Illinois State Journal and Register and the Junior Chamber of Commerce.

Already exhibitors have contracted for 114 exhibits at the show. These include resort owners, travel agencies, sporting good manufacturers and distributors as well as home building and furnishing dealers. This is 11 more than were in the 1950 show which drew better than 28,000 paid admissions in seven days. Jaycee offices have been opened at 229 1/2 South Sixth Street.

Sheridan Votes Rodeo

SHERIDAN, Wyo., March 16.—Directors of the Sheridan Rodeo Association voted to hold a rodeo July 20-22 unless war interferences. The board also agreed to stage a queen contest in connection with the affair. Max Warrick was appointed a board member, replacing Luther Wells, resigned, and was named association promotion director.

Set 34 Acts For St. Louis Police Circus

CHICAGO, March 16.—A total of 34 acts have been signed for the annual St. Louis Police Circus, April 22-May 6, and eight more will be added, according to L. N. Fleekles, of the Voorhees-Fleekles fair booking agency here.

Line-up thus far includes the Zaechlind and Flying Laval flying acts; Idalys, unicycle; Sensational Ortons and Pelesco, sway poles; Oranto Troupe and Antelica, perch; Great Fussner, rolling globe; Harold Barnes; Betty and Tony Alvarado, and the Smetonas, wire, and the Sidney and Victoria troupes, unicycle.

Also Bob Cimse and Company, trapeze; Larry Griswold and Bob Perry, trampolines; Five Eltons, high act; Seven Marvels and Duane Family, teeterboard; Bruno Family and Triska Troupe, high wire; Kirk Trio, balancing; Jim Evans, foot juggling, and the Juvelys and Farlas Duo, jolly-jolly.

Animal acts include five Al G. Kelly-Miller Bros' Circus bulls and two of their six-horse Liberty acts; Buschbom's Liberty horses; Professor Keller's cats, John Tiebor's and Pickard's seals, Kirk Adams' dogs and ponies, and Cilly Feindt's high school horse.

Crown alley will have George Lasalle and Kokoi as producing clowns and a line-up of Charlie Frank, Hop Green, Van Wells, Carl Marx, Paul Rasche, Bill Bentlage, Bill Alcott, Augie Peterson, V's 'r Matz, Tracy Andrews, Smokey House, Frenchie, Two Bakers, Colbert and Lapere, Jo-Jo Lewis, Al Stoop and two to be added.

Mickey Sullivan's band will provide the music.

WATCHING THE BIRDIE

PEARL RIVER, N. Y., March 16.—Local resident Frank Perkins Jr., was walking along Hackensack River Monday afternoon (5) popping at crows with a shotgun. He spotted one, squeezed the trigger, and the Barnabas Fireworks Company near-by went up in smoke.

Tremendous explosion touched off had people within a 15-mile radius conjecturing on an A-bomb attack. Police said Perkins' shot ignited gunpowder, which blew up the plant's five buildings, all unoccupied at the time. Fire departments from five towns were called out, but they had only a small blaze to fight. About everything was demolished. Police did not press charges against Perkins.

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CLOSE-UPS: JOSEPH J. GODIN

Fireworks Maker Gets Big Charge Out of Pyrotechnics

By TOM O'CONNELL

This is another of a series of articles on little-known facts about people prominent in outdoor show business.

THINGS HAVE BEEN far from dull for Joseph J. Godin, president of Interstate Fireworks & Display Company, Inc., with plants in this country and Canada. He has been getting a bang out of life since he entered the field when he was 14, selling fireworks during the summer from his own place of business in Springfield, Mass.

Now retuned and energetic, Joe says he fell in love with pyrotechnics as a boy and that he eats and sleeps the business. He obtained the bankroll for that first enterprise from his step-father, and proceeds of the operation saw him partly thru a pre-medical education at Tufts University that was halted short of the mark by impaired health. However, Joe continued his training after marriage, securing a Bachelor of Law degree which he says is a handy thing to have on many occasions.

The Godin story starts December 18, 1904, in Montreal. Joe's father was an interior decorator and an operative singer sufficient skilled to be granted a scholarship for musical study in Paris. The family moved to Springfield, Mass., at the end of 1908, and Joe began working after school in a candy store when he was 8. When the proprietor abandoned the project, Joe proceeded, with his step-father's aid, to make the spot a going dispenser of fireworks for six years. By the time he was 17, he had five such stores operating during the summer.

Started With Pearl Firm
On June 5, 1924, Joe married the former Etta Cohen and continued with his summer fireworks program. In February, 1925, he joined the sales staff of the Pearl Fireworks Company, Berkeley, Mass., now located at Centerville, R. I. He remained with the firm



JOSEPH J. GODIN

until October 12, 1934, before branching out on his own. Joe formed his present company, together with Michael J. Sottemuro, John Beltrandi and Ralph Ferrentino. The firm's plant was at Windsor Locks, Conn., but a flood in March, 1936, changed that. The plant went down the Con-

necticut River, and Joe and his partners had their entire year's stock washed away.

Established New Plant
A new plant was established at New Haven, Conn., and on June 13, 1938, Joe bought out the interests of Ferrentino and Beltrandi in the corporation. The outbreak of World War II halted production of fireworks in favor of more critically needed war materials. Over this period of years, Joe says, the firm built up considerable prestige thru its business dealings, but he remained unsatisfied with the scope of operations. "I had set myself a goal some years before to become a big operator," is the way he puts it today. His business then, as now, had its roots in the supplying of fairs and amusement parks.

Found New Facilities
The plant started producing pyro displays immediately after cessation of hostilities, and the re-entry was made easier by virtue of the large stock on hand. Joe had scouted around for larger facilities and found them in the possession of Alphonus Striano, who was one of the owners of the American Fireworks Company, Bridgewater, Mass. Joe and Interstate had moved to the location December 15, 1944, and taken in as partners were Striano and S. L. Gioia, who had been with the National Fireworks Company for 13 years. These men stayed with the firm from 1944 until October, 1948. (Continued on page 35)



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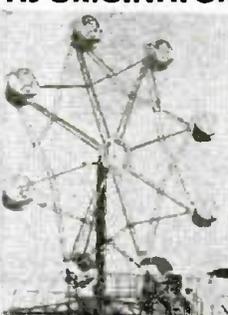


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Talent Topics

By CHARLES BYRNES and JIM McHUGH

Carl Wallenda and several members of the Walenda Troupe, were in Chicago, Monday (5), en route to their Sarasota, Fla., home. . . . Smith and Allen, novelty music, are vacationing in New York for two weeks and will head for Chicago following their rest. . . . Jacqueline Tester, swaying pole, info from Stuart, Fla., that she has completely recovered from a rib operation, the results of an injury suffered when she fell in her slide last season.

Chuck Gordon, clown known as Hobie Charlie, is working out at his New Orleans winter home and has added some new routines to his crash act for the fair season. . . . Joe Beach, Springfield, Mass., recently dropped by the Valley Gardens Arena to visit with the following acts: Three Sherwoods, Lee Marx and Company, the Caranoughs, Seven Marzels and Four Skating Carters. At Court Square Theater, Beach said hello to Jack Myland and Company, Four Tahali Girls, Three Herzogs, Terry Twins and Louis, and the Oliver Sisters.

Chico, high performer, narrowly escaped injury March 3 when he fell into the audience while doing his rope climb from the stage of Chicago's Uptown Theater to the balcony. Mishap occurred when he was blinded by the spotlight. . . . Ritter, swaying pole, and the Grotzfelds, high wire, are skedded free acts at New Mexico State Fair, Albuquerque, N. M. Acts, booked thru Burnes-Carruthers Theatrical Enterprises, Chicago, will work each day of the run, September 28-October 7. . . . Jerry and Margo Ashton, hula dancing duo, are the latest additions to the performers' colony at the Forest Trailer Park, Park Ridge, Ill. The act moved there from Des Moines. . . . Oratio Trio, peah, returned to the trailer park Tuesday (6) following their Minneapolis indoor circus date.

Bob Gorry and Miss Camille, high act, have been inked as the top attractions at the Davenport, Ia., Fair the week of August 13, and also at Omaha the week of July 30. Bookings were handled by Ernie Young, Chicago.

Mickey Sullivan, band leader, was forced to cancel his engagement at Frank Wirth's Miami Orange Bowl circus because of an attack of influenza. Sullivan info, however, that he will be on deck at the Wirth-staged Police and Fire Department circus at Johnstown, Pa., March 28, and the Hartford, Conn., Shrine show the week of April 2. Al Boutwell, Hammond organist, recently signed with the Sullivan aggregation for 1951 outdoor dates.

Pedro and Durand, comedy acro, are at the Olympia Theater, Miami. . . . Little Jimmy Dickens, hillbilly singer, is on a four-State tour that will take him into Texas, Louisiana, New Mexico and Arizona. Tour winds up March 30. . . . Al Ackerman, manager of the Six Tip Tops, acro and comedy knockabout, has spent the winter in his Wayzata, Minn., home, but recently took time out to visit both indoor circuses at Minneapolis and St. Paul.

Jack LeClair Sr. is clowning at the spring carnival sale at the Boston Store, Milwaukee. The Aerial Christensons have started working out at their Sheboygan, Wis., home in preparation

for the outdoor season. . . . Doc Candler, known as Scotty, the Clown, is wintering at his Mount Clemmons, Mich., home, but is getting ready for the road. . . . George Binks, who has Bink's Circus Dogs, has taken on a few new canines and is working the act at his Cudahy, Wis., farm. . . . Jake (Clown Cop Carrigan) Ditch info that he renewed acquaintances with Slim Collins and Roy Thomas when they were in Milwaukee with the Hamid-Morton Circus.

While playing the Variety Club Circus at the Orange Bowl, Miami, the Great Rolando appeared at the Surf Club, Miami Beach, and the Everglades Club, Palm Beach. He left Miami March 12 for Chicago, where he will appear on the Super Circus, TV show March 18, then will go to Johnstown, Pa., and Hartford, Conn., to play circus dates, booked by Frank Wirth. While in Miami, Rolando was a house guest of Welby Cooke, who is in charge of new animals arriving at Tropical Hobbyland. Cooke was equestrian director for the Orange Bowl Circus.

Williams & Lee Sets 3 Units For '51 Fairs

ST. PAUL, March 10.—William & Lee Attractions will send out three fair grandstand units this season, one to play in Montana and Wyoming and the other two in the Midwest. Gladys M. Williams announced.

The Western unit will play about 12 weeks of fairs, including the Wyoming State Fair, Douglas, The Indian Celebration at Trenton, Neb., is another major date for the booking office.

The Three Lee Sisters, trampoline and trapeze, will join the act line-up from the West Coast, and Chick Willis will emcee one of the Midwest units. Another new act this year is Harold ad Helena, dance team.

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B-K Chain Mulls Additional Circus Stage Show Bills

CHICAGO, March 10.—Success of the first circus-type stage show, tried by Balaban & Katz, movie house ops., at their Uptown Theater here Saturday (3) may lead to further experiments along this line, Warren Jones, of the B&K production department announced.

"Reaction was good, but it is difficult to tell whether the stage show or the picture had the biggest draw," he said. Movie was Dean Martin and Jerry Lewis in "At War With the Army."

Next circus-type stage show may be held at the Marlyn Theater, March 24, with a less attractive picture, according to Jones. The house may be opened earlier in order to get four complete shows in on the one day. Nut for the first show was reportedly in the neighborhood of \$1,500.

Guenard Hardisty Prez

HARDISTY, Alta., March 10.—P. Guenard was elected president of Hardisty Stampedge Association. Mrs. Mary Goodrich is secretary and Bud Harry Moody is treasurer.

Out in the Open

Jack Hutchinson, former booker and promoter, has quit the road to operate the 301 Diner and service station north of Clayton, Ga., on Route 301. . . . Digger Fugh, handler of the Wallbays, English acrobats, sailed recently for England to produce a 20-girl acro act and aerial ballet for Tom Arnold.

Ned Toril, of Wisconsin Delux Company, Milwaukee, cut short a buying trip at New York's Toy Fair to rush home when he received news that his nephew's son had died.

Earl Newberry and Lee Overland, top men in the Jole Chitwood Thrill Show's Midwest unit, were in Chicago Monday and Tuesday (5-6) conferring on season's plans. The Chitwood thriller came in for a good publicity break in the March issue of Popular Mechanics, which devoted several pages of text and pictures to the org.

J. W. (Patty) and Frank Conklin spent a day in Chicago, Wednesday (7), Patty leaving for Hot Springs with Dave Russell and Frank heading for his Brantford, Ont., home.

Congratulations are in order for George A. Hamid Jr., associated in the operation of his father's enterprises, and his wife, Patricia, on the birth of another son.

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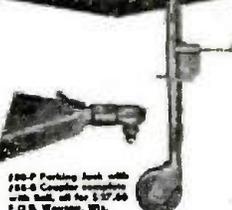
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Flashbacks

25 Years Ago

Ray Dick, veteran Side Show manager, retired from show business to enter the bakery business in Anderson, Ind.

Frank Kingman was named secretary of the State fair at Hartford, Conn.

Deaths: Anne D. Allen, outdoor trapper; Joseph Perry, Coney Island, N. Y., cafe man; Ben Sweet, circus man.

10 Years Ago

Paul Duan was named manager of Indiana State Fair, Indianapolis, succeeding Harry G. Templeton.

Under the Marquee

Wyatt Davis, clown, is in New Orleans, getting wardrobe for the coming season.

Jimmy Armstrong and Prince Paul of Ringling-Barnum think so much of film star Dorothy Lamour, who is working in the movie of circus life being shot at Sarasota quarters, that they presented the sarung gal with a silver identification tag engraved: "To Dottie, Our Agent."

W. R. Cain was named manager of Southeast Mississippi Livestock Show, Jackson, succeeding C. E. Boone, resigned.

Paul Boyette, general agent the past two seasons, has been named manager and assistant to the owner, and Jack Lucas, veteran of outdoor showbiz, will take over Boyette's old position.

Magic Empire Opens Season At Andalusia

ANDALUSIA, Ala., March 10.—Magic Empire Shows was skedded to open its season here today.

Magic Empire will play nine Alabama fairs this year, according to Boyette, including Attalla, Brewer, Enterprise, Etalosse, Alexander City, Andalusia, Oark, Geneva and Troy, Lucas is in Ohio and Indiana filling in vacant dates.

Playland Sets 15 Ohio Celebrations

DETROIT, March 10.—Playland Shows will play 15 successive weeks of celebrations in Ohio this season, Jack Gallagher, owner-manager, said here after returning from a booking trip with his business associate, Eddie Parker.

A new Kiddieland will be a feature, Gallagher said. Most of the equipment has been refurbished under direction of Bill Hollingsworth.

In addition to Gallagher, staff consists of Parker, business manager; Bessie Gallagher, secretary-treasurer; Irving Rubin, publicity, and Bill Hollingsworth, ride superintendent.

Recent quarters visitors included Mr. and Mrs. Tom Gordon, Charlie Morgan and family, Mr. and Mrs. Bob Corrigan, Ray Williams and Earl Kelley.

George Barton will be his horses on Rogers Bros.' Circus this season. His son, Billy Barton, specialist, will be with the same show.

Mr. and Mrs. Si Rubens, of Rogers Bros. and Howard Ingram and Eddie Billeit, of the Don Robinson show, were among showfolk catching the opening of Pawnee Bros.' Circus.

Mail Biz In Gotham Up for R-B

NEW YORK, March 10.—With advance ticket sales for Ringling-Barnum's stand here nearing the end of the first week, mail-order business was reported up over the same period last year, while on-the-spot trade at Madison Square Garden was even with the 1950 pace.

Heaviest demand at the Garden, where two windows were open, was at noon, the lunch hour for most of the city's daytime populace.

Don Robinson Signs Talent

SARASOTA, Fla., March 10.—Don Robinson Ameri-Congo Animal Circus has signed the LaBelle Troupe, Bedell Troupe, Hal Crider and family and Dan Riley's animals, Owner-Manager Howard Ingram reported this week.

Ingram said the show opens April 14 with a 60-foot round top using a 40 and a 50; a 40 by 100 Side Show housing animals; pit show; cookhouse and sleeping top. Ten show-owned trucks are scheduled to move the org.

Riley will have his Gorilla Show as the pit attraction and will work his two trained mules, 24 dogs and chimp in the performance.

Art Eldridge is working animals daily. Eddie Billeit is in charge of building rigging. New seal lumber is expected this week. Mrs. Eddie Billeit is in charge of wardrobe and purchasing.

Other preparations include the overhauling of light plants by a Tampa firm; ordering of paper and heralds from Central Show Print, Mason City, Ia., and buying of new trapping for bulls and horses.

Luna Goes to Vets

NEW YORK, March 10.—Disposition was made last week of Coney Island's Luna Park property when Fred Trump, builder who purchased the plot last year, concluded arrangements with the Jewish War Veterans for that group to sponsor a \$1,960-family veterans' co-operative housing project. Estimated cost of the project is \$20,000,000.

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Winter Quarters

Midway of Mirth

TRENTON, Ill., March 10.—Painting and repairing of rolling stock is in progress. Excellent work has been done on the rides under supervision of James Rogers and Tex Morton. Shows are slated to open in St. Louis the first week in April.

Audria and Charlie Meyers arrived in quarters recently. Charlie begins his fifth season as Merry-Go-Round foreman this year. James Rogers again will be general supervisors of the shows. George Barrett is vacationing in Florida.

Sonny Harris writes that he has built a new front for his Monkey Show. He also has his popcorn wagon and train loaded and ready for opening. Curley Lively, who is wintering at his home in Texas, writes that he'll be on hand for opening. He will be concession manager and assist on the advance.

Frank Lavell and Anna and Charlie Kalkie are returning from New Orleans. Mrs. Carl Pope held a birthday party for her husband at their home here. Mrs. Beeky Mack, of Detroit, is seriously ill. Billie Goodrich is ill at her home. Calvin Landrum is still convalescing from his illness. Beatrice Rogers, daughter of Jimmie and Eva Rogers, sustained a broken shoulder recently at school. —ROSIE DAVIS

Georgia Amusement

AYERSVILLE, Ga., March 10.—Homer H. Scott, owner, announced the org will open March 24 in Griffin, Ga., and its route will include Georgia fairs at Monticello, Jackson, Clayton, Springfield, Clayton, Jonesboro, Pembroke and Irwinton. Shows also will play in both Carolinas, Virginia and Kentucky.

Back-end attractions will include Charles E. Graffins' one-ring circus, C. C. Rice's Snake Show, and the Tommy Stone Fall Show. Six rides, 4 shows and around 30 concessions will be carried. All rides have been repainted red and orange.

Staff, in addition to Owner-Manager Scott, will have Mrs. H. H. Scott as secretary-treasurer; H. Henry, advance agent, and E. H. Gilliam, billposter.

Mr. and Mrs. Luther Sandlin have completed a new bingo and cookhouse and will be assisted in its operation by their son and his wife, Mr. and Mrs. Ralph Sandlin. Others in quarters are Robert Smith, E. H. Gilliam and Lolo Tinsley. Recent visitors included Mr. and Mrs. Emore Wilcox, Harry White and Mr. and Mrs. Jimmie Shipman.

Virginia Greater

SUFFOLK, Va., March 10.—Arthur Gibson and Johnny (Red) Underwood are here, with the former getting the Whip in shape. J. H. Power, who will operate the Side Show, advised from his Atlanta home that he will arrive two weeks before shows open.

Jesse and Carolina Brown will have the Cotton Club Minstrel Revue this year. He writes from Columbia, S. C., that he is whip-

Midway Confab

With the James E. Strates Shows prepping for the season's opening, the painting crew at Pine Castle (Fla.) Army Air Base is directed by Willard (Red) Holdredge. Almost all the wagons and their fronts and the entire train have been gone over. James Yates Sr. is adding the finishing touches to a new stainless steel front arch, and chief electrician Gifford Ralyea is completing the building of a new front for George Murray's Lion Thrill Arena. General Superintendent Mike Olson reports that the new wagons under construction will be ready for the road when the org leaves quarters.

Michael Gatto, son of Mr. and Mrs. Rox Gatto and in the army since January, is stationed at Camp Polk, La. . . . Scotty McNeill, who closed at the Slipper Club, New Orleans, following a 22-week stand, opened at the Five o'Clock Club in the same city March 9. . . . Joe Mooney will not take to the road this season. He plans to remain in New Orleans to manage a nitery. . . . Bill Powell, New York globetrotter, writes that on his recent stop at Dilbouth, French Somaliland, Africa, he found only one movie house and a single night spot. From there he trained to Addis Ababa, Ethiopia.

Walter O. Deering, who last season had the bingo on the B. V. Nessler Shows, was a visitor

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*Routes are for current week when no dates are shown. In some instances possible mailing points are listed:

American Eagle; Grafton, Miss.
 American Midway; Russellville, Tex.
 Big State; Palestine, Tex.
 Bobb; Carl; Paris, Tex.
 Bud's; Houston, Tex.
 Burkhardt; Calverly, Ark. 19-24
 Crafts 20 Big (Orange Show) San Bernardino, Calif. 19-18
 Danco; Newberry, S. C.; Thomasville, N. C. 19-24
 Eddy Bros.; (Shrimp Fair) Miami, Fla.
 Florida; Greer; Phoenix, Ariz. 19-24
 Franklin; Don; Cairo, Tex.
 Gotsch; J. A.; Laredo, Texas
 Goid Medal; Albany, Ga. 19-24
 Interstate; Selma, Ala.
 Magic Empire; Andalusia, Ala.
 National; Dealer; Johnston, N. C.
 Mitchell; Curtis; Decatur, Miss.
 Orange State; (Fair) Pahrler, Fla.
 Palmetto Expo; Thompson, Ga.; Harlem 19-24
 Peck; Am. Co.; Durant, Miss. 19-24
 Playland Attr.; Eata, La.
 Prell's; Broadway; (Fair) Sanford, Fla.
 Robertson & Coker; Ains; Shelman, Ga.
 Royal Duke; Morehead City, N. C.
 San Valley; Morehead, La.
 Southern Valley; Minner; La.; Springfield 19-24
 Spinks; J. A.; Sumner, Ala.
 Starlight; Lytle, Tex. 12-24; Luling 19-21
 Stephens; C. A.; (Fair) Eolia, Mo. 19-21
 Tinsell; Barnes; North Miami, Fla.
 Tinsell; T. J.; Sweetwater, Tex.
 Tinsell Expo; Camden, Ark. 19-21
 United Expo; Fort Arthur, Tex.
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 Wolfe; Am.; Tryon, N. C. 19-24

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Beatty; Clyde; Shreveport, La. 19-18
 Jeterport; Orin; Dayton, O. 22-31
 Mack; Mack; Wichita, Kan. 12-18
 Mason Bros.; Gadsden, Ala. 11; Carrollton, Ga. 15; Talladega, Ala. 16; Childersburg 17; Columbus 19; Jasper 20; Russellville 21; Florence 22; Newfield 23
 Harne Bros.; Beaumont, Ark. 12; Wilcox 13; Sanford 14-15; Silver City, W. M. 19-18; Carrollville 25-28
 Kelly & Morris; McAllen, Tex. 13-13; Laredo 14-15
 Polack Bros.; (Eastern); (Armory) Danville, Ill. 15-17
 Polack Bros.; (Western); (Medinah Temple) Chicago, Ill. 12-18; (Air Base) Chabou 21-24

Misc. Routes

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See Chapter of 1951 (Arms), Chicago, Ill. 19-20
 See Police of 1951 (The Gardens) Pittsburgh, Pa. 12-18; (White Arena) Washington, D. C. 20-26
 Millers, Irvin C. Brown; (Shin Models) (Rita) Daytona Beach, Fla. 14; Madison Palatka 15; (Strand) Jacksonville 16-17

Ape's Body Studied

CHICAGO, March 10.—Autopsy on the body of Bushman, Lincoln Park Zoo's gorilla which died in January, showed the ape's death was hastened by rheumatic fever which had in early life. The body is being stuffed for exhibition at the Museum of Natural History here.

at the home office of The Billboard in Cincinnati Friday of last week en route to Marietta, O., for a visit with his father. The Nessler org, now readying at quarters in Sandoval, Mo., will be piloted the coming season by the veteran general agent, Bill Collins. Deering reports, The latter also will be back with the Nessler org. . . . Mr. and Mrs. George Murray, concession and lion motordrome operators on the James E. Strates Shows, are in a Bluffton, O., hospital as a result of injuries sustained in an auto accident early last week. At press time their condition was reported as fair.

Early Chi Biz Off for Polack

CHICAGO, March 10.—Polack Bros' Western unit drew near-capacities for week-end shows but reported an over-all drop of 10 per cent for the first nine days of its run here. Louis Stern managing director, said that results of the increased advance sale would show up during the second week.

Polack opened its local Shrine stand March 2 and continues thru March 13. A preview, sold out to the electronics industry, preceded the regular opening.

Strong houses were on hand for the Friday (2) start and for the three Saturday (3) shows, Sunday (4) brought two near-full houses for the matinee, but a light night house. Monday's single show was the smallest of the week. Both Tuesday performances were somewhat light but by Wednesday (7) the houses were approaching the full mark again. Thursday (8) both shows were strong, and Friday's matinee was good. The Friday night show was packed and some extra chairs were in use.

Stern said that 100 per cent sell-outs would continue over the week-end (10-11). Business next week promised to make up for the drop of the first several days and Stern anticipated finishing ahead.

Canadian '51 Rodeos To Equal Last Season

LETHBRIDGE, Alta., March 10.—Although a number of small rodeos in Alberta and British Columbia will not operate due to rising costs, Herman Linder, president of the Canadian Stamped Association here, said 1951 operations would be comparable to '50.

Linder also is vice-president of the International Rodeo Association of America.

Zoo's Pheasants Killed

EDMONTON, Alta., March 10.—Police said they believed dogs were responsible for the killing of six golden pheasants valued at \$100 at Edmonton's Burden Park Zoo.

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R-3-17

MARCH 17, 1951

Parks Booking More Talent In '51, Pa. Agency Reports

LANCASTER, Pa., March 10.—Talent bookings for parks are running far ahead of 1950 for Cooke & Rose Theatrical Enterprises here, Harry Cooke, outdoor booking manager, announced.

He said the increase had been registered also several parks in this area which deal thru the agency have not yet arranged their schedules for the season.

Idlewild Park, Ligonier, Pa., has contracted Sensational Williams, aerial pole; Judy and Jeanette, high pole; Frank Cook, high wire, and the Flying Valentines (flying return) for two weeks each, with more acts yet to be signed, Cooke said.

Westview Adds Kiddie Rides, Ballroom Trim

Opening April 29 For Week-Ends; New Office Being Built

WESTVIEW, Pa., March 10.—Westview Park will start week-end operations April 29 and full-time business on May 16 with a hyped Kiddieland line-up and new flash in the dance hall.

George M. Harton, park president, anticipates a "very successful season." He pointed out that biz for the spot increased last year and that weather breaks this time should result in greater turnouts.

New in the Kiddieland will be a Rocket and a Deep Ride, bringing the rides there to 14. Last year a junior Coaster was added and it drew good business from kids and adults alike.

Mirror Features

Danceland has been augmented by addition of two 10 by 20-foot mirrors. These are spotted on either side of the bandstand and reflect the entire dance area. More new mirrors decorate the ballroom's pillars. Danceland operates on a year-round basis, with winter operation being scheduled for three nights weekly. Trolley cars stop at the door. Big-name policy will be continued.

Pittsburgh trolley fares to West-lake have been increased since last season; however, John Hickey, picnic manager, believes this will have little effect on attendance at outings. The customary picnic trolley tickets will be issued and picnic bookings start with the opening of the park.

New Ritz Office

Harton, this season, will preside from a novel, newly built business office located near the center of the park. The stucco building will have one all-glass wall from which the president can observe activity on the grounds. Interior will be paneled, air-conditioned and sound-proofed. The office will be connected with the near-by radio tower speaker system for making announcements on the grounds.

Harton recently acquired official control of Pittsburgh's Station WPGH. A new Flying Scooter ride was purchased by Harton for Walbridge Park at Toledo, which is under the same management as Westview.

Seattle Inks Beck's Rides For 2d Year

SEATTLE, March 10.—John Beck & Son have been awarded the contract for operation of a Kiddieland at Woodland Park here for their second season. Bids recently were received by the park board.

The Becks had a two-abreast Merry-Go-Round and four kiddie rides last season. A similar line-up will be used this season, but the rides used will have greater capacity.

Last year's business was handicapped by inability to handle all the patrons, particularly on Sundays.

The Becks also operate ride units for special events in this area.

Hershey Park, Hershey, Pa., has booked Sensational Williams, Judy and Jeanette, Frank Cook and the Flying Valentines.

Valley View Park, Hallam, Pa., has signed up for acts from the Grand Ole Opry units handled by Cooke & Rose. Talent booked includes Jimmy Dickens, Roy Acuff, the Carter Family, Hank Williams, Cowboy Copas and Hank Snow. The spot also has signed for the Korn Kobblers and the Jack Berch radio show.

Sunset Park, West Grove, Pa., Cooke reported, has contracted for a string of hillbilly and folk music groups including Big Slim, Red Belcher, Sunshine Boys Quartet, Doc Williams, Hawkshaw Hawkins and Lee and Juanita, all from Station WWSA, Wheeling, W. Va.; Hank Williams, Ernest Tubbs, Cowboy Copas, the Carter Family, Hank Snow, Lonzo and Oscar, Jimmy Dickens, Roy Acuff, and Bill Monroe, all from the Grand Ole Opry, and Smiley Burnette and Lulu Belle and Scotty, from the WLS National Barn Dance.

Cooke reported that, while park bookings were up sharply for his agency, purchases by fairs were slightly above 1950 and celebrations were on a par with last season.

Coney C. of C. Elects Reiben Prexy Again

NEW YORK, March 10.—Stanley J. Reiben and William A. Nicholson were elected for second terms as president and executive secretary of the Coney Island Chamber of Commerce at the annual election of officers held here Thursday (8).

Others chosen included Frank S. Tilgus, Moe S. Silberman, Chris G. Feucht, Fred Moran and Alfred Shaw, vice-presidents; Victor A. Bonomo, treasurer; Leonard W. Tria, assistant treasurer and Charles A. Feilman, secretary. Committee chiefs read their reports, all showing excellent prospects for a profitable 1951 season. The Shaefer Brewing Company, which financed part of the free fireworks last season, will again sponsor the exhibit this year, footing the entire cost.

Installation of officers will take place at a dinner-dance to be held April 5 at the St. George Hotel in Brooklyn. Col. C. J. Hillbert, local manager of the Consolidated Edison Company, will be in charge of arrangements, and Kenneth W. Burke, manager of Feilman's establishment, will be toastmaster. Speakers will include prominent local officials.

Minneapolis Ops Prep Kid Spot

MINNEAPOLIS, March 10.—Happy Acres Kiddieland, a three-ride spot operated by Larry Sauter and Al Provencher here, will open Decoration Day, with Mrs. Provencher substituting for her husband while he is on active duty with the navy.

Spot was formed last season with a miniature train, built by Sauter, as the nucleus. The train was constructed originally for use at the Chicago lake front fair but was set up here instead. The pair also has a King Air engine and airplane rides. Plans are afoot to add to the line-up this season.

Concessions for balloons, popcorn and a miniature hobby show are let out on percentages. Expected to hype business for the fairs this summer is the new drive-in theater built adjacent to it by the owner of the site. The Kiddieland ops have a five-year lease.

Sauter's train is a one-sixth scale model of a Rock Island Railroad train and has five cars seating 42 persons. It is equipped with air brakes, fuel drive, gasoline power and oscillating light.

Provencher is stationed in Florida with the navy and is residing at Orange Park, Fla.

POOL OPS SEE THREAT TO CHLORINE SUPPLIES

Clarification Sought From NPA On Order Governing Gas Sales

CHICAGO, March 10.—Pool operators this week were seeking clarification of the National Production Authority order setting up priority rulings for chlorine sales. It was feared by some ops that the present order excludes pools from chlorine supplies.

Conflicting interpretations of the order, designated as M-31, have created confusion thruout the pool business. Efforts were being made to determine what interpretation the NPA has placed on its ruling.

The order requires that chlorine buyers certify the gas will be used only as "public health chlorine." It also defined public health chlorine as that "which is essential for purification of water for human consumption and use (exclusive of chlorine for swimming pools) or for treatment of sewage in order to protect the public health, welfare and safety."

Pools come in for a second special mention where the order reads, "Every such certification constitutes a representation to the seller and to NPA that the chlorine called for in such order is required and will be used exclusively for the purification of water for human consumption and

use (other than for a swimming pool) or for treatment of sewage."

May Ask for Change

If the NPA order means pools will not be allowed to buy chlorine, operators state, they will seek an amendment to the order similar to the one obtained during World War II, when pools were accorded a priority equal to those given hospitals, food processors, laundries and diaper services.

Without chlorine, most ops state, pools would be forced to close in a matter of hours. They also point out that, in that case, the order, apparently, would mean municipal, school, YMCA and other institutional pools as well as independent tanks and those at amusement parks would be out of business.

The National Association of Amusement Parks, Pools and Beaches here has directed its Washington representative to seek clarification from the NPA and,

if necessary, to request a hearing before the agency to seek changes in the rule.

Pool operators said they were at a loss to understand why their business had been singled out for the special parenthetical mentions in the order.

May Be in Clew

Some pool men interpreted the NPA wording to mean that pools merely were not covered in this order and that chlorine still could be purchased for pool use.

Paul R. Huedepohl, secretary of the NAAAPP, said that a shortage of chlorine had been reported and that, depending on NPA, it is possible operators would not be able to obtain it without the NPA certification.

Originally, the corresponding order for World War II gave pools a low priority, but operators succeeded in changing the order so as to give them an A-6 priority, sixth in rank.

Coupled with the gas supply problem is what Huedepohl described as a short supply of steel tanks for transporting it. He said that some suppliers have complained pool men frequently keep the tanks longer than necessary, thus adding to the tank supply problem. Huedepohl said that a 150-pound chlorine supply would last most pools about 30 days, and he suggested that it may be necessary to change demurrage for tanks kept out of circulation for longer than 45 days.

Riverside Set To Bow March 31

AGAWAM, Mass., March 10.—Opening date for Riverside Park here has been set for Saturday (31). Owner-Manager Edward J. Carroll announced this week. With defense production in the area on the upswing he looked for a good season if the weather breaks right.

Following the plan instituted last year, Carroll has again contracted T. A. Pearson, Inc., of Springfield, to handle the entire reconstruction program and continuing maintenance during the season. All major work is expected to be completed for the bows. New rides at the park this year include a Kiddie Whip and pony cart, with the spot's kiddieland layout revamped to accommodate the devices. The kiddie boat ride also is being reconstructed.

Midway improvements embrace remodeling of the tropical fruit pavilion with a new soda fountain, waffle and drink stands. The pokerino set-up has been moved to a new location, replacing roller-skating. The main hot-dog stand has been altered to provide for barbecue equipment. New cars have been put on the Whip ride, and the midget auto speedway cars have been rebuilt. An A.B.T. shooting gallery will be an additional feature this year and will be located adjacent to the ballroom garden's entrance.

Installation of a new dark tunnel.

(Continued on page 50)

Portland Ops Buy Gerlings' Tacoma Spot

TACOMA, Wash., March 10.—Robert Ballinger and W. H. Widenmann have purchased the park formerly operated here by W. J. Gerlings and will operate it this season with five rides bought from Gerlings plus six other devices they already owned.

Ballinger also is owner of Oaks Amusement Park in Portland, Ore., and Widenmann formerly had the Roller Coaster at Janzen Beach, Portland.

Rides purchased from Gerlings include a Mix-Up, Dodger, miniature train, Shoot-the-Shoot and Tumblebug. Gerlings, who has been in the park business some time and also has operated a ride unit for dates near here, this season will have a new carnival with nine rides. The rides were the portable devices at his park which were not involved in the sale. Gerlings' Merry-Go-Round also will go to the new park management. Title of the carnival is not set.

40 N. E. Ops To Get Awards At Hub Confab

BOSTON, March 10.—Presentation of distinguished service awards to 40 members who have been outstanding contributors in the building of the New England Association of Amusement Parks will be a highlight of the silver anniversary convention of the group at the Parker House here Wednesday (28).

Under the leadership of John Dineen, Hampton Beach, N. H., chairman of the event, the awards—silver plates inscribed with an outline of New England States and the recipient's name—will be made at the anniversary banquet. Another feature of the evening program will be a tribute to Edward J. Carroll, first member of the New England group to be elected president of the National Association of Amusement Parks. Pools and Beaches.

President John Collins, Lincoln Park, North Dartmouth, Mass., reported that the first broadside announcements have been sent to members. Return cards are to be mailed to Secretary Fred Markey, Exeter, N. H., together with request for rooms at the Parker House for Tuesday (27) or Wednesday.

Publicity committee, headed by Harry Storin, organized at Providence, R. I., with Roland Gamache and Paul Hanley present. Plans for promotion of the event thru New England newspapers and radio are under way. The committee will meet here with Dineen about Thursday (15).

Schedule for the confab includes informal group meetings Tuesday night, registration Wednesday at 10 a.m., lunch at noon, panel forum from 2 to 4:15 p.m., cocktail party from 5 to 7 p.m. and the banquet at 7 p.m. The Al Martin agency will furnish the floorshow.

Snyder Signs Sandy Beach

WILKES-BARRE, Pa., March 10.—H. K. Snyder, manager of American Amusements, Inc., here, said this week that his Talent Tonight and variety shows have been signed by Sandy Beach, Harvey's Lake, Pa.

Units will also play at Rocky Glenn and Music.

Snyder stated that a drive-in theater is being built at his Riverside Park at West Nanticoke, Pa., where an early opening is planned.

Cuban N.R.C. To Sponsor Havana Spot

NEW YORK, March 10.—A complete park, with the entire promotion to be handled by the Cuban National Red Cross, was being sought here this week by Guillermo Padilla, representing the group. The site for the funspot would be several square blocks in the heart of Havana unobstructed by buildings or other obstacles, according to Padilla.

The park would be American plan straight down the line. Rides, both major and kiddie, concessions and games and free acts all would figure in the scheme. There is also the possibility of a skating rink being imported for the spot. However, Padilla pointed out that although he was sure such an establishment could be made to pay off, whoever was engaged to work out the project could give a contract for about only a year. Government elections are due in Cuba in June, 1952.

In the matter of big rides Padilla sought a Merry-Go-Round, Caterpillar, Roller Coaster, Whip, Tunnel of Love, Loopster, Dodger, Octopus, Rolloplane, Tilt-a-Whirl, Ferris Wheel, Pretzel, Boomerang, Moon Rocket and Speedway. The kiddie department would include Merry-Go-Round, Roto-Whirl, pony track, Ferris Wheel, auto, miniature train, Sky Fighter and water boat rides.

Padilla intended a jaunt to Chicago Monday (12) for a few days before returning to his post with the Lieuba Trading Company, Aguiar 269, Havana.

Reservations Up for A. C.

ATLANTIC CITY, March 10.—Advance reservations indicate that this resort will enjoy an above-par influx of visitors over Palm and Easter Sundays. Operators here see the early Easter as a boon since it means an early spring and a heavy arrival of tourists.

Plans for the selection of the best dressed woman on the Boardwalk on Palm Sunday and the woman with the best hat on Easter are being formulated as part of the general holiday promotion.

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Canada Dry Plugs Ocean Beach in Coupon Deal

NEW LONDON, Conn., March 10.—Ocean Beach park board, which supervises city-owned-and-operated Ocean Beach Park here, has made an agreement with the Canada Dry Bottling Company whereby the soft drink firm will publicize the funspot throuth the State in return for redeemable coupons issued by the park which will entitle the holder to a 15 to 20 per cent discount on all facilities.

In each carton of soft drinks Canada Dry will include a coupon issued by the beach board. Canada Dry also will plug Ocean Beach in its newspaper, radio and television advertising.

Beach Superintendent Meredith Lee said that if a patron having a coupon spends \$8 at the park he saves \$1.50. City Manager Edward R. Henkle said that while the spot will lose some money in granting the reductions, he expects it to be more than made up thru new biz the increased advertising will attract.

tract. He noted that similar plans have been used with success at other locations.

Board also authorized Henkle to sign with Mrs. Ann Veracovi and Frank Tuzino for operation of the park's Dogana over a five-year period. They agreed to pay the city 20 per cent of gross receipts up to \$5,000 and 25 per cent of the take above that amount.

Board disclosed that it will spend \$650 on repairs to the exterior of the Dodgen building, including redecoration of the front. The board also agreed to lay out \$1,200 for a new roof on the building.

Charles and Louis Rubin, of the Nutmeg Bottling Company, were needed to dispense soft drinks at the spot.

English Spots Prep Early Season Start

LONDON, March 10.—With Easter falling on March 25, Blackpool and other shore resorts are set for an early start. Blackpool, largest of the seashore centers offers year-round entertainment but on a limited scale during the winter. Currently, in addition to film houses, this resort has two large playhouses open—the Palace, with good vaude, and the Grand, presenting drama.

Blackpool's Tower Circus, a fine indoor arena, will start its 30-week season on Easter. This spot presents circus programs with an aquatic special in finale—the arena ring being convertible into a pool large enough for elaborate water ballets and of sufficient depth for high and fancy diving. Kathleen Williams is director and booker of this spot.

George and Alfred Black, top-ranking producers of London, will have at least two big shows at Blackpool this season. Their musical, *Wheeler Skeefer*, is set to open at the Blackpool Opera House June 15 with a big cast headed by Vera Lynn and the Bernard Brothers.

In conjunction with Hyman Zahl and Norman Evans, the Black Brothers will bring their revue, *Over the Garden Wall*, to the Blackpool Winter Garden Pavilion June 22. Cast will include the Winter Sisters, Senor Carlos, Darly's Dogs, the Phantom Guard and the Florence Whitley Girls. Both of the Black productions are set to remain the entire season.

In addition to its circus, vaude houses and left theaters, Blackpool also offers ice revues and amusement park attractions. Many special events will be promoted this summer to draw the large influx of tourists which the elaborate Festival of Britain, in London, is expected to lure during its May to October run.

Butlin Heads English Group

LONDON, March 10.—Annual meeting of the Amusement Caterers' Association (park and arcade showmen) drew the largest attendance in history.

Officers elected were W. E. Butlin, president (third term); R. E. Duckworth and W. G. Green, vice-presidents, and Charles Deakin, honorary treasurer. J. Singleton remains secretary.

Edgewater Skeds April 14 Opener

DETROIT, March 10.—Major park season will get underway here April 14, when Edgewater makes its informal bow. All attractions, including new rides installed since last fall, are scheduled to be in operation on opening day.

Jefferson Beach Park, under the same management, will open in May, it was reported this week.

NAAPB Convention Booklet Published

CHICAGO, March 10.—Booklets of the National Association of Amusement Parks, Pools and Beaches convention proceedings were being distributed to members this week.

The volume is a transcription of the talks made at the NAAPB's convention here last November.

Baltimore Spot Mulls Segregation

BALTIMORE, March 10.—Negroes were granted bathing privileges at city-owned Fort Smallwood Park in a decree handed down in Federal Court here Friday (2) by Judge Calvin Chesnut.

Prior to the ruling, which was rendered at the request of several Negro groups, City Solicitor Thomas N. Biddison had acknowledged the city's obligation to provide facilities equal to those furnished white patrons.

Contending that the playground, picnic area and concessions always have been available to Negroes, Biddison said the city planned to erect bath houses and locker rooms this year for their use. However, the project will have to be postponed if the National Production Authority decides that its recent ban on amusement buildings pertains to Fort Smallwood Park.

In the event of an NPA restriction, the city must forbid use of the beach by either Negroes or whites or permit the two groups to use the beach on alternate days. A third alternative, that of opening the beach to both groups at the same time, was excluded from consideration by the local park board.

Judge Chesnut refused a request by Biddison to rule on the legality of either of the two possible alternatives, declaring that the city must formulate a policy for operation of the park.

Butlin Slates Dance Cele

LONDON, March 10.—W. E. (Billy) Butlin, head of Butlin's Ltd., which operates a chain of holiday vacation camps in England, including amusement parks and other entertainment features, is promoting a novel Old and Modern Dance Festival and Congress, September 8-14 at Filey, Yorks, vacation resort.

Expenses of running the event, which is to be an annual affair, will be close to \$14,000. Leading dance bands of England, including Ivy Benson's All Girls Band and Sydney Thompson's Recording Broadcasting Orchestra, have been signed. Festival is expected to draw over 5,000 visitors.

Participation of 7,000 dancing teachers, plus prizes totalling about \$4,200, is expected to attract thousands of contestants for four championship titles and two awards.

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St. Paul Ups Grandstand Admission Prices by 25c

Des Moines, Lincoln Mull Hikes; Sedalia, Tupelo Tilt Charges

ST. PAUL, March 10.—Minnesota State Fair, largest annual exposition in the Midwest, will operate this year with higher grandstand prices than last year. A 25-cent increase at all price levels has been set, Doug Baldwin, secretary, announced.

Increase, which stems from the rising cost of operations, will have the grandstand seated at \$1, \$1.50

and \$2. Front gate admission will continue at 50 cents.

No resistance to the price hike is anticipated due to the fair's long-established reputation for presenting outstanding attractions and the public's awareness that the fair, like every other type of operation, is being hit by increased costs.

Other major fairs known to be considering grandstand price increases are Iowa State Fair, Des Moines, and Nebraska State Fair, Lincoln.

Sedalia Tilt Price

SEDALIA, Mo., March 10.—Missouri State Fair this year is pegging its best grandstand seats 30 cents higher than last year, W. E. (Bill) Preston, secretary, announced. The choice seats this year will go at \$1.50. General ad-

mission to the grandstand will continue at 50 cents.

Tupelo Hikes

TUPELO, Miss., March 10.—Grandstand admission price at the 1951 Mississippi-Alabama Fair and Dairy Show here will be 25 cents up 25 cents from last year. James M. Savery, secretary, in announcing the increase said it was because of higher operational costs.

Galt, Calif., Drops Races

GALT, Calif., March 10.—The Sacramento County Fair here, thru its secretary-manager Sam Kellest, has advised the racing commission that the fair will not use its 1951 dates of July 9-14. While the omission of racing will leave a hole in the racing circuit this year, Kellest asked that 1952 dates be reserved.

With the racing program abandoned temporarily the event may be limited to a three-day run. The directors have agreed that this year's event be confined for the most part to livestock exhibits by 4-H Club members and Future Farmers of America.

The board voted unanimously to pass up the track program upon motion by Dan Donovan, who pointed out the many obstacles that would be faced were a full 10-day program attempted. Ancil Hoffman, board president, had conferred with the commission and reported that no decision was reached. The condition of the south grandstand was responsible for the elimination of the running races. The structure has been condemned as unsafe and State officials have ruled against putting any more money into repairs.

With the curtailed program the directors hope to stage the event for 120,000 or less and save the balance of the \$63,000 grant to be used next year, possibly as part payment on a new grandstand.

Kellest was instructed to contact State officials to learn if they will approve the board's plans.

Following a discussion of the number of entries in the open livestock class, the board informally agreed to eliminate them. However, an effort will be made to obtain featured night show attractions in the hope of making the three-day run successful.

Carthage, Tex., Elects Roberts

CARTHAGE, Tex., March 10.—Forest Roberts was elected president of the Fannin County Fair here to succeed O. V. Mullins. Other officers include N. E. Walker, Malvin Smith and Don Martin, vice-presidents, and Gerald Stephens, secretary-treasurer.

Neal Powers Sr., is chairman of the fair's budget committee. Directors are Mrs. Ralph Browne, P. J. Farmer, O. V. Mullins, Mrs. Loyd Brewer, Ernest Powers, Q. M. Martin, R. C. Beauchamp, Gerald Stephens, Woody Birmingham, C. T. Parker, H. C. Ellis, B. F. Payne and Cleo Clements. The last-named is editor-publisher of the *Panola Watchman*, weekly newspaper.

Swift Current, Sask., Re-Inks Di Paolo Unit

SWIFT CURRENT, Sask., March 10.—Bob Di Paolo's grandstand re-entrance and the Royal Canadian Shows have been re-organized for this year's Frontier Days Exhibition and Celebration.

A junior steer-riding event and bull-fighting are expected to be added to the re-organized program. Officers of the 1951 Frontier Days committee are: general chairman, Irving Hansen; secretary, R. G. Desbriay; treasurer, Ed Smith.

Washburne Named L. A. Civil Defense Asst. Flack Chief

LOS ANGELES, March 10.—Dick Washburne, former press representative for Western Fairs Association, was named assistant deputy in charge of publicity for the Los Angeles Civil Defense. Appointment was made by Rear Adm. Robert W. Berry, LACD director.

Washburne is a former president of the Los Angeles Newspaper Guild, served in the OWI and the air force during World War II and more recently handled the publicity for the California Mid-Winter Fair in Imperial.

Calif. Annual Names Dates

ROSEVILLE, Calif., March 10.—Nic Huddleston, Placer County Fair manager, announced here this week that the 1951 run of the annual will start August 9 and continue for four days.

Fair midway, including a 5,000-square foot dance platform, will be moved to the present site of the commercial building which, in turn, will be placed in a spot more convenient to machinery exhibits. A larger display in the latter department is expected this year, and increased stress will be placed on junior activities.

Weyburn, Sask., Ups Prize Money

WEYBURN, Sask., March 10.—Prize money at Weyburn Agricultural fair this year is being upped by \$1,564 in total \$6,777. Another 950 feet of steel mesh fencing has been obtained. Last year, 1,450 feet of steel fence was erected.

Sask. Govt. May Double Youth Aid \$

REGINA, Sask., March 10.—Provincial government here is considering an increase in its grants to Class A and B fairs from \$5,000 to \$10,000, the money to go toward permanent accommodations for agricultural short courses and other youth-training activity.

At present the province makes a grant of up to \$5,000, with individual fairs matching the expenditure. The increase is being considered because of the higher costs of building materials.

Fairs which have taken advantage of the government grant are Regina, Moose Jaw, North Battleford, Prince Albert and Yorkton. Agricultural classes are carried on under co-operative arrangements between the federal and provincial governments and the University of Saskatchewan.

Terre Haute Nets \$4,428

TERRE HAUTE, Ind., March 10.—Wabash Valley Fair here wound up its 1950 operations with a net income of \$4,428.28. Joseph L. Quinn Jr., president announced. Earnings were after payment of 4 per cent interest on the fair's \$100,000 debenture bonds.

Receipts amounted to \$55,485.49 and operating expenses aggregated \$51,057.26. Quinn said. Improvements during 1950 included completion of the new grandstand, installation of a major part of the new water system, modernization of a horse barn and lighting of the grandstand and other areas.

This year's annual is set for August 19-20.

Aussie Gates Up & Even

MAITLAND, Australia, March 10.—Recent Maitland Exhibition reported record attendance of 85,000 for its four-day run, while the annual at nearby Newcastle equaled its best gate mark of 80,000 for the same length of time. Both exhibitions tied in with Australia's jubilee celebration by adding exhibits and features highlighting the commonwealth's history.

OREGON SENATE GROUP OKAYS FIVE-MAN SALEM BOARD

Bill Seeks State Annual's Removal From Agriculture Dept. Supervision

SALEM, Ore., March 10.—A bill to move supervision of Oregon State Fair from the director of agriculture to a special five-man State Fair Commission passed by the Senate Agriculture Committee by a vote of 3 to 2. Committee recommended passage of Sen. Rex Ellis' proposal to change the annual's jurisdiction. The senator said that the present administration had not been satisfied with participants from Oregon's outlying regions.

Prior to voting on the Ellis bill, the committee turned thumbs down on a proposal by Sen. How-

ard Bolton to place the fair under the State Board of Agriculture. Bolton's was one of the two votes cast against Ellis' bill.

Commission Set-Up

The favored measure would set up a five-man fair commission consisting of one representative from each of the State's fair congressional districts and one member from Oregon at large. All would be appointed by the governor and given power to employ a State fair director at a salary specified by the ways and means committee.

Galt Event Cuts Prizes, Reduces Run

GALT, Calif., March 10.—Premium list of \$9,600 for the 1951 edition of the Galt Fair was approved here tentatively yesterday (9) by the event's directors. Because a quorum was not present, the figure will not be ratified officially until a meeting in two weeks. Present sum is \$3,000 under the amount awarded last year.

Directors are trying to save money this year in the hope of building a new grandstand during 1952. This year's run will be limited to three instead of the usual 10 days, and there will be no pari-mutuel racing. The directors discussed the possibility of calling for bids on the razing of three horse barns. This may be done at the same time bids are received for the demolition of the south grandstand, which has been condemned by the State division of architecture.

N. C. Solons Nix Stock Ban

RALEIGH, N. C., March 10.—Bill offered by the governor's advisory highway safety committee which would have banned stock car racing in the State bit the dust this week as the roads committee accepted a sub-committee's recommendation and gave the measure an unfavorable report.

Safety committee had contended that stock car races inspire young drivers to speed on highways. While opposing the bill, the sub-committee headed by Sen. Joe Carruthers offered safety recommendations for consideration by the department of motor vehicles in the formulating of another measure. These included standardization of tracks, use of crash barriers, banking of turns and non-skid surfaces on tracks.

Calgary Ex Boosts Chuckwagon Prizes

CALGARY, Alta., March 10.—Prize money for chuckwagon races at Calgary Exhibition and Stampede has been boosted by \$1,500 to a total of \$9,000.

After the Calgary show, men with chuckwagon outfits will head for the Edmonton (Alta.) exhibition.

Regina Seeks Okay On Steel for Arena

REGINA, Sask., March 10.—Regina Exhibition Association has applied to the office of the steel controller in Ottawa for permission to obtain enough steel to build its \$350,000 livestock sales arena this year.

Much of the necessary steel and other materials is already on the grounds, but recent federal regulations require approval before the manufacture, can fill the rest of the contract.

Nat'l Orange Show Gets Off To Good Start

SAN BERNARDINO, Calif., March 10.—The 36th annual National Orange Show opened here Thursday (8) for 11 days with the night crowd swelling attendance for a neat start. Gov. Earl Warren dedicated the 1951 version of *This Is America* to the California citrus industry.

Interpreting the theme are 22 picture-like exhibits entered in competition by cities and counties throughout the State for awards which will total \$33,000.

Stars Featured

Thursday night's show, the afternoon show not being held, featured the Sportsmen, with Edward Arnold, film and radio star, acting as emcee. Frankie Laine, recording artist, headlined yesterday's shows, with Tex Ritter being today's feature. Bob Hope will broadcast his show from here Tuesday (13). The Three Stoges are also featured along with Hope.

The 1951 show debuted the new \$275,000 citrus industry auditorium-cafeteria, located south of the lagoon area. Because of the late arrival of cafeteria equipment this section of the structure was not opened.

Crafts in Midway

On the midway this year is the Crafts 20 Big Shows, headed by Orville N. Crafts. Crafts combined this show with his Exposition and Fiesta units in supply needed equipment.

The show owner will host the Pacific Coast Showmen's Club membership at a luncheon on Orange Show Day Tuesday. A caravan of 60 cars will bring members here.

Marshall, Tex., Seeks NPA Okay On Livestock Bldg.

MARSHALL, Tex., March 10.—The Central East Texas Fair and Livestock Exposition here has filed an application with the National Production Authority for permission to erect an all-steel livestock building at its present plant, L. P. Martin, president announced.

Construction of the building has been deferred since World War II, pending decision on a new fairgrounds and the payment of old debts. Event's financial condition now is such that only a \$10,000 loan would be needed to complete the new structure. If permission is granted, it will be completed in time for this year's fall fair.

Pope Re-Elected At Bonham, Tex.

BONHAM, Tex., March 10.—George Gordon (Red) Pope was elected president of the Fannin County Fair here for his third term and Fred Brown, secretary-treasurer, for his second term.

Increased livestock and produce entries are predicted this year by Rip Loftis, county agent.

Hemet, Calif., Event Names Leask Secretary

HEMET, Calif., March 10.—William H. Leask has been named secretary-manager of the Farmers Fair and Festival here by the directors of the 48th District Agricultural Association. He succeeds Fred M. Bruderlin, manager of the fair for four years.

Bruderlin was granted a leave of absence to re-enter the army.

Sulphur Springs, Tex., Extends Stock Show Run

SULPHUR SPRINGS, Tex., March 10.—The Northeast Texas Livestock Association second annual show and sale was expanded to three days and set for March 14-16. A. Y. Blankenship, secretary, announced.

The sale, conducted by the Texas Aberdeen-Angus Association, reports large entries.

Fireworks Maker Gets Big Charge Out of Pyrotechnics

Continued from page 27

when Joe purchased their holdings plus those of Settembre, his original partner.

Joe's territory has been mainly in the East, with particular strength in the New England area, although since 1945 Interstate is branching more to the West and South, he reports. He says that today he not only engages in selling fireworks to events but also manufactures for the trade.

Moved Into Canada

One of the latest moves made by Joe is the establishing of a plant in Canada. In the northern country his firm supplies such events as Canadian National Exposition, Calgary Exhibition and Stampede and Saskatoon Exhibition. From 1935 to 1938 Interstate provided pyro shows at Dominion Park, Montreal, but the effort failed because the firm lacked Canadian manufacturing facilities. He cut short this phase of operation and waited for a more propitious time.

In 1950 Interstate acquired land in Newmarket, Ont., and began construction of a plant. Joe says that the structure should be completed this season. From his experience he finds that pyro displays that appeal to people in Eastern United States generally will please the folks in the Western part of the nation and in Canada. The north-of-the-border extension of Joe's enterprise is separately established as the Interstate Fireworks Manufacturing & Display Company, Canada, Ltd.

Heir Is Family Affair

Interstate is a family affair, with 25-year-old Edmund now serving as the firm's general manager, following his service, and 23-year-old Roger in the capacity of vice-president. Both sons graduated from University of Massachusetts, and both, like their father, began pre-medical studies, although Roger switched to business administration. The two boys, again emulating their father, showed a marked degree of interest in the business at an early age. Both are married, and Edmund's son already is reported to demonstrate a lively liking for fireworks at the age of two years. Joe's wife, Etta, is treasurer of the firm.

The pyro business is hardly without its perils, as the fortunate Joe knows. In June, 1927, he was involved in an explosion at Thompsonville, Conn., in which three persons were killed. He remembers that there was a car standing next to him, the body of which was stripped from the chassis. Joe also did something of an involuntary disrobing act, the blast neatly removing his garments but leaving him uninjured. Again in June, 1939, an explosion occurred at his New Haven plant, and he helped rescue three people.

Remembers Those Who Helped

His rise in the fireworks field has not been unaided, and he admits a debt of gratitude to such persons as Frank Duffels, Fred C. Murray, George A. Hamid, Joe Hughes and Dick Ollivier. It was back in the 1918-21 period when Frank Duffels handled the pyro show at Eastern States Exposition, Springfield, Mass., and Joe recalls with pleasure the opportunity that Frank gave him to work and learn.

In addition to English, Joe speaks French, Italian, German and Hebrew. He maintains his out-

side interests are limited to legitimate attendance and the reading of good books. He belongs to the New England Amusement Park Association, National Showmen's Association and the St. Jean the Baptist Society, a French-Canadian organization.

With the International situation tense, Interstate is again preparing for war work. The plant is equipped and manned to load hand grenades, flares, incendiary bombs and stimulators.

Two Sask. Events Set Stake Races

PRINCE ALBERT, Sask., March 10.—Stake races will be featured for the first time at the Prince Albert and North Battleford exhibitions. Prince Albert purse money will be \$300 plus entry fees. North Battleford's purse is \$500.

Calgary, Edmonton Reduce Premiums

REGINA, Sask., March 10.—Calgary Exhibition and Stampede and Edmonton Exhibition are each offering \$4,907 in cash awards for heavy horse entries at this year's shows, a reduction of about \$1,000 for both.

Sydney Tic Costs Rise

SIDNEY, March 10.—Officials of the Sydney Royal Show, which opens Friday (16) for a 10-day and eight-night run, are hoping for an attendance mark of more than a million, although admission charges have jumped 40 per cent. Ducais are now 45 cents for adults and 5 cents for children. Included in the run will be rodeo and trotting events.

Claresholm, Alta., Sets Harness Races

CLARESHOLM, Alta., March 10.—Claresholm Stampede and Fair Association will sponsor harness races here, May 26, with \$1,000 in prize money. Stampede dates, set for the Southern Alberta Rodeo organization, are July 4-5, although no decision has yet been made on the holding of a Claresholm stampede.

Flashbacks

Continued from page 29

Greater Shows... Harry R. Paterson signed with the Great Lakes as advertising agent... Bill Mindach, popcorn truck operator, signed with the Blue Ribbon Shows... Mr. and Mrs. Jack Russell, Harry Fox and Joe Smith, of Sam Prell's World's Fair Shows, were wintering in Miami... Harry T. Miles, electrician, signed with the James E. Strates Shows... Dave Traugott was inked for billposter duties... R. H. Freeman was contracted to take over the company-owned Fun-house on the Buckeye State Shows... Photo gallery operator Earl Sinegood signed with the Crystal Exposition Shows for 1951... Elton Sterner, popcorn concessionaire, reported he would again be with the Friak Greater Shows... Eddie Rogers, of Wallace Bros' Circus, recovered from an attack of flu... Mill Herriott was breaking his own annual act at quarters in St. Peter, Minn... Walkey Wilbur was named superintendent of properties for the Minneapolis Shrine Circus... Earl Graham, juggler, signed with Art Windecker on Cole Bros' Circus... Omer J. Kenyon, was promoting the Hamid-Morton Circus in Milwaukee... H. E. Brisson was working on radio in Raleigh, N. C... Ray Marsh Brydon announced purchase of Buss Lake Beach (Ind.) Park and an expansion program for the resort... Harry Sloria was named publicity and advertising director for Edward J. Carroll Enterprises, Springfield, Mass... Earl F. Spring, assistant manager, Charles Diebel, Idora Park, Youngstown, O., was named assistant manager of Craig Beach Park, Diamond, O... Deaths: Eddie Bell, carnival man; Great Bertini, acrobatist; John W. Davidson, circus man; Charles Jones, balloonist; F. C.

Chi Sports

Continued from page 26

and sporting goods firms with some resorts exhibiting their wares.

Amusement devices are at a minimum and include several shooting galleries, coin-operated games, an archery range and a basketball pitch.

Talent Line-Up

Talent line-up at the two-day show, in addition to log-trotting and casting exhibitions, list Jack Sharkey, former heavyweight boxing champ; the Reddingtons, trampoline; Frank Cook, high wire; Texas Tommy, high school pony; Gaudsmith Brothers, dogs; the Langs, icebergs, and Sam Howard's water show. In addition to Howard, the water show has Norma Dean, Ross Collins, Don McGee, Bob Lieberz and Rogen Nadeau.

Press is handled here by Dick McNeely and Tom Wilhelm. From here the show will move to Buffalo, March 10-18, and will follow at Detroit, March 31-April 8.

COMING EVENTS

ARIZONA

Tucson—Tucson Livestock Show, March 10-11, D. H. Bell, Box 991.

CALIFORNIA

San Francisco—National Jr. Livestock Expo, March 17-22, Nye Wilson.

FLORIDA

Miami—Miami Home Show, March 25, April 1, C. H. Brooks, 9426 N. W. 2d Ave.

ILLINOIS

Chicago—World Hobby Expo, March 30, April 1, Mrs. Sautou, 331 Madison Ave., New York.

IOWA

Sioux City—Sports & Vacation Show, March 14-18, Ken Ferguson, 904 W. Olive St., Sioux City, Minn.

KANSAS

Wichita—Police Bureau Show, March 12-18, Ben C. Trust, 217 S. Water St.

MASSACHUSETTS

Boston—New England Pioneer Show, March 11-17, Arno H. Harding, 300 Mass. Ave.

MICHIGAN

Detroit—Mich. Flower & Garden Show, March 31-April 4, Warner M. Egan, 144 Cass Ave.

MISSISSIPPI

Greenwood—Delta Livestock Fair, March 14-17, E. H. Backus, Box 847.

MISSOURI

St. Louis—Flower & Garden Show, March 11-18, Lucie T. Kelly, 494 Arcade Bldg.

MONTANA

Bozeman—Montana Winter Fair, March 11-22, George Sims, Box 128.

NEBRASKA

Omaha—Sports & Vacation Show, March 24-April 1, Ken Ferguson, 904 Olive St., Millwaukee, Minn.

OHIO

Columbus—Farm & Home Week, March 19-22, George B. Crane, Ohio State Univ.

Toledo—Toledo Trade Show & Travel Show, March 10-18, Mitt L. Talbot, 305 Boston Bldg.

OKLAHOMA

Oklahoma City—Oklahoma & P.F.A. Livestock Show, March 18-16, E. A. Deming, 107 Livestock Bldg.

PENNSYLVANIA

Philadelphia—Philadelphia Show, March 10-17, Clinton W. Smullen, Harlow Bldg.

TEXAS

Corpus—South Texas Livestock Show, March 19-21, Fred Hunter, Box 487.

Lubbock—South Plains Jr. Stock Show, March 19-21, Harold A. Bouley.

WISCONSIN

Milwaukee—Milwaukee Home Show, March 10-17, John J. Roache, 606 W. Wisconsin Ave.

DOG SHOWS

ARKANSAS

Ft. Smith—March 18, Mrs. P. Lowrey, Box 191.

COLORADO

Denver—March 26-28, Miss J. Williams, Arden, Colo.

DISTRICT OF COLUMBIA

Washington—March 18, Foley, 3009 Ransford St., Philadelphia.

ILLINOIS

Chicago—March 18-18, Foley, 3009 Ransford St., Philadelphia.

INDIANA

Indianapolis—March 31, Mrs. W. Selabs, 1220 Spruce St.

MASSACHUSETTS

Malden—March 25, S. Wilkins, 1013 Main St., Reading, Mass.

MISSOURI

Joplin—March 20, Moss & Mulvey, Greensboro, N. C.

St. Louis—March 14, Mrs. E. Wells, Springfield—March 23, Moss & Mulvey, Greensboro, N. C.

NEBRASKA

Lincoln—March 15.

NEW HAMPSHIRE

Manchester—March 31, Foley, 3009 Ransford St., Philadelphia.

NEW MEXICO

Albuquerque—March 18-18, Mrs. O. Grebe, 1454 W. Glendon Drive.

Santa Fe—March 22-28, F. Krebs, Box 1033.

OHIO

Cleveland—March 18, Miss B. Roy, Box 330, R. 2.

Warren—March 31, Bow Org. Detroit.

PENNSYLVANIA

Harrisburg—March 17, Foley, 3009 Ransford St., Philadelphia.

RHODE ISLAND

Providence—March 18, L. G. Najac, 94 Fairbank Ave.

TEXAS

Ki. Paso—March 15, Mrs. Lester Jones, 3710 Oakland St.

Texasboro—March 16, Moss & Mulvey, Greensboro, N. C.

VIRGINIA

Newport News—March 31, E. Wise, Box 53, Buckroe Beach, Va.

WASHINGTON

Bremerton—March 18, C. O. Nelson, Port Orchard, Wash.

Under the Marquee

Continued from page 29

Kathryn Davies Circus, is with Kelly & Morris as superintendent, but expects to be called for active duty with the Marine Corps... H. D. Golden, whose trouping last year was curtailed by illness, now is planning to take a small circus out from Indianapolis. He'll move his equipment from Dorr, Mich., soon and plans a May 1 bow.

Students from the drama department of Florida Southern College will present "Faust" Sunday (18) at the John and Mabel Ringling Museum of Art, with the presentation marking the first time that the museum's open-air stage will be used for dramatic purposes... Henry Ringling (Buddy) North, Ringling-Barnum vicepres, mounted a horse at the org's winter quarters to lead the grand parade of the Pageant of Sara de Sota recently. The parade included R-B personnel and film stars engaged in movie making at the show's quarters... While the Hamid-Morton Circus was playing Milwaukee, a Milwaukee Journal staffer singled out band leader Joe Basile as subject for a lengthy feature story.

Recent visitors to Bob Stevens' Circus Cafe, Camden, Ark., included Billie Hamilton and wife, the former Stella Cronin; Capt. Bill Curtis, Charles Roark, Charles Noel, Billy Collins, Paul Van Pool, Sam Cook, Sammy Blake and members of the Kelly-Miller, Cole & Walters and Stevens Bros. circuses... Sunday shows at Ringling Sarasota quarters are drawing crowds of about 6,000 each. Flying, traps, dog, horse, elephant and clown acts make up the performance.

Mr. and Mrs. Zack Terrell journeyed from Sarasota, Fla., to Hot Springs last week. They watched film work at Ringling's Sarasota quarters and visited Hennies Shows at its Arkansas quarters... Bob Tomer, former Ringling usher and a circus fan, now is in the air force and is stationed at Lowry Air Force Base, Denver... Ringling-Barnum's new big top, delivered earlier this year for use in the movie, is blue but is used with old white materials for the fluming. Earth is piled against the sidewalls to keep light out while the cameras grind.

Harry Shell, of Farmington, Mo., after a recent trip to Mexico City, reports that Atayde Circus there was doing good business. Org uses a 170-foot round top with four poles around the one ring. The 4,000 chairs were on earth and brick terraces. Salva or Caudillo has a 14-piece band. When Shell saw the show it had Malukova, wire; Loyal-Repenak; Family, riding; Irah Watkins, chumps; Droguetta, hat juggling; Caudillo Sisters, traps; Miss Sylvia, dogs, and four elephants... E. A. (Babe) Boudinot, Ringling-Barnum's general agent, reports that his wife, who was ill in a Chicago hospital, has been discharged and is recovering at home.

Bill Woodcock is back in Hugo, Okla., as elephant superintendent for Al G. Kelly & Miller Bros. Circus. Bill Wilcox and Paul Van Foot visited Woodcock and looked over the latter's circusman collection in Hot Springs recently.

Bill Bailey, clown, will be with Mills Bros' Circus this season. Bailey pens that he recently caught the Hamid-Morton show in Memphis and visited with Rube Simond, Slim Collins, and Jimmy Davidson, with whom he trouped on the Floto show.

James M. Beach, circus agent, wintered at Seneca Falls, N. Y., where he was acting secretary of the Chamber of Commerce. He expects to troupe this summer... E. C. Emerson, circus pointer, is wintering at Sarasota... Paul Delaney, candy floss king, has purchased a home in Chicago... Milton J. Durham, Southern Railroad yardmaster at Danville, Ky., and well known to show folks, recently injured a knee.

Ralph Holt, Burlington, N. C., has been vacationing in Florida

and expects to catch the King Bros. opening in Macon, Ga... Paul Van Pool also plans to catch the King bow... C. H. Thompson and wife, knife and battle acrobats, will be on the King show... Nat Feldman, mug joint op, also plans to be in the King caravan.

Frank Braden, of Ringling-Barnum's press crew, was scheduled to be in New York March 11, and chief flacker Roland Butler the following day.

Don Dorsey, with Polack Bros' Western Unit in Chicago, is flashing new wardrobe by Roberta, well known for her comedy animal act... Al F. Wheeler, Oxford, Pa., realtor, who operated wagon, motorized and railroad circuses for many years, writes that he was "grieved to learn of the death of Harry (Cookhouse) Kelly. He was a clever fellow and could handle a big cookhouse as well as any man I ever saw... Madrigal and Patricia Mulligan and Zora Blaine, of Cole & Walters Circus, are having wardrobe done by Pepe, Zora tuppets from Hugo, Okla... Charles Davitt, Springfield, Mass., visited with personnel of Harlock's Shrine Circus at Worcester, Mass., recently.

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Film Folk May Appear in Spec At Some Ringling-Barnum Stands

SARASOTA, Fla., March 10.—Top stars of Paramount's *The Greatest Show on Earth* may make occasional appearances in the performance of Ringling Bros. and Barnum & Bailey Circus this season, it was reported this week.

The appearances will depend on the final decision as to whether a movie filming force will move with the show. If camera crews work while the show is en route, they

Capell Buys 4 Elephants From Dailey

Adds New Trucks; Auspices Signed For March 29 Bow

McALISTER, Okla., March 10.—Capell Bros.' Circus has taken delivery on four elephants from the Texas Circus Corporation's Dailey Bros.' herd, it was reported by H. N. (Doc) Capell, owner-manager, this week.

He announced that the show will open March 29 under Shrine auspices here and will head for the Northwestern States. Show will use a 90-foot top with two 50s and a 40. Side Show will be a 70 with four 40s and will have new double-deck banners, which now are being painted by George Bellis, Kansas City, Mo. Fifteen men will be on the front end.

Capell said his org will move on 32 units. New semis include a calliope-bandstand combo, canvas truck, deep freeze unit, and two tractors. The show will use six semi-trailer cages.

Time Hale will have the big show band and George Harris will have a six-man Side Show band. Chester Gregory will be Side Show manager. Harry Rogers will have a Pit Show. Charley E. Webb is to have concession stands and Charley McCarthy will be back as legal adjuster. Twenty-nine men are working in quarters, Capell reported.

R-B To Lose Madison Lot

MADISON, Wis., March 10.—New showgrounds will have to be found between now and the time the Ringling-Barnum circus plays this city due to the U. S. Air Force's expansion program.

For the past several seasons the org has set up on the Truax field lot, but this area will not be available this year because the air force intends to utilize it for airport runways. Members of the Circus Fans Association of America are making a survey to find a lot suitable for the show.

Wallace-Clark Sets Opening, Shields Route

VENICE, Calif., March 10.—Opening date for the Wallace & Clark Circus has been set for April 1 in the Los Angeles area, Norman Anderson, owner-manager, said. Anderson would not give the lot location or an inkling as to the route that he will follow out of here.

The show is being readied on a lot that has served that purpose for other circuses.

Anderson said that everything will be ready for the opening and that W & C will move on 16 trucks and trailers. Personnel is arriving daily with Jackie and Joe Wilcox, the boss billposter, among the arrivals Thursday (8), along with Hall and Leonard, who will have the Side Show.

will travel by truck rather than by additional cars on the circus train.

Stars in Spec
The appearance of such stars as Betty Hutton, Cornel Wilde, Dorothy Lamour and Gloria Grahame probably would take place only in a few Eastern cities and the film people would appear in a spec rather than in the circus acts called for in their movie roles.

No filming of the circus will be done in Madison Square Garden, where the show opens its New York stand April 4. Director Cecil B. DeMille intends to use only under-canvas scenes.

Originally, the movie company planned to complete work here by March 5. However, it is remaining longer and now expects to finish about Saturday (16). Work on schedule, it was reported, but De-

Mille has decided to take more scenes.

Recent Scenes
Recent scenes have included those of loading and unloading the train, the big top going up and down, loading elephants and horses, and views of the circus as it supposedly moves out of quarters for a season. In the latter scene, DeMille included the filming of the annual blessing of the show train by a local minister.

Fay Alexander doubled for Cornel Wilde for a bar act and was awarded DeMille's coin medal for outstanding work. John Murray Anderson and Dick Barstow are preparing rehearsal routines which will start as soon as movie work is completed. Eddie Kohl and his wife and Lois Dobritsch have arrived for the circus season.

Minneapolis Beats Snow, Edges Ahead

Van Tilburg-Curtis Program Pleases; Shrine Expects To Exceed '50 Score

MINNEAPOLIS, March 10.—Despite three snowstorms, one the winter's worst, the 33d annual Zohrah Temple Shrine Circus in Minneapolis Auditorium was 1,200 ahead in attendance and slightly ahead in gross receipts over the same period a year ago as of Wednesday night (7).

L. F. Bud Johnson, circus general chairman, said the run, which opened Thursday (1) and closes Saturday (16) after 15 performances, should equal or better the 1950 mark. Total attendance last year was 127,000. Gross receipts figure was not available.

Thru Wednesday, night attendance was 67,500, with the Wednesday matinee the best house to date. What helped the show was the excellent advance sale, which Johnson reported was 15 per cent ahead of a year ago.

Ticket gross thru Wednesday night nudged the \$85,000 mark. Concessions for the same date were \$12,000, a 25 per cent jump over a year ago. Also ahead by 25 per cent was the \$18,500 revenue in advertising from the program book. The house was sealed at 50 cents for kids, with those buying duels thru their schools getting them for 40 cents; \$1 general admission and \$2 reserved seats, all tax included.

Ice Cream Sells

Night before the show opened the city was hit by the first snowstorm, but for the opening matinee the house had about 8,000 kids. A bigger snow-blow started early Friday afternoon (2) and lasted most of the night. Despite this, attendance hit close to 7,500 for the evening show. Concessionaires reported a big ice cream sale Friday night. Auditorium was kept lit for more than an hour after the show to permit patrons to arrange for transportation home.

More snow came Monday afternoon and evening (3), but again the circus was all but unaffected. Last snowstorm started Wednesday afternoon (7) and raged on into the night, but that didn't stop 7,500 persons from moving into the

Stevens May Open New Bailey Bros.

CAMDEN, Ark., March 10.—Bob (Bonham) Stevens, former operator of Bailey Bros.' Circus and now owner of the Circus Cafe here, plans to sell the cafe in July and reopen a circus in August, he reported this week.

Stevens said he now has four lunch wagons as well as the cafe entering to business at the site of a naval rocket bomb plant. About 30,000 persons will be employed on the project by July, according to plans, and Stevens pointed out that he plans to sell at the peak. About 2,300 men are working now.

Show people working for Stevens now include Paul Long, Dan Boone, Billie Cox, Helen Stribling, Pat McCarthy and wife, Willie (Tangle Eye Blue) Lundy and Peanuis Bowers.

Mills Exhibits Publicized Cat At Town Doings

AGENT LOCATES HIDDEN TALENT

DeLAND, Fla., March 10.—Hurricane Al Porter, of the Hagan-Wallace Circus, just back from a scouting trip, reports he contacted assorted personages who make such claims to fame as being a son of Jesse James, the last of the Fargo Stage Coach drivers, the original Trader Horn and the gent who held Lincoln's horse the night of his assassination. Porter isn't saying whether he signed any such notables for the circus, which opens here March 31.

Mills Exhibits Publicized Cat At Town Doings

COLUMBUS, O., March 10.—Mills Bros.' Circus flickers this week indicating they would keep stirring the publicity accorded Fearless Fagan, the lion a GI tried to take into the army. The cat, now a Mills attraction, was spotted at the opening of a new department store and at a banquet of Ohio publishers here. Five thousand youngsters attended the store opening.

Jack Mills announced Robert H. Wolfe, co-publisher of *The Columbus Dispatch*, will be chairman, and Johnny Jones, *Dispatch* columnist and radio feature, will be master of ceremonies at the show's annual opening day banquet. The spread will be April 18.

Harry Lewiston, Side Show manager, will arrive next week. Mark Roe, steward, has opened the cook-house. Ed Burridge has completed the lettering on 16 trucks, while Charley Brady's crew has turned out two new horse trucks and a candy wagon. Poles and stakes are about ready.

Paul Nelson is training a number of new girls for menage, ladder and web work. Fred Stafford, press chief, has added Don Palmieri, of Yonkers, N. Y., to the staff. Press crew will begin reporting next week.

Auditorium for the evening show. As usual, the show was built by Noel Van Tilburg, who has had the chore for a dozen or more years. Johnson reported that the package this year cost the Temple approximately 10 per cent more than a year ago.

School Deal Improves

However, Johnson and others said it was well worth it, with the 1951 edition being one of the finest to show here in many seasons. Van Tilburg did an excellent job of building. On opening afternoon the show ran two and a half hours. Without cutting out an act, the sked has been two and a quarter hours for matinees and two and one half hours for night performances.

Arrangements with schools, in jeopardy for a while because of a

(Continued on page 31)

King Signs Zacchini; Skeds Elephant Bally

MACON, Ga., March 10.—King Bros.' Circus has contracted Hugo Zacchini and his cannon act for this season, it was announced this week by Floyd King, part owner of the show. Zacchini last season won with *Dinky Bros.' Circus*. King opens at quarters here April 7.

King also announced that the show's enlarged herd of elephants will make daily downtown bally trips this season. Construction and overhauling of equipment is in the final stretch. Eight semi-trailers, two cages, a sleeper and 32 lengths of seats have been built, Superintendent Charles Ryan reported.

Woodworking shops are supervised by Jack Neville, assisted by Tex Lot, Frank Sotiro, Side Show boss canvasser, has completed eight stages John (Rats) Fugh, transportation boss, and William O'Harris, who will assist with elephants and be in charge of the fighting lion, have arrived.

Ora O. Parks, general press rep, has opened his department. The bill car will start work March 23, and Manager Elmer Kaufman is

Fiesta-Rodeo Set By Newhall-Saugus

NEWHALL, Calif., March 10.—Plans to be held for the 25th annual Newhall-Saugus Fiesta and Rodeo, to be held at the Bonelli ranch here April 28-29. The events will feature 300 top cowboys and girls, with 500 sheriff's auxiliary possmen to be on hand.

The event, which attracts about 30,000 people will feature five horses, silver-mounted saddies and fancy riding equipment along with championship events of the professional rodeo entrants sanctioned by Rodeo Cowboys' Association.

here. Billposters Henry Matthews and J. C. Goddard also have reported. Advance promotional staff members will include Phil Streit, Charles Underwood, Herbert M. Knight, Paul White, C. J. Hall, Elmer Yancey, H. N. Sireit, Dee Aldrich and Joe Hayworth.

Leona Theodora and three assistants are working on wardrobe, including new elephant blankets for use on the downtown bally trucks.

Ringling Plans West Coast Trek

CHICAGO, March 10.—Ringling Bros. and Barnum & Bailey Circus will make a jaunt to California this season, according to present plans. Still undecided is whether the show will make its usual Chicago lakefront stop.

From California came reports this week that the show is negotiating for an engagement at San Francisco's Cow Palace. The building was one of Ringling's first indoor stands away from New York and Boston and last was played in 1949.

High costs and frequently low returns are believed to be the reason for indecision on the Chicago stand. Rental of the lakefront lot, extra railroad switching charges and other expenses here have been high. The show took a financial belting here last summer.

It is reported that the show will play some new towns this season, most of them smaller than those

DAVENPORT'S DETROIT BIZ OFF ABOUT 3%

Influenza Blamed; Most R-B Stock Returned to WQ

DETROIT, March 10.—Annual Orrin Davenport Shrine Circus closed Sunday night (4) to a full house, with a few standees at the State Fair Coliseum, winding up a two-week run that drew around 200,000 people in 28 performances. Total was about 3 per cent under last year, according to Tuna (Eddie) Stinson, head of the Shrine circus committee, with the current flu epidemic taking a considerable toll at the box office. Exact attendance may not be known for several months, because of the involved sliding-price ticket system used.

Practically all personnel out for varying periods because of the flu were able to return in time for the wind-up. No cancellations of major acts were required, although minor attractions were rescheduled and several principals continued to work despite illness.

Most of the Ringling-Barnum stock used here, including elephants, moved back to Sarasota, while the unit as a whole moved to Rochester, N. Y., to open under Shrine auspices.

Antes Opens R-B's Radio, TV N.Y. Unit

NEW YORK, March 10.—Bill Antes, chief of Ringling-Barnum's radio and television activities, set up shop at the Hotel Paramount here this week. He has been dispensing cards to radio and TV outlets here informing them of the availability of the Big One's talent and material for special programs in both mediums.

Antes will punch equally hard for both radio and video time, with the accent on network presentations. As yet, no definite commitments have been made.

New Orleans Sets Dates for Warren

NEW ORLEANS, March 10.—Tentative dates for the appearance of Warren Bros.' Circus here under auspices of the American Legion have been set for May 29-June 4, it was announced this week. Frank DeRislike and Frank Hildebrand are in town for advance and promotion work.

Legion district comprises 30 posts, and Martin Mayer has been named chairman of the circus committee.

West Coast Acts Aid Dimes Drive

usually made by Ringling. Inclusion of these stops, however, is seen as no indication of any change in routing policies, as the towns probably would break long jumps.

West Coast Acts Aid Dimes Drive

LOS ANGELES, March 10.—Circus performers, co-operating with the March of Dimes, are accounted in a large part for the drive's going over its quota. A show at Brentwood Country Mart featured Eddie Emerson, juggling clown; Felix Valle, rope spinner; George Perkins and dog; Dixie Walker, cowboy singer, and Louis Goebel's baby elephant, Judy, handled by Alma Goebels.

Acts were assisted by Louise DeWitt on the calliope. Norman Carroll, member of the Dimes campaign committee, ensued.

CLOWNS-
Send for Circular
Shoes with heavy
leather soles and all
over toe, \$12.50
leather and canvas
toe, \$10.00
leather tops, \$10.00
Good centers. ORDER
NOW OR IMMEDI-
ATE DELIVERY.

LESTER, LTD. 14 W. Lake St.
Chicago 1, Ill.

WANTED TO BUY
Small Circus, complete including Animals
and Trucks. Equipment must be in good
condition. Also want one or two Ele-
phants; also Camels, two Menage Horses
and Pony Drill, Canvas, Seats, Light Plant
and other Circus Equipment. Address
and other Circus Equipment. Address

NATIONAL CIRCUS CORP.
185 Fredericka St., Jackson 22, Mississippi

CORNET PLAYER
WANTED: Top union scale, Accom-
modations the best. Act! meals and
single sleeper berth. Season opens
April 7. Address

A. LEE HINKLEY, Band Leader
KING BROS.' CIRCUS
CENTRAL CITY PARK, MAGON, CA.

CANDY BUTCHERS
Wanted: Best Man, Aggr. for
Stands, etc. Good preparation for
energetic butchers. Would like to
hear from Iowa, Missouri, Kansas,
Camel Rider, Hazenbeck and Good-
year. Address

PETE CRISTIANI
KING BROS.' CIRCUS, Maton, Ga.

HUNT BROS.' CIRCUS
Wants for coming season, all kinds of
Circus and Aerial Acts. Must be done
on the ground or in the air. Would con-
sider a Family, doing several Acts.
Circus, especially White Face Clowns,
who have and use white wardrobe. Big
Show Bands, 3 Trumbo's, Cooks and
Waiters, A-1 Electric Merchants, Bom
Culverman and Working Men in general.
Prefer Truck Drivers, Electricians with
Circus experience. Season opens April
22nd. All write full particulars and low-
est salary in first list.

CHAS. V. HUNT, BURLINGTON, N. J.

4 PHONEMEN
City Permit Already Issued. Phone in.
Office Ready.

UPC's—BLOCK TICKETS—BANNERS
This is a downtown club show. Mills
Bros. rate to be followed by season's
top dates. Full Keyers, Free. Contact
at once.

RM. 50, Wiggins Bldg., Cincinnati, O.
Phone: GArfield 1294

WANTED
Family Acts doing two or more. Ground
and Aerial Acts. All People in all
departments. Concession People. Well
framed Wild Life or good Grand Show.
Season, March 12, 13, 14, 15; Sanford,
14-15; All Arizona Silver City, N. M., 17-18.
MORNE BROS.' CIRCUS.

PHONEMEN
Strong Applicants
U.P.C.—BOOB
M.H. HALLAND
NORTH SHORE SPORTS CENTER
LYNN, MASS.

PHONEMEN
For Police and Fire Deals, all summer's
work. UPC Tickets, Banks and Banners
Contact at once.

Horse Bros.' Circus
Boston, Ariz., March 12; Wilcox, 13; Saford,
14-15; Silver City, N. M., 17-18,
or per route.

PHONE MEN
Who are promoters and have ability to
subscribe for the laborer publication. Oper-
ings in Cleveland and Pittsburgh areas

WRITE
P. O. BOX #23
DAYTON, OHIO

Experienced Telephone Promoter
To supervise advertising program for
leading A. F. L. weekly newspaper.
Must be sober, reliable and able to handle
men. Write

P. O. BOX 1871 CHARLESTON, W. Va.

RELIABLE PHONE SALESMEN
RADIO PROGRAM in gal-rich-quick deal,
not better than average commission and
bonus. Apply

Gallucci Brothers
1 Harvard St., Brookline, Mass. and
Room 200, Emory Bldg., St. Petersburg, Fla.

PHONEMEN WANTED
Collections every day. Mills Bros.' Circus.
If you want to make money, come on. No
collect calls.

JOHN HARTNEY
1214 W. Washington St., South Bend, Ind.
Phone: 3-7272

Ticket Boost Holds St. Paul Drop to 10G

ST. PAUL, March 10. — Bad weather hit the annual Osman Temple Shrine Circus in St. Paul Auditorium, causing a 17,000 drop from last year's attendance for the run from February 26 thru March 4.

Altho gross receipts were down by \$10,000, a ticket price boost equal to the 20 per cent federal amusement tax kept the yield from falling even below that, according to Walter Fredericksen, in charge of records for the Temple. Orrin Davenport had the performance.

Total attendance this year was 67,565, compared with 85,021 in 1950, while total gross was \$86,800 as against \$96,200 a year ago. Still to come in is some advance ticket sales money, but Fredericksen said that would be less than \$2,500.

Snowstorms Wednesday (28) and Friday night (2) hit the box office. This was indicated by the Wednesday night house of only 1,700. The Friday attendance of 5,005 was the best of the night, but snow affected the Saturday night attendance because clogged roads kept away out-of-town-ers. Best gate of the run was the 8,730 of the Sunday matinee (4) which closed the show. House capacity is 8,921.

Fredericksen said that ticket sales yielded \$62,000 compared with \$69,000 a year ago when the Temple absorbed the federal tax. The concessions brought in \$24,000 this year as against \$26,800 in 1950.

Day-by-day attendance figures were:

Monday (26) matinee 4,761, evening 2,871; Tuesday (27) matinee 5,970, evening 4,790; Wednesday (28) matinee 5,184, evening 1,700; Thursday (1) matinee 5,134, evening 3,547; Friday (2) matinee 3,958, evening 5,005; Saturday (3) morning 1,021, afternoon 7,289, evening 4,603; Sunday (4) afternoon 8,730.

Pawnee Bows To Fair Biz; Flashes Neon

PUNTA, GORDA, Fla., March 10.—Ralph Green's new Pawnee Bros. Circus bowed here March 10 to fair business and moved out for 19 days in Florida before heading northward.

On the lot here Pawnee Bros. made an attractive appearance with eight well-decorated show-owned trucks, renovated 80 with three 40s formerly used on the Dales Circus, neon lighting in the top and a lot neatened by extensive use of tankbark. Program ran 90 minutes.

Spec on opening day was led by the local high school band. On the road, Pawnee will use a calliope, with Tommy Constock at the keyboard. Bill DeArment is equestrian director. Side Show is managed by George DeSilva and went on here without platforms or caged animals, both of which Green is adding soon. One truck is in advance of the circus.

Program
Display 1—Tournaunt, 2—Riding monkey, 3—Bum Girard, 4—Clown, led by Billy Winters, 5—Ruth Stevens andhardt pony, 6—McLennan trampoline, 7—Clown walkaround, 8—Virginia O'Hair, chair balancing, 9—Clowns, 10—Concert band, 11—Clowns, 12—Berth and Meier, also novelty, 13—Pony drill, 14—Clown walkaround, 15—Menage, 16—Juggling O'Hair, 17—Clowns, 18—Concert band, 19—Berth and Meier, high perch, 20—Eddie Frisco, semi-black waltz.

Side Show
Ted Morality, fire and Hinds lecture; George Foster, blind banjo player; Lois Murray's Billiards; La To Ka, fat boy; Eddie Frisco, implement.

PHONE MEN
FACILE STATE CONVENTION IN INDIANAPOLIS. APPLICABLE JUST OPEN—18 WEEKS' WORK. See CONVENTION PROGRAM MANAGER 43 W. Vermont St., Indianapolis, Ind. Phone: LINcoln 1687 (day time only)

WANTED TO BUY
One Male African Lion, prefer old, for exhibition only.

BRYANT'S PUBLIC ZOO
ST. GEORGE S. C.

AT LIBERTY NOW
Agent of Second Agency for Carnival, Circus, etc. Have car. Capable contractor, combination driver. Press and radio. Kids' Day trips. Tickets or business. Managers appreciate his producers.

J. C. ADMIRE
ROUTE NO. 1 BRAZIL, INDIANA

THREE DOWN, ONE TO GO

Beatty Loses Third Cat; Fate of Killer Undecided

SHREVEPORT, La., March 10.—Clyde Beatty returned here this week from Detroit with two lions and one lion fewer than he started with and another lion he couldn't get rid of.

The latter was Prince, trouble-maker that killed two tigers and battled three other lions during the Detroit engagement with Orrin Davenport's Shirine show there. The other lion was Congo, a veteran of the Beatty act. It died aboard a train at Centralia, Ill., en route to winter quarters.

Beatty indicated here that he may keep Prince in the act. This followed reports that the lion had been offered to the Shreveport Zoo. Mayor Clyde E. Fant, Shreveport, commenting on the offer, said: "If the lion is too vicious for Clyde Beatty, it's too vicious for Clyde Fant."

Beatty stated that five new tigers are to be delivered shortly and that he will start at once to break them. He said that he had never had such a "run of hard luck" such as the Detroit episode, but that he did not expect it to affect his act.

Eddie Howe, Beatty's press chief, arrived here from New York

Bonzo, Other Animals Lost In Calif. Fire

THOUSAND OAKS, Calif., March 10.—Tamba, chimpanzee star of Bedtime for Bonzo, due to have had a gala premiere in Hollywood Tuesday (8) night, was killed with three other chimps and a baby kangaroo when fire damaged their quarters but at the World Jungle Compound here early Sunday (4). The animals, valued at over \$100,000, died from suffocation, according to Billy Richards, trader here. The latter is in Singapore on a buying trip.

Tamba was scheduled to be host to 50 other animal actors at the Catbay Circle Theater, where the Patsy awards, the animal kingdom's equivalent of Hollywood Oscars, were to be made. The premier was being staged under auspices of American Humane Association and Los Angeles Society for Prevention of Cruelty to Animals.

Movie Contracts
Richards said that his estimate of the value of the animals was based upon contracts already signed and covering the next several years. In addition to this estimate, Universal-International Pictures, which made Bedtime, was spending about \$50,000 on exploitation of the film. The chimps had one personal appearance in the East. Firemen worked unsuccessfully for 30 minutes with rescuicator to revive Tamba. The chimp was signed for star roles in television. The baby kangaroo was valued at about \$500. Damage to the structure was inconsequential, Richards said.

Photo Day Set At Gainesville

GAINESVILLE, Tex., March 10.—Annual picture-making day for Gainesville Community Circus is set for Sunday (18) at Fair Park here.

The 135 members of the circus and their families will be hosts at noon to visiting editors and photographers in the circus building, after which performers will don costumes and go thru their acts in an outdoor arena for benefit of the lensmen.

Pictures made by circus photographers will be used to illustrate this year's 40-page souvenir program and press books.

A. Morton Smith and F. E. Schmitz have returned from Sarasota, Fla., where they bought wardrobe for this year's Parade of the United Nations spec and witnessed the making of scenes of Cecil B. DeMille's Greatest Show on Earth.

Jack McWilliams is organizing a 10-piece band to play the show this year and new uniforms have been ordered.

Show recently contracted Carlsbad, N. M., for a June 29-30 engagement under Jaycee auspices.

Dressing Room Gossip

This week and opened local press work, with accent on the lion-tiger incidents.

Four new horses have been purchased by the Beatty show and are being broken for Liberty work. The show opens with four performances here Saturday and Sunday (17-18) under Lions Club auspices.

Polack Bros.' Western

The Chicago engagement is going smoothly, with Mickey Blue handling the promotion. The Arwoods and all the clowns made a hospital show, and Andrew E. Klein announced it. Eddie and Dottie Ward, Ernestine Clarke, Jack Joyce, Gus and Betty Bell, Harold Ward, Millie Keathley, Justus Edwards, Harry Dann, Francis and Lottie Brunn, and Mary Tomlin were dinner guests of Dr. and Mrs. H. M. Conley, C.F.A.

Jeanne McConnell and Andrew Klein are in their home town here. Al Sweeney and Justus Edwards are getting the show many TV, radio and press breaks. Don Dorsey received a new wardrobe from Naida Roberts. Herbie and Home Hobson threw a pizza party for the gang. Chris Holdorf gave the clowns a coffee and cake session at intermission.

Visitors here have included Joe Bowers, Roy Barrett, Paul Eagles, Gene Whitmore, Elliot Douglas, Joe Ambrose, Mrs. Gene (Vivian Nelson) Randow, Max Thorman, Eugene Willys, Wimpy, Happy Maxwell, Emmett Kelly, Al Ming, Arthur Konyot, Frank Stroud, the Henry Barretts, Sam Ward, Kathryn Davies, Clint Finney, Joe Kuta, Herm and Mary Linden, Dr. Carl owner of the compound with Trader Horn. The latter is in Singapore on a buying trip.

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Polock Bros.' Eastern

Nate and Harriet Lewis celebrated their first wedding anniversary February 28. Visitors at Erie, Pa., included George Cook, Bud Helnitz and Fred Stafford, of Mills Bros.' Circus. Sam Ward promoted the date and business was done. Final day was a turnaway despite cold and rainy weather. Little Morris Gephart, of the concession department, was bitten on the finger by a chimp.

John McKeene, formerly of the McKinty family, supplied the fish and Rusty Ruster the pies and makes for a recent feed for the personnel. Who stole the bottle in Janet's dog and pony act and substituted real firewater? Kriss Krenkle is busy with the manifest to enter Canada. Frankie Bogino is riding his new bike. Jimmy Troy is blossoming out with new wardrobe.

Jerry Conn was married recently to a former Powers model. Kenneth Waite has a new walk-around.—HENRY KYES.

WARNING

Anyone building or using a canvas roller of any kind without a permit from **WAYNE SANGUIN**, of Hugo, Okla., is hereby notified to cease such operations at once, as this IDEA is patented and on file at the patent office in Washington, D. C. These canvas rollers are built and sold by **WAYNE SANGUIN**, Hugo, Okla. Write for prices.

They're Here Again!

FLAP SHOES

The most narrow, high-top, launch rollers that you can wear and still slip the floor. These shoes have not been obtainable, but we have added them to our class shoe manufacturer's department. Marvellous for comedy dancing. They accent line down back and stay on the rhythm. Sturdy leather soles, all canvas tops, 18" long—a wonderful buy in comedy shoes. Introductory price \$15.00. Prices on all leather soon request.

LESTER, LTD.
14 W. Lake St., Chicago 1, Ill.

THRILL SHOW CLOWNS
Including Abe, Mickey, Percy, Earl, Max, Bo-Bo, Silvers, etc.

FOR TOP FIGURES OVER THE TOP CIRCUIT OF FAIRS

WRITE
SWENSON THRILLCADE
Attn: A. UT SWENSON
903 Roanoke Ave., Springfield 4, Mo.

ACTS WANTED
FOR MY 1951 FAIRS & CIRCUSES

ERNIE YOUNG
203 N. WABASH, CHICAGO 1, ILL.

Hagen Bros.' Circus

Wants Working People in all departments, Seal, Riggers and Ring Stock Men, contact Bert Pettus, Perry, Okla. Cook-house open Family Acts, Clowns, Side Show People and Concession Help. Billposter with car.

HARRY ALLEN, Mgr.
Black Hotel Oklahoma City, Okla.

WEST BROS.' INDOOR CIRCUS WANTS

For all summer's work. Aerial capable of contacting strong applicants. Must be sober and have car. Can use several more Promoters and Phonemen who can produce. Can also place Circus Acts of all kinds, Animal and Fresh Acts. Route March 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, or per route.

3—PHONEMEN—2 POLICE & FIREMEN DEALS—WANT

New, Quick for Firemen's Deal. Asheville, N. C. Day Phone 3-7533. Night, Langan Motel, Asheville, N. C. Howard Silva, Kay. Contact Janette Terrell.

Want 6 Phone Salesmen

One Heel and Top Man with car. Sheriff & Police needed. All summer's work. Dog, Book and Banners. Liberal commission paid daily. Parkers, Hat Hatters, Bernice Benjamin, come out. Hire Howard of Houlaker Taxidermy. Write as soon as possible. Contact

BILL ARMAND
1414 W. 11th St., New Medicine La Poudre Hotel

HAGAN-WALLACE CIRCUS

LAST CALL
Opening March 31st, De Land, Florida

WANT small Cat Act with own transportation. Single and Double Traps with Roman Rings, Juggling Act, Wire Act, one more Family Act doing two or more turns, preferably Teeter Board or Tumbling, strong enough to feature. Pony Drill if price is right also two more Clowns. WANT for Career—Institutionally Band, Whips and Implements. Act. Want Hoop Act or Acrobats. Contact: Ward Electrical in handle use generator, must be experienced man. Auto Mechanic. WANT Workmen in all departments, also Truck Drivers. Continuous now open, come on in.

HAGAN-WALLACE CIRCUS, Sky Harbor, De Land, Florida

TO STEP UP KID MATINEES

McCaffery Maps 'Em for Every Day,
Sees '51 Biz Higher Than Last Year

CHICAGO, March 16.—Convicted that carnivals generally haven't made the most out of kiddie matinee possibilities, J. C. McCaffery, co-owner of the Hennies Bros. Shows, outlined here this week, shortly after his return from a Miami vacation, a vastly expanded kiddie matinee schedule to be followed this season.

Daily matinees for the small fry, instead of the one-a-week matinees of past Hennies operations, will be held, McCaffery estimates, that the daily matinees at each still date will return about a \$1,000 hike in the Hennies gross.

Discusses Costs
"After all, there will be little additional expense. We have to pay our help anyway; consequently, the money that comes in will be free largely of any additional cost," veteran carnival exec explained.

McCaffery added that the matinees will build in attendance, with the early-in-the-week matinees

leading to much word-of-mouth publicity among the younger set that should increase turnouts the late days of the various stands.

Many parents, mothers principally, will be more inclined to take their children to the lot in the daytime than at night, McCaffery believes. By the time they clean up after dinner, many mothers figure it is too late to take their children to the lot, he maintains.

McCaffery is banking upon Lash LaRue, Western flier star, who will head a Western show, to be a potent lure for youngsters. In the advance campaign of many Hennies dates, he plans to have a sizeable number of LaRue comic books carrying the Hennies show dates distributed to school kids in the area in which the org is to play.

Carnival business this year will be better than last year, in the opinion of McCaffery. He looks for higher grosses, not only at fairs but at still dates, as a result of greater public employment and bigger wages. He expects operating costs to be up somewhat but that expenses, proportionately, will rise less than grosses.

Endy Equipment
Put Up for Sale
By Ga. Receiver

But Show Owner
Says Org Will Go
Out on Schedule

SAVANNAH, Ga., March 16.—The Endy Bros. Shows "definitely will go out on schedule," Dave Endy said, when contacted in Miami after it was disclosed that Endy show equipment, including "about 18 railroad cars," is up for sale here by a court receiver, M. F. Leaf.

When told that the receiver's sale had been announced, Endy said that most of the creditors listed in the action already had been satisfied and that he expects an early agreement with the other creditors.

However, advertising of the sale continued. The equipment offered, besides the railroad cars, includes two Ferris Wheels, Merry-Go-Round, Fly-o-Plane, Rolloplane, three light towers, two searchlights, three tractors, front entrance assembly and two GMC power plants. Some of the equipment is on the Atlantic Coast Line Railroad siding here. The remainder is warehoused at the local airport, where Endy maintained the org's winter quarters.

Leopold Alexander, lawyer representing the receiver, said that the equipment can be sold privately, subject to the approval of Superior Court. Normal practice in this State is for the court to okay any sale price approved by a receiver.

Creditors' claims, listing a total cost of \$48,000, follow: Atlantic Coast Line Railroad, \$3,913; Savannah Exchange Club Fair Association, \$4,688; Kenneth E. Moore, tent supplier, \$5,250; H. W. Jones, bingo operator, \$13,897; Charles A. Lenz, insurance, \$3,737; Ralph N. Endy, brother of Dave Endy, Butler McDougall Company, Georgia paint supplier, \$1,343, and James Zabrackie, electrician, \$1,773.

Coleman Org
Incorporates

HARTFORD Conn., March 16.—Coleman Bros. Shows has filed a certificate of incorporation at the State capital here, listing authorized capital at \$100,000; amount commencing business, \$50,000, and 300 shares at \$100 par. The org's headquarters is in Middletown, Conn.

Incorporators are listed as Richard J. Coleman, Ellen N. Coleman and Francis J. Coleman, all of Middletown.

Scott Org Bows
In N. J. April 2

PISCATAWAY, N. J., March 16.—H. M. Scott, owner-operator of Scott's Amusement Company, announced from local offices this week that the org will open its season April 2 in South River, N. J.

Scott said that the shows will carry 5 rides, 3 shows and about 300 concessions and will play New York, New Jersey and Pennsylvania this season. Work of winter quarters in Folkston, Ga., gets under way March 20, Scott said.

Meeker Debuts
April 21 in
Yakima, Wash.

TACOMA, March 16.—Meeker's Shows open the 1951 season April 21 in Yakima, Wash. Ralph Meeker, owner-manager, said. George French, general agent, has set a series of 16 fairs and celebrations starting early in May in addition to org's still dates. Shows are booked solid thru the closing stand at Central Washington Fair October 1.

Shows will open with 12 rides, 6 shows and 30 concessions. Upon swinging into the fairs they will remain thru July. Plans are under way to carry a Western-style or hillbilly show as a featured Side Show attraction. Performers will also be used for radio ball, Charles (Curly) Mason, public relations director, declared.

Lines Up Promotion

Mason said that he is lining up his promotional crew for the special events that will be featured on all still dates. He plans to use a special form of advertising to coincide with the promotional efforts. Featured also will be a radio contest with merchandise giveaway on the midway each night.

Charles and Mabel Peck are slated to return with their balloon dart, duck pond and knife trick. E. F. (Whitey) Bartley, lot superintendent, is getting shows in shape for opening. Meeker is back at winter quarters following a severe flu attack.

John Francis
Sets March 23
Opening Date

ST. LOUIS, March 16.—John Francis Shows will toss off their winter wraps at 4300 North Broadway here March 23. Route will take the shows into Mississippi, Arkansas, Illinois, Indiana and Iowa.

Owner John and Mrs. Francis, returned here recently from a southern tour with contracts for fairs in Winona, Marks and Cleveland, Miss., and Newport, Ark.

Winter quarters activity is increasing with all rides being re-upholstered and repainted under supervision of Lester Henderson. Orville Cameron and Pint Crist are applying finishing touches.

Present plans call for an opening line-up that will include 12 rides, 4 shows and 40 concessions, plus 10 light towers.

Shows' personnel was saddened by the death of Donald Martin, who had been one of the org's ride foremen for 20 years. Pat Patterson had been in hospital with a broken leg.

Recent visitors here included Mr. and Mrs. George Regan, Mr. and Mrs. Euby Cobb, Mr. Shubert, Mr. and Mrs. Jack Vinson, Mr. and Mrs. Nathan Carl and children, Hazel Allen, Mr. and Mrs. Clarence H. Hoxell, Mr. and Mrs. Cox and Esther Sperool.

Buffalo Books
Angelica, N. Y.

ANGELICA, N. Y., March 16.—Allegheny County Fair Association has awarded Buffalo Shows the midway pact for its 1951 annual here. Grandstand features will be presented by Klein's Attractions, and an Al Boxall bingo unit will be spotted on the midway.

New this year will be a greatly expanded Children's Day, opening day, with busses bringing in the kids from schools thruout the county. Recent additions to the shows include Bill and Mabel Morley, Penny Arcade, and Bob Strope, games.

Buck Books
Singer Group

TROY, N. Y., March 16.—Oscar C. Buck, owner of the shows bearing his name, announced at winter quarters here this week that he has booked the Singer midjet troupe for the coming season.

Group will be under the direction of Bob Drake. The org opens the season in mid-April.

Fleming Org
To Repeat
At 11 Fairs

HICKOX, Ga., March 16.—Mad George Fleming Shows will play 12 fairs this year, all of them repeats with the exception of the Atlanta (Ga.) Colored Fair. Mad Cody Fleming, owner, announced here at the org's winter base.

Fleming, who with Mrs. Fleming, returned recently from a Florida vacation, said he would again supply the rides at Neptune Park, St. Simons, Ga., and is adding a Merry-Go-Round and Dipper this year.

The Flemings returned from their Florida jaunt in a new Selborn Royal Mansion house trailer, to replace the one wrecked in an accident at Sulphur Springs.

Activity at quarters has increased, although only a small crew is working. Jack McCarthy is supervising repairs on the trucks until George Pence, general manager, arrives. Bill Knox has finished his popcorn and apple trailer, to replace the one wrecked in an accident at Sulphur Springs.

Some monkeys and a 600-pound turtle have been added to the annual show. The snail's bear is at the Sportman's Show in Chicago, being shown by Dave Delie.



J. C. McCAFFERY

Harry Craig
Bow Matches
1950 Opener

Brownwood, Tex.,
First Day Gross
Declines \$1.02

BROWNWOOD, Tex., March 16.—Heart of Texas Shows launched their 1951 season here Saturday (3) to an opening day gross which was only \$1.02 under last year's debut. Harry Craig, owner-manager, announced.

About 3,500 children poured onto the lot at a previous Friday evening (4) with all rides free and popcorn and soft drinks served by Bill and Geneva Harry. Madam Fay also opened her dog and Monkey show for the moppets.

Ride line-up opening day included 12, with two more to be added. Seven shows bowed here, with three more on the way, and around 45 concessions were in operation. Harry Froebess, swaypole, arrived in time for opening.

Visitors included Mr. and Mrs. Ray White, Lee Walter, Helen and Whitley Tignor, Bill Dewberry, Doc Ellington, Eddie Dionne, Bill Shea, Mrs. Barney Allen and daughters, and Hilda Long. Greetings were received from Mr. and Mrs. E. W. Nessler, Nessler Greater Shows; John J. Caruso, Biller Bros. Circus, Harry Hennies and Mrs. Wilson.

Personnel Includes:

Staff

Harry Craig, owner-manager; R. Cooper McDonald, secretary-treasurer; George Z. Cotum, auditor in charge of the Brownwood office; H. Worden, general agent; Bob Paul, special agent; Jack Owens, inspector and lot man; Jack Cooper, press agent; Evelyn Fitzgerald, radio and kiddie matinee; and Eddie Yard and Archie Frederick, sound car and p. a. Belle Marie, Mabel Letour and Isabel Lawrence, gate cashiers. Other cashiers include Belle Starr, Merry-Go-Round, Julia Bertram, Billie Taylor and Charley Murphy; Irma Yard, Till-a-Whirl; Roy Allen, Ferris Wheel; and Cary Allen, ponies.

Rides

Spillars, John Barrow and Jay Bryant; Ed Cotum, auditor in charge of the Brownwood office; H. Worden, general agent; Merry-Go-Round, J. E. (Mac) Harrison and Keith Scofield; Ferris Wheel, Arthur Yard and Betty Hart; Till-a-Whirl, Johnny Taylor and Charley Murphy; ponies, Sam Hendrick; Elephant, E. A. Jack, C. E. Hasenick, owner-manager of the Kiddieland; and Edward J. Hill on the train and jeep; Jesse Goehner, auto and planes; and George Fortner, Roll-a-Whirl.

Shows

Madam Fay's animals, John Wright, front; Oliver Obrecht, tickets; Sultana Harrow, Mas Patton, manager-front; Vicki Lett and Cherie Vaughn, Cashier, Cliff Patton; manager-front, Bertie Dean and May Vanderhart; Arena, Speedball O'Brien; manager-front, Maggie O'Brien and Johnny Jessi; The Jet, J. Taylor, manager-front; Jet Lamar, Devils Den, Wilkins family; Mysterious Whispers, Oliver Porrett.

Hottle Bows
At La. Spot
On March 25

COVINGTON, La., March 16.—Buff Hottle Shows will make its season's bow at Bogalusa, La., March 25 and will remain in the South until July 4 when it moves to the Metropolis, Ill., celebration. Buff Hottle, manager, announced at the shows' winter base here.

Route this year will include the South Louisiana State Fair, Donaldsonville. Org will carry 12 rides and 6 shows, according to Hottle.

Benny Acker will head the advance but also will have the sound car and photo gallery back with the show.

Strates' Take
At Orlando
Rises Slightly

Org Pacted
For '52 Run;
To Bow April 5

ORLANDO, Fla., March 16.—With daily weather breaks during the week of February 19 the James E. Strates Shows showed a slight increase in its gross over that of 1950 at the Central Florida Exposition. General Manager Strates announced that his org again received the midway contract for the 1952 version of the annual.

Following the fair, the equipment was returned to the org's winter quarters at the Pine Castle Army Air Base for last touches on refurbishing operations. Work has been carried on since December 1 when winter quarters opened with Manager Dick O'Brien in charge.

In early January the federal government appropriated funds for reactivating the base, which kept the show here with the understanding that it would have to seek other quarters when work actually started. However, there seems to be no alarm over moving until the org starts its tour. Strates said his show again would have quarters in or near Orlando. The unit bows for the season April 5 in Washington, D. C., with the show train slated to leave March 29.

Lester the Magician has signed to present his attraction with the show after deciding to close his theater tour. Rex Ingham has contracted his Monkey Circus, and Irvin C. Miller, owner-manager of Brown-Skin Models, will not go out with Strates this season. During past years he placed the attraction with the org until fair season when he brought his big show from theaters. His present contract calls for the theater unit thru the entire season.

Tacoma Park Op
Frames New Org

TACOMA, Wash., March 16.—W. J. Gerlings, former amusement park operator here, has announced the organization of a new carnival that will play fairs and celebrations in the State of Washington.

Tentatively named Blue Ribbon Shows, the org has lined up a complete route with the exception of one week in June, according to Gerlings. Org will open the season May 8-5 in conjunction with Meeker's Shows, at the Wenatchee (Wash.) Apple Blossom Festival.

Nine rides will be carried, all office-owned. Major rides include a Merry-Go-Round, Ferris Wheel, Octopus and Rolloplane, while kid rides are a train, auto, airplane, Ferris Wheel and live ponies.

Gerlings is a midjet cattle show and Lee W. Porter will have 10 concessions. Organization will travel on 11 trucks.

Page Bros. Set
4-State Tour;
Bows April 14

SPRINGFIELD, Tenn., March 16.—Page Bros. Shows will open its season April 14 and will play in Tennessee, Kentucky, Alabama and Georgia. W. E. Page, manager, announced here upon his return from a two-month Florida vacation.

V. L. Peach has been named superintendent of operations, replacing Fred Cantrell. H. Broome, assistant manager, is expected to arrive at the winter base soon from his Knoxville home, as are Mr. and Mrs. Paul Pittman, who wintered in Tampa.

Tommy Humphrey is framing a bingo game and will also have three other joints. Buck Fortner framed another joint to bring his count to four. Ellis Roberts, electrician, was a recent arrival.

Delivery is awaited on a new truck bought from the Harrison Motor Company, Russellville, Ky.

CHARTS

POINT-BASEBALL \$ 9.00 dz.
Cash with order.

PLASTIC BALLS, 1-inch 16 ea.
1/2-inch 14 ea.
No less than 3 doz. to order.
Cash with order.

SLOT ROLL DOWNS 30.00 ea.
Using 1 inch and plastic balls.
Charts Free!

REGULAR ROLL DOWNS 30.00 ea.
Using Golf Balls Charts Free.
No Golf Balls.

RAZIEE TABLES 30.00 ea.
With plastic balls, numeral discs, dice
and charts.

SEND FOR FREE CATALOG
Listing all games, puzzles, whooles, cards
(12 styles), and all kinds of pitch games.
The man who coined the phrase
"Monkey Punks."

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Will Get You Top Money on Any Monday
You can safely flash your best prizes,
work for the 1st of Feb with our new,
attractive, precision built "G" model
spindle, 36 inches high, beautiful
covered with red felt, fancy metal
corner plates, nickel trim, tractor
metal pins, fine finished 2 1/2 inch
mahogany arrow. Complete and
ready to work on any center for
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120.00 deposit, balance C.O.D.
K. Max Smith Enterprises
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TENTS—SIDESHOW BANNERS
PLACE YOUR ORDER NOW
TO AVOID DISAPPOINTMENT
DUE TO THE SHORTAGE OF
FABRIC AVAILABLE FOR TENT
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CARNIVAL WHEELS
SEE OUR COM-
PLETE LINE AT
THE AMERICAN
TOY FAIR,
HOTEL McALPIN,
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ROOM 635
MARCH 5-17
Write for catalog
CARDINAL MFG. CORP.
Manufacturers of Carnival Wheels and Supplies
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OF ALL KINDS
WANTED
RHUMBA—HULLA—
ORIENTAL—STRIP
Long Season, Sure Pay.
Opening Albany, Georgia.
Write or Wire Immediately.
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Albany, Georgia

FOR SALE
WURLITZER CALICO ORGAN
Ideal for Merry-Go-Round or Kiddie
Park. Good condition, extra musical rolls.
First \$350.00 buys it. Will state and
ship. Write **EDDIE MORAN**, c/o Southern
Valley Shows, Milledge, Ga., March 12-17.

DIXIE EXPO SHOWS
Opening March 31 near Charlotte. Can
place small Bingo that works for Stock,
Sit-Down Craps, Fish Pond, Ball Game,
Banquet, String Game, Photo, Mitt Catch,
Short Range. What have you? Shows
with own outfits. Ride Help who drives.
Address:
Route 10, Box 549 Charlotte, N. C.

NOTICE
Agents connected upon Jacksonville,
N. C., March 19, Skillo, Wheel, Rastie,
Pin Alley, Percentage, Monkey Agents.
Ross Manning Shows
LEW "BLINKY" BERNSTEIN
AT LIBERTY
NEON MAN
CONTACT
H. R. SHAFER
5436 N. 17th St. Philadelphia, Pa.

Midway Confab

Doc Waddell writes that Walter Byers, carnival owner, has let the contract for the construction of winter quarters on the back-end acreage of his home, recently purchased at Linden Heights near Westerville, O.

E. H. Rucker cards from Jackson, Miss., that he is feeling well again and expects to return to the road this year. . . . Robert (Slim) Curtis, formerly with Art Reverse's Side Show on Prell's Broadway Shows, reports he will be with the Clyde Beatty Circus this year. . . . Arthur (Roy) Gries, concession op. infos from 544 Liberty Street, Schenectady, N. Y., that he was recently discharged from Glenridge Sanatorium and would like to hear from friends.

Mr. and Mrs. Harry Fisher, talented couple, are living at Central Trailer Court, New Orleans, where Harry is recuperating from recent operations. Ward Hall and Harry Leonard, who wintered at the court, left for Venice, Calif., recently to join the Wallace & Clark Shows. The two will operate the Side Show and put on their knife throwing and ventriloquist acts.

Joe Allison, son of Inez Troy, is stationed with the marines in California. . . . Tex and Josephine Conroy, emcee-magician and annex attraction, respectively, with C. J. Lauther's Side Show on a Gooding unit, have returned to Millers Tavern, Va. from a trip to Philadelphia and New York. In Gotham Conroy placed an order for magic equipment and visited Albert Alberta, with whom he worked at Coney Island years ago, and Dewise Purdin and Chief Wooloo, of Hubert's Museum. . . . William Spaeth, West Coast performer who walks barefoot over hot coals, suffered second and third degree burns in an accident recently while rehearsing his act.

Noys Scotia Notes: R. K. (Duke) Johnston, of the Frank Elliott Shows, infos from Pietou that the outlook for outdoor showbiz is good in the maritime provinces due to heavy proposed defense spending that should affect the ship-building industry. . . . Len (Kid) Dryden and Bernie (Kid) O'Neill, co-owners of the All-Maritime Shows, have been wintering in Halifax. . . . G. W. (Twister) Johnston, former show owner, is operating a second-hand store there. . . . Maritime Motor Shows open the season at Amherst the first week in May. . . . Frank Elliott, owner of the shows bearing his name, is recuperating from a recent illness at his winter home. . . . Spending the winter in Moncton, N. B., are Teddy Shiers, Don Biani, Don (Stubby) Ferguson and Emmott (Burky) Burke.

Pvt. Jimmy Lambert, formerly with the J. A. Gentsch Shows, is with the 540th M. P. Company, Fort Sill, Okla. Jimmy says that he will take his six weeks basic training in Oklahoma before being transferred to a camp in Georgia where he will attend a special police school. . . . Leo McDaniel is head chef at the Server Cafe, Johnson City, Tenn., after leaving a similar post at the Resa Cafe, Sylvester, Ga. . . . M. E. Bauggus, advance agent for several years on various shows and

more recently with Bright Lights Exposition and Allegheny shows, is in Ward 3, Room 335, Veterans Administration Hospital, Fayetteville, N. C., and would like to read letters from friends.

Staff Sgt. Patrick A. (Boots) Riley, former scenic artist with Celin & Wilson, World on Parade, Royal American, Beckmann & Greely, Barney United and Gold Medal shows and Rubin & Cherry Exposition, is with the 91st Air Police Squadron, Air Force Base, Barksdale Field, Louisiana. . . . D. Wade, general agent of W. G. Wade Shows, and Jack Raam, booker, have joined forces to stage a two-week celebration for the North Lansing (Mich.) Commercial Club, May 17-31. Wade will have the concessions and Raam will produce a different bill of acts for each of the two weeks. . . . Dave Picard, concession manager on Johnny J. Denton's Gold Medal Shows, left Chicago, Monday (5) to join the organization at its winter quarters at Fountain City, Tenn.

Billie Billiken is completing plans to open Billiken's Chuck Wagon Trading Post near Houston. She also plans to journey to Chicago with the Flying LaVails who are linked to play the Chicago Stadium, April 20. . . . Edna Stenson, who has been vacationing in Tampa, will spend several weeks in Coral Gables, Fla., before returning north.

Jack Gallagher, owner-manager of Playland Shows, is now able to get around by using a cane. Injured on a lot early last summer, Gallagher was confined for many months. Bill Hollingsworth, Playland ride superintendent, recently became a grandpappy.

Thomas Henry Yanda, kiddie ride operator at Overton Park Zoo, Memphis, has been granted a divorce from Dorothy Mae Yanda, the former Dorothy Yerner, of St. Louis, a carnival concessionaire. They were first wed December 20, 1949, were divorced the following year and remarried January 5, 1951. . . . W. R. (Bill) Naylor, Hennies Shows' press agent, temporarily is filling in as operator of the Buffalo tavern owned by his son, Fred, who is recovering from pneumonia and the loss of his wife, Marjorie Naylor, who died March 2 in Buffalo following a brain operation. Bill received word of his daughter-in-law's death while in Hennies' quarters at Hot Springs and was able to arrive in Buffalo in time for the funeral. He plans to return to Hot Springs as soon as his son recuperates.

Mrs. Al (Hattie) Wagner, Mrs. Archie Wagner, Mickey Wensie, Lola K. Hunt, and Geraldine Gough, were guests of Rudy Wallace, when the latter was at the Bayshore Royal Hotel, Tampa. Hattie Wagner renewed a long-time friendship with the Maine crooner. . . . Russell J. Caughey, son of Mr. and Mrs. Russell J. Caughey of the Cavalcade of Amusements, spent his 13th birthday recently with his leg in a cast after breaking his ankle. Guest not included in the recent list of those attending the Wagner Club dinner at Club 22, were Jimmy Owens, Eddie Young, Myrtle Jeter and Lulu McGuey.

WHITESIDE CONCESSIONS
WANT
AGENTS for Grand Stores (Point Players), Skillo and Wheel, also P.C. Dealers. **WANT** FULL CREW, INCLUDING OUTSIDE MAN, FOR MY LINE-UP STORE. Also General Concession Help.
FOR SALE: BINGO, COMPLETE with Speakers, Stools, in fact, everything ready to set up, but needs new top. Johnny Howard, rig in touch; also Nat Kadin, Barney Goff, Tony Kelly, Sonny Borden, contact me.
Show opens in Barwell, S. C., right now. Use Atomic and Hydrogen Bomb Plant, then nothing but Army Camp Areas. All replies.
A. R. (DUTCH) WHITESIDE, c/o Marion Greeter Shaw
Will be in St. George, S. C. (Winter Quarters), until March 15; then Johnston, S. C.

FOR SALE 12-Gas Ride-O. In perfect condition. #5 Ell Ferns Wheel and Spindle. All ready to operate. Can be seen in Winterquarters.
ALAMO EXPOSITION SHOWS
Will open March 29, Austin, Texas. Location—Rosewood City Park for 7 days. Contact
2240 E. Houston **JACK RUBACK** (Phone: F-1812) SAN ANTONIO, TEX.

GLENN PORTER
Can Place for Season 1951
SIDE SHOW PEOPLE
Opening middle of April with
CAVALCADE OF AMUSEMENTS
Interested in hearing from working acts, **FAT GIRL** who can entertain. Outstanding **FREAKS** or **ODDITIES** who meet the standards of a **BIG High Class SIDE SHOW**. Annex already contracted. Cannot place **Magician** or **Mental Act** at present. Can also use **TICKET SELLERS** who grind for my Snake Show and Torture Show. George Fox and Slider, can place you on Snake Show.
Will return from **SOUTH AMERICA** about March 20. All interested parties, please **WRITE: GLENN PORTER**, winter quarters, Cavalcade of Amusements, **MOBILE, ALABAMA**.

JOHNNY'S UNITED SHOWS
"HONESTY IS OUR POLICY"
OPENING APRIL 14 IN ALABAMA
Office Owned Rides featuring a free Attraction. Excellent route of Still Dates and early Celebrations. Want to book Bings, but no disappointment. Cookhouse and Photo Booth. Will sell X on Photo, Short Range, French Fries, Cotton Candy and Penny Arcade. Hanky Panks of all kinds open. Want to book: Fun House, Glass House, Bill Martin, contact. Have Top and Banner Line for Ten-in-One. Will get Banners for a reliable operator who knows how to frame inside. Have top and pit for Snake Show. Have top and banner line for Monkey Show, would buy monkeys for interested and reliable operator. Help Wanted: First Wheel Foreman, Second Man, Octopus Foreman. All Ride Help must drive semi. Want to buy T's, h.p. reverse, single phase Motor for Rolltop. Want to buy 50 or 100 K.V.A. Transformer. All replies **JOHN PORTMONT**, Box 5516, Athens, Ala. Phone 1274.

WANTED FOR DOUGLAS GREATER SHOWS
Season 1951—Opening Middle of April
SHOWS—WITH OR WITHOUT TRANSPORTATION
HANKY PANKS OF ALL KINDS
RIDE SUPERINTENDENT—One who knows his business and not afraid to work. Positively no drunks.
Address: **ROUTE 5, BOX 1770, KENT, WASH.**
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WANT
Outstanding Free Attractions
May 15 to about August 1
Send Full Information
Bodart Shows Shawano, Wisconsin

TURNER BROS. SHOWS
WANT - - - WANT - - - WANT
Legitimate Concessions of all kinds except Custard, Bingo, Popcorn, Cookhouse and Long Range Gallery. Want Athletic Show, Fun House, Mechanical Show, Good Side Show, also good Girl Show, Penny Arcade or any Show of merit. Must have own equipment and transportation. Cuban Mac, contact us. Ride Help on all Rides, Must be Semi Drivers. Opening White City, Springfield, Ill., April 27th. Address all mail to **TURNER BROS. SHOWS, Petersburg, Ill.**

GATTO AMUSEMENTS WANT
FOR ENTIRE SEASON OF 1951
Concessions—Bingo, Popcorn and Apples, Custard, Grab Stand, French Fries, Hanky Panks, any legitimate licensed Grand Store, also legitimate Black Wheels, Help—Ferris Wheel Foreman, Merry-Go-Round Foreman, Chair Plane Foreman, Semi Drivers preferred. If married, can place wife on Penny Pitches. Want First-Class Electrician for Diesel. Percentage Dealers, contact at once. This is a no-lose unit. No rate. For opening vols. have six weeks good territory in and around Paterson, N. J.
All replies:
ROX GATTO
CARROLL PLAZA HOTEL PATERSON, N. J.

HELP WANTED HELP WANTED
WILL OPEN ON OR ABOUT MARCH 16
WANT EXPERIENCED RIDE HELP OF ALL KINDS
CONCESSION HELP: Custard, Candy Apples, Ball Games, Racer and other Concessions. Good proposition for Man and Wife. A long season and good salaries. Show moves every two weeks. Tommy Austin, have a good proposition for you. Drunks, do not apply, you cannot stay here. Those having worked for us before, contact us at once.
ADDRESS ALL REPLYES TO
E. & B. AMUSEMENT
JOHN A. BASS 1662 Nurchisman-River Parkway, Brant, N. Y.

CAVALCADE OF AMUSEMENTS
WANT
Can place Ride Help and Mule Skinners. Will book high class Penny Arcade with own transportation or will furnish Wagons. Can place Waiters for Cookhouse. We open our season April 7. All People contracted, please acknowledge this ad.
FOR SALE—RIDE-O, IN GOOD SHAPE, WILL TAKE \$2,500.00 CASH.
CONTACT: **AL WAGNER, MGR. BOX 66, MOBILE, ALA.**

FOR SALE OR TRADE MERRY-GO-ROUND

Seafman Junior 32 foot Carousel, completely overhauled and repainted in our shop...

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Wanted for East: Florida, Lake County Sportsman Fair and Horse Show, March 19-24...

10 BIG DAYS HELLER'S ACME SHOWS

Open April 2 thru 14, 2 Saturdays, 1 Sunday, 4 miles from New York City...

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GRAND OPENING IDLE HOUR PARK

Postponed until March 20th, located on suburban road to main city...

LAST CALL LONE STAR SHOWS

Opening March, Georgia, Friday, March 23, Want Ride Help for all Rides...

JOLLYTIME SHOWS

SEEK GATE - LONG SEASON Opening Bowling, Va., April 30 to 28-31 Fridays and 2 Saturdays...

R & C EXPO SHOWS

Season opens April 27th, closing Oct. 28th. We hold contracts for 7 County Fairs...

HARRY CRAIG'S HEART OF TEXAS SHOWS

Want now - Cash home account disappointment. Place Must Joint, Long or Short Range...

PECK AMUSEMENTS

Want Concessions - All Hinky Panks, 20-30 covers all, Photo, Pitch-Tilt, Win...

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Opening April 19 at Excelsior Springs, Mo. Can place Ride Men who can drive semi trailers...

WANT WANTED WANTED

DR. SERGE T. UELLINGS WANTS FOR BEST FRAMED SIDE SHOW ON THE ROAD

CARNIVAL WHEELS

34" - 30" 34" - 42" ALL BALL BEARING IMMEDIATE DELIVERY BIG 6 WHEEL SEND FOR CATALOG!

AGENTS WANTED

For Pan Game, Watch-La, Bowling Alley, Ball Game, Clothes Pin, Penny Pitch...

Sam Weintraub

Malden, Mo.

WANT GIRLS

Want for two Shows, Also Talker with Girls, \$45 week for Still Dates...

Girls Girls ANDY ZANE WANTS

Girls for 2 Girl Shows and Talker for same. No experience necessary...

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NOW CONTRACTING FOR 1951 SHOWS - RIDES - CONCESSIONS

GOLD BOND SHOWS

Featuring Fantastic Grays Sideshow Act

SIDE SHOW ACT WANTED

All Magicians, Glass Blowers, Taiton Art, Fire Eater or 2 more Wonders Act...

WANT

Rides not conflicting. Shows - Fun House, Athletic, Motordrome, etc. Concessions No split, no 22%

WANTED

Rides and Concessions Brighton Picnic Association Picnic Brighton, Illinois

Need Monkey Show

For quick spot. Contact R. C. ARTHUR P. O. Box 9146 TAMPA, FLA.

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"America's Most Modern Midway" OPENING ROME, GEORGIA, MARCH 31 Followed by a route of the best Still Dates...

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Can Place Can Place SHOWS - Want Manager for Side Show with Acts for same...

GEM CITY SHOWS INC.

17 Rides - 12 Shows - 8 Downey Light Towers Opening March 23, Mobile, Ala. under auspices...

W. R. GEREN Presents

MIGHTY HOOSIER STATE SHOWS

10 NEW RIDES ARMY SEARCH LIGHT 6 LIGHT TOWERS DIESEL PLANET

VICTORY EXPOSITION SHOWS

WANT WANTED Concessions - Can place Hinky Panks of all kinds...

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OPENING LATE IN MARCH IN VICINITY OF ST. LOUIS, MO. Want Reliable Ride Help for 10 Major Rides...

PARADA SHOWS

Opening April 14th, Celebration on streets. Want stage Concessions all kinds...

Table with columns: STOCK TICKETS, SPECIAL PRINTED, TICKETS, THE TOLEDO TICKET COMPANY



OPENING MIDDLE OF APRIL IN BIRMINGHAM, ALABAMA

SHOWS: Girl Show, must have at least 4 Girls; Monkey Show, Wildlife, Big Snake Show, Side Show with or without bun outfit. Low percentage. Lee Houston, answer. HELP: Harry Clark wants Colored Musicians and Performers.

RISE HELP for Little Dipper, Ferris Wheels, Caterpillar, Tilt-A-Whirl, Rock-O-Plane, Kiddie Rides. All must be licensed Semi-Trailer Drivers, sober and reliable. Also need Ride Foremen for Park.

CONCESSIONS: Cookhouse, Ball Games, Candy Apples, High Striker, any other Handy Panks.

NEED BILLPOSTER, PREFER ONE WITH OWN TRANSPORTATION AND REFERENCES. C. C. LEASURE, ANSWER.

FOR SALE

13 General Electric 15 K.V.A. Transformer, Single Phase, 60 Cycle, SHOW BANNERS, \$5.00 and \$10.00 each. Office Trailer, House Trailer Type.

WINTER QUARTERS NOW OPEN. ALL REPLIES

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BOB AND DOLLY MARTIN, Owners JOHN LORMAN, Agent

MARTIN'S UNITED SHOWS

For 35 weeks around Army Camps, Shipyards and Fairs—Can Place

WANT legitimate Concessions of all kinds: Ball Games, Pitch-Tilt You-Win, Penny Pitch, Water Games, High Striker, Short Range, Custard, Rat Game, Pan Game, Also Cook House that caters to show people.

SHOWS: Opening for Wild Life, Monkey, Motordrome or any equipment. Liberal proposition.

RIDES: We carry 10 of our own.

HELP: Can place Foremen and Second Men on all Rides—must drive. Drinks will not be tolerated. Top salary and good treatment.

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OPENING MAY 1, MEMPHIS, TENNESSEE, COTTON CARNIVAL WINTERQUARTERS NOW OPEN

WANT WANT WANT WANT

FOR FOLLOWING FAIRS AND CELEBRATIONS:

- Memphis, Tenn., Cotton Carnival
Centerville, Ill., 4th of July Celebration
Monroeville, Wis., Fair
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Manitowish, Wis., Fair
Elkhart, Wis., Fair
Darlington, Wis., Fair
Jefferson, Wis., Fair
Greenville, Miss., Fair
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Troy, City, Miss., Fair
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Newtown, Ill., Fair

DICK WELAND, CONTACT AT ONCE WANT FIRST CLASS COOKHOUSE

SHOWS: Girl, Illusion, Snake, Motordrome, Monkey, Mechanical City. Due to big appointment, can also ORGANIZED SIDE SHOW. Want Animal Show, Fat Show, Wave Tank

CONCESSIONS: Can place all Stock Concessions. All Ball open. No Grift or Mutt Shows.
NEL Foreman and Second Man for Digger, Men for Merry-Go-Round, Tilt, Spinning, Kid Rides, Bab, Chief, come on. Want Painter. Men for Light Towers.
S. K. FARROW, mgr., Box 118, Jackson, Miss. Phone 376, Beatty 406 a.m.



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Fast Color Cloth Ever Lasting Plastic
9x18" 12 Pennants 21 ft. tape \$1.50 9x18" 12 Pennants 24 ft. tape \$1.75
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Terms: P.O.D. Nov. 15% deposit, balance C.O.D. or send M.O. with order and we pay postage

W. B. WALES Cold Spring, New York

GRAND AMERICAN SHOWS

Want for 1951 season—Genuine Pleasure Rides Mo., March 20th, 6 days, 2 Saturdays. A seven route of sponsored events, Celebrations and Fairs. Want Kiddie Rides. Want: Manager and People for Side Show; also an Grand Show. Want Arcade with Diggers, Fun or Glow Rides, Mechanical Show. For sale or lease—14'x22' Cookhouse and Grab, over 1950. Will give terms to capable people and book on Show for show. Want Concessions—Photo, Flava, Glass Pitch, Flat Bow, Kibitzer, High Striker, Noise. Handy Panks that do not conflict. Want Ride Help who will bring work.
L. O. WEAVER, Box 102, Malden, Mo.

SAM SOLOFF WANTS AGENTS

CLOTHES PIN, BLOWER, BUCKETS, SWINGER, SLUM STORES
No Phone Calls or Collect Wires
Open with World of Pleasure Shows in April around Detroit
3151 East Ave. Detroit 1, Mich.

BURDICK'S GREATER SHOWS

Opening Lamparas, Texas, March 12th thru 24th, downtown location. Can place following equipment—Tilt, Octopus or any Flat Ride, Astin or Train Ride, Place Independent Shows, Handy Pank Concessions—Lions or Short Range Gallery, Custard and Photo, Lec. Haywood and Earl Trauber can use Handy Pank Agency. Can use two good Ride Stars. Have for sale—Smith & Smith Airplane Ride, \$100.00. Come and get it. All replies to H.A. BURDICK, Owner-Manager, 1563 No. 8th St., Temple, Tex. Phone 3151 until March 18th; then Lamparas, Tex.

STANDARD SHOWS

Want for 1951 season: Foremen for all Rides, top pay. Must drive semi. Austin Miller and all his boys who have worked for me before. Get in line. Will be a Fire Truck Ride and Pony Ride; also Little Girls, must be first class, no junk. All Shows open. Will give Plan House and proposition. Blingo open. Have new Royal Blue Bingo Top, 14 by 28. Concessions—Can use two Wheels, others open. Write, might use you. All replies:
V. C. JOHNS, Box 508, Douglas, Wyoming

FOR SALE

2 GOVERNMENT LIGHT PLANTS, LEROIS, MOTORS WITH 2 25 KVA GENERATORS MOUNTED ON TRAILER. Can be seen in operation at the Dade County Fair, March 8 to 17, Miami, Fla.

FOR SALE

CROSLY FIRE APPARATUS—HOOK AND LADDER KID RIDE. CALL AT 1921 N. W. 78 St., Miami, Fla. ELSIE KEELER

WANTED

MOTORDROME FUNHOUSE MONKEY SHOW

Happyland Shows 3433 Wyvern Detroit 16, Mich. Phone: Walnut 1-7924 John F. Reid, Mgr.

WOULD LIKE TO BOOK

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13588 Montague... \$2.20

13589 Montague... \$2.20



A
Special Section
for
JUKE BOX
OPERATORS

EDITORIAL

A Time of Crises

For the predictable future, juke boxes will spin their disks in a period of crises—a period that already gives evidence of raising even greater challenges than were posed in World War II.

Production of new phonographs already has fallen behind demand.

Every item in the cost of doing business has increased manifold, with additional increases, especially in the cost of servicing routes, to be expected.

As a result of these increased costs, the nickels a phonograph takes in are shrinking and operators face difficult decisions involving such competitive factors as commission rates and price per play.

Manpower already is a major concern on the route. How to hold employees in the face of latter pay envelopes from defense factories will require careful planning and sound judgment.

The juke box industry must deal with these and numerous other vital problems, not the least of which is the threat of unfavorable legislation.

On the bright side of the ledger, music machine operators are in sounder shape financially than at any time in the past five years. With more money in more pockets, per-machine averages can be expected to rise.

This year, then, the second annual convention of the Music Operators of America takes on added significance. The problems outlined above—particularly the shrinking nickel and the prospect of unfavorable legislation—are certain to be

explored thoroly when MOA members gather in Chicago's Palmer House, March 19-21.

No one expects that the convention will produce all the answers to such complicated questions as nickel versus dime play. But it ought to provide an opportunity for healthy exchange of ideas and experiences. Whether or not the convention produces usable ideas depends in equal part on the ability of MOA's leadership and on the wholehearted co-operation of its membership. The test of how closely operators of music equipment can work together to solve their mutual problems may well come the first three days of next week.

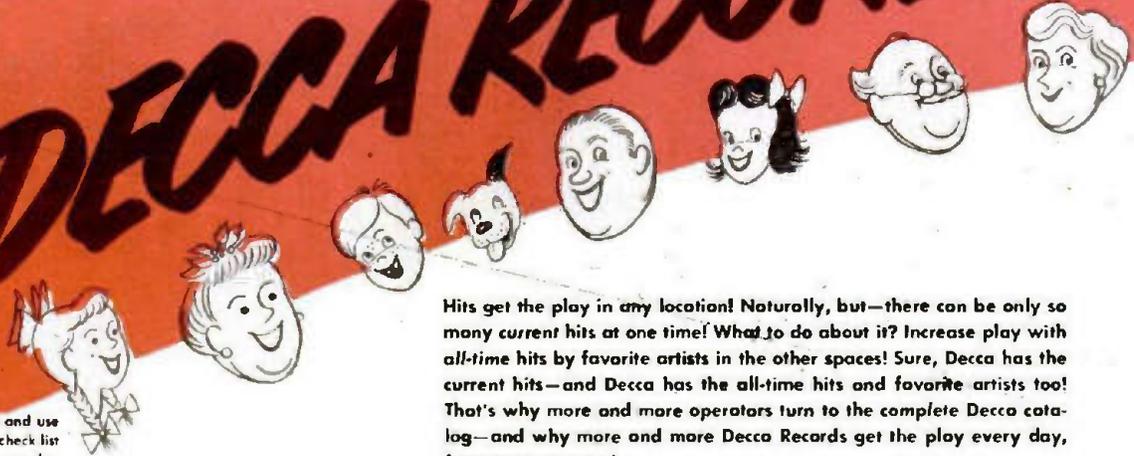
It is to be hoped that the convention, and its business sessions, aim for a closer working relationship between all segments of the industry—operators, distributors, manufacturers and suppliers. The stake of each segment of the business is closely allied with, and dependent upon, the well-being of all the industry's branches. In a time of crisis, such as the present mobilization period, this interdependence becomes more pronounced and co-operation—which includes an understanding of each other's problems—becomes highly necessary.

The same factors which raise fresh problems for the music operator reflect conditions which will enable that operator to put his business on a sounder footing, provided he exercises good judgment and careful management.

Published in Conjunction With the

1951 MOA CONVENTION

Hour after hour... DECCA RECORDS



Hits get the play in any location! Naturally, but—there can be only so many current hits at one time! What to do about it? Increase play with all-time hits by favorite artists in the other spaces! Sure, Decca has the current hits—and Decca has the all-time hits and favorite artists too! That's why more and more operators turn to the complete Decca catalog—and why more and more Decca Records get the play every day, from coast to coast!

Tear out these pages and use them as a convenient check list of all-time hits to increase play at your locations.

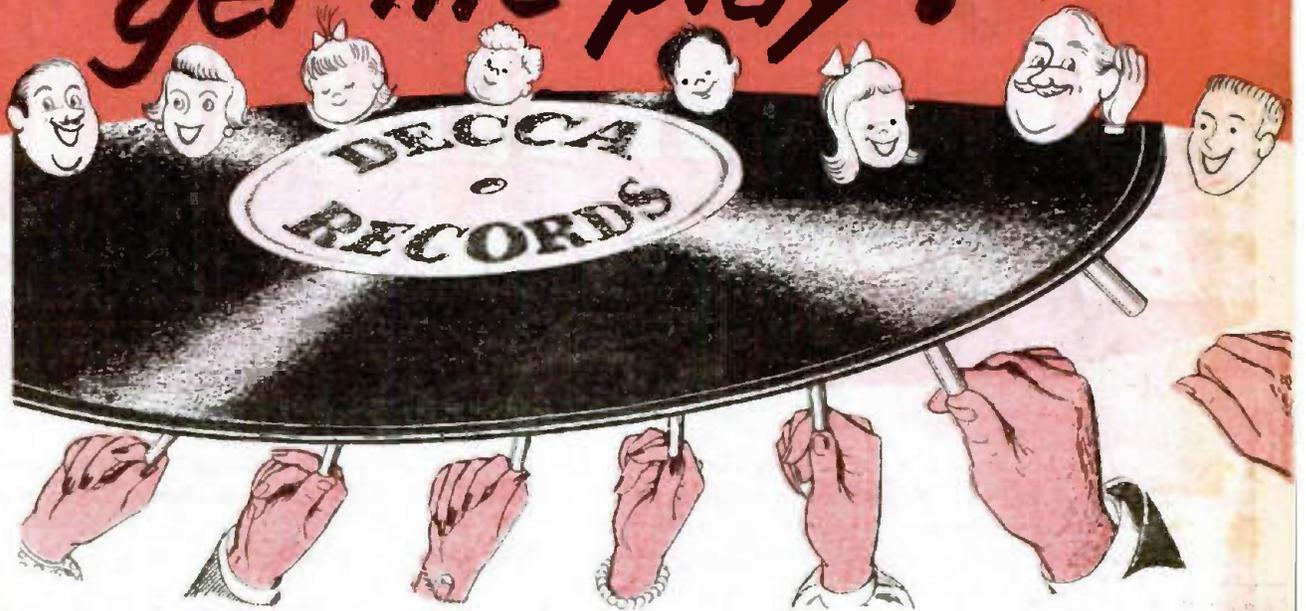
These DECCA ALL-TIME HITS

78 RPM	45 RPM	TITLE	ARTIST	78 RPM	45 RPM	TITLE	ARTIST
22083	9-22165	STAR DUST—DEEP PURPLE	BING CROSBY	22615	9-22615	TO EACH HIS OWN—I NEVER HAD A DREAM COME TRUE	INK SPOTS
22700	9-22700	AVE MARIA (Bach-Gounod)—NOW THE DAY IS OVER	FRED WARING	22616	9-22616	COCOANUT GROVE—MY ISLE OF GOLDEN DREAMS	HARRY OWENS ORCH.
22794	9-22794	AVALON—ANNIVERSARY SONG	AL JOLSON	22620	9-22620	IN A SHANTY IN OLD SHANTY TOWN—BLUE SKIES	JOHNNY LONG ORCH.
22763	9-22763	HUMORESQUE—TALES FROM THE VIENNA WOODS	GUY LOMBARDO	22613	9-22613	I'M AFRAID TO LOVE YOU— YOU BROKE THE ONLY HEART THAT EVER LOVED YOU	MILLS BROTHERS
22609	9-22609	BEER BARREL POLKA—PENNSYLVANIA POLKA	ANDREWS SISTERS	22745	9-22745	AMONG MY SOUVENIRS— DOES YOUR HEART BEAT FOR ME?	BING CROSBY and RUSS MORGAN
24400	9-24400	LITTLE WHITE LIES—I'LL NEVER SMILE AGAIN	DICK HAYMES, 4 Hits and 4 Miss and Ken Darby Singers	22746	9-22746	JUST ONE OF THOSE THINGS—WHO?	GUY LOMBARDO
24401	9-24401	ST. LOUIS BLUES—BALLIN' THE JACK	DANNY RAYE	22700	9-22700	TOO-BA-LOO-BA-LOO-BA— I'LL TAKE YOU HOME AGAIN, KATHLEEN	BING CROSBY
24402	9-24402	MAYBE YOU'LL BE THERE—DARK EYES	GORDON JENKINS	22817	9-22817	EASTER PARADE—ALWAYS	GUY LOMBARDO
25000	9-25000	DOES YOUR HEART BEAT FOR ME?—SO LONG	RUSS MORGAN	22819	9-22819	EASTER PARADE—I'VE GOT PLENTY TO BE THANKFUL FOR	BING CROSBY
25952	9-25952	PAPER DOLL—I'LL BE AROUND	MILLS BROTHERS	22826	9-22826	HAMP'S BOOGIE WOOGIE—TEMPO'S BOOGIE	LIONEL HAMPTON
22820	9-22820	IF I DIDN'T CARE—WHISPERING GRASS	INK SPOTS	22855	9-22855	BEER BARREL POLKA—PENNSYLVANIA POLKA	LAWRENCE WELK
24446	9-24446	MY HAPPINESS—TEA LEAVES	ELIA FITZGERALD and Song Spinners	22916	9-22916	WHEN MY BABY SMILES AT ME—SHE'S FUNNY THAT WAY	TED LEWIS
22711	9-22711	T. D.'S BOOGIE WOOGIE—OPUS TWO	TOMMY DORSEY	22920	9-22920	GIVE ME THE MOON OVER BROOKLYN— SEEMS LIKE OLD TIMES	GUY LOMBARDO
22971	9-22971	CHOPIN'S POLONAISE—WARSAW CONCERTO	CARMEN CAVALLARO	22920	9-22920	YOU ALWAYS HURT THE ONE YOU LOVE—TILL THEN	MILLS BROTHERS
22974	9-22974	PINETOP'S BOOGIE WOOGIE—SAXA-WOOGIE	LOUIS JORDAN	22925	9-22925	HARLEM NOCTURNE—A NIGHT AT THE DEUKES	BARDY BROOKS
22820	9-22820	TICO-TICO—LERO LERO & DEM TE VI ATREVIEDO	ETHEL SMITH and Banda Carioca	22926	9-22926	THE GYPSY—EVERYONE IS SAYING HELLO AGAIN	INK SPOTS
22712	9-22712	LA VIE EN ROSE—C'EST SI BON	LOUIS ARMSTRONG and SY OLIVER	22940	9-22940	DRY BONES—OLE MOSES PUT PHARAOH IN HIS PLACE	FRED WAZING
22826	9-22826	INTO EACH LIFE SOME RAIN MUST FALL— I'M MAKING BELIEVE	INK SPOTS and ELIA FITZGERALD	22952	9-22952	ALL MY LOVE—KEEP SMILING AT TROUBLE	AL JOLSON
22905	9-22905	FOGGY, FOGGY DEW—RODGER YOUNG	BURL IVES	22968	9-22968	NEW SAM ANTONIO ROSE— IT MAKES NO DIFFERENCE NOW	BING CROSBY and Bob Crosby Orch.
22913	9-22913	YOU BELONG TO MY HEART—BAIA	BING CROSBY and XAVIER Cugat	22972	9-22972	BEGIN THE BEGUINE—NIGHT AND DAY	BING CROSBY
22929	9-22929	BIG ROCK CANDY MOUNTAIN— BLUE TAIL FLY & I'M GOIN' DOWN THE ROAD	BURL IVES	22990	9-22990	WHIFFENPOOF SONG—KENTUCKY BARE	BING CROSBY and FRED WARING
22970	9-22970	SWANEE—APRIL SHOWERS	AL JOLSON	22995	9-22995	I'M ALWAYS CHASING RAINBOWS—MAKE BELIEVE	GUY LOMBARDO
22995	9-22995	MacNAMARA'S BAND—DEAR OLD DONTAGAL	BING CROSBY and The Jesters	24106	9-24106	WAITING FOR THE ROBERT E. LEE— WHEN YOU WERE SWEET SIXTEEN	AL JOLSON
22614	9-22614	SONNY BOY—MY MAMMY	AL JOLSON				



America's

day after day get the play!



increase the play in any location!

		TITLE	ARTIST			TITLE	ARTIST
78 0934	45 0934	TOOF, TOOT, TOOTSI!—BACK IN YOUR OWN BACK YARD	AL JOLSON	78 0934	45 0934	MEXICALI ROSE—SILVER ON THE SAGE	BING CROSBY
24160	9-24160	LAMPLIGHT—TENDERLY	RANDY BROOKS	25002	9-25002	SUGAR BLUES—I'VE FOUND A NEW BABY	CYDIE MCCOY
24161	9-24161	HAPPY BIRTHDAY & AULD LANG SYNE—ANNIVERSARY SONG	BING CROSBY and Ken Darby Singers	25014	9-25014	HOT LIPS—THE WANG WANG BLUES	HENRY BUSSE
24273	9-24273	NOW IS THE HOUR—SILVER THREADS AMONG THE GOLD	BING CROSBY and Ken Darby Singers	25017	9-25017	HEARTACHES—OH! MONAH	TED WEEAMS
24279	9-24279	GALWAY BAY—MY GIRL'S AN IRISH GIRL	BING CROSBY	25018	9-25018	SEPTEMBER SONG—BEGIN THE BEGUINE	TONY MARTIN
24295	9-24295	EASTER PARADE—A PRETTY GIRL IS LIKE A MELODY	ETHEL SMITH	25046	9-25046	LAZY RIVER—CIELITO LINDO	MILLS BROTHERS
24327	9-24327	THE HOLY CITY (2 Parts)	FRED WARING	25052	9-25052	BRAMMS' LULLABY—SWING LOW, SWEET CHARIOT	BING CROSBY
24387	9-24387	HOW HIGH THE MOON—YOU TURNED THE TABLES ON ME	ELLA FITZGERALD	25057	9-25057	NO NAME LIVE (2 Parts)	GLEN GRAY
24429	9-24429	THREE MINUTES ON 52nd STREET—MIDNIGHT SUN	LIONEL HAMPTON	25079	9-25079	WOODCHOPPER'S BALL—INDIAN BOOGIE WOOGIE	WOODY HERMAN
24518	9-24518	BY THE LIGHT OF THE SILVERY MOON—I WISH I HAD A GIRL	AL JOLSON	25076	9-25076	RUM AND COCA-COLA—AURORA	ANDREWS SISTERS
24521	9-24521	SO TIRED—I HEAR MUSIC	RUSS MORGAN	25105	9-25105	NOLA—MOONLIGHT	TED WEEAMS
24531	9-24531	THE BIRTH OF THE BLUES—STORMY WEATHER	GUY LOMBARDO	25119	9-25119	GREEN EYES—THE BREEZE AND I	HIMMY DORSEY
24537	9-24537	MY CATHEDRAL—BLESS THIS HOUSE	FRED WARING	25298	9-25298	MARCH OF THE BOB CATS—FIVE POINT BLUES	BOB CROSBY
24540	9-24540	OH! WHAT A BEAUTIFUL MORNIN'—YOU'LL NEVER WALK ALONE	FRED WARING	25358	9-25358	GOOD NIGHT SWEETHEART—I'LL SEE YOU IN MY DREAMS	GUY LOMBARDO
24548	9-24548	CRUISING DOWN THE RIVER—SUNFLOWER	RUSS MORGAN	25397	9-25397	ST. LOUIS BLUES—MEMPHIS BLUES	GUY LOMBARDO
24549	9-24549	YOU, YOU, YOU ARE THE ONE—FOREVER AND EVLR	RUSS MORGAN	25398	9-25398	SOMEBODY ELSE IS TAKING MY PLACE—DOLORES	RUSS MORGAN
24607	9-24607	AGAIN—SKIP TO MY LOU	GORDON JENKINS	25404	9-25404	TEA FOR TWO—YES INDEED	BING CROSBY, CONNIE ROS WELLS, Bob Crosby's Bob Cat
24649	9-24649	FRANKIE AND JOHNNY—ONE FOR MY BABY	GUY LOMBARDO	25426	9-25426	SWEET LILIAN!—ALOHA OE	BING CROSBY
24784	9-24784	DANGEROUS DAN McGREW—HOP-SCOTCH POLKA	GUY LOMBARDO	27016	9-27016	BOO-HOO—A SAILBOAT IN THE MOONLIGHT	GUY LOMBARDO
24784	9-24784	THE BLUE SKIRT WALTZ—HOMECOMING WALTZ	GUY LOMBARDO	27016	9-27016	SWINGIN' IN A HAMMOCK—MOONLIGHT SAVING TIME	GUY LOMBARDO
24752	9-24752	BLUEBERRY HILL—THAT LUCKY OLD SUN	LOUIS ARMSTRONG and GORDON JENKINS	27015	9-27015	CHARLESTON—BLACK BOTTOM	EDDIE CONDON
24816	9-24816	THE RIVER SEINE—LA VIE EN ROSE	VICTOR YOUNG	27114	9-27114	STAR DUST—ONCE IN A WHILE	ELLIOT LAWRENCE
24823	9-24823	ENJOY YOURSELF—RAIN OR SHINE	GUY LOMBARDO	27154	9-27154	EVE MARIA (Schubert)—HOME SWEET HOME	BING CROSBY
24827	9-24827	HAVE I TOLD YOU LATELY THAT I LOVE YOU?—QUICKSILVER	BING CROSBY and ANDREWS SISTERS	27177	9-27177	IN THE MOOD—A STRING OF PEARLS	JERRY GRAY
24999	9-24999	CANADIAN CAPERS—STUMBLING	GUY LOMBARDO	27185	9-27185	I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY—ORGIN GRINDER'S SWING	SY OLIVER
				44027	9-44027	COOL WATER—TUMBLING TUMBLEWEEDS	SONS OF THE PIONEERS
				14505	9-14505	STEAL AWAY—JUST A CLOSER WALK WITH THEE	RED FOLEY
				17000	9-17000	SLEIGH RIDE—PROMENADE	ERROY ANDERSON

Most Played Records

why Select-O-matic OVERWHELMIN BY OPERATORS - LOCA

Our business—yours and ours—is music. MUSIC, remember, is our product. Today, in the Select-O-Matic "100" you have the finest equipment ever produced to provide music—equipment that is designed to bring you, the music operator, maximum revenue wherever it is installed.

Here, briefly, are the BASIC REASONS WHY Seeburg Select-O-Matic "100" Music Systems enjoy the overwhelming preference of progressive operators—location-owners—the public.

- **100 SELECTIONS** "Music for everyone," for tots — for teenagers — for old-timers — all visible at one time.
- **MODERN MUSIC MERCHANDISING** The selector panel of the Select-O-Matic "100" makes your product — MUSIC — easy to buy because it is properly displayed . . . that's modern music merchandising at its best.
- **PROPER PROGRAMMING** With 100 selections there is an adequate choice of titles under each of the 5 basic musical classifications. Thus, fast reference and easy selection are assured.
- **SALES APPEAL** The magical operation of the Select-O-Matic "100" mechanism — on full display during its entire operation — intrigues the public . . . builds business for you.
- **STYLING** Clean, crisp, distinctive in appearance, Select-O-Matic "100" Music Systems are "years ahead in design."
- **REMOTE CONTROL** The Wall-O-Matic "100" is an electronic achievement overshadowed only by the Select-O-Matic "100" itself. Brings 100 selections of music right to the finger tips of guests.
- **SCIENTIFIC SOUND DISTRIBUTION** Select-O-Matic "100" Music Systems are fully equipped to provide music at conversational level in every location. No auxiliary equipment, adapters or makeshifts are necessary.
- **SERVICE-FREE** Select-O-Matic "100" Music Systems are setting new standards of performance. In tens of thousands of locations they have proved to be the most service-free equipment ever produced for the coin-operated music industry.
- **ECONOMY** The most economical coin-operated music systems ever developed. Full operating power consumption of the Select-O-Matic "100" 45 RPM only 235 watts — standby consumption only 85 watts. Full operating power consumption of the Select-O-Matic "100" 78 RPM only 240 watts — standby consumption only 90 watts.
- **STABILITY** The announced Seeburg policy to eliminate yearly models protects the investment of the operator by eliminating the danger of swift and unnecessary obsolescence of the equipment he operates.

TODAY, PEOPLE WHO NEVER BEFORE SPENT A NICKEL IN A COIN-OPERATED PHONOGRAPH ARE SELECTING THEIR FAVORITE MUSIC — PLAYED BY THE ARTISTS OF THEIR CHOICE — ON SELECT-O-MATIC "100" MUSIC SYSTEMS.



only Seeburg has
Seeburg 100
DEPENDABLE MUSIC SYSTEMS SINCE 1902
J. P. SEEBURG CORPORATION
1500 N. Dayton Street
Chicago 22, Illinois

music systems are... **GLY PREFERRED** **TIONS - THE PUBLIC**

America's Finest and Most Complete Music Systems

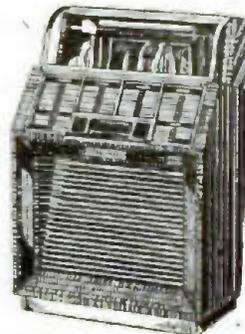
78 RPM

The world's only 100 selection music system designed for the playing of both 10 and 12-inch 78 RPM records.



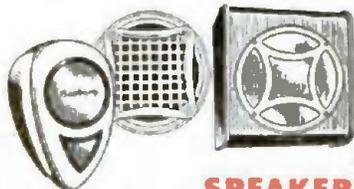
45 RPM

The world's only 100 selection music system designed exclusively for the playing of 7-in. 45 RPM records.



THE Wall-o-matic 100

The finest remote selection system ever developed. 100 selections — catalogued under the 5 basic musical classifications. 3-wire system. Attractive chromium-plated housing.



SPEAKERS

The Seeburg line of constant voltage speakers meets the requirements of every location.

MASTER REMOTE VOLUME CONTROL

An ingenious electronic unit that permits complete control of sound from both the master speaker and all wall and ceiling speakers from any remote point. This unit also provides for record cancellation without going to the phonograph.



SELECTIONS!

Ringers!

“

**SAMMY
KAYE'S**

new
ones



“

**I
love you
and
Pretty**

little bells

because

78 rpm 39270 33 1/3 rpm 3-39270 45 rpm 4-39270

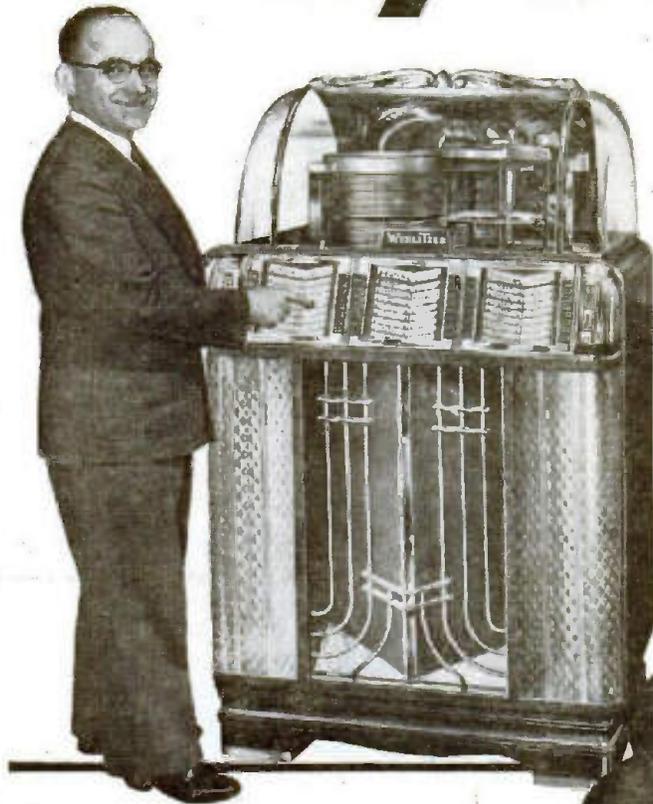
COLUMBIA
RECORDS



First, Finest, Foremost
in Recorded Music



Why Buy Two



when **ONE**
will do?

"48 selections on 24 records? I'm for it! 78 and 45 RPM records played on the same phonograph? That makes sense and saves dollars for me. You can rightfully ask, 'Why buy two when one will do?' I'm ordering those 'ones' for my route. They look like money-makers for me."

JOHN BARROS

Barros Novelty Company, Merrill, Wisconsin

YOUR BEST BET FOR SHEER VALUE

Look at what you get for what you pay. Listen to it play. Then base your verdict on your own experience. For eye-intriguing brilliance and ear-pleasing tone, the Wurlitzer Fourteen Hundred's the leader. Same for value. That's why music operators all over America are waving the flag for Wurlitzer.

SEE-HEAR

**THE ALL-SPEED
WURLITZER**
Fourteen Hundred

THE RUDOLPH WURLITZER COMPANY, NORTH TONAWANDA, NEW YORK



48

SELECTIONS PAY BEST

"The recent trend to turn a juke box into a record library for all ages, moods and musical tastes never appealed to me.

"Thanks for staying with 48 selections. That, coupled with 30-second conversion to any record speed, wrapped it up for me. I'm in business to make money. No question but what your new 48-selection, All-Speed Wurlitzer will make it for me."

RANDY WHYTE

Schewe and Whyte Sales Co., St. Louis, Missouri

thanks a million!*

Guy

MITCHELL



"SPARROW IN THE TREETOP"

and...

"CHRISTOPHER COLUMBUS"

COLUMBIA 39190



* "MY HEART CRIES FOR YOU" and "THE ROVIN' KIND" passed a million 3 weeks ago and is still going strong.

Milton Berle's Texaco Star Theater TV Show on March 20th. Opening New York Strand Theater March 23rd.

ASCAP

MUSIC is the main ingredient of *all* successful entertainment programs—but not just *any* music. When you're in the business of entertaining people, it pays to give them the *best*.

ASCAP music is *demanded* music—the newest and most-requested novelty tunes and ballads . . . the old standbys . . . rhythms and blues . . . folk tunes and sacred songs . . . special music for special occasions.

ASCAP music is *successful*—successful because it's created by America's outstanding composers of stage and screen songs, popular tunes, operettas and concert works.

ASCAP is *growing*—growing with constantly created new works that customers will be demanding tomorrow—and the day after.

All of ASCAP's rich and varied repertory—including the works of world-famous foreign composers—is available to you in one complete package at low cost, and with a minimum of clearance problems.

From Maine to California your local ASCAP representative, at your call, will bring you complete details as to the ASCAP license for your particular needs.



AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 Madison Ave., New York 22, N. Y.



For the Operators...

always



Hits on



Record

America's #1 Band ^{and} record Salesman...

Guy LOMBARDO

2 Sided Hits

THE LITTLE WHITE DUCK
UNBIRTHDAY SONG

Decca No. 27494

OH WHAT A FACE
A NICKEL AIN'T WORTH A CENT TODAY

Decca No. 27487

IF
WAIT FOR ME

Decca No. 27449

VELVET LIPS
CHICKEN SONG

Decca No. 27393

TENNESSEE WALTZ
GET OUT THOSE OLD RECORDS

Decca No. 27336

HARBOR LIGHTS
PETITE WALTZ

Decca No. 27208





PAT. PEND.

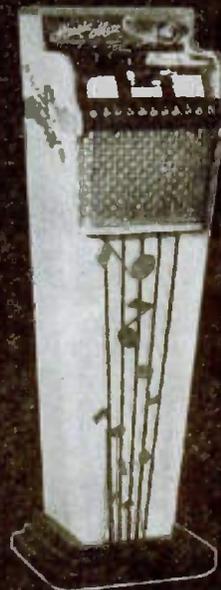
ONLY *Music Mite* OFFERS ALL THESE ADVANTAGES TO MUSIC OPERATORS

- SELECTIVITY** including "Cancel" Button.
- CREDIT UNIT** accepts up to 40 nickels at a time.
- PROVED PERFORMANCE** incorporates every up-to-the-minute engineering feature including a FINE TONE AMPLIFIER to which an auxiliary speaker can be attached, a LIGHTWEIGHT TONE ARM with crystal pick-up, VOLUME CONTROL and the famous RCA record changing mechanism.
- SIMPLE TO SERVICE** Its easily understood mechanism requires no special knowledge and the exclusive "IN-A-DRAWER" feature permits entire mechanism to be pulled out at once for servicing from the front. MUSIC MITE is light — weighs only 50 lbs. — and can be transported by car instead of a costly truck.

MUSIC MITE DOES EVERYTHING THE STANDARD SIZE PHONOGRAPH CAN DO — BUT COSTS LESS — MUCH LESS!

PEDESTAL STAND
(Optional)

For those locations where space doesn't limit installation to the bar or counter, you can set MUSIC MITE on this exquisite pedestal type stand. Decorated to complement the cabinet design of the phonograph, MUSIC MITE and its pedestal form one eye-appealing unit that captures patron attention in any location.



THERE ARE 31 WILLIAMS MUSIC MITE DISTRIBUTORS LOCATED THROUGHOUT THE COUNTRY AS INDICATED BY THE NUMBERS ON THE MAP → → → → → → → →

**HEAR IT — SEE IT
BUY IT FROM THE
WILLIAMS
DISTRIBUTOR
LOCATED IN YOUR
TERRITORY OR MAIL
COUPON TODAY!**

**ON DISPLAY AT THE M.O.A. CONVENTION
PALMER HOUSE—CHICAGO—MARCH 19-21**

**Williams *Music Mite*
MODEL 52**

**featuring
SINGLE ENTRY—SLUG PROOF
5c-10c-25c COIN MECHANISM**

ACCEPTS UP TO \$2.00 OF CREDITS
IN ANY COMBINATION OF COINS!



CREATORS OF DEPENDABLE PLAT APPEAL
4242 W. FILLMORE STREET, CHICAGO 24, ILLINOIS

Williams Manufacturing Company
4242 W. Fillmore Street
Chicago 24, Illinois

Gentlemen:

Please send me complete information on the new MUSIC MITE Selective Phonograph.

Name _____
Address _____
City _____ Zone _____ State _____

PLEASE PRINT CLEARLY

WITH DEEP APPRECIATION TO THE MEMBERS OF THE M.O.A. CONVENTION...



DICK CONTINO

(RCA Victor Records latest release)

Presenting **DICK CONTINO** and his **ACCORDION** (Album)

RCA Victor Album No. P 303 and WP 303

HELEN GRAYCO

London Record to be released soon

"**TWAS BRILLIG**" and
"**PUT ON YOUR RED SILKEN STOCKINGS, PRETTY BABE**"

London No. 983—(45) 45-983

MONTY HALE

MGM latest release

"**STATUE IN THE BAY**" and
"**KEY TO MY DOOR**"

MGM No. 10865

PEE WEE HUNT

and his **Orchestra**

Capitol Records latest release

"**SUGAR BLUES**" and "**CAROLINA IN THE MORNING**"

Capitol No. 1418—(45) F 1418

SPIKE JONES

and his **City Slickers**

RCA Victor Latest Hit Release

"**PETER COTTONTAIL**" and "**RHAPSODY FROM HUNGER (Y)**"

RCA Victor No. 20-4055—(45) 47-4055

NAPPY LAMARE

and his **Strawhat Strutters**

"**IT AIN'T GONNA RAIN NO MO**" and
"**THIS IS THE LIFE**"

Capitol No. 1047—(45) F 1047

FRED LOWERY

"**INDIAN LOVE CALL**"

"**I LOVE YOU TRULY**"

Columbia No. 39245

BILL SNYDER

His "**Bewitched**" **Piano and Orchestra**

Latest London Records Release

"**I CAN'T BELIEVE YOU'RE IN LOVE WITH ME**"
and "**THE VERY THOUGHT OF YOU**"

London No. 971—(45) 45-971

Personally Managed by

ARENA STARS, INC.

366 North Camden Drive

Ralph Wonders, President
Beverly Hills, California

DINAH SHORE



sings

the BIG HITS



"LONESOME GAL"

"TOO LATE NOW"

20-4060 (78 rpm)
47-4060 (45 rpm)

"WAIT FOR ME"

**"DOWN IN NASHVILLE,
TENNESSEE"**

20-4015 (78 rpm)
47-4015 (45 rpm)

"A PENNY A KISS"

(Duet with Tony Martin)

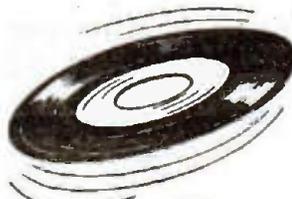
"IN YOUR ARMS"

20-4019 (78 rpm)
47-4019 (45 rpm)

"NOBODY'S CHASING ME"

**"MY HEART CRIES
FOR YOU"**

20-3978 (78 rpm)
47-3978 (45 rpm)



ANOTHER
RCA VICTOR RECORD
FROM
"THE SINGLES SINGLE RECORD SERIES"

DINAH SHORE sings

	Gus Kahn I'm Through With Love 20-4045 (78 rpm) 47-4045 (45 rpm)	
	DeWitt Make 'em Whistle 20-4046 (78 rpm) 47-4046 (45 rpm)	
	DeWitt Decide in the Moonlight 20-4047 (78 rpm) 47-4047 (45 rpm)	
	DeWitt Around the Corner 20-4048 (78 rpm) 47-4048 (45 rpm)	
	DeWitt I Wonder Where My Baby Is Tonight 20-4049 (78 rpm) 47-4049 (45 rpm)	
	DeWitt My Isle of Golden Dreams 20-4050 (78 rpm) 47-4050 (45 rpm)	

54
THE SINGLES
SERIES



RCA VICTOR Records



ZING ZING—ZOOM ZOOM P. Como
V178120-3997; (45147-3997)—ASCAP
New Yorker, Cap 1390; P. Faith Pub. Co. 99135; D. Reed, WGM 36324

● OH, WHAT A FACE..... Phil Harris
.....20-4078 (47-4078)

● ST. PATRICK'S DAY PARADE..... Dennis Day
.....20-4061 (47-4061)

PENNY A KISS PENNY A KISS..... D. Shore-T. Martin
V178120-4016; (45147-4016)—ASCAP

● CHARLIE IS MY DARLING..... Spike Jones
.....20-4055 (47-4055)

EVERYWHERE YOU LOOK

● PETER COTTONTAIL..... Spike Jones
.....20-4055 (47-4055)

● IT IS NO SECRET..... The Three Suns
.....20-3967 (47-3967)

RYLINDA BOOGIE



RCA VICTOR RECORDS

● WITHOUT A SONG..... Perry Como
.....20-4033 (47-4033)

MAY THE GOOD LORD BLESS
AND KEEP YOU..... E. Arnold
I'm Writing a Letter to the Lord
V178121-0425; (45148-0425)—ASCAP

● STORMY WEATHER..... Frank Warren
.....20-4027 (47-4027)

● I LOVE THE WAY YOU SAY GOODNIGHT..... Frankie Carlo
.....20-4057 (47-4057)

NOW OCCUPY MOST OF

● ON THE BRINK TO MANDALAY..... Ralph Flanagan
.....20-4065 (47-4065)

THE SLOTS IN THE

● BOUTONNIERE..... Mindy Carson
.....20-4018 (47-4018)

COUNTRY'S JUKE BOXES

* Because RCA Victor has most of TODAY'S HITS †

† And RCA Victor will have most of TOMORROW'S HITS



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ZING ZING—
ZOOM ZOOM

You're Just in Love

A BUSHEL AND A PECK

IT'S A LOVELY DAY TODAY

PERRY COMO

Latest Releases

RCA Victor's "Single Singer Series"

WITHOUT A SONG • THAT OLD GANG OF MINE • IT'S ONLY A PAPER MOON
MORE THAN YOU KNOW • ME AND MY SHADOW • I FOUND A MILLION DOLLAR BABY

and with THE SONS OF THE PIONEERS

TUMBLING TUMBLEWEEDS • YOU DON'T KNO' WHAT LONESOME IS

RCA Victor Records



Direction—
GENERAL ARTISTS CORPORATION
THOMAS G. ROCKWELL, President
NEW YORK • CHICAGO • HOLLYWOOD • CINCINNATI • LONDON

PREPARE FOR EMERGENCY!

Foresight Now Can Relieve Music Operators of Numerous Headaches in the Tightening Supply Market

By IS HOROWITZ

Take that phonograph manual off the shelf, Mr. Operator, dust it off and start reading. For intimate knowledge of how your machine works and how to diagnose trouble can keep you operating profitably long after war-born shortages cut deep into the income of the uninformed route owner.

No one knows how severe the supply problem will become. While the availability of most things needed to keep a route earning will fluctuate as international tensions worsen or relax, operators, in common with all American business, are in for a tightening of the supply belt.

So far, the most noticeable effect has been in the availability of tubes. Certain types are becoming more difficult to obtain, especially those also used in television sets. Probably no operator has yet been forced to take a machine off location for this reason and it is unlikely that he ever will, or for a long time to come. But he has already lost his discount privileges and, even at the higher price, can't buy all he wants.

Pile Up Supplies

Whenever they have been able to, many operators have laid in a comfortable supply of tubes, storing them away against the time when they might be needed. And more than ever, cautious operators are laying in a fat inventory (depending on the depth of their pocketbooks) of other critical replacement items—plastics, bulbs, electrical components, crystal pick-ups, speakers, etc.

But such buying is little more than a temporary hedge against an uncertain future. The careless

operator can soon work his way thru the most well-padded inventory. Those who practice sound preventive maintenance, take care of troubles as they arise and show ingenuity in making do with substitutes will stay healthier longest.

Many operators know that there are substitute tubes that will keep a phonograph operating when specified types can no longer be had. Comparison charts showing which tubes can be made to do a job in a juke box can be obtained from tube manufacturers and should become a permanent part of the operator's service library.

While these substitutes may not give your machine the best tone on the street and may not last as long, they will keep machines working. And where the supply of these "first-cousin" tubes fails, other subs can be made to work by proper wiring changes in electronic assemblies.

Lubrication

Of all things affecting the useful life of coin phonographs, lubrication ranks close or at the top. Occasional and judicious use of No. 10 oil on all bearing points of moving parts will pay plenty of dividends in prolonged machine life. Altho hep mechanics have their own pet schedules calling for their own lubricating jobs every three to six months, you can do no better than follow the explicit instructions in your manufacturer's manual.

Don't use any fuse of a higher amperage than the recommended rating in the factory manual. This

should be unnecessary advice to any owner of electrical equipment, but a good many operators are notoriously lax in observing this simple rule. And they suffer the consequences—burned out tubes and components. It is still only a matter of expense to replace the results of such carelessness. Later, when replacements are more difficult to get, it may force you to retire machines from service and reduce the size of your route.

Talk to any repair service representative and he will tell you that careless fuse use accounts for a good percentage of the jukes turned into his shop for overhaul. You can't afford to keep on burning out transformers as the supply of replacements diminishes.

Disk Life Span

With the record situation over a long pull also uncertain, operators must do all they can to lengthen the work span of disks. Conversions are still available to lighten the weight of magnetic tone-arms and for many it would be an investment well spent. Some who have made these conversions report getting as much as 8 to 10 times more play out of records.

Where standards and holiday tunes are concerned the returns of lightweight tone-arm use can be measured in dollars of income. They can be used over and over again and still return revenue on the original investment. In fact, far-seeing operators are already building up their libraries of such records against the possibility that some may be unobtainable later. Some are even stockpiling used-out pops, rather than selling them for a few cents each, should they be required at some future date to return to the wartime practice of turning in old shellac with orders for new disks.

Tune Arms

Even if you don't convert to a lighter tone-arm, you should check the arm weight occasionally. Arm springs lose their tension after long use and may have to be readjusted to restore the original weight. Lack of such precaution will shorten the life of your disks, as will neglect in changing needles periodically.

Your juke cabinet should also get its share of special treatment in these uncertain times. You are probably careful enough (altho this doesn't hold true of all operators) to locate it so that the sun doesn't beat on it, or so that it isn't too exposed to the effects of dampness and temperature change.

But how promptly do you replace a missing mirror-strip segment? Let it go too long and the whole strip will work its way loose. You have no way of protecting your machine against the destructive urge of a bar-fly, but by repairing the cabinet quickly once a trouble spot is noticed the life of the box as an attractive nickel catcher will be prolonged.

Store Units

The operator who has room in his route headquarters to store old



ANOTHER ASPECT of preventive maintenance is cleanliness. Using a cleansing solution and a good-size tank or tub as a degreaser such as is used in industrial plants, the operator can dunk both small and large juke parts equally well. An easy brush-off after removal from the solution usually serves to whisk away undesired accumulations of dirt and grease. Here a Seeburg record assembly is being cleansed of foreign matter which could affect disk delivery.

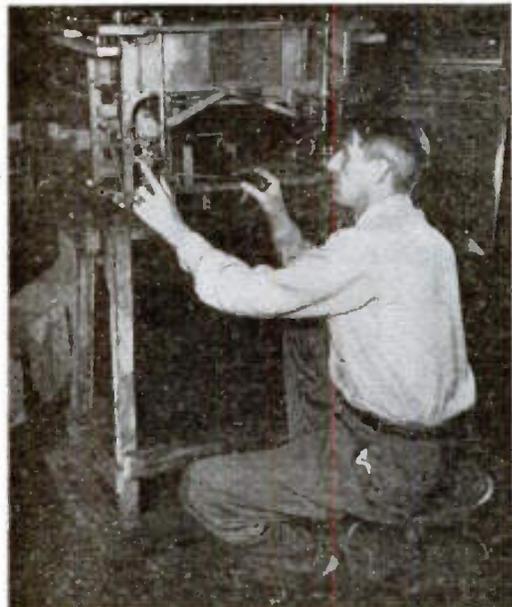
equipment no longer suitable for use in his locations would do well to hold on to the stripped mechanisms. Sold, they might bring in a few dollars in cash, but as sources of spare parts they may eventually be worth many times their sales price. Estimates place the number of components that can be salvaged from oldies at 60 to 70 per cent. With a little reworking these can be returned to duty in newer phonographs should the need arise. "Cannibalizing" paid off in World War II.

After you have boned up on your service manual, don't then think you know all the answers. If it helps you to learn the symptoms of typical malfunctions, you will

have accomplished a lot. However, if you or your chief collector is not technically trained and you run into a new problem, find out the cure before you go probing with an uneducated screwdriver. You may only spread the damage.

If your distributor runs a service school, make sure someone in your organization attends it regularly. If he doesn't, set aside a time during each shopping visit for a confab with someone in his service department.

The more you know about the guts of a juke, the better equipped you will be to take future shortages in stride.



PREVENTIVE MAINTENANCE pays off for one Chicago operator, Frank Padula, who has devised a special test block for mounting changer mechanisms for a thorough parts wear and functional check. Changers brought in for any and all defects are gone over completely, often resulting in prevention of future play interruptions by removing parts not yet giving trouble but showing signs of doing so.



SMALL PARTS BIN OFFERS convenient stocking of miscellaneous units vital to continuous trouble-free operation. Individual drawers, numbered and carrying labels describing contents, permit easy checks on spare parts backlog plus enabling operator to find given items in the least possible time.

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Defense Plants New Stops?

**Program Started in World War II
Gaining Momentum as Industrial
Locations Move Into Defense Work**

By FRED AMANN

Because some far-sighted music operators took an opportunity to enter a new type location during World War II, placing machines in defense plant cafeterias and recreation rooms, the present stepped-up emphasis on military and allied production in many plants on a round-the-clock basis, is now offering the opportunity for further development of such operation.

Not only in such major war plants as Douglas Aircraft (now O'Hare Field) and Amertorp Corporation in the Chicago area, but in second and third-line defense factories having employee cafeterias coin phonographs were profitably placed on both operator and worker counts during the last war. Two methods of placement were followed: Regular commission basis and straight rental.

One visiting operator, upon observing the two-and-a-half hour stretch each noon and midnight when six different shifts passed thru the Douglas cafeteria, commented on his competitor's acumen in obtaining "the largest group of potential customers ever seen in any one location." The impressed operator, Charles Wilmoth, Tri-County Music, Chicago, is now planning his own plant cafeteria placement as a result.

Torpedo Plant

Another defense plant music location from 1943 thru 1945 was the (often) seven-day week, 24-hour day Amertorp torpedo factory in Forest Park, Ill. This plant, then operated by the American Can Company, is a leading naval ordnance plant now wholly under navy supervision. M. Hogen, public relations official, stated that while the wartime juke has been

replaced by an FM radio system in the cafeteria, return of the coin phono would be welcomed by the employee welfare committee. Reason: Workers would benefit by building up a fund from their commission earnings for special activities and would also be able to choose the particular songs and artists they wished to hear.

Industrial location management almost universally approving coin machine installation during and since the war on the vending machine front, is now considered sufficiently "coin machine conscious" to extend the coverage to the entertainment field. Thus, juke boxes are seen as a logical development of the coin chute trend in such spots. And workers will turn naturally to the phonograph to render their favorite pops and standards just as they now turn to the candy, beverage, gum and cigarette vendors alongside their work benches.

Operators feel that the three competitive music systems in use in numbers of plants (some extending to recreation and lunch areas) while workable for general plant coverage, are not the final answer for "away from the work bench" relaxation. Wired music, FM radio or the plant's own record playing equipment do not satisfy the individual's desire for specific numbers, nor do they lend themselves as fund-raising units for workers' benefits. And in addition, each costs plant management dollars for either purchase (FM and players-speakers) or rental (wired music).

Favors Jukes

That this thinking is based on fact is evidenced by Forest Park Naval Ordnance Plant's public relations official's preference for the coin phonograph over the FM system.

Having established that there is a place and need for juke boxes in plant cafeterias and recreation areas, operators next ask what



TYPICAL JUKE BOX INSTALLATION IN A DEFENSE PLANT CAFETERIA is this 45 r.m.p. Rock-Ola Rocket. Machine, positioned within convenient play-reach of employees, is also placed so as to be in the heaviest traffic flow away from the service counter. After selecting table and depositing trays, workers are prompted to patronize machine to an increased degree because of their earlier brush-by the coin chute.

are the special acoustic, point-of-play promotion requirements and regulations governing route men servicing such equipment.

Acoustically, plant cafeterias and recreation areas present a more difficult problem than the usual location. Absence of draperies, carpeting and other sound-absorbing furnishings plus the usual tile construction of walls and floors, mean that extra speakers must be used and must be strategically placed. Only trial and error will furnish the answer for each installation. In the Amertorp cafeteria, for instance, size was an important factor. The room, almost a block long and half a block wide, could have accommodated two machines, one at either end. Speakers for each unit could have carried the music only to each end third portion of the cafeteria with the center third a "neutral zone."

Promoting Play

To promote play, special placards could be placed on the machine or any wall selectors that may be used. On the latter, one of which could be installed at the head of the food counter where employees select their trays, a sign could state: "Add music to your menu for a more enjoyable lunch period." And stressing the post-war multiple-selection machines offering up to 100 selections, a card on the juke might point out: "The choice is yours—pick your musical fare." Or, "Satisfy your musical as well as your dining tastes," and so on, ad infinitum.

If plant management has earmarked its share of phonograph earnings for an employee fund, the operator should capitalize on this by so informing the workers. In addition to being top public rela-

tions, this also tends to overcome any feeling on the workers' part that the juke is "just a means of taking their coins." Prominently displayed adjacent to or on the machine, a sign playing up this use of phonograph funds might read: "A part of the proceeds from this machine go directly for employee benefits. Each selection adds to your welfare fund," etc.

A very real psychological aid, benefiting plant management and workers, results from juke box installation in cafeterias and recreation rooms. With employees associating the machine with their after-work leisure hours, in the congenial surroundings usually part of such installations, they are given a morale boost which results in a more satisfied, efficient worker group. The lighted, animated phonograph to which they will be exposed during the workday can act as an escape valve, relieving modern production line tension. They can go back to their tasks fortified not only by food but the proximity to a representative symbol of their "own time" activities.

Regulations

Regulations governing route men servicing phonographs in cafeterias differ, depending upon the plant. First-line war plants, of course, will have the strictest rules, and this regulation will be true in varying degrees to the plant's importance to the defense effort. But the initial hurdle has been overcome. In fact was overcome during the last war when vending machine operators introduced such equipment on the floors of defense factories. And with plant officials having prior experience with operators, the phono-

graph serviceman presents no problem that has not been overcome by the vender.

Perhaps the most controlled, regulation rife area in the country, the atomic installations at Oak Ridge, Tenn., still permits operation of vending equipment in its many plants, and this should be final proof to the music operator that his equipment, too, can and is being okayed for operation in the nation's defense industries.

Servicing

Specific regulations affecting route men entry to the previously mentioned Amertorp Corporation thru 1943-'45, when the juke box was in operation, follow. While they are perhaps among the more rigid of such regulations, compliance by the operator in most instances will not be difficult. As explained by the naval ordnance plant official, M. Hogen, the phonograph route men (as well as the vender servicemen) first had to be checked in by the operator and cleared by the plant. First requisite is that the man be a United States citizen.

As in most other war plants, the route man, after showing citizenship papers, was photographed. This photo was then placed on a special visitor's badge which was kept at a designated gate where the man would enter and leave. While in the plant, he was required to wear the badge. Also, he would "sign in," his handwriting furnishing a further check on his identity. Variations of this procedure are currently being used by the many defense plants over the country, and music operators will find such precautions no barrier to the maintenance and servicing of their equipment.

ROUTE MEN REGULATION

1. Must be U. S. citizen.
2. Photographed for identification.
3. Wear special badge when in plant.
4. Use one, designated entrance gate.
5. "Sign in" for further identity check.
6. Keep to immediate area of machine.
7. Preferably, wear lettered shirt or jacket carrying firm name.

(Above is normally prefaced by personal introduction of route man to plant security officials by the operator. A record is required of route man's personal history, covering details such as place of birth, past employment, etc. Fingerprints taken.

INCOME VS. COST CRISIS

Ops Seeking Answers to Financial Dilemma—Will They Come About Thru 10c Play or New Commissions?

By NORMAN WEISER

Perhaps at no other time in the history of the juke box industry has the operator been faced with a greater period of crisis, garnished with indecision, than he is in this year of 1951. Not even during the early and mid-40's, when the world was embroiled in a global war, was the industry engaged in a financial battle for survival such as the one it now faces.

The facts are written in bold letters for all to see, and they are not only recognizable, but the very simplicity of the problems make the solution even more difficult.

Prices of equipment, supplies and labor have reached a new all-time high—just as have the bare necessities of life, including bread, milk and even clothing. Despite efforts to freeze prices and wages by the government, there is every indication within all industry that further increases will be forthcoming. To expect relief in the near future is like waiting for the mountain to come to Mohammed—a situation that has been closely allied with the industry for many years.

Current Pic

Unlike the situation a decade ago, the operator today is not as concerned personally with the draft and the stepped-up military expansion program as he is with the multiplying problems of keeping his head above water in the business swim.

True, the draft will have an effect on his operation. Servicemen will leave, either to enter the military or to accept higher paying jobs in defense work. But the heavy majority of operators are now past the draft age—and unless there is an all-out shooting war, they will probably not be called to the colors again. (See other stories in this issue.)

Shortages of equipment loom, but here too the situation is not as yet vital, and, in some respects, operators actually find their routes increasing considerably in value as used equipment prices climb. However, new machines, on the whole, now cost considerably more, and record prices have gone up, and labor must be reckoned with as a major operating cost factor—not only for the present, but in the foreseeable future.

Major Problem

It is quite obvious that the main problem confronting the operators is how to increase the weekly grosses of those machines on location, and at the same time discover ways and means of operating their business more efficiently.

Many types of on-location promotions have been tested during the past few years by operators who were seeking to increase their

phonographs' play. Some have worked—others have been failures, but none have proven successful on a national basis. Because of these experiences, operators on the whole are now convinced that if the weekly income is to increase, it must come from another means. Two such methods now loom as the most logical:

1. A variation of dime play, eliminating entirely the nickel chutes.

2. Revision of the commission structures.

It is to be stressed that operator-thinking is not entirely along one or the other line. There are a substantial number who are convinced both methods can be wedded—and some have even started revamping their operations along these lines.

Dime Play

In the past few years it has not been unusual to hear hysterical pleas for the acceptance of dime play on phonographs. Until recently, with one major exception, much of this talk was disregarded. The public is used to paying a nickel for a tune in a juke box—and nothing can change that habit was the answer. And when one manufacturer brought out a machine featuring dime play, the results were such that ops who had been interested in the experiment, lost their taste for the rich dessert.

Today, with the almost certain choice of either raising income or going out of business staring them in the face, the talk of dime play has been revived—and the talk in some cases has already graduated into physical action. But there are variations of the dime play—and, more importantly, there is a vast segment of the industry which still is not convinced that raising the price of a tune to a dime is the answer.

High on the list of proposals being considered by operators today is a program to educate the locations, then revise commission schedules so that the operator can take home more of the money in the coin box each week—through adoption of several methods—yet still keep the location happy and hold the nickel play line.

Variations

In Philadelphia, Denver, Chicago, Detroit, Cleveland, and several other urban areas, operators are now engaged in an organized test of 10 cents per play and in smaller areas operators, either in co-operation with others or on their own, are also involved in similar tests.

Some of the angles being used include straight 10 cents per record; two-for-10, five-for-a-quarter; one-for-a-dime, three-for-a-quarter; one-for-a-dime, five-for-a-quarter; two-for-10, six-for-a-quarter, and three-for-a-dime play.

While these tests vary, the basic principle involved is the same—get more coins of larger denominations in the coin boxes. And while

most tests being conducted are still inconclusive, it appears that this objective is being accomplished. For in many areas patrons are philosophical about the nickel question—the 5-cent Coke in many of these same areas has gone by the boards, joining the nickel elgar and jitney glass of beer in American folklore. They are accepting the increased juke box price just as they resignantly took to the 10-cent cup of coffee.

But it is important to note that these tests are (1) not conclusive because of the brevity of time, (2) in most cases have been worked in conjunction with other ops so that no competing 5-cent play juke interferes.

Pro and Con

Even in those areas where tests are now under way, and a factor which has delayed dime play testing in other sectors, is the nickel vs. dime competition question. Operators in most areas have been outspoken on this subject—maintaining that dime play can only be successful if it is all-out. They believe that aside from patron resistance to a dime machine when nickel play is available, locations will also spell trouble on this score, claiming that competitors are getting the play because of the lower juke price.

Because of these factors there are those operators who now oppose dime play. They add to their reasoning the costs involved in switching over present equipment to the 10-cent figure (especially on wall boxes), and the potential shortage of such equipment as is necessary for the changeover.

While posing these objections, however, they do recognize the need for more income—and as a counter-suggestion they bring up revision of commissions. Here, too, are variations. Some ops would have front or guarantee money assured, then a division of the remaining funds in the coin box. Others offer a sliding scale arrangement, with grosses determining this scale. Figures on this score range from an 80-20 to 50-50 division, the latter, however, only on those top locations where the weekly income reaches or surpasses the \$100 mark.

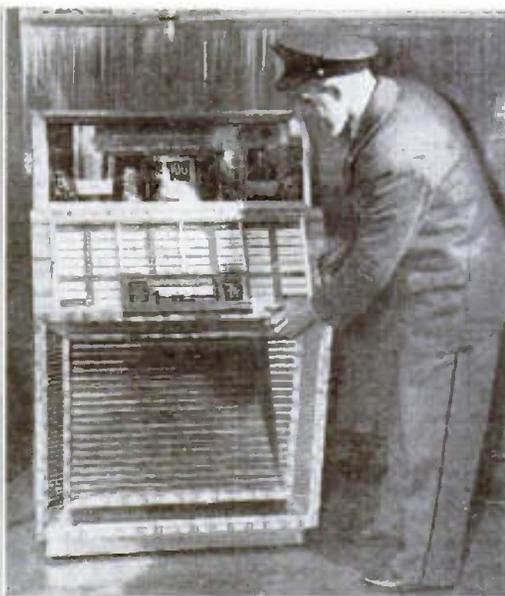
Early Results

As has been pointed out, tests are still inconclusive. There are some which have shown 85 per cent of the coins (formerly nickels) in a coin box to be dimes with the balance being quarters. An operator with a one-for-a-dime, six-for-a-quarter unit out five weeks reported his income had more than doubled in the location, and the majority of the coins collected were quarters. In practically every report to date, operators have stressed that where nickels formerly predominated in the collections, the ratio between dimes and quarters is far smaller than that between the jitneys and all other coins. Thus, while in some cases the actual play volume has dropped, in most instances the grosses have actually increased.

Where new equipment is involved, some operators have evolved a system employing both dime play and a guarantee deal—while others, forgetting the increased price, have set-up front money arrangements with revised commissions. Thus an operator who formerly received the standard 50 per cent of the gross, by placing a new juke on location is getting, for example, the first \$15 from the collections, then dividing the balance on a 70-30, 60-40 or maybe even a 50-50 basis if the collection is high enough to retain the latter.

Three-for-Dime

A unique test which has been running in Osage, Ia., under the direction of Bill Gilles perhaps deserves special mention here, for



PROGRAMING, WHICH HAS LONG BEEN a controversial point in the operation of music machines, has taken on added significance with the introduction of the multi-selection units, the debut of the new speed phonographs and the tests on dime play which are now being conducted thruout the country. Wrapping several of these factors up in one package is the 100-selection, 45 r.p.m unit pictured above. This machine is set for dime play too, offering two tunes for 10 cents.

It is one idea which has received little publicity.

Gilles decided to put three-for-a-dime play on his new Seeburg machines. He reasoned that nine out of every 10 people would just as soon drop in a dime as a nickel in a juke box, and a 100 per cent increase results. When a machine is playing a lot, it encourages other people to drop money in the chute. Too, a location has what are termed peak hours. Thus a customer going to an activated machine and dropping in his dime almost always will push a button calling for a tune already selected by another patron—and then he is actually paying a nickel a tune. Gilles reports that so far his test has paid off with increased grosses.

Operating Efficiency

While dime play and revised commissions are in the limelight these days, an equally important factor is the effecting of more efficiency in the operation of routes.

This is a subject which, like dime play, has been discussed over the years, but there are still operators who keep their books on the walls or under their hats and have set up no concrete procedure to operate their routes and still show a profit.

Actually there are many ways in which economies can and are being effected by operators. Thru these economies, pennies which were formerly dissipated are now going into the bank. And as often as not these pennies, pyramided into dollars, spell the difference

between profit and loss at the end of the working week.

Suggested Economies

Some of the economies which can be effected, and thereby do much to help the operator overcome the rising costs of doing business, include:

1. Keeping accurate records of income and expenditures.
2. Seek expert advice on taxes.
3. Purchase records with a system—using the proper percentage of the gross.
4. Serve on small items including lights, phone calls, fuel for service cars and trucks.
5. Arrange a systematic servicing procedure so that too much time is not devoted to marginal locations.

Conclusion

Majority of the nation's music operators are agreed that times are changing—revising almost on a day-to-day schedule. Many of the problems which existed during World War II are present—but there are new and greater ones to be coped with in the emergency period ahead.

Just what the solution will be to the increased per-play price, revised commission and play promotion questions, only time can tell. But one thing is now certain. Operators are not sitting back and waiting for the inevitable. They are, instead, beginning to move ahead—meeting the most challenging period in the history of their industry.

TESTS TO INCREASE \$\$

Following are some of the methods being tested by operators in various parts of the country to increase the phonograph grosses. It is stressed by those participating that these are tests—that no conclusive results have as yet been determined because of the short time involved.

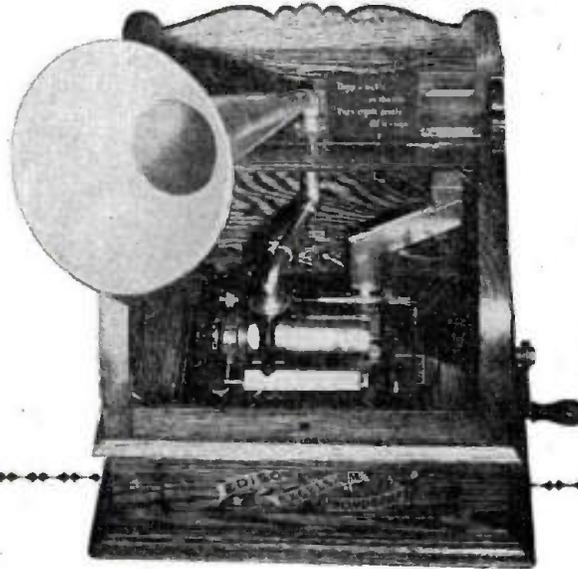
1. Straight dime play.
2. One play for a dime, three for a quarter.
3. Two for a dime, five for a quarter.
4. One for a dime, five for a quarter.
5. Two for a dime, six for a quarter.
6. One for a dime, six for a quarter.
7. Three for a dime.
8. Revised commission schedules calling for a guarantee (or front money) on new equipment plus a revised commission on the balance ranging from 80-20 to 60-40 depending on the gross.



THE ABOVE DECAL has been made available to phonograph operators by AMI. They are, in turn, being placed on some phonographs which are currently being used in the 10-cent play tests being conducted thruout the country. However, it is to be pointed out that not all tests are on the one-play-for-a-dime, three-for-a-quarter basis.



AN OLD FASHIONED EXPRESSION
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OPERATORS



Spring motor slot
machine phonograph.
About 1900.

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Edison Box above appeared in 1900. But today, Operators form a substantial part of our business. So we want to say "Thank You!" to the members of MOA.

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with an eye to the Jukes. It means more sales for us—more plays for you.

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and where you want them. (Barring an occasional snowstorm!)

It's all adding up to better tunes—better service—more friends, in '51. Again, our sincere thanks!



YOUR FRIENDS FROM CAPITOL WILL GREET YOU AT THE MOA CONVENTION, ROOM 731, PALMER HOUSE

Another Labor Problem?

**While a Shortage of Workers Looms,
Industry Believes Gals, Newcomers
Will Once Again Take Up the Slack**

By TOM McDONOUGH

Tho the real scramble for mechanically trained workers for private industry is still a few months away, many small business firms are already feeling the first signs of the pinch of the growing skilled labor shortage. Among them are music machine operating companies which have started losing servicemen to either the armed forces or large and small industrial plants which are converting to defense production. It is freely admitted by operators who face this same problem 10 years ago that this shortage of trained servicemen may prove to be their biggest headache if production of new equipment were to come to a complete stop.

From past experience in operating music boxes during a national emergency, operators know many of their younger men will be called up by the services and they realize it is something they have no control over. But they are more concerned over holding on to other service staffers who are not immediately subject to the draft because of previous war duty and still others who have or will be deferred because of physical handicaps. What many operators are now trying to work out is how to keep this staff in the face of attractive inducements from defense industries. It is a known fact that a man with mechanical skill in times of defense production has unusual value. He can be used in actual defense output or to train other workers who have little or no experience in mechanics. In either case he has standing above the average because his services are needed.

Another point to be remembered is that trained mechanics know they can advance rapidly in newly activated or converted factories and are anxious to get there quickly to establish some sort of seniority. Finally, there is the pay incentive in defense plants— for frequently there is the opportunity to work for overtime pay which in the case of skilled workers can amount to a large extra sum in a few hours. How can the operator compete with this diminishing labor market?

Training Plan

For the men he loses to the armed forces, the operator has several possible ways of replenishing the staff. While there is still some available manpower left he can start a training program for draft deferred men who are

anxious to be a part of a small organization but have no experience in mechanics. Where these men might have been overlooked in the past few years because of no skill, they now could conceivably be worked into the service field if they have the desire to learn and some ability to adapt themselves to mechanics. The training could be handled at first in the repair shops with established servicemen and repair specialists showing the newcomers how equipment is refurbished and the basic elements of electrical circuits and trouble shooting. Later when the trainees have acquired a working knowledge they could accompany servicemen on location calls. Naturally, it is to be assumed that once the trainees had graduated to full scale servicemen and were making their own calls, some of them would be looking into other fields of endeavor where their newly acquired skill can draw more pay. This will be one of the calculated risks the operator will have to take, for a high rate of turnover of new personnel must be accepted as a possibility in the months ahead.

Since the operator will have an investment in newly trained personnel, he will have to use caution in taking on trainees and probably figure out incentive methods for holding them. This incentive set-up would also seem a logical move for experienced servicemen not subject to the draft. The form of the incentive plan would be up to the operator to work out. However, in recent months small firms not in the trade have come up with such ideas as a substantial company paid insurance policy; commission arrangements if permitted by the federal government or a combination of both. These appear to be practical in the music operating field.

Women Staffers

Another possibility is the use of women for either service calls or shop work. Women proved to be extremely efficient in most instances in war plants in the early 1940's, so much so that when the

war was over and plants reconverted to civilian output there was a demand for their services even in competition with men in some factories. It is also to be noted that women have been employed in music machine and amusement game plants on a regular basis in the postwar period.

Naturally, many women will again be employed in defense production during the present emergency. But there are many potential women workers who will not want to work in plants far from their homes or put in the long hours that a full time plant job would necessitate. Many of these have children whom they will not want to leave for 10 or more hours at a time. For if they are small children it would be necessary for them to have either another member of the family to take care of the children or pay a baby sitter on a full-time basis during the working week. The latter solution could conceivably take much of the profit out of the job.

On the other hand, many of the potential women workers might be interested in a job working with an operating firm in their own neighborhood either on a full or part-time basis. To co-operate with the women who are available for part-time work, operators might make arrangements to group their service and collection calls into four or five compact hours each day. As in the case of male workers, there are many women workers who would prefer to be affiliated with a small business firm rather than just be a number who punches the time clock in one of the large defense plants. At any rate it seems a likely point to consider women as possible service staffers as the manpower shortage increases.

Special Problems

Some operators contemplating hiring women to train for service work have been skeptical of their ability to handle this type work. They point out that the problems of music operating vary almost with every location and they wonder if a woman can cope with the changing problems. Actually, there are more women, mostly operators' wives, engaged in the route record changing than in the service end. But the fact remains there are some and they have worked out well.

One such person is Pauline Smith, of the Smith operating firm, Rock Island, Ill. Mrs. Smith has actually been operating in partnership with her husband for the past five years. In 1945 when her husband accepted a regular post with a local broadcasting station at night, Mrs. Smith began handling the night service calls and the firm continued to prosper under her efficient service. She is now able to handle any type of service call as well as any type of installation for jukes or games and has done so for as long as several weeks at a time when her husband was sick.

Tele Comperish

The television was not on hand to compete with the juke box in public locations in World War II, there is now growing evidence that when both the army and defense



OPERATORS ALREADY alerted to the problem of replacing service and repair personnel in the growing shortage of skilled workers are lining up new staffers. They will be trained either by working on the job with experienced servicemen and/or by attending schools conducted by factories. Pictured above is a plant engineer explaining trouble shooting on the mechanism of a music machine to a group of trainees. The combination of on-the-job training and factory schools has frequently developed excellent servicemen in a relatively short time.

plants are built up to the desired proportions, play on juke boxes in industrial areas and in communities and cities near army, navy and air force installations will rise sharply. While this will mean a rise in income for the operating firm it will also result in an increase in service calls under normal conditions and therefore more expense. However, it will not be anything like normal conditions and operators will have to meet their service problems as best they can.

If the present emergency is intensified and anything resembling an all-out war is imminent, it is natural to assume juke box production will be interrupted. The same interruption could also occur if present music machine producers eventually are converted to defense output just to meet increasing defense requirements without a full scale war. Without new equipment, operators will be forced to keep current equipment at even a higher standard of efficiency than practiced today, not only to cut down service calls but as preventative maintenance to insure that present jukes will be operable for several years if they must.

Longer Play

While operators had many beefs in the early 1940's when they first notified locations that records would have to be played longer, the location owners finally realized that the situation could not be avoided. If it again becomes necessary, it is assumed the locations will complain at first and

then gradually accept the touch of austerity. There also will be, in the event record output decreases, fewer changes of records in the sense of variety. Both the longer playing and less changes will be another way operators will be able to cut down their calls because of reduced service personnel. But veteran operators point out that they will only use such measures if forced to as they realize that the music operating industry has made its mark by furnishing the finest possible service at all times. For in instances where operators became slightly careless about their servicing equipment they have lost the locations.

Conclusion

But whatever develops in the present emergency it now appears that many operators who thru the years have built up their routes to a point where it was necessary for them to assume increasing executive and management duties might once again be active in servicing. Naturally, when this takes place it will put a double load on such operators. When this occurred in the last war many operators got a helping hand from their wives who proved to be fully qualified to help out on the management front. This worked out so well in some instances that some operators kept their wives on this job after the emergency had passed. At any rate already it is beginning to look as the women will play an important role in the solving of the service problems of operators as the available market for servicemen shrinks in the emergency period.



WOMEN PROVED TO BE EFFICIENT, skilled workers in World War II defense plants. Later, when factories were reconverted to private industry, they were able to win jobs in competition with men. This was particularly true in coin machine production. While many women again are expected to take on full-time defense jobs in the present emergency, some operators are planning to hire and train the fair sex for record-changing and related service work to take up the slack of men lost to the armed services and defense industries.

CHECK POINTS

There are several points which operators have stressed which occurred in the last emergency and are likely to be repeated. They are:

1. Rate of play will increase.
2. A continuous flow of new equipment may not be available.
3. Records may have to be played longer on location.
4. Fewer changes of selections.
5. Service calls may have to be spaced more widely.

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and

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By HAL WEBMAN

More than at any previous time in the history of juke box business, the operator today is afforded his greatest opportunity to economically purchase records, and to generate a greater flow of coin into his machines thru intelligent programming. Whereas for a time the juke box operator had been considered of secondary importance in the record and music industry's scheme of things, a new appreciation for the values, both promotional and economic, of the juke box and its operator has risen to the fore in the past several years.

The average music-record industry representative, for years operating on the belief that disk jockeys were the sole influence in song and disk selling, has found that the radio salesman's pitch still is a prime factor, their disk whirls are most effectively driven home with the strong additional influence of juke box spins. This realization has led to the greatest batch of disk-music industry promotion and romance that has been leveled at the juke ops in many years.

Experiments

All of the major diskeries, in the past year, have come up with experimental and permanent promotions designed to entice the operator. Music publishers, perhaps the most practical of the industry's populace, have taken to personal and mail hypo tactics with the operator. Local distributors, of course, have been on the tail of the operators in the most concentrated fashion thru all the years. Artists, especially those who tour, have assumed more graceful relations with operators.

The consequence of these several romantic barrages is that the operator now is in the enviable position of having a virtual overabundance of personally acquired information from which to sift those songs, artists and recordings which will mean a bigger buck in his particular territory.

Of course, the operator could just as easily be led astray by the multi-faceted romances being thrown at him. Actually, it boils down to a situation where the operator must sort the gems from the coal dust. To meet this problem with complete understanding, the operator should make use of every possible resource at his command. The most important single factor in molding this understanding is an alert, prudent and thoro knowledge of the likes and dislikes of the various territories which comprise the route of an operator's machines.

This is not a matter of generalities either. He must keep on top of "trends" in tastes in his areas. For example, the infiltration of country type artists and tunes in

normally "pop" and/or sophisticated metropolitan areas in the past year was perhaps one of the most notable and relatively recent "trends." The operator who used

the country disk in a proper proportion and with careful selection was the likeliest to have grabbed off that extra dollar.

The operator, to further aid in

digesting the propaganda and information thrown at him, has at hand any number of aids. A great many operators have expressed the belief that the outstanding sin-

gle aid is *The Billboard*, whose various chart and editorial services are designed to help the operator on a national basis. Thru *The Billboard* the operator can glean a complete picture of upcoming records, tips and advance information on those slicings and songs which are due for the full-blown promotion and exploitation treatment, etc.

The major problem of the operator is to keep on top of the hits as they break. Getting the greatest mileage out of a hit recording is the key to realization of the biggest profits. The hits are the sales "leaders" and they are the sure-fire salesmen for the individual juke box. Of course, be-

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P-S Distributing Company
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Roxy Specialty Corporation
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Runyon Sales Company
593 Tenth Ave., New York City 19, New York

323 West Runyon St., Newark 8, New Jersey
334 South Warren St., Trenton, New Jersey

hind the "leader" the operator must maintain a ready diet of music which the average nickel-dropper would also want to buy simply by spotting it on the selector list. Particularly since the spread of 40, 48 and 100 play boxes across the nation has the back-of-the-"leader" selections required a finite hand in programming.

Build Library

With the average operator's record-buying outlay pegged at about 10 per cent of his budget, it remains for the op to spread the money for as many staple items as his territory can stand. For instance, where juke boxes are used to furnish music for dancing the op could build a ready warehouse li-

brary of standard dance records; for example, Artie Shaw's *Begin the Beguine*, Tommy Dorsey's *Boogie Woogie*, Glenn Miller's *Tuxedo Junction*, Harry James' *You Made Me Love You*, standard tunes by Guy Lombardo, Sammy Kaye, Russ Morgan, etc. Particularly for the wide selectivity offered by the 100 side boxes, diskings by Andre Kostelanetz, Morton Gould, David Rose, etc., of Gershwin, Kern, Rodgers, etc., standards are fine staple fare for any corner of the country. The 100-side machines also have paved the way for the use of staple light longhair waxings for programming. The Boston Pops *Fiddle Faddle* and *Jalousie* and Jose Iturbi's

Polonaise have established tremendous sales across the counter thru the years and in the proper locations could turn over a large play.

Artists

In many instances, the operator is aware of which are the hit songs. He also is aware of which individual interpretation of this song is the national leader on the hit. In his haste to get the song on his machines, the operator often overlooks the fact that a second version of the hit song by another artist may find greater favor on his route. This because this secondary artist is enjoying a boom in the operator's territory or the rendition has found greater favor

in the area because of alert distributor activity in the environs. At any rate, buying the proper interpretation of the hit for the territory will insure the biggest return for the investment.

One of the common practices of the record-music businesses these days is the proposition whereby some diskers and/or distributors are successfully enticing operators into buying disks on "deals." These "deals" usually involve giving the operator one free disk for every five they buy or allow special discounts for minimum purchases. It is granted that these deals may on the surface have a dollar-saving appearance. But the operator should exercise discrimination and

caution in accepting them. There's not much sense in getting a free copy for every five of a platter which will draw barely a shekel once they get into the boxes. In other words, the prime consideration for the operator is what's in the groove, not how much does it cost and what can I get for free.

The operator also has to consider the value of a diskings as a two-sided proposition. The second side of a disk takes an equal slot on the selectivity list and should also be considered for its worth in attracting plays. Diskers are wary of this situation, not only from a juke point of view, but as a consumer consideration as well. There still are those who believe in the "they'll buy the hits" philosophy and the operator must string along with the hits, but where it is possible, a strong second side should oftentimes be considered in the purchase of a rendition of a hit song.

The programming problem of the operator, at this point in a fairly flexible and comparatively simple state, appears to be heading for even brighter prospects. As the government's military and defense program begins to take shape, its effects on the disk business are likely to aid no end in a more concentrated and more efficiently selective policy of recording at the diskery level. If a parallel can be drawn with the situation during World War II, fewer records will be forthcoming and great effort will be exerted to milk the hits from the manufacturer's level on down. Consequences of such a program would be that only the top demand artists and top demand songs would be marketed.

Elsewhere in this annual Juke Box section *The Billboard* presents three lists which will be of value to the juke box operator.

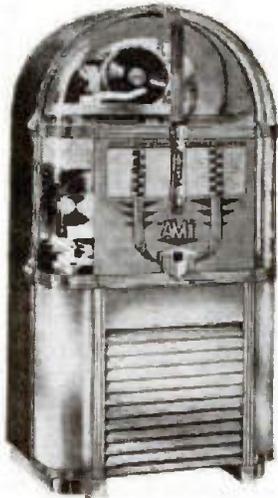
The list of records available on the *Top Song Hits From 1900 to 1940*, which received such favorable comments last year, is again published and has been supplemented with records released since then. The two additional lists, *Top Juke Box Standards* and *Top Songs of 1945-1950* with records currently available, were added in order to present the most complete and comprehensive catalog of past hit tunes. These lists are presented primarily as an aid to better juke box programming. It can also be used, of course, in various ways by program directors and disk jockeys, as well as a sales aid to record distributors and retailers.

In all phases of the entertainment industry, radio, television, records, etc., standards have always constituted a strong appeal for the public. For proper juke programming, a knowledge of standard material—both the tunes and records available on these tunes—is imperative. Standards, plus current pops, make up the bulk of the operator's programming. Familiarity with the two categories will mean a greater number of plays.

By referring to the great standards contained in these lists, plus keeping close tab on *The Billboard's* weekly *Music Popularity Charts*, the music operator will find it possible to balance his programming and to offer the patron a proper choice between current and past hits.

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RCA VICTOR Records

'51 Record Outlook For Ops Brightens

Industry Should Be Able To Get Record Supply During Emergency

By JOE MARTIN

Will the operator be able to obtain records for his machines—even if the present trend toward a defense economy is quickened? The answer is yes! While it is fairly obvious that there will be shortages of various materials which affect the record industry, it is equally obvious that the industry will not fold up or be seriously hampered because of a lack of supplies. The period from 1942 to 1945 offers sufficient proof that disk manufacturers will make records so long as there are musicians, artists and songs available.

Operators should recall the fact that records were readily available all thru the last war. They should also recall that hit records had a longer life because manufacturers were less willing to experiment with new artists, material or musical styles. It was to the manufacturers' advantage to get as much out of a hit disk as possible. Weekly release lists were considerably more sparse than they are now. Fact is, many record labels switched to either monthly or spasmodic release schedules. Add to the foregoing the fact that there are many more record manufacturers in business now than there were during the war and it brings the conclusion that records will be available but there will be fewer selections to choose from, and hits will last longer.

As for raw material shortages, it is also well-known that the last five years have seen the manufacturers experiment with a batch of new materials out of which disks can be manufactured. Plastics-producing firms have literally spent millions to develop their infant industry—and a good portion of the money invested in experimentation has benefited the record industry. Almost every single record manufacturer has devised new raw material mixes out of which the finished record is made. The raft of trade-marked names for unbreakable biscuits is proof that the disk business has not been content to sit back and operate with the same old materials.

Innovations

Such relatively recent innovations as the use of vinyl resins, styrene resins, injection molding, break-resistant biscuits and even new variations based on the old stand-by, shellac, have made significant advances in record business. The advent of the 33½ and 45 r.p.m. speeds heightened manufacturer interest in developing new materials for records. The Union Carbide & Carbon Corporation alone has spent over \$200,000,000 in expanding its facilities in the past five years. And out of all this effort has come interesting, and often secret, developments in materials for record use. While some years ago the only material talked about was shellac, manufacturers now bring up such trade names as Vinylite, Pliovite, Geon, etc.

Injection molding—one of the newer developments in the production of phonograph records—is still in such an infant stage that

the future possibilities are near-amazing. And while it is true that the injection molders now require the plastic Polystyrene it is also quite true that such important firms as RCA Victor, Decca and Union Carbide are working in unison to develop a substitute material for the vital Polystyrene. Further, on the development of materials, it is now known that record manufacturers have come up with "extenders" and "fillers"—less technically described—as ways of making a pound of Vinylite or other such materials go further.

Shortages

Yet thru all this effort in developing new and better disk materials, substitutes and new production methods, there is talk of impending shortages. The possibility, however remote, must be recognized. However any such shortage would most likely affect all speeds. It is also quite possible that much of the shortage talk has been artificially created. An examination of the various factors involved point up the following:

(1) A sudden and tremendous increase in the public demand for 45 r.p.m. records has found a few manufacturers unable to make the required production increases. This is, for the most part, a temporary situation which will be alleviated as the diskers work out the proper allocations of their releases in the three speeds.

(2) The advent of the two new speeds, 33½ and 45, created an unprecedented demand for plastic resins as the manufacturers repressed their 78 r.p.m. catalogs on the new speeds. This too, is a temporary situation which has been largely overcome.

New Market

(3) Sales of new record-playing equipment for home use—tied-in with the terrific market for video sets—simultaneously created a vast new market for records. Thousands of people who had paid little or no attention to disks suddenly became interested in recorded music simply because they now own a new three-speed record player or a player with one of the new speeds. Again, the situation is temporary. The sales picture should settle down as the consumer who buys records reaches the point where he has purchased enough disks to make up his basic library.

(4) The major producers of plastic resins, Union Carbide, Goodyear and Goodrich, are still expanding their plant facilities. Goodyear, for example, is expecting to complete its latest plant expansion in Akron by the middle of April.

(5) The shellac industry is ready, willing and able to step back into the record business. Industry spokesmen claim that the supply of shellac will remain high so long as the sea routes to India remain open.

(6) Government's stated policy is to operate a national defense program with as little effect on consumer economy as possible.

Conclusion

So, while it can be assumed—and with good reason—that disk manufacturers will be able to produce phonograph records in all speeds for the foreseeable future, the remaining problem is that of price. At the present time, government edict has halted price changes of phonograph records at their present level. Proposals for an added 15 per cent excise tax on records are to be bandied about in Congressional circles with expectations that the final bite will not be as large as Treasury Secretary Snyder would like.

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"LET'S LIVE A LITTLE"

MERCURY 5598 • 5598X45



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"After You've Gone"

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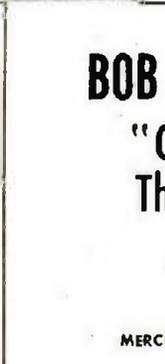
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"Seven Wonders Of The World"

FLIP SIDE

"SAID MY RIGHT EYE TO MY LEFT EYE"

MERCURY 5594 • 5594X45



BOB CONNALLY

"Chapel Of The Roses"

FLIP SIDE

"KENTUCKY WALTZ"

MERCURY 5608 • 5608X45



**NEW ARTISTS!
NEW HITS!**



COUNTRY AND WESTERN

RELEASES BIGGER AND BETTER!

**A HIT!
"I APOLOGIZE"**

A GREAT RENDITION BY

DINAH WASHINGTON

MERCURY 8209 • 8209X45



- 6312 LOUIS INNIS and his String Dusters
"GOODNIGHT CINCINNATI,
GOOD MORNING TENNESSEE"
Flip "BOOGIE WOOGIE BABY"
- 6321 JACKIE DOLL and his Pickled Peppers
"METRO POLKA"
Flip "BLUE AS I CAN BE"
- 6323 BUZ BUTLER
"CHEW TOBACCO RAG"
Flip "THE FRIEND (IN THE TENNESSEE WALTZ)"
- 6309 RED KIRK Voice of the Country
"THREE'S A CROWD"
Flip "COLD STEEL BLUES"
- 6320 BUTTERBALL BROWN
"T'AIN'T WHAT YOU WANT"
"IT'S DRUNK OUT TONITE"
- 6322 JACKIE DOLL
"GET ME A TICKET ON
THE WABASH CANNONBALL"
*Flip "WHEN THEY DROP THE
ATOMIC BOMB"*
- 6326 BOBBY SOOTS
"BAD, BAD WHISKEY"
"I'M CRYIN'"
- 6315 CARL STORY
"FROM THE MANGER TO
THE CROSS"
Flip "THE OLD COUNTRY PREACHER"
- 6313 TOMMY JACKSON
"FIRE UP THE MOUNTAIN"
"BACK UP AND PUSH"
- 6318 LULU BELLE AND SCOTTY
"TRULY I LOVE YOU"
"EACH TIME YOU LEAVE"

**OTHER TOP SELLING
DINAH WASHINGTON
MERCURY RECORDS**

"PLEASE SEND ME
SOMEONE TO LOVE"
AND
"AIN'T NOBODY'S BUSINESS
BUT MY OWN"
8231 AND 8231X45

"I WONT CRY
ANYMORE"
AND
"DON'T SAY YOU'RE
SORRY AGAIN"
8211 AND 8211X45



GOOD THINGS COME IN-
THREE'S!

3 *The* **THREE SUNS**



AL NEVINS
Guitar



MORTIE NEVINS
Accordion

THREE CURRENT CLICKS on
RCA VICTOR Records

3

"TENDERLY"
"LEGEND OF GLASS MOUNTAIN"

RCA Victor 47-4064 (45) • 20-4064 (78)

"I STILL FEEL THE SAME ABOUT YOU"
"HOKEY POKEY"

RCA Victor 47-4021 (45) • 20-4021 (78)

"REMEMBER ME IN YOUR DREAMS"
"AFTER YOU'VE GONE"

RCA Victor 47-4010 (45) • 20-4010 (78)

3

THIRD CONSECUTIVE SEASON
**HOTEL
ROOSEVELT**
NEW YORK

THE BILLBOARD**FOURTH ANNUAL
JUKE BOX OPERATOR POLL****PART 1****RECORD ASPECTS:**

1. Which Record Companies Give You the Best All-Round Service?
2. Which Record Companies Give the Fastest Delivery Service?
3. Which Record Companies Send the Most Helpful Salesmen To See You?
4. How Often Does the "Most Helpful Salesman" Come?
5. Which Record Companies Turn Out the Best All-Round Record From the Standpoint of Wearing and Reproduction Qualities?
6. Which Record Companies Have the Most Informative Release Sheets and Direct Mail?
7. Of the Record Companies, Which Three Run the Most Helpful Advertising in *The Billboard*?
8. How Often Do You Order Current Hit Pop Records?
9. Check Two Sources of Information You Find Most Helpful When Buying Records.
10. Which Record Companies Supply You With Free Sample Records?
11. Which Record Companies Supply You With Free Title Strips?
12. Who Buys the Records for Your Juke Boxes?
13. Where Do You Buy Your Records?
14. When Purchasing Records, Which of the Following Methods Best Describe Your Procedure?
15. Approximately How Many Records Do You Buy for Your Entire Operation Each Week.

PART 2**OPERATOR ASPECTS:**

1. Are You Currently Able To Obtain Immediate Delivery of the New Juke Boxes You Wish To Buy?
2. How Many Juke Boxes Do You Currently Operate?
3. How Many of These Juke Boxes Have You Purchased Since January 1, 1950?
4. How Many New Juke Boxes Do You Contemplate Purchasing in 1951?
5. Have You Purchased 45 r.p.m. Juke Boxes or 45 r.p.m. Conversions in the Past Six Months?
6. If You Do Not Presently Operate 45 r.p.m. Equipment, Do You Plan To Add Such Equipment This Year?
7. Have Commissions on Your Routes Been Adjusted in Your Favor During the Past Six Months?
8. Since September 1, 1950, What Has Been Your Weekly Share of the "Take" Per Machine?
9. How Do You Dispose of Used Records?
10. Do You Operate a Retail Record Store?
11. Check Which New (Not Used) Record Labels You Sell in Your Store.
12. Are You Currently a Member of an Active Juke Box Trade Association?

The *Billboard* Fourth Annual Juke Box Operator Poll is based on returns to a four-page questionnaire sent to 2,712 leading juke box operators in the country. Over 400 replies have been received, but to meet editorial deadlines only the first 320 completely filled out questionnaires were used for this tabulation.

PART I

The Billboard Fourth Annual Juke Box Operator Poll RECORD ASPECTS:

QUESTION 1: Which Record Companies Give You the Best All-Round Service?

(List in order of preference.)
SCORING (Three places. Three points for 1st place; two for 2d; one for 3d.)

ANSWER:	Record Co.	Points
	Decca	486
	Victor	435
	Capitol	339
	Mercury	210
	Columbia	144
	MGM	111
	King	36
	Coral	24
	London	14
	Others	11

Comment: The relative position of the major diskeries in this question is identical with results in the last year's juke box poll. Decca takes top spot as the company which gives the best all-round service, polling 486 points as against 435 for Victor, the runner-up. Capitol is in third position with 339. Mercury, with 210, is comfortably ahead of Columbia with 144. MGM with 111, King with 36, Coral with 24 and London with 14 follow in respective order.

This is the second successive year Decca landed in top position. In last year's poll the company scored 600 points, coming up from fourth position. In the current poll, the gap separating Decca and Victor has been narrowed, but the win is nevertheless one with a good margin.

QUESTION 2: Which Record Companies Give the Fastest Delivery Service?

(List in order of preference.)
SCORING (Three places. Three points for 1st place; two for 2d; one for 3d.)

ANSWER:	Record Co.	Points
	Decca	386
	Capitol	339
	Victor	317
	Mercury	198
	Columbia	108
	MGM	80
	King	58
	Coral	34
	London	22
	Others	24

Comment: Major companies during the past year have tried to overhaul their service to the juke box field, with the general idea of getting hit disks to the operator more rapidly. According to the survey results Decca has the fastest delivery service, the diskery scoring 386 in this regard. Capitol is runner-up with a tally of 339. Victor, with 317, is fairly close to Capitol and far ahead of Mercury, the latter taking fourth position with 198. Columbia, altho it has been giving increased attention to the juke box trade, does not do better than fifth with its tally of 108.

MGM, King, Coral and London, with totals of 80, 58, 34 and 22, follow in respective order.

QUESTION 3: Which Record Companies Send the Most Helpful Salesmen To See You?

(List in order of preference.)
SCORING (Three places. Three points for 1st place; two for 2d; one for 3d.)

ANSWER:	Record Co.	Points
	Decca	209
	Mercury	187
	Capitol	171
	Victor	151
	Columbia	96
	MGM	82
	King	63
	Coral	30
	London	30
	Others	23
	None	51

Comment: Decca Records, which took top spot in all-round service and fastest delivery, also sends the most helpful salesmen. The diskery's score on this question is 209, as against 187 for Mercury, which scored second. Mercury's score is especially interesting. The diskery, which has been right up with the majors on Questions 1 and 2, has apparently vastly improved its operation from the point of view of helpful salesmen. In last year's poll Mercury scored fourth on this question, coming behind Decca, Capitol and Victor. This year it closed the gap by beating out Capitol and Victor. Capitol and Victor are in third and fourth positions, with 171 and 151 points, respectively, and Columbia, with 96, is fifth.

MGM leads the remainder of the parade, tallying 82 as against King's 63 and Coral and London's 30.

QUESTION 4: How Often Does the "Most Helpful Salesman" Come?

ANSWER:	Frequency	Checks
	About once a week	26 checks
	About every other week	85 checks
	About once a month	80 checks
	Not at all	34 checks
	Irregular visits	1 check

Comment: Only 26 operators reported they were visited by company salesmen once a week. According to results of the survey the interval between salesmen's calls would seem to be between two weeks and one month, generally speaking. Eighty-five operators said they were visited "about every other week" and 80 operators stated the time interval was "about once a month." There is apparently much room for closer relations between record company salesmen and ops. Thirty-six operators stated they were called upon "not at all."

QUESTION 5: Which Record Companies Turn Out the Best All-Round Record From the Standpoint of Wearing and Reproduction Qualities?

(List in order of preference.)
SCORING (Three places. Three points for 1st place; two for 2d; one for 3d.)

ANSWER:	Record Co.	Points
	Victor	556
	Decca	365
	Capitol	216
	MGM	187
	Mercury	168
	Columbia	157
	London	47
	Coral	20
	King	19
	Others	18

Comment: RCA Victor, as it did in last year's survey and that of the year before, again clinched top honors with the operators for the company turning out the best record from the standpoint of wearing and reproduction qualities, scoring a clear-cut margin over the runner-up, Decca. The latter firm maintained its second-place slot for the third year running. Capitol, which had scored fourth last year, moved up a notch to third place, with Mercury, last year's third-place winner, dropping to fifth. MGM, sixth last year, moved up two notches to fourth; Columbia, fifth last year, dropped to sixth in this year's survey.

QUESTION 6: Which Record Companies Have the Most Informative Release Sheets and Direct Mail?

(List in order of preference.)
SCORING (Three places. Three points for 1st place; two for 2d; one for 3d.)

ANSWER:	Record Co.	Points
	Decca	440
	Victor	399
	Capitol	304
	Columbia	178
	MGM	89
	Mercury	60
	King	32
	Coral	22
	London	17
	Others	10
	None	6

Comment: From the standpoint of aid and information via direct mail and release sheets, the operators gave the nod to Decca as the most helpful record company. RCA Victor won second place with 399 points, behind Decca's 440; Capitol's 304 points gave it the third place handily over Columbia's 178. Decca, it should be noted, scored a clean sweep in regard to service, getting the top votes for all-round service, speed of delivery, helpfulness of salesmen (Questions 1, 2, 3) as well as helpfulness in direct mail and release sheets.

QUESTION 7: Of the Record Companies, Which Three Run the Most Helpful Advertising in The Billboard?

(List in order of preference.)
SCORING (Three places. Three points for 1st place; two for 2d; one for 3d.)

ANSWER:	Record Co.	Points
	Decca	418
	Victor	408
	Capitol	253
	Mercury	151
	Columbia	112
	MGM	46
	King	28
	London	12
	Others	18

Comment: The operators gave Decca a narrow margin over RCA Victor (418 to 408) as the label whose Billboard advertisements are most accurate and useful to the juke box trade. Capitol, Mercury and Columbia ran third, fourth and fifth, respectively, in this regard, with a substantial margin separating them from the one-two slots.

Dime Play Comments By Industry Leaders

Fixed Charge Squeeze

The sharp rise in the cost of conducting operations has made music men re-study their position. Increased overhead, with a fixed charge for the music service (5 cents), has created a squeeze that requires relief. All admit this relief can be obtained by an increase in collections, dollarwise.

To attain this objective, there are various schools of thought. In New Jersey, the music operators have made no effort to change the 5-cent unit of play. Thru the Music Guild of New Jersey, they are preparing to meet these new conditions in the following manner:

1. A public relations program.
 - (a) Direct mail to locations.
 - (b) Advertisements in tavern and restaurant journals.
 - (c) Advertising that will reach the player.
2. Correct wherever possible location commissions that are out of line with current conditions.
3. Intensify the merchandising and promotion of music to increase play.
4. Test multiple plays to check whether they are responsible for a rise in receipts.

D. M. Steinberg,
Music Guild of New Jersey.

Dime Play Is Answer

We feel dime play is an excellent thing to do, and the time is right, however, unless the whole industry will co-operate it is a tough move to make. We believe the ideal way would be to cut off the nickel coin chute completely and show two plays for a dime and three plays for a quarter, then eventually work to one play per dime after the public gets used to the idea of putting just dimes into the juke boxes.

However, there also arises the possibility of having to change all wall boxes, and many locations have wall-box installations.

Leonard J. Goldstein
T & L Distributing Company
Cincinnati.

New York Dime Shy

An analysis of current business conditions affecting both the operator and the tavern, indicates it is extremely unlikely that dime play would benefit the industry in New York City. While conditions in other areas might lead to a different conclusion, such a step here would probably end in failure.

Operators in New York enjoy a unique system. Probably more of us work on minimums than in any other comparable area. As a result, should gross income rise somewhat following a change to 10 cents, only the location owner would benefit. But even this is a matter for conjecture.

General business conditions in the city are chaotic. Defense work has made little contribution to New Yorkers' pay rolls. People don't have extra money to spend and bar trade is suffering. Music in the tavern is still a luxury item and, faced by a 100-per-cent increase in play price, the patron might prefer to spend his dime for another beer rather than a record.

More than anywhere else, the spread of television in homes has cut into tavern patronage here. And the cut in play-time potential due to location television is still something to contend with. I can't see dime play improving the lot of the operator here at this time.

Albert S. Denver,
Automatic Music
Operators' Assn.,
New York.

(Continued on page 87)

QUESTION 8: How Often Do You Order Current Hit Pop Records?

ANSWER:

Daily	8 checks
About twice each week	53 checks
About once each week	169 checks
About twice a month	87

Comment: The prevailing custom is to order records once a week according to a substantial majority (169 out of 317 responding) of operator responses to the question "How often do you order current hit pop records?" Some operators (87) order twice a month, none order less frequently than once a week, according to this section of the poll. A good proportion (53 out of 317 responding) order twice a week, and a small minority, 8, order daily. The clear inference is that the juke box operators are currently alert to the benefits of record turnover and are continuously stocking fresh items, discarding the passe disks.

QUESTION 9: Check Two Sources of Information You Find Most Helpful When Buying Records

ANSWER:

Actual machine count	114
Trade paper editorial features	110
Location requests	90
Your own personal opinion	60
Release sheets and direct mail	61
Trade paper advertisements	47
Association bulletins and/or buying services	42
Local disk jockey or radio station	41
Record salesman advice	34
The Billboard (write-in on ballot)	10

Comment: Operators indicate that trade papers are easily the most important aid in buying records. This is evident from an analysis of the survey returns, which lists such factors as "actual machine count," "location requests, etc." The factors of "trade paper editorial features" and "trade paper advertisements" score a total of 187. In addition, The Billboard, specifically mentioned in spite of the fact that no trade paper names were asked for, scores another 10, bringing up the trade paper total to 197. The importance of trade papers is even greater than this score indicates, inasmuch as many operators who listed "actual machine count" indicate that they receive primary information from trade papers, following which they place test records in machines in order to get a count and determine future purchases.

The importance of the trade papers—their editorial and advertising features—as a guide to operators has continued to grow in recent years. Many operators are not in close touch with disk sources and have hit upon the trade newspaper as a pool of alert, reliable information.

QUESTION 10: Which Record Companies Supply You With Free Sample Records?

ANSWER:

Record Co.	Checks
Columbia	54
Capitol	33
Victor	28
Coral	6
Mercury	6
Decca	5
King	4
National	4
London	3
MGM	3
Others	4
None	192

Comment: A study of the replies made to this question points up several interesting features. First, most operators do not receive sample records. Second, there doesn't appear to be any strong relationship between sampling and the number of hit records on any single label. Third, while the three labels shown to give out the most sample disks are considered majors, the basic principle of sampling is apparently not restricted to either the majors or the independents.

Factor not obvious from the returns is that the exploitation of records via free samples is usually handled on the distributor level. Few are the labels that go into sampling as a factory-sponsored program.

In all, the free samples are reported in 124 cases, 192 instances show no such promotional activity.

QUESTION 11: Which Record Companies Supply You With Free Title Strips?

ANSWER:

Record Co.	Checks
Mercury	56
Columbia	41
Capitol	9
Decca	2
MGM	2
Others	5
None	30

Comment: The practice of supplying operators with free title strips is one of the several wrinkles recently introduced by disk manufacturers and distributors. It is part of the record-selling incentive campaigns kicked off upon uncovering the contemporary sales and promotion values inherent in the juke box field.

The results reflect that this practice is not particularly widespread. In fact, Mercury and Columbia appear to be the most conscientious of the diskers in serving up the strips for incentive purchase. Mercury, a fast-growing firm, has been driving in the juke field, while Columbia has of late undertaken a promotion of its product with operators with the title strip gifts apparently a portion of the push.

It is to be noted that number of distributors, without sanction of manufacturer, have taken to hand out the cut title strips with a number of them producing the strips on self-owned printing equipment.

The integrity and experience of

A SOLID NAME

plus
THE WORLD'S TOP ENGINEERS
are

BEHIND YOUR LABEL!



**RCA
VICTOR**
custom
record
sales

Your idea ...
Your market ...
Your product—

RCA's facilities ...
experience ...
dependability.

A complete service in the
manufacture of every
type (and speed) of record
... RECORDING ... PRESSING
... PROCESSING
... SHIPPING AND HANDLING

RADIO CORPORATION
OF AMERICA
RCA VICTOR DIVISION

• RCA has
• manufactured
• records for more
• than **100**
• Independent
• labels now on
• the market!



NEW YORK
Dept. 24-A
120 East 23rd St.
ORegion 7-8000

CHICAGO
Dept. 25-A
445 N. Lake Shore Dr.
Whitehall 4-3215

HOLLYWOOD
Dept. 28-A
1016 N. Sycamore Ave.
Hilside 5171



Another Smash by Anne Shelton

"COME BACK TO ANGOULEME"

backed by
"DON'T MISUNDERSTAND"
LONDON 935 (78 rpm) and 45-935 (45 rpm)

NEW LONDON RELEASES

No. 917	RED APPLE CHEEKS AND BLUEBERRY EYES ONE, TWO, DRINK UP!	THE STARGAZERS, Vocal with Stanley Black & His Blacksmiths
No. 918	THE BELLS OF ST. PATRICK'S CATHEDRAL MY TWILIGHT PRAYER	CHARLES KENNEDY, Vocal with the Johnston Bros. & Don Lorusso, Hammond Organ
No. 919 45-919	ROMAN GUITAR VALLEY OF THE MOON	LEE MONTE's TuTones
No. 924 78-924	F'R INSTANCE DREAM AWAY	SNOOKY LANSON, Vocal with Orch. and Chorus
No. 922	SO DEEP MY LOVE CHOIR BOY	LEE LAWRENCE, Vocal with Bob Farman and His Orch.
No. 951 45 rpm	YOU'RE THE ONLY STAR IN MY BLUE HEAVEN I'M GLAD FOR YOUR SAKE	RAY SMITH, Vocal with The Buckeye Boys

LONDON

RECORDS

QUESTION 12: Who Buys the Records for Your Juke Boxes?

ANSWER:	You, the owner of the route.....	247
	Your servicemen.....	49
	An office employee.....	32
	Record manager.....	2

Comment: The very noticeable trend last year of the return of control of programing into the hands of the operator himself again appears to prevail. The operator today is confronted with an intensely complicated purchasing problem. He has had to expand his buying to fill the greater demands of the 40, 48 and 100-play boxes. And, at the moment, he is becoming involved in the record speed problem. The introduction of 45-r.p.m. juke boxes creates the two-speed inventory problem for the operator and, based on the response to this question, he apparently feels he is best-equipped to cope with it.

The operator's personal touch also is being reflected in more conscientious study of the demands of individual locations. In the abnormal periods during and after the war the operator left selectivity usually in the hands of office help and servicemen and counted the profits. But now that programing has become an all-important factor in attracting plays, the operator's personal observation of his locations and the programing requirements of them is a prime factor in the renewed upsurge of the music machine business.

QUESTION 13: Where Do You Buy Your Records?

ANSWER:	Wholesale from local distributors.....	269
	At less than retail price from retailers.....	69
	At 5¢ over wholesale via mail.....	35
	At regular retail price from retailers.....	11

Comment: Local distributors remain the key purchasing point for most operators. It is known that many operators who would prefer buying at wholesale from distributors are too remotely located from the jobber's selling point and therefore are forced to buy from retailers or by mail in order to keep on top of the hit recordings.

The mail-order record business is one of the newer phases of the music machines industry. A number of such outfits have sprung up and offer operators complete coverage of all labels' wax from a single source for the 5-cent premium. This type of service is of particular aid to operators outside areas where distributors for all the waxers are readily accessible.

QUESTION 14: When Purchasing Records, Which of the Following Methods Best Describes Your Procedure?

ANSWER:	Go to record distributors' offices.....	173
	Order by mail.....	122
	Wait for salesman to call.....	52
	Order by phone.....	40
	Order by wire.....	4

Comment: Statistics here are very close to those of last year's survey. While most operators go to distributor offices to make their purchases, a large percentage of the ops order by mail, phone or wire. Not too many wait for the distributor salesman to call.

There is a direct relationship between the buying procedures used and the fact that so many operators do not get free sample records. Obviously, it requires a visit to the distributor to hear the new disks.

Again, programing-conscious operators are not willing to take chances on potential hits. It requires a great deal of time and effort and serious listening for the operators to make the best possible selections for his locations. Last year's problem, however, still remains: Will manufacturers take definite steps toward keeping the operators better appraised of new record material? Strides were made in that direction last year when Decca named a sales manager for music operators. There has been serious thought and some action, too, on the part of other major labels about the advisability of making a similar move. In the meantime, the figures speak for themselves in a most eloquent manner.

QUESTION 15: Approximately How Many Records Do You Buy for Your Entire Operation Each Week?

ANSWER:	Average purchase per operator, 145.99 records.
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Comment: Despite increased selectivity of new model music machines, the number of records purchased by operators each week dropped off slightly from last year. Figures indicate the operators continue to be very important consumers of phonograph records.

The 303 operators who answered this question bought 44,234 records each week—a sizeable chunk of business for the record industry. With the average operator having 85 machines, it works out to approximately two records per machine per week—again a drop from last year's results.

Some of the factors affecting the decrease in purchases include longer wearing disks, added longevity of hits, and the increase in the cost per record.

(List in order of preference.)
SCORING (Three places. Three points for 1st place; two for 2d; one for 3d.)

PART 2
The Billboard Fourth Annual
Juke Box Operator Poll
OPERATOR ASPECTS:

Dime Play Comments
By Industry Leaders

• Continued from page 84

Hold the Nickel Line

It is my opinion that we should not change to eliminate nickel play on phonographs. As long as the government makes the nickel, it behooves the coin machine industry to grab them. I think that there are just a sufficient amount of people that will drop a nickel in the phonograph to hear a record play. If the nickel chute were not there, that certain amount of people would hesitate to put a dime in. Percentage wise, I think we would notice a decrease in collections.

Dale C. Sauve
A. P. Sauve & Son
Detroit 4.

Nickel Profit Down

Very few Wisconsin phonograph operators are making money today with music being sold at 5 cents and with the present commission rates. The present trend of inflation continues to spiral and everything the operator purchases is costing him more money. Secretary of the Treasury Snyder is asking for an excise tax increase from 10 to 25 per cent on phonographs and records. If operators would figure their investment plus the cost of operating, including the raise in records, machines, supplies, taxes, personal property taxes, etc., there is but one answer and that is the operator must have more money to operate at a profit.

Dime play has only been tried in a few spots to my knowledge in Wisconsin, and it is too early to form an opinion on the public's reaction. I do, however, think if dime play is adopted it must be adopted in every spot in the territory and not just hit and miss. When the telephone people changed from 5 to 10 cents they changed all pay phones in the area and not just a few. I personally do not believe in giving two plays for a dime, then in a couple months changing to 10 cents straight.

C. S. Pierce,
C. S. Pierce Music Company,
Brodhead, Wis.

Chi Ops Experiment

For about a month now most of the operators in Chicago have been selling two tunes for a dime, five for a quarter, by blocking off the nickel coin opening. Some 80 per cent of the operators in Chicago have made this change on approximately 5,000 phonographs and within two weeks we expect nearly 8,000 phonographs will be selling two selections at a time.

We did not want to make this change in our boxes. But we had to make it in order to show a profit, just as we may ultimately have to go to a dime per play. To maintain top-notch service and entertainment, as well as show a profit, we know we must find ways of increasing revenue. We think two for a dime—perhaps eventually one for a dime—is at least a partial answer.

During the first two weeks we experimented with two tunes for a dime, our routes dropped an average of 5 per cent in dollar volume. By the third week, however, our routes were back to their previous averages and we have every reason to believe our experiment—scheduled to last 90 days—will be a success.

Ray Cunliffe, President
Recorded Music Service
Assn.
Chicago.

(Continued on page 88)

QUESTION 1: Are You Currently Able To Obtain Immediate Delivery of the New Juke Boxes You Wish To Buy?

ANSWER: Yes 73%
No 27%

Comment: The tightening production programs already are evidenced by the operators, 73 per cent of whom said they could get immediate delivery on new machines, and 27 per cent who reported deliveries were delayed. However, as plants start cutting their output due to shortages of critical materials and the increased emphasis on defense contracts, this ratio is expected to change sharply.

QUESTION 2: How Many Juke Boxes Do You Currently Operate?

ANSWER: 45.48 Average Number of Juke Boxes Per Operator.

Comment: Consolidation of smaller routes and the continued stabilization of the music machine field is reflected in the answer to this question. While 48 per cent of the operators last year (the heavy majority) operated less than 50 units, the average route now consists of 45.48 phonographs.

It is to be noted here that many of the operators who started adding to their routes in the latter '40s have solidified their financial positions by paying off those units, but because of the unsettled times ahead, the increased cost of doing business and the increased cost of equipment, growth of routes in the foreseeable future will be much slower.

QUESTION 3: How Many of These Juke Boxes Have You Purchased Since January 1, 1950? (Last Year)

ANSWER: 10.54 Average Number of Juke Boxes Purchased Since January 1, 1950.

Comment: The 10.54 figure here would indicate operators were more cautious in their buying of new equipment last year than they were in the postwar period. This is understandable as much obsolete equipment had been replaced by the start of 1950, and, with the first half of 1950 a poor gross period, caution was the byword in operating phonograph routes.

The start of the Korean war last summer brought about an upswing in equipment purchases, and the introduction of 45 r.p.m. console and counter models also offered some stimulation in the latter portion of the year.

QUESTION 4: How Many Brand-New Juke Boxes Do You Contemplate Purchasing in 1951?

ANSWER: 6.19 Average Number of Juke Boxes To Be Purchased in 1951.

Comment: The increased costs facing operators, plus the curtailment of production, are reflected in the answer to this question. In answering this question, it is noted that some operators offered a hedge, stating that should play increases, successful tests to increase the grosses and continued production be possible during the year, their figures probably would be revised upward.

QUESTION 5: Have You Purchased 45 r.p.m. Juke Boxes, or 45 r.p.m. Conversions in the Past Six Months?

ANSWER: Purchased 45 r.p.m. Juke Boxes 88
Purchased 45 r.p.m. Conversions 14
Purchased Both 28
Purchased Neither 99

Comment: While interest in the 45 r.p.m. phonographs and/or the conversions for that speed has been extremely high in the industry, there are still many operators who are continuing their "watch and wait" policy.

One important factor in this regard, however, is the push to be given the counter model 45 r.p.m. machines this year. Two large game manufacturers, Williams and Chicago Coin, already are in the swim, at least one more is seriously considering a move into this field, and Ristaurat, pioneering with a non-selective unit, will have a selective machine in production this week. Coupled with the Seeburg 100-selection console, the 45 r.p.m. production picture appears to be an active one.

QUESTION 6: If You Do Not Presently Operate 45 r.p.m. Equipment, Do You Plan to Add Such Equipment This Year?

ANSWER: Yes 21%
No 45%
No Answer 34%

Comment: Here the figures speak for themselves. While it appears some operators already have made plans to enter the "new-speed swim," others have either not made up their minds or will continue to watch and wait. As has been stated, however, the promotional push which will come when the new firms enter this field, plus the lower price tags on the counter models, may bring about considerable more activity in this field than can now be accurately forecast by the operators.

QUESTION 7: Have Commissions on Your Routes Been Adjusted in Your Favor During the Past Six Months?

ANSWER: Yes 28%
No 66%
No Answer 6%

Comment: While this compares with the answers given last year (70 per cent no; 27 per cent yes, and 3 per cent no answer), the percentages may show considerable changes during the balance of this year. At present tests are being made in many parts of the country with revised commissions, and the success or failure of these experiments will spell the future of revamped commission schedules nationally.

QUESTION 8: Since September 1, 1950, What Has Been Your Weekly Share of the "Take" Per Machine?

ANSWER: \$9.20 Average "Take" Per Machine Per Week.

Comment: In the final analysis it's the dollars and cents that spell the story of the progress of an industry. That the bulk of 1950 was one of trial for the operator can be seen in the answer to this question. Last year (1949) operators reported an average of \$12.44 income per machine, \$3.24 per unit higher than that of 1950.

This loss takes on added significance when it is recalled that during the latter half of 1950 operators were faced with skyrocketing costs and also were trying to insure their future by purchasing equipment.

QUESTION 9: How Do You Dispose of Used Records?

ANSWER:

Sell Them to the Public Yourself.....	170
Sell Them to Retail Record Stores.....	102
Give Them to Charitable Institutions.....	60
Scrap Them.....	29
Other Means of Disposal.....	38
Keep Them.....	3

Comment: Searching for those "extra" pennies has led more operators to sell their used records directly. While last year 89 operators reported selling used disks to the public themselves, 170 were following this procedure this year. Last year 58 operators reported they sold their used platters to retail outlets—this year 102 were doing the same.

QUESTION 10: Do You Operate a Retail Record Store?

ANSWER:

Yes.....	18%
No.....	78%
No Answer.....	4%

Comment: With so many other problems facing them during the past year, the percentage of operators entering the retail record picture has remained static. As was the case in the previous 12-month period, about one out of four or five operators operates a retail record outlet. It also is true that operators are now handling more new record lines than they did in the past, adding considerably to their volume by augmenting their used platter sales with new disk lines.

QUESTION 11: Check Which New (Not Used) Record Labels You Sell in Your Store.

ANSWER:

Columbia.....	56
Decca.....	56
Mercury.....	56
Victor.....	56
Capitol.....	55
MGM.....	55
Coral.....	50
King.....	47
London.....	42
Specialty.....	22
Savoy.....	21
Affanlic.....	20
Others.....	12

Comment: Victor, Columbia and Decca lead the parade of new record lines being handled by operators in their retail record outlets, but the Indies show up strong in many cases. The importance of increasing their weekly revenue to keep their businesses operating at a profit again is stressed in this question, with operators seeking more insurance for their over-all business by strengthening each facet of the pattern.

QUESTION 12: Are You Currently a Member of an Active Juke Box Trade Association?

ANSWER:

Yes.....	32%
No.....	64%
No Answer.....	4%

Comment: While the movement is slow, there appears to be a trend toward organization of operators to meet and help solve regional or local operating problems. While 27 per cent of the operators reported they belonged to associations last year, 32 per cent answered affirmatively this year. Seventy-three per cent of those answering last year were not a member of an organization, while 64 per cent were still not affiliated this year.

Dime Play Comments By Industry Leaders

Opinions vary but all agree time for action has arrived

Continued from page 87

Everyone agrees that to be healthy in business there must be profits in the business.

For months operators of juke boxes have watched the margin of profit in their nickels grow smaller. The general inflationary spiral made itself felt early on the routes. To meet the challenge of the shrinking nickel, many operators rearranged commission schedules to provide flat or front money. Economies have been effected in every operation, but with the inflationary trend unchecked operators began to think in terms of higher price or play.

The Billboard sounded out operators, distributors and manufacturers to determine their thinking on dime play. The brief statements which follow are a cross-section of industry opinion on this vital topic.

The Only Answer—10c

There is only one answer to the continued devaluation of the nickel and the continuing increases in operating costs. It is 10-cent play.

The problem is as simple as that, provided the proper methods for the changeover are employed. Since there are no intermediary coins that may be used to reach the goal step by step, a softening-up process on both the location and player levels must be devised before jumping the play price 100 per cent. This should include:

1. An educational campaign directed at locations underlining our rising costs and the falling value of the nickel. Direct mail should be used as well as articles in trade journals read by location owners.
2. The same facts should also be brought to the attention of the general public thru public relations techniques.
3. Once the educational campaigns are under way, operators in any given area should convert their phonographs to play two tunes for a dime and five for a quarter, thereby completely eliminating the nickel chute.
4. After a period of time has elapsed to allow these processes to make their full impact, the location and the public both will be ready to accept true 10-cent play—one tune for a dime and a multiple choice for a quarter.

It is my opinion that trade associations should endorse this method and act as the medium for putting into effect this public relations program. In areas where trade associations are not active it would be wise for the operators to contact and form this necessary public relations team.

Barnet Sugerman
Runyon Sales Company
N. Y., N. J., Conn.

Change Methods or %

I believe the time has come for an operator to realize a greater collection on his phonograph if he is going to continue in business. The high cost of operations, including records, help parts, etc., is going to force him to change his methods or percentage. As I see it there are only two ways of deriving larger receipts from the phonograph.

One, a change in the commission arrangement with the location. This is difficult because of the slack-off in tavern receipts. He probably will understand it as an increase for the operator and a smaller percentage for him. That leaves the only other alternative—switching to dime play. The location should be more than ready to go along with this plan because it will mean more money in the phonograph and also his share would be larger.

The change-over to dime play in this area may be difficult. Starting with a dime for one play, five for a quarter would eliminate the nickels. This would result in more quarters in the cash box. Perhaps six months or a year later

a change to three for a quarter would not cause complaints, and the public would be used to depositing dimes. The operator may lose a few customers, but I believe his gross would be greater, and after all this is what the operator needs. If he doesn't make money, the distributors certainly won't, and the manufacturer would naturally have to cut production.

H. Jacobs Jr., President
United, Inc.
Milwaukee 8.

Dime Play Obstacles

To instigate dime play on an operator's route involves many obstacles. The most important thing to my mind is to educate the location. He must be educated to accept this new innovation. We have tried dime play here in Washington. We know it will be accepted. We also know that the location owner loves it. Charlie Hannum, of Philadelphia, first started dime play in their association in Chester, Pa., and after four or five months of actual operation, I know they are now 100 per cent on dime play.

The only success of any pioneer experiment is the result. This is the final result of dime play as we operate it. When we introduced dime play, the gross increased to about 55 per cent and our net showed an increase of 25 per cent. The reason for the difference of our figures—we were receiving a guarantee of our net. In other words, we had a guarantee minimum. After three months operation our net increased over all, 58 per cent and everyone here is happy—the operator, the location and the customer.

I cannot explain here how you must make the first approach to dime play and follow thru. But one thing is certain: You cannot start dime play without talking to some experienced operator that has been successful with dime play. There must be an education period, as you can do more damage and the thing will fizzle without such a period.

Hirsh de La Vize, President
Washington Music Guild, Inc.
Washington 1.

Profits Off Balance

Something has to be done to help the operator. It is unreasonable to think he can go on with the high cost of machines, records, wages, etc., and still receive the same nickel that he did 10 years ago. Whether dime play is the answer, I am not sure. If it is the answer it must be done by all, not just one operator. It is something to be done on a State or national basis.

Everything else has gone up. However, what we're interested in is net income, not the amount of sale. If taking the nickel slot off would decrease the net earning then, of course, we don't want it. The only answer I can see is test cases in certain locations and see what the result is.

Les Montooth, Vice-President
Central Illinois Phonograph Operators' Assn.
Peoria, Ill.

Waco Ops Anti-Dime

The subject of 10-cent play has been given much discussion, and all of the operators of this locality seem to think that it would hurt instead of help play. There are not enough of the type locations that would justify dime play, and on average type locations—race and hillbilly—it would tend to reduce the take.

This is the just one man's opinion, but the opinion of the majority of the operators in and around Waco and Central Texas.

Garland DeLamar
E. J. Shelby Music Company
Waco, Tex.

Play Price Crisis

Mathematically dime play is, of course, the only solution for music machine operators in order to continue in business. Most of them may not know it, but they are definitely drifting into oblivion. The nickel is getting smaller and smaller while everything pertaining to operating overhead is inflated more and more. The only reason he still cats is by bleeding his old equipment which, in most instances, is paid for. By not renewing his inventory he not only is facing unemployment himself, but he also is undermining the vitality and life of the whole industry.

I mean to say that the problem is not only one of the operators', but also of importance to the juke box and record manufacturers. With the co-operative effort on the part of everyone connected with this industry it should be easy to work out a solution.

In my opinion a sudden and radical change to a dime for a single play would create considerable confusion and disunity, and it would take some time for the player of music machines to adjust to a 100 per cent increase. Most location owners would object to having customers pay a dime for a number while competitors' patrons can get the same thing for a nickel. Therefore, doing away with the nickel play and asking the public to play two numbers for a dime would be the best for the time being.

This system may or may not increase the revenue. But it would disassociate the juke box from the nickel in the public mind and would serve as the first step to a conversion to dime play which should be the ultimate goal.

A national committee that will represent all music operators' associations, independent operators, juke box and record manufacturers and distributors should be appointed by the MOA that will assemble in Chicago March 13, 1951. This committee shall work out the details of how to increase the music operators' revenue and also obtain a pledge from every association and as many independent operators as possible so we can go on with it systematically and uniformly.

Harry D. Lief
Lief Music Distributing
Company
Cleveland 14.

Wonderful Thing If—

We think dime play would be a wonderful thing if it were possible to get all of the operators to convert their phonographs to dime play at one and the same time. We are certain that this will not be possible. There are thousands of old phonographs that have been completely paid for and it is my opinion that the operators will never change those to dime play.

It would not seem fair to the public to pay a dime to hear a record played on a new machine and then pay a nickel to hear the same record on an old machine. Since all revenue in phonographs comes from the consumer, we must make certain that we give the consumer the greatest possible value.

I think operators should reduce their commissions to the location. In that way they will increase their revenue by maintaining constant play from the public and at the same time save in commission. If the operators can accomplish that, they will have made a sensible step forward in protecting their investments.

J. D. Lazar
B. D. Lazar Company
Pittsburgh.

10c Play—Inevitable

There is little doubt that dime play is inevitable. The facts all point in that direction. The question is not, "Is dime play coming?" but "how" and "when." The trend toward inflation, accelerated with the Korean crisis, may perhaps slow to a walk as wages and prices are subject to a tightening control. It is a certainty, however, that there is no deflation in the foreseeable future. The tremendous public debt, our huge expenditures at home and abroad, the expanding defense program, the scarcity of civilian goods, the tightening of the labor supply and all the rest, combine to bring about an economy in which dollars are plentiful—and in which the value of the nickel is shrunken indeed.

There is considerable controversy as to whether or not the public will pay 10 cents for its music. In terms of nickel purchasing power today as against what a nickel would buy a decade or so ago, it appears that the public once gladly paid a great deal more than that for its music. Dime play has proved to be acceptable on recent games; whether or not it will be so on juke boxes remains to be proved. The experience thus far gained with dime play on juke boxes is not yet sufficient for sound recommendations on its universal application.

Dime play, when it comes, will not be an overnight development. Some operators have suggested that the manufacturers make only dime play phonographs. Yet it does not appear that dime play is properly an innovation to be made by the manufacturer. The operator alone should determine the price of his music. With his firsthand knowledge and day-to-day contacts with locations, he can best decide where, on his route, dime play is feasible and where it might result in a boycott. The acceptance or rejection of dime play will vary from location to location as well as from territory to territory in the transition period.

Another avenue for reducing the drain on profits, and one which has long been overdue for re-examination, is that of commission arrangements with locations. To protect his investment and earn a profit on it the operator must convince his locations of the necessity for arriving at a realistic basis for apportioning the take. Front

money, guarantees and an elimination of unrelated services must be considered. The phonograph manufacturer has obligations also. He must, as far as possible, hew to the price line. His product must be soundly constructed upon engineering designs and specifications which will permit its long-time operation at a minimum expense for maintenance and service.

Operator associations can accomplish much with the power of their concerted action against discriminatory legislation and excessive or unfair taxation—conditions which contribute heavily to the inflationary factors that effect music operation.

John Haddock, President, AMI, Inc., Grand Rapids, Mich.

10c Play Variations

We have been discussing dime play for several months and know definitely that we may have to change over. We don't know whether to adopt a dime play and five for a quarter, two for a dime and five for a quarter, or a dime straight and three for a quarter. Some of our members are experimenting with one play for a dime and five for a quarter, however, it is a little soon to give a thorough analysis of the results. We are hoping that this subject will be discussed at the MOA convention, and perhaps we can get information from operators thruout the country who have already changed over.

Jack Cohen, President, Phonograph Merchants' Assn., Cleveland 3.

Public Dime Conscious

The subject of dime play has been brought up at several meetings of the South Dakota Phonograph Association. Many operators feel that increased operating expenses will cause them to change to dime play. The public in this area is already dime conscious due to the increase in telephone rates and dime play in amusement equipment. One big factor to consider is getting every one to change to dime play at the same time.

Mike Imig, President, South Dakota Phonograph Association, Yankton, S. D.

Idea Premature

In reference to dime play on automatic phonographs, it is my humble opinion that the idea is a bit premature. I don't believe that dime play has been given enough publicity from the general public standpoint.

May I further say that unless the manufacturers themselves are 100 per cent in accord, the dime idea will be defeated from within and not by the general public. If the manufacturers can be convinced that dime play is the answer to the operators' problems and if they will then manufacture some new model phonographs with only dime and three-for-a-quarter coin chutes, as well as change-over kits for the present equipment on locations, the idea can be a successful one.

I know as well as most of the music operators do that a couple of years ago dime play was proposed and two of the major manufacturing companies objected so strenuously that nickel and six-for-a-quarter play was inaugurated. This situation must be corrected, and thru the close co-operation of all parties concerned, dime play could become a reality, but only after a certain amount of good publicity has reached the ears of the general public.

Tests Fail

We have made a survey in some parts of California and up to this particular time dime play has been a complete failure. Many of the location owners themselves are opposed to the idea and have received a great amount of opposition from their customers.

For instance, one large operator, Clem Stetson, in Redwood City, Calif., reports that his location owners claim the customer believes the location owner is trying to grab more money by raising the price of music. After a short time Stetson was forced to go back to nickel play to satisfy his location owners and customers.

Dime play was also tried in Fresno, Calif., and met with the same failure because operators who used certain manufacturer's equipment were opposed to the idea. You will note that I think the idea is premature and I have given reasons to qualify this statement. My mind is completely open and I will welcome open discussion on this subject at the coming convention

of Music Operators of America in Chicago.

New Coinage

I am still of the opinion that there is a serious need of a 7½-cent coin. I feel that the average person would accept that much increase on automatic music. But to double the price is a little too severe at this time. If and when music equipment becomes scarce, then the operator can be more progressive about dime play because much of the unscrupulous competition would be removed. There are always those, at the present time, who will demoralize the business by cutting prices and, unless the dime play is unanimous, it will open an avenue to the big-time chisler.

I don't think the idea of dime play is impossible, but it can only be a success thru a good program of advertising and the co-operation of everyone connected with the automatic phonograph industry.

George A. Miller, National Chairman, Music Operators of America, Oakland 6, Calif.

Plugs for 5c Chute

We have had some members try dime play by plugging up the nickel slot. This has not been very satisfactory. We have also had members block out the nickel play and give two plays for a dime. This has received some consideration from the operator and the public.

Personally, I have always been a great believer in a fast nickel rather than a slow dime, and in the past two years we have had a great menace to combat—televison. We have been giving the public six plays for 25 cents and three plays for a dime, and this has proven more successful to us because our music boxes have been getting more action than in the previous year, when they collected dust.

We still are not giving up the idea of increasing our revenue, and are making numerous tries on dime play to prove whether this is the answer or not. We have not given up hopes.

Charles Kanter, President, Automatic Phonograph Owners' Assn., Cincinnati.

Dime Is Salvation

We are in favor of dime play for reasons obvious to us all. Increases in every phase of our business, except take, demands that something be done whereby the operator will have at least a reasonable margin of profit for his efforts.

We have been experimenting with five of our average locations on dime, three-for-a-quarter play, for the last several weeks and in each instance the gross has increased. One of these locations increased 50 per cent in dollars and cents over previous play.

It is our firm belief that 10-cent, three-for-a-quarter play is the only salvation for the operator.

Ralph Alger, Hi-Tone Music Company, Seattle 99.

Cold Shoulder Nickels

At our Missouri Coin Machine Association meeting we decided that we would close our nickel coin chutes and leave the dime and quarter chutes on juke boxes.

But the player was to get two plays for his dime, five for a quarter or six for a quarter. I'm in favor of this deal and we thought we would start to do this on any phonograph that was made after World War II.

We decided that the best time to change was when the Bell Telephone Company changed over their telephone to a dime charge which is to be some time next month.

Carl Trippie, Ideal Novelty Company, St. Louis 3.

Dime Clicks in Clubs

We have been using dime play or three for a quarter since the new 100 record players came out.

We have them in clubs, but in bars we are using the nickel play. But the price per play should be increased due to the increased cost of records.

William Henkel, Galveston Novelty Company, Galveston, Tex.

●

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Sung by

THE WEAVERS

and

TERRY GILKYSON

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Last Week This Week

1. 1. II

By Robert Harprows, Stanley Dammell and Titchard Evans—Published by Shapiro-Bernstein (ASCAP)

RECORDS AVAILABLE: P. Como, V 20-3997; J. Garber, Cap 1351; Vic Damone, Mer 5565; Les Spector, Dec 27382; J. Stafford, P. Weston, Ori, Col 39082; B. Vaughn, Coral 60355; B. Eckstein, MGM 10646; D. Martin, Cap 1342; G. Lombardo, Dec 2449; L. Armstrong, Ori, Dec 27481

ELECTRICAL TRANSCRIPTION LIBRARIES: Chuck Foster, Lang-Worth; David LeWinter, Standard; Larry Forney, World

2. 2. My Heart Cries for You

By Carl Sigman and Penny Park—Published by Massey Music (ASCAP)

RECORDS AVAILABLE: G. Mitchell-M. Miller, Col 39084; Al Hibbler, London 977; D. Shore-H. Rens Ori, V 20-3978; J. Webley, Cos 1326; V. Young Ori, Dec 27389; B. Farrell, MGM 10665; V. Damone, Mer 5565; E. Knight-Red Foley, Dec 27379; J. Stafford, G. Aulry, Col 39084; D. Washington, Mer 8208; Lyle Brile and Sealy, Mer 6304; King Orlan, Flair, Derby 354; S. Richter-S. Melfort, Banner 3587; G. Bennett's All Stars, Regent 1081; K. Griffin, Col 39133-39142

ELECTRICAL TRANSCRIPTION LIBRARIES: Larry Herman, Lang-Worth; Tex Bremer, Thebanus; Spade Conley, Standard

3. 3. Tennessee Waltz

By Pee Wee King and Redd Stewart—Published by Acuff-Rose (BMI)

RECORDS AVAILABLE: Roy Acuff, Col 3920551, (5932-150); Cowboy Copas, King 676; F. Mann-Sisters, V 20-3979; E. Hawkins Ori, Coral 60313; Wayne King, V 20-3934; Pee Wee King, V 20-3930; Anita O'Day, London 967; P. Page, Mer 5594; Jimmy and Lela Short, Dec 46232; J. Stafford, P. Weston Ori, Col 39085; G. Lombardo, Dec 27384; Les Paul, Cap 1316; J. Jewell-G. Balch, Dawn 718; T. Tucker Ori, MGM 10864; Cowboy Copas-Peay Wright, King 619; Mill Larkin, Royal 3305; S. Kaye, Col 39113; Spike Jones, V 20-4011; Jo Stafford, Col 39129; S. Mitchell-S. Melfort, Banner 3586; G. G. Downing, Mer 6310; J. "Schoolboy" Porter, Chess 3167

ELECTRICAL TRANSCRIPTION LIBRARIES: Laurence Dushow and Red Raven Ori-L. Bhan, Thebanus; Spade Conley, Standard; Leon Payne, Lang-Worth; Alan Holmes, Associated; Ernest Tubb, World

5. 4. Mockin' Bird Hill

By Vaughn Horton—Published by Southern (ASCAP)

RECORDS AVAILABLE: R. Allen-C. Brink, V(4534-9396); Melvin Searles, D. Miller, London 951; A. Miller, Corona, CRS 1148; R. Morgan, Dec 37446; L. Paul-M. Ford, Cap 1372; P. Westmore, Coral 6461; P. Page, Mer 5595; 4515543245; Clark and McMillen, R.F.D. 5079; T. Hill Ori, Mer 5552

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

4. 5. Be My Love

By Sammy Cahn and Nicholas Broderick—Published by Miller (ASCAP)

From the MGM film "Tent of New Orleans"

RECORDS AVAILABLE: E. Eckstein, R. Gale Ori, MGM 10799; M. Lora, V. 45149-1353; (7810-1341); V. Young, Decca 27366; Ray Anthony, Capitol 1352; L. Brown-C. Bentley, Col 39137; G. Auld-Quibel, Royal 3001 524

ELECTRICAL TRANSCRIPTION LIBRARIES: Chuck Foster, Lang-Worth; Tex Bremer Ori, Thebanus; Bob Clark, World

6. 6. Aha Daba Honeymoon

By Arthur Fields and Walter Donovan—Published by Feist (ASCAP)

From the MGM film, "Two Weeks With Love"

RECORDS AVAILABLE: R. Sater-N. Layton Ori, Col 38902; R. Hayes-K. Kuffin, Mer 5566; D. Reynolds-C. Carpenter, MGM 30282; 16516-3622; H. Camarach-C. Bailey, Dec 27474; F. Martin, V 20-4065; H. Kane, Col 39205

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

7. 7. You're Just in Love

By Irving Berlin—Published by Berlin (ASCAP)

From the musical, "Call Me Madam"

RECORDS AVAILABLE: B. Cave Ori-J. Carroll-C. Della, MGM 10894; B. Chappel-D. LeWinter Ori, Mer 5545; P. Como-Fortune Sisters, Vic 20-3945; M. Martin & Son, Lary, Col 39115; E. Sherman-Dick James-G. Jordan Ori, Dec 27387; G. Mitchell-R. Clayton, P. White Ori, Col 39032; R. Stevens-R. Merrill, V(45164-3108); M. Miller-N. Babbitt, Coral 60359; L. Armstrong-V. Middleton, Dec 27481

ELECTRICAL TRANSCRIPTION LIBRARIES: Bob Chester Ori, Standard; Chuck Foster, Lang-Worth; Vincent Lopez, Thebanus; Melita Lewis, World

10. 8. Would I Love You?

By Bob Russell and Harold Spina—Published by Walt Disney (ASCAP)

RECORDS AVAILABLE: J. Gray Ori, Dec 27402; D. Day-H. James, Col 39139-159; 45155-39159; T. Martin, V 20-4037; N. O'Connell, Cap 1368; P. Page, Mer 5573; E. Young-J. Price, London 9912; B. Clayton-King 13102; G. Jones, Dec 27496

ELECTRICAL TRANSCRIPTION LIBRARIES: Coconut Grove Ori, Standard

9. 9. A Penny a Kiss, a Penny a Hug

By Buddy Kaye and Ralph Carr—Published by Shapiro-Bernstein (ASCAP)

RECORDS AVAILABLE: E. Bremer-S. Lamm, London 878; Andrews Sisters, Dec 27418; 45159-2747; E. Howard, Mer 5567; 451556445; A. Ham, Cap 1350; T. Martin-O. Spore, V 20-4019

ELECTRICAL TRANSCRIPTION LIBRARIES: Edy Howard, World

8. 10. The Rovin' Kind

By Jesse Caronagh and Stanton Arnold—Published by Melch (BMI)

RECORDS AVAILABLE: G. Brant, Crest CR 25002-1; Melvyns, MGM 10899; G. Mitchell-M. Miller, Col 39062; Weavers, Dec 27332; R. Allen, Mer 5592; L. Baxter, Cap 1381

ELECTRICAL TRANSCRIPTION LIBRARIES: Larry Herman, Lang-Worth

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With Chorus and Orchestra Directed by **VIC SCHOEN**



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coupled with
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Tulips and Heather
FRED WARING AND HIS PENNSYLVANIANS
Decca 27507 and '9-27507

Valentino Tango **El Choclo**
THE CASTILIANS Decca 27511 and '9-27511

The Hot Canary **FLORIAN ZABACH**
Decca 27509 and '9-27509

The Aba Daba Honeymoon
The Wild Wild Women
FREDDIE "SCHNICKELFRITZ" FISHER
Decca 27510 and '9-27510

Shenandoah Waltz
Beautiful Brown Eyes
EDDIE ZACK Decca 46302 and '9-46302

Just Like Two Drops Of Water
I Was Sorta Wonderin'
LES "CARROT TOP" ANDERSON
Decca 46303 and '9-46303

Metro Polka **First Love—Waltz**
"WHOOPEE" JOHN WILFAHRT
Decca 45131 and '9-45131

Our Father
In A Land Where We Never Grow Old
THE NIGHTINGALES Decca 48205 and '9-48205

Felipe Blanco—Sucu Sucu
El Candao
CONJUNTO CASINO Decca 21339

*Indicates 45 RPM Version

NEW RELEASES—SINGLES

- I'm Crying Just For You **AL JOHNSON**
- In Our House Decca 27410 and '9-27410
- No One But You **OICK HAYMES**
- There's More Pretty Girls Than One Decca 27472 and '9-27472
- Operetta **OICK HAYMES WITH VICTOR YOUNG AND HIS ORCHESTRA**
- Little Child Decca 27473 and '9-27473
- Chapel Of The Roses **DOM CHERRY**
- Beautiful Madness Decca 27475 and '9-27475
- Precious Memories **BILL BENNY OF THE INK SPOTS**
- The Vision Of Bernadette Decca 14542 and '9-14542
- Now The Day Is Over **MILLS BROTHERS**
- Will There Be Any Stars? Decca 14550 and '9-14550
- Until Forever **JAN KERSEY**
- And I Do Mean You Decca 48201 and '9-48201
- Yo Quisiera **YATO EL INDIO**
- Tu Debes Comprender Decca 21337

*Indicates 45 RPM Version

NEW RELEASES—ALBUMS

- GUY LOMBARDO and His Royal Canadians**
play the song hits from
ALLEGRO—HIGH BUTON SHOES—MAKE MINE MANHATTAN
—INSIDE U.S.A.—BRIGADOON
Selections include: A Fellow Needs A Girl—So Far—I Still Get Jealous—
Papa, Won't You Dance With Me?—Haunted Heart—Saturday Night In
Central Park—Almost Like Being In Love—Come To The Mardi Gras
Decca Album 9-176 • Four 45 RPM Unbreakable Records • Price \$3.75
Decca Album A-886 • Four 10-inch 78 RPM Records • Price \$4.15
DL 5097 • 10-inch Long Play Microgroove Unbreakable Record • Price \$3.00
- CARMEN CAVALLARO CONCERT**
CARMEN CAVALLARO His Piano and His Orchestra
Selections include: Chopin's Polonaise—Wassae Concerto—Brahms' Hun-
garian Dance No. 4, in F Minor—Anitra's Boogie—Intermezzo (Souvenir
de Vienne)—Concerto—Concerto No. 2 in C Minor, Op. 18 (Third Movement)
Decca Album 9-174 • Four 45 RPM Unbreakable Records • Price \$3.75
Decca Album A-487 • Four 10-inch 78 RPM Records • Price \$4.15
DL 5017 • 10-inch Long Play Microgroove Unbreakable Record • Price \$3.00
- DICK HAYMES Sings With HELEN FORREST**
Volume Two
Vocal Duets with Orchestra
Selections include: Some Sunday Morning—All Buy That Dream—It Had To
Be You—Together—Give Me A Little Kiss, Will You Huh?—Oh! What It
Seemed To Be—Something Old, Something New—
Why Does It Get So Late So Early?
DL 5244 • 10-inch Long Play Microgroove Unbreakable Record • Price \$3.00
- KATHERINE DUNHAM and Ensemble**
AFRO-CARIBBEAN Songs and Rhythms
Selections include: Botocuda—Soleil Oh!—Collate—Congo Moundong—
Chocounna—Tallala La Negra—Aferincaman—Nago
DL 5231 • 10-inch Long Play Microgroove Unbreakable Record • Price \$3.00
Decca Album A-511 • Four 10-inch 78 RPM Records • Price \$4.75
- MUSIC OF PUERTO RICO, U.S.A.**
Played by **JUANITO SANABRIA and His Orchestra**
Selections include: Puerto Rico—Un Confiteo—La Borinquena—Tu Rico—
Aguinaldos Puertorriqueños—Sals Zapatacas—Juana Palma—Cullitrio
DL 5216 • 10-inch Long Play Microgroove Unbreakable Record • Price \$3.00
- LATIN AMERICAN FOLK MUSIC**
GUITAR SOLOS—VOLUMES 1 and 2
Played by **JULIO MARTINEZ OYANGUREN**
Selections include: Argentina: Vidalito—Peru: Inca Dance—Brazil: Choro
No. 1—Uruguay: Arraó Mi Niño—Chile: No Llores Corazon—Paraguay:
Guaraní Dance—Venezuela: Jarapo—Ecuador: El Capullí—Colombia: Bam-
bucó—Bolivia: Native Dance—Mexico: Canción Popular—Cuba: Habonera
DL 5016 • 10-inch Long Play Microgroove Unbreakable Record • Price \$4.85

THE BILLBOARD

Music Popularity Charts

Records Most Played by Disk Jockeys

Based on reports received March 7, 8 and 9

Records listed here in numerical order are played over the greatest number of record shows. List is based on replies from weekly survey among disk jockeys throughout the country.

Table with columns: POSITION, Weeks Last, This to date, Record Title, Artist, and other details. Includes records like 'IF', 'BE MY LOVE', 'TENNESSEE WALTZ', etc.

Songs With Most TV Performances (RH Tele-Log)

The Richard Himber (RH) Tele-Log is based on the monitoring of all programs telecast by the American Broadcasting Company, Columbia Broadcasting System, DeLuxe and National Broadcasting Company networks stations in New York and Chicago.

Table with columns: Song Title, Artist, and TV Performance Count. Includes songs like 'I'm Shakin', 'Be My Love', 'You're Just in Love', etc.

VOX JOX

Gimmix Brooks Lindsay WAYS, Charlotte, N. C. has set up a contest with his beer firm sponsor, whereby listeners guess the "top five" requested tunes every week.

Preems Del Parks is a new staffer at WPEN, Philadelphia, Pa. Hero Fontaine, WCOU, Lewisville, Mo., is celebrating the third anniversary of his "Housewife's Quiz" program.

George Pantos has replaced Howard Mackey at WOLF, Syracuse. Eddie Clarke, KCKN, Kansas City, Mo., has launched a new show from Jenkins Restaurant.

Bill Wood, ex-WFEC, Miami, is spinning 'em nightly over WLIL, Lenoir City, Tenn. Ed Martin, new staffer at WBBB, Burlington, N. C., is piloting a jazz show.

Ad Lib Cuttings Robin Seymour, WKMH, Dearborn, Mich., was picked as "one of the five top jocks" in Movie Stars Parade's recent poll.

Best Selling Sheet Music

Based on reports received March 7, 8 and 9

Tunes listed are the national best sheet music sellers. List is based on reports received each week from all the nation's sheet music jobbers.

Table with columns: POSITION, Weeks Last, This to date, Record Title, Artist, and Publisher. Includes 'TENNESSEE WALTZ', 'IF', 'MY HEART CRIES FOR YOU', etc.

England's Top Twenty

Table with columns: POSITION, Weeks Last, This to date, Record Title, Artist, English, and American. Includes 'TENNESSEE WALTZ', 'PETITE WALTZ', 'MY HEART CRIES FOR YOU', etc.

Songs With Greatest Radio Audiences (ACI)

Tunes listed show the greatest audiences on programs heard on network stations in New York, Chicago and Los Angeles. List is based upon John G. Peatman's Audience Coverage Index.

The feature is copyrighted 1947 by the Office of Research, Inc., 3470 Broadway, New York 31, N. Y.

Table with columns: Song Title, Artist, and Audience Index. Includes 'ABA DABA HONEYMOON', 'BE MY LOVE', 'YOU'RE JUST IN LOVE', etc.

WCAV; Jack Holmes, WLOW; Charlie Benit, WNOIR; Bob Story, WCAV.

Bob Lovery, KWSD, Mount Shasta, Calif., writes, "During the past six months I have received all of two records each from RCA, Decca and Columbia.

George, WMBH, Joplin, Mo., submits an interesting theory on early morning listeners—"Most present day farmers," says George, "have attended college and therefore like good music."

THE VOICES OF
THE GUITARS OF
LES PAUL & MARY FORD



**A Three Star
 HIT!**



Singing and playing...



**MOCKIN
 BIRD HILL**

Capitol Records — 78 rpm 1373 — 45 rpm F-1373



THE BILLBOARD Music Popularity Charts

Best Selling Pop Singles

Based on reports received March 7, 8 and 9

Records listed are those selling best in the nation's top volume retail record stores. List is based upon the Billboard's weekly survey among the 1,400 largest stores, representing every important market area. Survey returns are weighed according to size of market area. Records listed numerically according to greatest sales. The "W" size of each record is also listed.

Table with columns: POSITION, Weeks (Last) This to date/Week, Title, Artist, Label, and other details. Includes entries like 'IF' by P. Como, 'BE MY LOVE' by M. Lanza, 'TENNESSEE WALTZ' by P. Page, etc.

Best Selling Classical Titles

Based on reports received March 7, 8 and 9

Table with columns: CAR No., Title, Composer/Conductor, Label, and other details. Includes entries like 'Caruso Treasury of Immortal Performances', 'Teast of New Orleans', etc.

Advance Classical Releases

Table with columns: Title, Composer/Conductor, Label, and other details. Includes entries like 'Abraham Lincoln Album', 'Rabelyady: Colas Breugnot', etc.

DEALER DOINGS

Trade Ins

Taking a leaf from the promotion book of several American disk dealers, Bob Stevenson, Toronto, operator of the three Premier Radio Shops, is accepting shellac records in partial exchange for the new long-play releases. The gimmick is said to be tried in Canada for the first time, and Stevenson claims that it has been successful to date and that it is constantly widening the market for the LP disks. The shop ordinarily specializes in jazz recordings.

Tennessee Gripe

"We object wholeheartedly to the proposed 25 per cent tax on records. We agree with our customers that they pay too much for records as it is. Record manufacturers should fight it as a duty to their customers. Another gripe is the varied prices on the different speed albums of the same selections. A clerk now has to go thru reams of paper, remember the color of the label, number of records, size, etc., before he can tell the customer the price. Nothing will hurt the record companies as much as this price confusion." - Jack's Music Shop, Chattanooga.

"Immortal" Praise

"Jazz and the RCA Imperial series are moving up in sales." - Oberly's Music Store, Rice Lake, Wis. "I am running a big promotion on the Immortal Performances series, using a large wall display and running a full-page ad in the local paper. Results have been tremendous." - Pitts, Jamestown, N. Y. "RCA Victor is once again leading the way as it once did. We think that they are responsible for a good share of the action being seen today." - Fishkin Bros., Inc., Perth Amboy, N. J. "RCA Victor's new Immortal Performances series is the best thing to hit the record business in years. We are hoping for a continuation of this series in both classical and pop." - Star Music Center, New Brunswick, N. J. "Three cheers for RCA Victor for their Treasury of Immortal Performances. The 45-rpm. albums on this series are going great guns." - Melody Shop, Columbus, O.

Phonos Slow?

"In recent advertising the V-M Corporation has stated that they have an intensive campaign for consumer recognition. Yet they are months behind on delivery of changers to those customers who already recognize the quality of their product. They couldn't fill Christmas orders nor orders placed since that time." - Gosden & Evans, Dover, Del.

Adaptor Shortage

"During the past week we have been unable to find any 45 adaptors. Five local Wholesaler-Chicago jobbers report that the factory is not shipping adaptors. We feel it is the responsibility of the changer manufacturers to furnish them so long as they continue to sell machines that require the adaptors. This can retard the sale of three-speed changers." - Joseph P. Little, Schuster & Little, Charlotte, N. C. "Now that more people are willing to buy the 45-rpm. records, it seems that there is a shortage of the adaptors. Ho hum!" - Crawford Priest Music Shop, Shreveport, La.

Best Selling Children's Records

Based on reports received March 7, 8 and 9

Table with columns: POSITION, Weeks (Last) This to date/Week, Title, Artist, Label, and other details. Includes entries like 'I TAUT I TAW I PUDDY TAT', 'TWEETY PIE', 'PETER COTTONTAIL', etc.

Best Selling Pop Albums

Based on reports received March 7, 8 and 9

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

Table with columns: Label, Title, Artist, and other details. Includes entries like 'GUY'S AND DOLLS', 'SOUTH PACIFIC', 'VOICE OF THE XTABAY', etc.

Table with columns: Label, Title, Artist, and other details. Includes entries like 'TOAST OF NEW ORLEANS', 'SOUTH PACIFIC', 'TWO WEEKS WITH LOVE', etc.

Classical Reviews

Table with columns: Title, Composer/Conductor, Label, and other details. Includes entries like 'FAURE: PIANO QUARTET NO. 1 IN C MINOR', 'MARGARET TRUMAN: AMERICAN SONGS', etc.



Ready to ship this week

PEE WEE KING's latest RCA Victor Hits!

"the strange little girl"

and

"CHEW TOBACCO RAG"

RCA VICTOR 21-0451 (78 rpm)—48-0451 (45 rpm)

This week's

New Releases

... on RCA Victor

(Release 51-11)

Ships Coast to Coast, Week of March 18

POPULAR

- HUGO WINTERHALTER'S Orchestra and Chorus
 - *"Allee In Wonderland"
 - I'll Never Know Why
 - 20-4087—(47-4087)*
- MINDY CARSON with The Three Beas and a Peep and Orchestra conducted by Andrew Ackers
 - *"I'm Late"
 - *"Twas Brillig" 20-4088—(47-4088)*
- FRAN ALLISON with WAYNE KING and his Orchestra
 - *"All in the Golden Afternoon"
 - Did You Write a Letter to Your Sweetheart
 - 20-4089—(47-4089)*

THE THREE SUNS

- *"March of the Carols"
- The Syncoated Clock
- 20-4090—(47-4090)*

*From Walt Disney's Alice in Wonderland

COUNTRY

- GUY WILLIS and his Oklahoma Wranglers
 - Shine, Shine, Shower
 - Look What Thoughts Will Do
 - 21-0442—(48-0442)*
- HIMMY MURPHY
 - Electricity
 - Mother, Where Is Your Daughter
 - 21-0447—(48-0447)*
- JOHNNIE & JACK and their Tennessee Mountain Boys
 - I'm Gonna Love You One More Time
 - Take My Ring From Your Finger
 - 21-0448—(48-0448)*

RHYTHM-BLUES

- ARTHUR "BIG BOY" CRUIER
 - Sax Boogie
 - Nobody Wants Me
 - 22-0117—(50-0117)*

POP-SPECIALTY

- Jolly Lumberjack Polka
- Chime Bells—Vals
- 25-1191—(51-1191)*

NEW ALBUMS

- AL GOODMAN and his Orchestra
 - The Merry Widow
 - K-28—(WK-28)*/L.K. 1020**

*45 r.p.m. ext. nos.
**33 1/3 r.p.m. ext. nos.

The stars who make the hits are on

RCA VICTOR Records

RCA VICTOR DIVISION

RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY



\$ indicates records which, according to actual sales, are recognized hits. The trade is urged to keep ample stock of these records on hand, or to reorder promptly when current stocks begin to approach the "sold out" stage.

- ⑤ **IF/Zing Zing—Zoom Zoom**
Perry Como (Sigmund Romberg) (Mitchell Ayres) 20-3997—(47-3997)*
- ⑤ **Be My Love**
Mario Lanza 10-1561—(49-1561)*
- ⑤ **Oh, What a Face**
Phil Harris 20-4070—(47-4070)*
- ⑤ **You're Just in Love**
Perry Como and the Fontane Sisters 20-3945—(47-3945)*
- ⑤ **Rhumba Boogie**
Hank Snow 21-0131—(48-0431)*
- ⑤ **Down the Trail of Achin' Hearts**
Hank Snow 21-0441—(48-0441)*
- ⑤ **In Your Arms/A Penny a Kiss**
Dinah Shore and Tony Martin 20-4019—(47-4019)*
- ⑤ **There's Been a Change in Me**
Eddie Arnold 21-0412—(48-0412)*
- ⑤ **Would I Love You**
Tony Martin 20-4056—(47-4056)*
- ⑤ **A Real Piano Player/The Song's Gotta Come From the Heart**
Jimmy Durante and Helen Traubel 12-3229—(49-3229)*
- ⑤ **Vesti La Giubba**
Mario Lanza 10-3228—(49-3228)*
- ⑤ **St. Patrick's Day Parade**
Dennis Day 20-4061—(47-4061)*
- ⑤ **Across the Wide Missouri**
Hugo Winterhalter and His Orchestra 20-4017—(47-4017)*
- ⑤ **The Aha Daba Honeymoon**
Freddy Martin 20-4056—(47-4056)*
- ⑤ **Bring Back the Thrill**
Eddie Fisher and Hugo Winterhalter Ork 20-4016—(47-4016)*



★ indicates records which have enjoyed better than average initial consumer acceptance and stand an excellent chance of entering the top selling hit category. The trade is advised to watch these records carefully in order to maintain stock consistent with demand.

- ★ **Sing, Everyone, Sing**
May the Good Lord Bless and Keep You
Jan Peerce 10-3724—(49-3724)*
Billboard Pick, March 10 issue.
- ★ **Lonesome Gal**
Dinah Shore 20-4000—(47-4000)*
Disc Jockey Pick and Retailer Pick, Billboard, March 10 issue.
- ★ **Without a Song**
Perry Como 20-4033—(47-4033)*
Billboard Pick, March 3 issue.
- ★ **I Love the Way You Say Goodnight**
Frankie Carlé 20-4067—(47-4067)*
Disc Jockey Pick, Billboard, March 3 issue.

TIPS

THE WALT DISNEY SONGS FROM ALICE IN WONDERLAND
SEE TITLES IN COLUMN AT LEFT



WOW! Last week we merely mentioned in this column, watch for RCA Victor's RECORDING SESSION record ("Fraas Warren & Stormy Weather") is what happened? FORTY THOUSAND cards (through which anyone can obtain a copy of this fabulous record) went into the hands of U.S. record dealers! (Aside to record dealers: The Recording Session record's a 9-r-0-4 traffic builder! Who else gives you this kind of support, fellows?)

(Hear the unreleased hits of tomorrow in RCA Victor's suite No. 744, Palmer House, Chicago, when you attend the MOA convention next week).

Walt Disney will be guest star on Wayne Howard's disc jockey show, THE STARS REVIEW THE HITS (approx. 300 stations), when five songs from Disney's ALICE IN WONDERLAND will be played. (These sales-minded dealers who are taking the spots before and after this show are selling plenty of records. Dealers: Call your distributors, ask if any spots are still available.)

(MOA conventioners: There'll be plenty of RCA Victor artists to greet you in RCA Victor's suite No. 744, Palmer House, Chicago, March 18-21. . . . Drop in!)

One of the most sensational record albums ever released will be RCA Victor's QUICK AND THE DEAD . . . It's the fabulous story of the "A" and "H" bombs. In it are the actual voices of Pres. Truman, Gen'l Eisenhower, F.D.R. and other big names of our time. It's in RCA's April Red Seal release. Two vols. of spellbinding discs.

RCA Victor's next runaway hit is "The Thing" will be announced at next week's M.O.A. convention in Chicago. THE FIRST 500 OPS VISITING THE RCA SUITE (Rm. #744) WILL BE GIVEN AN ADVANCE COPY OF COMING MILLION RECORD SELLER FOR FREE!!!!

Everybody's been asking what Charle Gracie's next song will be (Groom wrote "The Thing," ya know) . . . Disc jockeys, coin ops and dealers who read next week's column, in this very space, will be first to learn the title of the first release by the author of "The Thing"—since he recuperated from "The Thing."

(Don't forget—Room No. 744—Palmer House—Next Monday, Tuesday and Wednesday—plenty of surprises. . . . Everybody's welcome!)

COIN OPS

Just For You
Two New Releases from that all-time perennial money-maker
BEN LIGHT

TR1220 **SMILES**
BLUE & BROKEN HEARTED
45 RPM #4770

TR1222 **SLEEPYTIME GAL**
YOU'RE THE CREAM IN MY COFFEE
45 RPM #4772
4 Great "A" Sides

The Juke Box Smash of the Year on Tempo's
THEME
of 85c (plus tax)

BOOMP! PA-DEEDLE DODDLE
for which was created a sensational dance by
ARTHUR MURRAY
P 142
45 RPM P 45-142
We have it first and with the

Arthur **TODDS** Dorothy who composed this great smash hit

Another from
THEME
BROTHER BONES
Rhythmic new recording
P130 **JEALOUS WHO!**
45 RPM P 45-130
Rolling and Rocking Across the Country and Making Real Money for the Ops at 85c (plus tax).

And Another from
THEME
THE MULCAYS
Jimmy-Nil-and-Helen
A Really Unusual Harmonica and Organ Combo
P118 **STORMY WEATHER**
FRIENDLY LITTLE VILLAGE (85c plus tax)

And Still Another
THEME
proudly presents the incomparable—the hottest of the hot
SID PHILLIPS
LONDON SEPTET
P136 **ELMA'S DELIGHT**
MOON MIST
85c (plus tax)

And for the ultra locations
TEMPO
presents the distinguished European Conductor
His 24 Violins
His 45 Musicians

ANDREA FILIPPO
TR636 **LAURA**
INDIAN SUMMER
TR638 **I'LL SEE YOU IN MY DREAMS**
I'LL GET BY
MORE THAN YOU KNOW
A KISS IN THE DARK

TEMPO
RECORD CO. OF AMERICA
8140 Sunset Blvd., Hollywood 45, California

THE BILLBOARD Music Popularity Charts

Best Selling Pops by Territories

... Based on reports from key dealers in each of these cities, secured via Western Union messenger service.

Each week, The Billboard in co-operation with Western Union, secures last minute sales reports from top dealers in the nation's largest record markets. Although the number of stores operating in each market does not necessarily constitute a scientific survey sample, there are enough reports to avoid any possibility of the over-all local picture being unduly influenced by the report of a single store.

NEW YORK Best Selling Pop Singles

1. BE MY LOVE
M. Lanza, V78110-1561, (45149-1353) ASCAP (I'll Never Love You)
2. IF
P. Corno, V78120-3997, (45147-3997) ASCAP (Zing Zing—Zoom Zoom)
3. BRING BACK THE THRILL
E. Fisher-M. Winterhalter, V78120-4016, (45147-4016) ASCAP (I'll Never Love You)
4. MY HEART CRIES FOR YOU
G. Mitchell-M. Miller, Col7813967, (4514-3967), (3313-3967) ASCAP (Howling Kind)
5. ABA DABA HONEYMOON
D. Reynolds-C. Carpenter, MGM78130282, (451K-30282) ASCAP (How, How, How)

Best Selling Albums

1. VOICE OF THE XTABAY
Yma Sumac, Cap78100-244, (451C0F-244, 1331ML-244)
2. GUYS AND DOLLS
Original Cast, Dec7810A-825, (4519-203, 1331DL-8036)
3. CALL ME MADAM
E. Heyman-D. Hymans-E. Wilson-G. Jenkins, Dec781A-818, (4519-146, 1331DL-8035)
4. CALL ME MADAM
D. Shore and Original Cast, V7810-C, (451 WOC-1, 1331L0C-1000)
5. SOUTH PACIFIC
Original Cast, Col781MM-850, (451A-850, 1331ML-4180)

CHICAGO Best Selling Pop Singles

1. IF
P. Corno, V78120-3997, (45147-3997) ASCAP (Zing Zing—Zoom Zoom)
2. BE MY LOVE
M. Lanza, V78110-1561, (45149-1353) ASCAP (I'll Never Love You)
3. MOCKIN' BIRD HILL
L. Paul-M. Ford, Col7813973, (451F-1373) ASCAP (Chicken Reel)
4. TENNESSEE WALTZ
P. Page, Mercury7815534, (4515534X45) BMI (Boogie Woogie Santa Claus)
5. ABA DABA HONEYMOON
D. Reynolds-C. Carpenter, MGM78130282, (451K-30282) ASCAP (How, How, How)

Best Selling Albums

1. TOAST OF NEW ORLEANS
M. Lanza, V7810M-1417, (451W0M-1417)
2. VOICE OF THE XTABAY
Yma Sumac, Cap78100-244, (451C0F-244, 1331ML-244)
3. SOUTH PACIFIC
Original Cast, Col781MM-850, (451A-850, 1331ML-4180)
4. TWO WEEKS WITH LOVE
J. Powell-C. Carpenter-D. Reynolds, MGM 781MGM-61, (451K-61, 1331E-510)
5. GUYS AND DOLLS
Original Cast, Dec7810A-825, (4519-203, 1331DL-8036)

ATLANTA Best Selling Pop Singles

1. BE MY LOVE
M. Lanza, V78110-1561, (45149-1353) ASCAP (I'll Never Love You)
2. IF
P. Corno, V78120-3997, (45147-3997) ASCAP (Zing Zing—Zoom Zoom)
3. ABA DABA HONEYMOON
D. Reynolds-C. Carpenter, MGM 78130282, (451K-30282) ASCAP (How, How, How)
4. MY HEART CRIES FOR YOU
G. Mitchell-M. Miller, Col7813967, (4514-3967), (3313-3967) ASCAP (Howling Kind)
5. IT IS NO SECRET
B. Kenny-Song Splinters, Dec78127326, (451 9-27326) BMI (I Hear a Chord)

Best Selling Albums

1. THREE LITTLE WORDS
Original Cast, MGM781MGM-53, (451K-53)
2. OUT OF THIS WORLD
Original Cast, Col781MM-850, (451A-850, 1331ML-4180)
3. SOUTH PACIFIC
Original Cast, Col781MM-850, (451C0F-850, 1331ML-4180)
4. GUYS AND DOLLS
Original Cast, Dec7810A-825, (4519-203, 1331DL-8036)
5. TWO WEEKS WITH LOVE
J. Powell-C. Carpenter-D. Reynolds, MGM 781MGM-61, (451K-61, 1331E-510)

WASHINGTON, D. C. Best Selling Pop Singles

1. IF
P. Corno, V78120-3997, (45147-3997) ASCAP (Zing Zing—Zoom Zoom)
2. BE MY LOVE
M. Lanza, V78110-1561, (45149-1353) ASCAP (I'll Never Love You)
3. ABA DABA HONEYMOON
D. Reynolds-C. Carpenter, MGM78130282, (451K-30282) ASCAP (How, How, How)
4. WOULD I LOVE YOU
P. Page, Mercury7815534, (4515534X45) ASCAP (Sentimental Music)

NEW YORK Best Selling Pop Singles

1. TENNESSEE WALTZ
P. Page, Mercury7815534, (4515534X45) BMI (Boogie Woogie Santa Claus)
2. MOCKIN' BIRD HILL
L. Paul-M. Ford, Col7813973, (451F-1373) ASCAP (Chicken Reel)
3. I TAUT I TAW A PUDDY TAT
M. Blanc, Cap7813603, (451F-13603) ASCAP (Youcite Sam)

Best Selling Albums

1. CALL ME MADAM
E. Heyman-D. Hymans-E. Wilson-G. Jenkins, Dec781A-818, (4519-146, 1331DL-8035)
2. VOICE OF THE XTABAY
Yma Sumac, Cap78100-244, (451C0F-244, 1331ML-244)
3. CARNegie HALL JAZZ CONCERT, VOL. I and II
R. Goodman, Col781DL-160
4. SOUTH PACIFIC
Original Cast, Col781MM-850, (451A-850, 1331ML-4180)
5. TOAST OF NEW ORLEANS
M. Lanza, V7810M-1417, (451W0M-1417)

DALLAS Best Selling Pop Singles

1. BE MY LOVE
M. Lanza, V78110-1561, (45149-1353) ASCAP (I'll Never Love You)
2. TENNESSEE WALTZ
P. Page, Mercury7815534, (4515534X45) BMI (Boogie Woogie Santa Claus)
3. IF
P. Corno, V78120-3997, (45147-3997) ASCAP (Zing Zing—Zoom Zoom)
4. MOCKIN' BIRD HILL
L. Paul-M. Ford, Col7813973, (451F-1373) ASCAP (Chicken Reel)
5. YOU'RE JUST IN LOVE
P. Corno, V78120-3995, (45147-3945) ASCAP (It's a Lovely Day Today)

Best Selling Albums

1. SOUTH PACIFIC
Original Cast, Col781MM-850, (451A-850, 1331ML-4180)
2. VOICE OF THE XTABAY
Yma Sumac, Cap78100-244, (451C0F-244, 1331ML-244)
3. CALL ME MADAM
D. Shore, V7810-C, (451WOC-1, 1331L0C-1000)
4. TWO WEEKS WITH LOVE
J. Powell-C. Carpenter-D. Reynolds, MGM 781MGM-61, (451K-61, 1331E-510)
5. GUYS AND DOLLS
Original Cast, Dec7810A-825, (4519-203, 1331DL-8036)

DENVER Best Selling Pop Singles

1. BE MY LOVE
M. Lanza, V78110-1561, (45149-1353) ASCAP (I'll Never Love You)
2. ABA DABA HONEYMOON
D. Reynolds-C. Carpenter, MGM78130282, (451K-30282) ASCAP (How, How, How)
3. MOCKIN' BIRD HILL
L. Paul-M. Ford, Col7813973, (451F-1373) ASCAP (Chicken Reel)
4. MY HEART CRIES FOR YOU
G. Mitchell-M. Miller, Col7813967, (4514-3967), (3313-3967) ASCAP (Howling Kind)
5. MOCKIN' BIRD HILL
L. Paul-M. Ford, Col7813973, (451F-1373) ASCAP (Chicken Reel)

Best Selling Albums

1. SOUTH PACIFIC
Original Cast, Col781MM-850, (451A-850, 1331ML-4180)
2. TOAST OF NEW ORLEANS
M. Lanza, V7810M-1417, (451W0M-1417)
3. LONGBARDTOLLO AND HIS Royal Canadians, Dec 781A-370, (4519-28, 1331DL-8041)
4. VOICE OF THE XTABAY
Yma Sumac, Cap78100-244, (451C0F-244, 1331ML-244)
5. YOUNG MAN WITH A HORN
Davis Day-M. James, Col781C-190, (4518-190, 1331CL-6106)

DETROIT Best Selling Pop Singles

1. IF
P. Corno, V78120-3997, (45147-3997) ASCAP (Zing Zing—Zoom Zoom)
2. BE MY LOVE
M. Lanza, V78110-1561, (45149-1353) ASCAP (I'll Never Love You)
3. ABA DABA HONEYMOON
D. Reynolds-C. Carpenter, MGM78130282, (451K-30282) ASCAP (How, How, How)
4. WOULD I LOVE YOU
P. Page, Mercury7815534, (4515534X45) ASCAP (Sentimental Music)

LOS ANGELES, CALIF. Best Selling Pop Singles

1. BE MY LOVE
M. Lanza, V78110-1561, (45149-1353) ASCAP (I'll Never Love You)
2. IF
P. Corno, V78120-3997, (45147-3997) ASCAP (Zing Zing—Zoom Zoom)
3. ABA DABA HONEYMOON
D. Reynolds-C. Carpenter, MGM78130282, (451K-30282) ASCAP (How, How, How)
4. TENNESSEE WALTZ
P. Page, Mercury7815534, (4515534X45) BMI (Boogie Woogie Santa Claus)
5. MOCKIN' BIRD HILL
L. Paul-M. Ford, Col7813973, (451F-1373) ASCAP (Chicken Reel)

Best Selling Albums

1. SOUTH PACIFIC
Original Cast, Col781MM-850, (451A-850, 1331ML-4180)
2. VOICE OF THE XTABAY
Yma Sumac, Cap78100-244, (451C0F-244, 1331ML-244)
3. GUYS AND DOLLS
Original Cast, Dec7810A-825, (4519-203, 1331DL-8036)
4. TWO WEEKS WITH LOVE
J. Powell-C. Carpenter-D. Reynolds, MGM 781MGM-61, (451K-61, 1331E-510)
5. PRESENTING DICK CONTINO
D. Contino, V78120-393, (451WPP-303)

PHILADELPHIA, PA. Best Selling Pop Singles

1. IF
P. Corno, V78120-3997, (45147-3997) ASCAP (Zing Zing—Zoom Zoom)
2. BE MY LOVE
M. Lanza, V78110-1561, (45149-1353) ASCAP (I'll Never Love You)
3. TENNESSEE WALTZ
P. Page, Mercury7815534, (4515534X45) BMI (Boogie Woogie Santa Claus)
4. MY HEART CRIES FOR YOU
G. Mitchell-M. Miller, Col7813967, (4514-3967), (3313-3967) ASCAP (Howling Kind)
5. SPARROW IN THE TREE TOP
G. Mitchell-M. Miller, Col78139190, (3313-39190, 451A-39190) ASCAP (Christopher Columbus)

Best Selling Albums

1. GUYS AND DOLLS
Original Cast, Dec7810A-825, (4519-203, 1331DL-8036)
2. VOICE OF THE XTABAY
Yma Sumac, Cap78100-244, (451C0F-244, 1331ML-244)
3. SUPPER CLUB FAVORITES
P. Corno, V781P-237, (451WP-237)
4. SOUTH PACIFIC
Original Cast, Col781MM-850, (451A-850, 1331ML-4180)
5. YOUNG MAN WITH A HORN
Davis Day-M. James, Col781C-190, (4518-190, 1331CL-6106)

BOSTON Best Selling Pop Singles

1. IF
P. Corno, V78120-3997, (45147-3997) ASCAP (Zing Zing—Zoom Zoom)
2. TENNESSEE WALTZ
P. Page, Mercury7815534, (4515534X45) BMI (Boogie Woogie Santa Claus)
3. BEAUTIFUL BROWN EYES
B. DeSnoy, Col78139212, (3313-39212, 4514-39212) BMI (Shagun Bagel)
4. I APOLOGIZE
A. Esquivel, MGM781310403, (451K-10403) ASCAP (Bring Back the Thrill)
5. SPARROW IN THE TREE TOP
G. Mitchell-M. Miller, Col78139190, (3313-39190, 451A-39190) ASCAP (Christopher Columbus)

Best Selling Albums

1. GUYS AND DOLLS
Original Cast, Dec7810A-825, (4519-203, 1331DL-8036)
3. SOUTH PACIFIC
Original Cast, Col781MM-850, (451A-850, 1331ML-4180)
3. OUT OF THIS WORLD
Original Cast, Col781MM-850, (451A-850, 1331ML-4180)
4. VOICE OF THE XTABAY
Yma Sumac, Cap78100-244, (451C0F-244, 1331ML-244)
5. GUY LOMBARDO TWIRL PIANO, VOL. II
G. Lombardo, Dec781A-753, (4519-30, 1331 DL-519)

NEW ORLEANS Best Selling Pop Singles

1. IF
P. Corno, V78120-3997, (45147-3997) ASCAP (Zing Zing—Zoom Zoom)
2. BE MY LOVE
M. Lanza, V78110-1561, (45149-1353) ASCAP (I'll Never Love You)
3. YOU'RE JUST IN LOVE
P. Corno, V78120-3995, (45147-3945) ASCAP (It's a Lovely Day Today)
4. WOULD I LOVE YOU
T. Martin, V78120-4056, (45147-4056) ASCAP (I Apologize)
5. MOCKIN' BIRD HILL
L. Paul-M. Ford, Col7813973, (451F-1373) ASCAP (Chicken Reel)

Best Selling Albums

1. TOAST OF NEW ORLEANS
M. Lanza, V7810M-1417, (451W0M-1417)
2. CALL ME MADAM
D. Shore, V7810-C, (451WOC-1, 1331L0C-1000)
3. SOUTH PACIFIC
Original Cast, Col781MM-850, (451A-850, 1331ML-4180)
4. CARUSO
E. Caruso, V451WCT-11, 1331CT-1007
5. GOLDEN AGE OF THE METROPOLITAN
L. Boni-E. Caruso-E. Caruso-F. Chappell-G. Parr-A. Balli-C. Corci-M. Journet-M. McCarron-M. Parnello-E. Robinson-T. Rubin-F. Scapola-L. Terzani, V451WCT-10, (331) LCT-1006

LOS ANGELES, CALIF. Best Selling Pop Singles

1. BE MY LOVE
M. Lanza, V78110-1561, (45149-1353) ASCAP (I'll Never Love You)
2. IF
P. Corno, V78120-3997, (45147-3997) ASCAP (Zing Zing—Zoom Zoom)
3. ABA DABA HONEYMOON
D. Reynolds-C. Carpenter, MGM78130282, (451K-30282) ASCAP (How, How, How)
4. TENNESSEE WALTZ
P. Page, Mercury7815534, (4515534X45) BMI (Boogie Woogie Santa Claus)
5. MOCKIN' BIRD HILL
L. Paul-M. Ford, Col7813973, (451F-1373) ASCAP (Chicken Reel)

Best Selling Albums

1. SOUTH PACIFIC
Original Cast, Col781MM-850, (451A-850, 1331ML-4180)
2. VOICE OF THE XTABAY
Yma Sumac, Cap78100-244, (451C0F-244, 1331ML-244)
3. GUYS AND DOLLS
Original Cast, Dec7810A-825, (4519-203, 1331DL-8036)
4. TWO WEEKS WITH LOVE
J. Powell-C. Carpenter-D. Reynolds, MGM 781MGM-61, (451K-61, 1331E-510)
5. PRESENTING DICK CONTINO
D. Contino, V78120-393, (451WPP-303)

ST. LOUIS Best Selling Pop Singles

1. MOCKIN' BIRD HILL
L. Paul-M. Ford, Col7813973, (451F-1373) ASCAP (Chicken Reel)
2. BE MY LOVE
M. Lanza, V78110-1561, (45149-1353) ASCAP (I'll Never Love You)
3. ABA DABA HONEYMOON
D. Reynolds-C. Carpenter, MGM78130282, (451K-30282) ASCAP (How, How, How)
4. BEAUTIFUL BROWN EYES
B. DeSnoy, Col78139212, (3313-39212, 4514-39212) BMI (Shagun Bagel)
5. WOULD I LOVE YOU
P. Page, Mercury7815534, (4515534X45) ASCAP (Sentimental Music)

Best Selling Albums

1. GUYS AND DOLLS
Original Cast, Dec7810A-825, (4519-203, 1331DL-8036)
2. CALL ME MADAM
D. Shore, V7810-C, (451WOC-1, 1331L0C-1000)
3. SOUTH PACIFIC
Original Cast, Col781MM-850, (451A-850, 1331ML-4180)
4. VOICE OF THE XTABAY
Yma Sumac, Cap78100-244, (451C0F-244, 1331ML-244)
5. MARIO LANZA SINGS SELECTIONS FROM "THE GREAT CARUSO"
M. Lanza, RCA Victor Orl., E. California, conductor, V451WCT-1506, (451W0M-1506, 1331ML-1127)

PITTSBURGH Best Selling Pop Singles

1. BE MY LOVE
M. Lanza, V78110-1561, (45149-1353) ASCAP (I'll Never Love You)
2. IF
P. Corno, V78120-3997, (45147-3997) ASCAP (Zing Zing—Zoom Zoom)
3. YOU'RE JUST IN LOVE
P. Corno, V78120-3995, (45147-3945) ASCAP (It's a Lovely Day Today)
4. MY HEART CRIES FOR YOU
G. Mitchell-M. Miller, Col7813967, (4514-3967), (3313-3967) ASCAP (Howling Kind)
5. MOCKIN' BIRD HILL
L. Paul-M. Ford, Col7813973, (451F-1373) ASCAP (Chicken Reel)

Best Selling Albums

1. TOAST OF NEW ORLEANS
M. Lanza, V7810M-1417, (451W0M-1417)
2. GUYS AND DOLLS
Original Cast, Dec7810A-825, (4519-203, 1331DL-8036)
3. SOUTH PACIFIC
Original Cast, Col781MM-850, (451A-850, 1331ML-4180)
4. CALL ME MADAM
D. Shore, V7810-C, (451WOC-1, 1331L0C-1000)
5. KISS ME, KATE
Original Cast, Col781C-209, (451A-200, 1331 ML-4180)

SEATTLE Best Selling Pop Singles

1. BE MY LOVE
M. Lanza, V78110-1561, (45149-1353) ASCAP (I'll Never Love You)
2. IF
P. Corno, V78120-3997, (45147-3997) ASCAP (Zing Zing—Zoom Zoom)
3. YOU'RE JUST IN LOVE
P. Corno, V78120-3995, (45147-3945) ASCAP (It's a Lovely Day Today)
4. MY HEART CRIES FOR YOU
G. Mitchell-M. Miller, Col7813967, (4514-3967), (3313-3967) ASCAP (Howling Kind)
5. MOCKIN' BIRD HILL
L. Paul-M. Ford, Col7813973, (451F-1373) ASCAP (Chicken Reel)
5. TENNESSEE WALTZ
P. Page, Mercury7815534, (4515534X45) BMI (Boogie Woogie Santa Claus)

Best Selling Albums

1. TWO WEEKS WITH LOVE
J. Powell-C. Carpenter-D. Reynolds, MGM 781MGM-61, (451K-61, 1331E-510)
2. CARNegie HALL JAZZ CONCERT VOL. I and II
R. Goodman, Col781DL-160
3. TOAST OF NEW ORLEANS
M. Lanza, V7810M-1417, (451W0M-1417)
4. LOUIS ARMSTRONG ALL STARS
L. Armstrong, V781HJ-14
5. SOUTH PACIFIC
Original Cast, Col781MM-850, (451C0F-850, 1331ML-4180)

**DEALERS!
OPERATORS!
DISC JOCKEYS!**

Capitol Buyer's Guide

COMING UP FAST!

78 45
rpm rpm

- "ALWAYS YOU," "DESTINATION MOON"
Nat "King" Cole 1401 F1401
- "CHEW TOBACCO RAG," "LET ME IN" Red Ingle 1431 F1431
- "SHENANDOAH WALTZ," "THE KISSING SONG"
The Dinning Sisters 1429 F1429

HOT SELLERS!

POPULAR

- "MOCKIN' BIRD HILL," "CHICKEN REEL" Les Paul 1373 F1373
- "I TAUT I TAW A PUDDY TAT" Mel Blanc 1360 F1360
- "BEAUTIFUL BROWN EYES," "AT THE CLOSE OF
A LONG LONG DAY" Jimmy Wakely 1393 F1393
- "TENNESSEE WALTZ," "LITTLE ROCK GETAWAY"
Les Paul 1316 F1316
- "EASTER PARADE," "LET'S GO TO CHURCH (NEXT
SUNDAY MORNING)" Margaret Whiting and
Jimmy Wakely 1382 F1382
- "JOHN AND MARSHA" Stan Freberg 1356 F1356
- "EMMA LOU," "YEARNING (JUST FOR YOU)"
Jan Garber 1392 F1392
- "YOU AND YOUR BEAUTIFUL EYES," "TONDA
WANDA HOT" Dean Martin 1358 F1358
- "YEAH YEAH YEAH," "ROCK ME TO SLEEP"
Peggy Lee 1428 F1428
- "YOU ARE THE ONE," "SING YOU-SINNERS"
Margaret Whiting 1417 F1417
- "SOMEBODY STOLE MY GAL," "TILIN TILIN"
Buddy Cole 1403 F1403
- "SO LONG (IT'S BEEN GOOD TO KNOW YUH),"
"THE ROVING KIND" Les Baxter 1381 F1381

WESTERN & FOLK

- "THE SHOT GUN BOOGIE" Tennessee Ernie 1295 F1295
- "HOT ROD RACE" Ramblin' Jimmie Dolan 1322 F1322
- "TULSA TROT" Tex Williams 1398 F1398
- "STATION DOOR BLUES" Jimmie Skinner 1413 F1413
- "YOU'RE ALWAYS BRAND NEW," "MY BUCKET'S
BEEN FIXED" Tex Riffer 1388 F1388



Week ending
March 17, 1951

Hot Sellers based on
Actual Sales Reports

THE BIG ONE TO WATCH!

JAN GARBER

and His Orchestra

with

PAUL NERO, violin
THE HOT CANARY

with Vocal by The Ewing Sisters



coupled with

THAT'S HOW OUR LOVE WILL GROW

Capitol Record No. 1430 on 78 rpm • on 45 rpm F1430

NEW RELEASES ON Capitol

		78 rpm	45 rpm
RAY ANTHONY <small>And His Orchestra</small>	MY PRAYER <small>coupled with</small> ELEANOR	1428	F1428
MARY HAYO <small>With Orchestral Guidance by AL HALL</small>	IT ONLY TAKES A MINUTE <small>coupled with</small> MY LOVE AN' MY MULE	1429	F1429
LES BAXTER <small>And His Orchestra</small>	SPARROW IN THE TREETOP <small>coupled with</small> TONIGHT WE'LL GO DANCING	1440	F1440
MEL BLANC <small>With Music by BILLY HAY</small>	K-K-K KATY <small>coupled with</small> FLYING SAUCERS	1441	F1441
JOHNNY PARKER <small>With Orchestral Guidance by BOYD</small>	MY LOVE SERENADE <small>coupled with</small> GO TELL YOUR TROUBLES TO SOMEBODY ELSE	1442	F1442
MIKE NOVAK <small>And His Orchestra</small>	THE ALARM CLOCK POLKA <small>coupled with</small> RED HAT POLKA	1443	F1443
HANK THOMPSON <small>And His Orchestral Band</small>	WHERE IS YOUR HEART TONIGHT <small>coupled with</small> THOSE THINGS MONEY CAN'T BUY	1444	F1444
EDDIE KIRK	HONEY COSTS MONEY <small>coupled with</small> SOWING TEARDROPS	1445	F1445
LONZO AND OSCAR	PRETTY LITTLE INDIAN MAID <small>coupled with</small> TICKLE THE TOM CAT'S TAIL	1446	F1446
LEON CHAPPEL	TELL ME MAMA <small>coupled with</small> SLOW DOWN SWEET MAMA	1447	F1447
RANDY BLAKE	BEAUTIFUL ISLE OF SOMEWHERE <small>coupled with</small> PASS ME NOT, O GENTLE SAVIOUR	1448	F1448

The usual prices, indicated above, do not include Federal, State or local taxes.

FRANK YANKOVIC

KING OF THE POLKAS
and the Greatest Five Piece Band In The Land

More Hit Records . . .
Television-Live and
Filmed . . .
(Snader Telescriptions)
West Coast Tour (Including
Mocambo and Aragon) . . .
New Box Office Records . . .
Motion Pictures (Universal
Short)

**THANKS TO ALL THE JUKE BOX OPERATORS
AND DISK JOCKEYS THROUGHOUT THE NATION . . .**
Here are our Latest Columbia
Records:



- "THE COMB AND PAPER POLKA"
backed with
"You Are My Sunshine"
Boris Day and Frank Yankovic
COLUMBIA RECORD NO. 39143
- "MY GIRL FRIEND JULAYDA"
backed with
"The Waltz That Made You Mine"
COLUMBIA RECORD NO. 39116
- "THE PETITE WALTZ"
backed with
"Polkarina"
COLUMBIA RECORD NO. 39046

Personal Management:
ARTHUR MICHAUD
9111 Sunset
DIRECTION: MUSIC CORP. OF AMERICA
Hollywood, Calif.

THE BILLBOARD Music Popularity Charts

• Most Played Juke Box Records

Based on reports received March 7, 8 and 9

Records listed are those receiving the greatest play in the nation's juke boxes. List is based on the Billboard's weekly survey among 3,500 operators in all sections of the country. Listed under the title of each of the most played records are other available recordings of the same tune. Unless shown in this chart other available records of tunes listed here will be found in the Honor Roll of Hits Music Popularity Chart, Part 1.

POSITION	Weeks to date	Title	Artist	Label	Code
17	1	1. TENNESSEE WALTZ	P. Page	Mercury	7815534; (45)5534X45—BMI
9	3	2. IF	P. Como	V	78120-3997; (45)47-3997—ASCAP
14	2	3. MY HEART CRIES FOR YOU	G. Mitchell-M. Miller	Cap	78139067; (45)4-39067
10	4	4. ROVING KIND	G. Mitchell-M. Miller	Cap	78139067; (45)4-39067—ASCAP
4	13	5. "MOCKIN' BIRD HILL	L. Paul-M. Ford	Cap	7811373; (45)F-1373—ASCAP
10	5	6. SO LONG	G. Jenkins-Weavers	Dec	78127376; (45)9-27376—BMI
5	9	7. WOULD I LOVE YOU	P. Page	Mercury	7815571; (45)5571X45—ASCAP
11	6	8. BE MY LOVE	M. Lanza	V	78110-1561; (45)44-1353—ASCAP
11	7	8. YOU'RE JUST IN LOVE	Fontane Sisters-P. Como	V	78120-3945; (45)47-3945—ASCAP
4	15	8. MOCKIN' BIRD HILL	P. Page	Mercury	7815595; (45)5595X45—ASCAP
3	11	11. ABA DABA HONEYMOON	D. Reynolds-C. Carpenter	MGM	78130282; (45)K-30282—ASCAP
14	7	12. TENNESSEE WALTZ	G. Lombardo	Dec	78127336; (45)9-27336—BMI
13	10	12. MY HEART CRIES FOR YOU	D. Shore	V	78120-3978; (45)47-3978—ASCAP
6	17	12. PENNY A KISS, PENNY A HUG	D. Shore-T. Marlin	V	78120-4019; (45)47-4019—ASCAP
4	—	15. PENNY A KISS, PENNY A HUG	E. Howard	Mercury	7813567; (45)567X45—ASCAP
3	19	16. MOCKIN' BIRD HILL	Pinetoppers	Cap	78161062; (45)19-6062—ASCAP
2	19	17. SPARROW IN THE TREE TOP	G. Mitchell-M. Miller	Cap	78139190; (45)4-39190—ASCAP
10	12	18. ROVING KIND	Weavers	Dec	78127332; (45)9-27332—BMI
1	—	19. SPARROW IN THE TREE TOP	Bing Crosby-Andrews Sisters	Dec	78127477; (45)9-27477—ASCAP
10	14	20. MY HEART CRIES FOR YOU	J. Wakely	Cap	7811328; (45)F-1328—ASCAP
4	29	20. BRING BACK THE THRILL	E. Fisher-H. Winterhalter	V	78120-4018; (45)47-4018—ASCAP
1	—	20. BEAUTIFUL BROWN EYES	J. Wakely-L. Baxter Chorus	Cap	7811393; (45)F-1393—BMI
8	23	23. SHOTGUN BOOGIE	Tennessee Ernie	Cap	78121205; (45)F-1205—BMI
3	17	24. PENNY A KISS, PENNY A HUG	Andrews Sisters	Dec	78127434; (45)9-27434—ASCAP
1	—	24. IT IS NO SECRET	B. Kenny Song Spinners	Dec	78127325; (45)9-27325—BMI
1	—	26. IF	J. Barber	Cap	7811361; (45)F-1361—ASCAP
1	—	26. MY HEART CRIES FOR YOU	A. Morgan	London	781877; (45)45-877—ASCAP
2	29	28. BE MY LOVE	B. Eckstine	MGM	78110799; (45)K-10799—ASCAP
1	—	28. IF	G. Lombardo	Dec	78127449; (45)9-27449—ASCAP
8	23	30. I STILL FEEL THE SAME ABOUT YOU	Georgia Gibbs	Cap	78160353; (45)9-60353—BMI
5	26	30. CHICKEN SONG	G. Lombardo	Dec	78127393; (45)9-27393—ASCAP
3	—	30. BE MY LOVE	B. Anthony	Cap	7811352; (45)F-1352—ASCAP
2	—	30. IF	Ink Spots	Dec	78127391; (45)9-27391—ASCAP

Everybody's been trying to get into the act, but **CAPITOL STILL STEALS THE SHOW!**

JUNE 12, 1948

June 12, 1948
Billboard MUSIC POPULARITY CHARTS
Retail Record Sales
BEST-SELLING CHILDREN'S RECORDS

POSITION	RECORD	ARTIST	Label
1	TWEETY PIE (One Record)	Mel Blanc	Capitol
2	CINDERELLA (Two Records)	Mel Blanc	Capitol
3	BOZO ON THE FARM (Two Records)	Boyz	Capitol
4	BUGS BUNNY MEETS NIAWATHA (One Record)	Mel Blanc	Capitol
5	BUGS BUNNY SINGS (Two Records)	Mel Blanc	Capitol
6	I TAUT I TAW A PUDDY TAY (One Record)	Mel Blanc	Capitol
7	LITTLE TOOT (One Record)	Don Wilson	Capitol
8	DAFFY DUCK MEETS YOSEMITE SAM (One Record)	Don Wilson	Capitol
9	BOZO AT THE CIRCUS (Two Records)	Boyz	Capitol
10	HOPALONG CASSIDY AND THE SINGIN' BOYS (One Record)	Boyz	Capitol
11	LITTLE WHITE DUCK (One Record)	Boyz	Capitol
12	TREASURE ISLAND (Two Records)	Boyz	Capitol

ON BILLBOARD'S FIRST CHILDREN'S RECORD SURVEY, **CAPITOL HAD 8 OUT OF THE TOP 10!**

FEB. 17, 1951

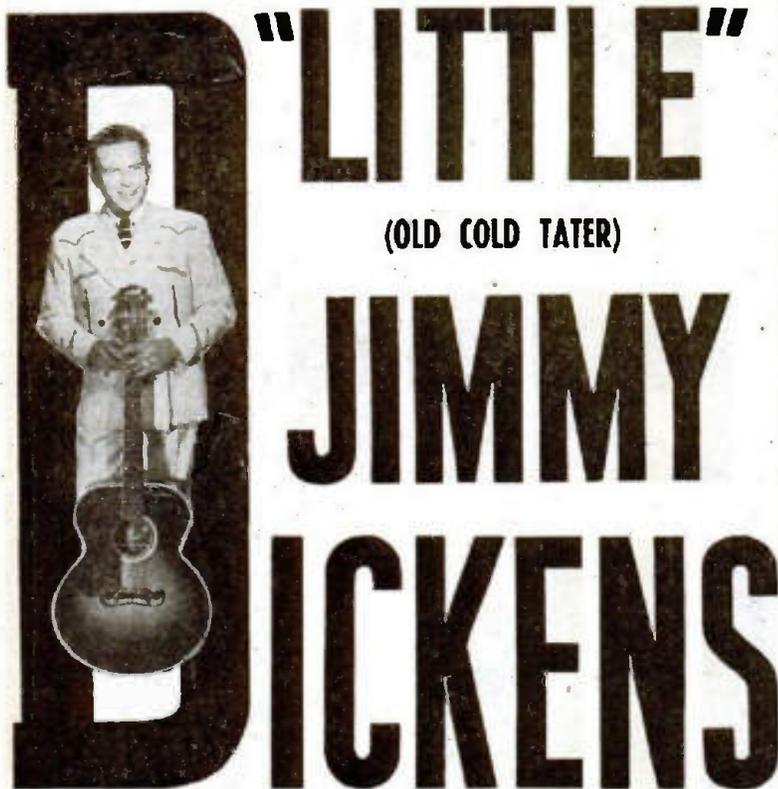
THE BILLBOARD
Best Selling Children's Records
Based on reports received February 7, 8 and 9

POSITION	RECORD	ARTIST	Label
1	TWEETY PIE (One Record)	Mel Blanc	Capitol
2	CINDERELLA (Two Records)	Mel Blanc	Capitol
3	BOZO ON THE FARM (Two Records)	Boyz	Capitol
4	BUGS BUNNY MEETS NIAWATHA (One Record)	Mel Blanc	Capitol
5	BUGS BUNNY SINGS (Two Records)	Mel Blanc	Capitol
6	I TAUT I TAW A PUDDY TAY (One Record)	Mel Blanc	Capitol
7	LITTLE TOOT (One Record)	Don Wilson	Capitol
8	DAFFY DUCK MEETS YOSEMITE SAM (One Record)	Don Wilson	Capitol
9	BOZO AT THE CIRCUS (Two Records)	Boyz	Capitol
10	HOPALONG CASSIDY AND THE SINGIN' BOYS (One Record)	Boyz	Capitol
11	LITTLE WHITE DUCK (One Record)	Boyz	Capitol
12	TREASURE ISLAND (Two Records)	Boyz	Capitol

TODAY - **2 1/2 YEARS LATER**, WE'VE GOT NINE OUT OF THE TOP TEN BEST SELLERS



FOR FAST TURNOVER, STOCK THE BEST SELLERS—CAPITOL BOZO-APPROVED CHILDREN'S ALBUMS



"LITTLE"

(OLD COLD TATER)

JIMMY DICKENS

and his COUNTRY BOYS

Thank

the Juke Box Operators all over America for the play they gave our records through the year . . .

"Sleepin' at the Foot of the Bed"
 "Hillbilly Fever"
 "Walk, Chicken, Wolk"

I hope that . . .

"I'M LITTLE BUT I'M LOUD"

backed with

"THE BIBLE ON THE TABLE
 (and the Flag Upon the Wall)"

Columbia Record No. (78) 20796; (33) 3-20796; (45) 4-20796

and this new one . . .

"BESSIE THE HEIFER"

Columbia Record No. (78) 20786; (33) 3-20786; (45) 4-20786

Will make a lot of "nickel noise" for you . . .

Due to previous West Coast commitments, I will be unable to fulfill my fondest wish—being with you at your convention this year.

Featured Star On
WSM "GRAND OLE OPRY"
 and WSM-TV
 Nashville, Tenn.

Personal Manager

DEWEY MOUSSON

WSM
 Nashville, Tenn.

THE BILLBOARD Music Popularity Charts

• Best Selling Retail Folk (Country & Western) Records

. . . Based on reports received March 7, 8 and 9

Records listed as Country and Western records that sold best in stores according to The Billboard's special weekly survey among a selected group of retail stores, the majority of which customers purchase Country and Western records.

POSITION	Weeks (Last) This to date/Week/Week	Record	Artist	Label
14	2	1. SHOTGUN BOOGIE	Tennessee Ernie	Cap
		I Ain't Gonna Let It Happen Again	Cap	Cap 781295; (45) F-1295—BM1
10	1	2. THERE'S BEEN A CHANGE IN ME	E. Arnold	Cap
		Tie Me to Your Acorn Straps Again	Cap	Cap 78121-0412; (45) 48-0412—BM1
3	3	3. RHUMBA BOOGIE	Hank Snow	Cap
		You Played Me By	Cap	Cap 78121-0431; (45) 48-0431—BM1
16	5	4. GOLDEN ROCKET	Hank Snow	Cap
		Perma (The Hitman With Tears)	Cap	Cap 78121-0400; (45) 48-0400—BM1
7	—	5. MOCKIN' BIRD HILL	Pineapples	Cap
		Big Parade	Cap	Cap 78121-0401; (45) 48-0401—ASCAP
37	4	6. I'M MOVING ON	Hank Snow	Cap
		With This Ring I Thee Wed	Cap	Cap 78121-0328; (45) 48-0328—BM1
1	—	7. COLD, COLD HEART	Hank Williams	MGM
		Dear John	MGM	MGM 78110904; (45) 48-10904—BM1
11	7	8. I LOVE YOU A THOUSAND WAYS	Lefty Frizzell	Cap
		If You've Got the Money You Got the Time	Cap	Cap 78120739; (33) 3-20739; (45) 4-20739—BM1
1	—	9. BEAUTIFUL BROWN EYES	J. Wakely-L. Baxter Chorus	Cap
		At the Close of a Long, Long Day	Cap	Cap 7811339; (45) F-1395—BM1
2	10	10. DEAR JOHN	Hank Williams	MGM
		Cold, Cold Heart	MGM	MGM 78110904; (45) 48-10904—ASCAP
2	—	10. POISON LOVE	Johnny & Jack	Cap
		Lonesome	Cap	Cap 78121-0377; (45) 48-0377—BM1

Coming Up

Records listed here in numerical order show sign of increasing popularity according to a limited number of questionnaires from dealers (operators, disk jockeys) but do not have strength to be listed in best selling (most played) category.

1. TAILOR MADE WOMAN . . . Tennessee Ernie-J. "Fingers" Carr
Cap 7811349; (45) F-1349
2. MAY THE GOOD LORD BLESS AND KEEP YOU . . . E. Arnold
Cap 78121-0425; (45) 48-0425—ASCAP
3. IF YOU WANT SOME LOVIN' . . . E. Tubb
Dee 78146296; (45) 48-146296—BM1

• Country & Western Records Most Played by Folk Disk Jockeys

. . . Based on reports received March 7, 8 and 9

Records listed here in numerical order are those played most by the nation's leading Country and Western disk jockeys. List is based on replies from weekly survey among a select list of over 400 disk jockeys specializing in Country and Western tunes.

POSITION	Weeks (Last) This to date/Week/Week	Record	Artist	Label
10	1	1. THERE'S BEEN A CHANGE IN ME	E. Arnold	Cap
			Cap	Cap 78121-0412; (45) 48-0412—ASCAP
12	2	2. SHOTGUN BOOGIE	Tennessee Ernie	Cap
			Cap	Cap 7811295; (45) F-1295—BM1
3	7	3. RHUMBA BOOGIE	Hank Snow	Cap
			Cap	Cap 78121-0431; (45) 48-0431—BM1
17	5	4. GOLDEN ROCKET	Hank Snow	Cap
			Cap	Cap 78121-0400; (45) 48-0400—BM1
3	6	5. LOOK WHAT THOUGHTS WILL DO	L. Frizzell	Cap
			Cap	Cap 78120772; (33) 3-20772; (45) 4-20772—BM1
19	3	6. I LOVE YOU A THOUSAND WAYS	L. Frizzell	Cap
			Cap	Cap 78120739; (33) 3-20739; (45) 4-20739—BM1
5	4	7. POISON LOVE	Johnny & Jack	Cap
			Cap	Cap 78121-0377; (45) 48-0377—BM1
1	—	8. I LOVE YOU A THOUSAND WAYS	H. Hawkins	Cap
			Cap	Cap 7811918; (45) 48-1918—BM1
1	—	9. COLD, COLD HEART	H. Williams	MGM
			MGM	MGM 78110904; (45) 48-10904—BM1
1	—	10. MAY THE GOOD LORD KEEP AND BLESS YOU	E. Arnold	Cap
			Cap	Cap 78121-0425; (45) 48-0425—ASCAP

Coming Up

Records listed here in numerical order show sign of increasing popularity according to a limited number of questionnaires from dealers (operators, disk jockeys) but do not have strength to be listed in best selling (most played) category.

1. IF YOU WANT SOME LOVIN' . . . D. Martin-S. Thompson
Mer 6290
2. HOT ROD RACE NO. 2 . . . A. Shibley
Gilt Edge 3985
3. I WAS SORT OF WONDERING . . . M. Mulliken
King 917

• Advance Folk (Country & Western) Record Releases

Always—Madox Bros. & Rose (New Step) 4 Star 1549
 Behind the Chapel (Wall)—Clark & McMillen (Mocking Bird) B. F. D. 5075
 Between Two Trees—B. Hicks & His Georgia Crackers (Dream Live) Acorn A-517
 Burp! The Gaby—Cactus Paper & His Prickly-pears (I Married) 4 Star 1550
 Cold Rags—J. Bond (Set 'Em) Col 20787
 Hearbreak Avenue—Joe Allison (TV Blues) Cap 1414
 I Always Play a Lovin' Hard—Rambler Jimmie Dolan (Wine, Women) Cap 1423
 I Married the Thing—Cactus Paper & His Prickly-pears (Burp! the) 4 Star 1550
 I'm Going to Take My Time, Lovin' You—D. Whittney (Kamling Secret) 4 Star 1550
 It Is No Secret—B. Carlisle & The Kentucky Colonels (Useless) Althean 002
 If I Could Only Live My Life Over—Lynn Payne (I Don't) Cap 1405
 (Continued on page 102)

**A
KING
SIZED**

THANKS

**TO
ALL
OPS**

From

PEE WEE KING

*The Nation's No. 1
Western Band Leader...*

*For the all around co-operation
and help on the songs:*

"TENNESSEE WALTZ"
and
"BONAPARTE'S RETREAT"



the newest song is...

"NO ONE BUT YOU" backed with "WITHIN MY HEART"

(La Colondrina)

Vocal by Redd Stewart

a great standard with a brand new lyric

RCA-Victor Record No. (78) 21-0429; (45) 48-0429

Watch for ... **"YOU DRIFTED" with "WHISPER WALTZ"**

on RCA-Victor Record

SPECIAL RCA-VICTOR RELEASE—March 10

"STRANGE LITTLE GIRL"

Vocal by Redd Stewart and the Three Little Dickens

Backed with

"CHEW TOBACCO RAG"

See You At The
MOA Convention,
Palmer House, Chicago,
March 19-21

Just Concluded Engagement
LYRIC THEATER
Indianapolis, Indiana
14,000 People in
1 Week

Management: J. L. FRANK, c/o Pee Wee King, WAVE-TV, Louisville, Ky.

THE BILLBOARD Music Popularity Charts

Advance Folk Releases

Continued from page 100

If I Should Come Back—Cobby Copas (11) King 937

If You But Care—Cobby Copas (11) King 937

It's So Good—E. Dean (Please Don't) Cap 1424

Keeping Secrets—O. Whitkey (I'm Goin') 4 Star 1545

Learnin' for You—B. Hall (I'm a) Decca 1022

Lost What You're Will Be—Cotton Calyan (I Overlooked) Mer 6311

Lovers Lane—C. Thompson (Trouble's Keep) (Athena) 001

Madam Will—Clark & McMillan (Bubbed the) B. F. D. 5075

New Star (I'm Up and Go—Madden Bros. & Rose (Athena) 4 Star 1549

On the Old Kentucky Shore—B. Monroe (Please Don't) Decca 46298

Rockin' and Rollin'—Tommy Scott (You Darn) Federal 10005

Runnin' Out of Time—Janette Salinger (Starline Decca) Cap 1412

Set 'Em Up, Jim—J. Bond (Good Rock) Cal 20787

Sunday You'll Remember—J. Willard (One Way) Cap 1436

Travlin' Keep Hangin' 'Round My Door—C. Thompson (Lovers Lane) Athena 001

Waters—B. Carlisle & The Brian Rogers Trio (I, I) Aladdin 002

Yogi, the Doggie—B. Rogers (Katy) V 21-0438

Your Train—Ernie Lee (Crazy Lane) Mer 6300

Most Played Juke Box Folk (Country & Western) Records

Based on reports received March 7, 8 and 9

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

POSITION	Weeks Last 10	Title	Artist	Label
13	1	1. SHOTGUN BOOGIE	Tennessee Ernie	Cap
8	3	2. THERE'S BEEN A CHANGE IN ME	E. Arnold	Mercury
16	5	3. GOLDEN ROCKET	Hank Snow	Mercury
14	6	3. I LOVE YOU A THOUSAND WAYS	Lefty Frizzell	Cap
1	—	5. BEAUTIFUL BROWN EYES	J. Wakely L. Barber	Mercury
19	3	6. IF YOU'VE GOT THE MONEY I'VE GOT THE TIME	Lefty Frizzell	Cap
12	2	7. TENNESSEE WALTZ	P. Page	Mercury
2	9	7. RHUMBA BOOGIE	Hank Snow	Mercury
2	10	7. SHINE, SHAVE, SHOWER	Lefty Frizzell	Cap
1	—	10. POISON LOVE	Johnny & Jack	Mercury

Coming Up

Records listed are in numerical order show signs of increasing popularity according to a limited number of questionnaires from dealers (operators, disk jockeys) but do not have strength to be listed in best selling (most played) category.

1.	COLD, COLD HEART	H. Williams	Mercury
2.	I'LL SAIL MY SHIP ALONE	T. Hill	Mercury
3.	TAILOR-MADE WOMAN	Tennessee Ernie L. "Fingers" Carr	Cap

Country & Western (Folk) Record Reviews

Each of the records reviewed here expresses the opinion of the member of The Billboard music staff who reviewed the record.

ARTIST LABEL AND NO.	TUNES COMMENT	POPULARITY	CHART	RECORDING
LEON PAYNE If I Could Only Live My Life Over CAPITOL 1495—An ordinary country singer breaks an ordinary chart from Payne.		71-71-71-71		
I Don't Know Why Uninspired reading of a classic love ballad done in dance tempo.		73-73-73-74		
"LITTLE" JIMMY DICKENS Bessie the Heifer COLUMBIA 20788—"Little" Jimmy reads a cute novelty a rhythmic chant.		78-80-76-78		
Cold Feet The sad plaint of a guy whose wife has cold feet is unhelped by Dickens and the string band. A strong novelty item.		83-84-83-83		
MOON MULLICAN Sharp But Sweet KING 931—A delectable ditty with a pop flavor. It's sung in tempo by Mulligan.		71-71-71-71		
Too Many Irons in the Fire Fine country ballad idea carried quite materialize, the Mulligan hands in an effective chant.		74-74-74-74		
BILLY STARR Steppin' Out Again COLUMBIA 20784—Follow-up to the original "Steppin' Out" is wrapped with "steppin' by Starr, but the material gets as strong.		78-78-78-78		
The Last Time Starr has a likely home of material here, tho his charming isn't up to it or the reverse side.		75-75-75-75		
COWBOY COPAS If You But Care KING 932—Copas chimes with his usual feeling for the lyrics on a country love ballad of some import. First rate mating of material and vocalists.		84-84-84-84		
If I Should Come Back Pop War King/Red Stewart opens series as above-average material for the e & a charter.		78-78-78-78		
CLARK & McMULLEN Behind the Chapel Wall B. F. D. (REGAL) 5075—Backwoods dueting of an ordinary country weeper.		65-65-65-65		
Mockin' Bird Hill The pop hit gets on a play down-home reading from the pair.		69-69-69-69		
ROSALIE ALLEN (Black River Riders) Cranberry Kisses and Strawberry Hugs VICTOR 210435—New York Hillbilly hit may go for the pop-style ditty, but Miss Allen won't convince the country hills.		60-62-57-60		
Station L-O-V-E Signin' Off Jimmy Lou Carson hillbilly has more country flavor, but the Allen challenge is best & better too checked here.		66-68-63-66		
ERNIE LEE (The Southerners) Your Train MERCURY 6308—Waltz twaddler gets an engaging go from Lee, as combo gets train-whiles effect in back.		73-73-73-73		
Crazy Game of Love Lefty source ballad is done decently. Material is better than the performance.		77-77-77-77		

FOLK TALENT AND TUNES

By JOHNNY SIPPTEL

Artists' Activities

Cindy Walker, the songwriter, and pubber Charlie Adams staged the recent testimonial for Bob Willis in Hollywood. Lefty Frizzell's brother, Rightie, who works with the Columbia recorders' ork, will enter service soon. Don Law, of Columbia, has been in Dallas for the past five weeks. Freddy Clark, of Tex Daniels, Lucy H Ranch Boys, WSD, Baltimore, has enlisted and is being replaced with Sue Akers. Marge Engler and her Lucky Larks of Toledo, have cut a session for the Buekeye diskery. Sanduno Sanders and his Texas Terrors have cut some Romek records, operated by Berry Enterprises, Shelby, Va. Mutual Records, Bassett, Va., is making a deal to ink Tommy Magnus, ex-fiddler with Roy Acuff, now working with his band at WDBJ, Roanoke, Va.

George Falk, Toronto warbler, has inked with London. Doc Ray Williams, former Wichita, Kan, singer, is stationed at Lackland (Tex.) Army Air Base in the special services department. Doc Williams (Wheeling) has been touring Canadian provinces for the past month. He is exploiting his latest release, "My Old Brown Coat and Me." Hankshaw Hawkins (King), Lone Pine (Capitol) and Gene Hooper will hit the provinces during February and March as a unit. Max Raney, at WHAM, Rochester, N. Y., reports he is doing a daily 15-minute show over WHAM-TV. Raney may turn his country music park, the Bar M Ranch, into a night drive-in next season, with big shows over week-ends. This would enable Raney to use acts during the week also and would be the first all-week folk music park operation on record.

Chet Atkins (Victor) writes that Jimmy Dickson has hired a 6-foot 7-inch sideman, Bill Vester. Atkins cut six sides for Victor recently, with Danny Dill on lyrics. Rex Allen (Mercury) has been renewed for another 52 weeks on 64 CBS stations by Phillips Oil Company. Jimmy Yancy (Capitol) goes into the Last Frontier, Las Vegas, April 6, for two weeks at \$3,000 per week, as against \$1,850 a week when he played another local spot with his band five years ago. Carl Story (Mercury) has dropped daily shows at WNOX, Knoxville, but is still doing a taped Sunday aym all-hymn shot over the station. His manager, Charlie Lamb, has purchased Story's Knoxville record shop. The Marshall Family (Columbia) are back in Knoxville, working at WBBK. Jack Shelton, Speedy Krise and Fred Smith are new additions at WNOX.

Rome Johnson, radio and recording folk artist, has signed with Abbey Records, with his first disk, "Spain Upon My Heart," due out this week. Johnson formerly recorded for MGM. The Maddox Brothers and Rose have inked a five-year management deal with Music Corporation of America. The 4 Star recorders are on a four to six-week tour of the South and Southwest. May 4-17 they do the Last Frontier Hotel, Las Vegas, Nev., at \$3,000 per week. Eddie Zack, WHIM, Providence, reports that he is having a major promotion February 14, bringing in Hank Snow with the regular Wednesday Night Jamboree. If Snow goes over, other names will be used. He still operates a show and dance Saturday nights at Coats Ballroom, Pawtucket, R. I., featuring acts like Joe LaFlie, Pappy Howard, Judy Dell, Yodeling Slim Clark and Slim Carter and Brown Eyes.

Lefty Frizzell (Columbia) has inked a management pact with Jack Starnes, Beaumont promoter. Frizzell reports that he has turned over his first four record release songs to Peer International, but is not inked to an exclusive writer's pact. He will be on "The Louisiana Hayride" out of KWKH, Shreveport, La., for the next two weeks. Don Kidwell, Mercury recorder last at WWVA, Wheeling, W. Va.,

reports from Tokyo, where he's doing a tour of service installations that he has Georgia Trummell, formerly with Hank Williams, working with him. Grandpa Jones (King) took his wife, Ramona, Mary Klirk, one of the "Saddle Sweethearts" and Connie B. Gay on a three-week tour of Japan, which started March 5. Roy Acuff and band will tour European service camps soon under auspices of Moose lodges of Pennsylvania. Doan Reynolds, Australian yodeler, is working out of Hollywood.

Disk Jockey Doings

Art Nybus, formerly at WTCM, Traverse City, Mich., has returned to active duty with the marine corps. J. B. Fowler is spinning "The Mailbox Roundup" over WTKM, Mayfield, Ky. Merv Shiner, Decora warbler, is spinning country wax at WSNL, Allentown, Pa. Harry (Mush-mouth) O'Connor, formerly at KMAC, San Antonio, was recalled to army service. George Allen, WEEK, Tampa, has moved to WTSP, St. Petersburg, Fla., with Bob Martin replacing him at (Continued on page 105)

GILT EDGE RECORDS

Hot! Get the Originals

HOT ROD RACE NUMBER TWO

I Wish I Was Somebody's Boss
01-3030—also on 45 RPM

HOT ROD RACE

I'm Living Alone With an Old Love
GE 3021—also on 45 RPM

NEW—JUST OUT!

STEWART FAMILY

5032—RIFLES OR BIBLES
I CAN'T, HE CAN

ROCKY BILL FORD

5031—I'M A HEMPECKED MAN
I'LL TRY ALL MY LIFE

BOB GEDDINS CAVALIERS

5033—I'M SO TIRED I COULD CRY
BOOGIE BOY BOOGIE

SLIM RHODES

5034—THE MARCHES ON
HOT FOOT BAG

BEST SELLERS

STEWART FAMILY

5025—WHISKEY WIDDER
FOUR O'CLOCK IN THE MORNING

ROCKY BILL FORD

5023—BEER DRINKING BLUES
AGGRAVATIN' WOMAN

DAYTON HARP

5028—FAST WOMEN, SLOW HORSES AND WINE
MORNING AFTER THE NIGHT BEFORE

SLIM RHODES

5026—SIXTY DAYS
MEMPHIS BOUNCER

BUCCAROO BILLY

5027—YOU BETTER KNOW IT
FADED LOVE LETTERS

CURLEY COLE

5029—ANOTHER'S ARMS ARE HOLDING YOU
I'M GONNA ROLL

GILT EDGE

"TOP IN COUNTRY RECORDS"
265 South Fair Oaks, Pasadena, Calif.



NEW RELEASES—JUST OUT!

CACTUS PRYOR

(His Best Yet)
1558—My Heart Beats for You
My Calling (Chomp of Arkansas)

T. TEXAS TYLER

1555—I Wish You Had a Heart (To Match Your Pretty Face)
To Prove My Love is True

HANK LOCKLIN

1556—I Could Love You, Darling
Song of the Whispering Leaves

Maddox Bros. & Rose

1553—How Can You Dubno How Now
If We Never Meet Again

TOP TEN SELLERS

CACTUS PRYOR

1550—I Married the Thing
Burying My Baby

Maddox Bros. & Rose

1549—New Step II By and Go
Pay Me Alimony

HANK LOCKLIN

1545—To Whom It May Concern
A Year of Time

DON WHITNEY

1548—Eeping Tears
I'm Gonna Take My Time Lovin' You

TERRY PRESTON

1542—I'ma Put Me in Your Pocket

SLIM WATTS

1552—Blue Monday
If You Will Only Say You Care

JIMMIE SHORT

1557—Too Good to Be True
Why Did You Give Me Your Love

"Texas" Bill Strength

1554—From the Moon
I'm Writing in Heaven

T. TEXAS TYLER

1547—Dog Monkey Song
Cowboy's Prayer

IVORY JOE HUNTER

1551—Big Wig
Striving Blues

Get the original Hobey Pokey
by Son Valley Trio PB-1506

4 STAR
"For the Best in Folk Music"
308 S. Fair Oaks Ave., Pasadena, Calif.

for this...

THE YEAR'S TOP COUNTRY & WESTERN ARTISTS

... according to **JUKE BOX PLAYS**

Hank Williams (MGM) ... 1986

- Why Don't You Love Me? (683) ●
- Long Gone Lonesome Blues (592) ●
- My Bucket's Got a Hole in It (196)
- I Just Don't Like This Kind of
- Livin' (128) ● Moanin' the Blues (83)
- They'll Never Take Her Love
- From Me (60) ● Why Should We
- Try Anymore? (59) ● My Son Calls
- Another Man Daddy (46) ● Wedding
- Bells (32) ● Nobody's Lonesome for
- Me (24) ● Songs Not Listed (84).

and this...

THE YEAR'S TOP COUNTRY & WESTERN RECORDS

... according to **JUKE BOX PLAYS**

Why Don't You Love Me? . 863
(Hank Williams—MGM)

Long Gone Lonesome
Blues 592
(Hank Williams—MGM)

My Bucket's Got a Hole in
It 196
(Hank Williams—MGM)

Thanks from ...

HANK WILLIAMS

Still Going Strong on
"MOANING THE BLUES"

backed with

**"NOBODY'S LONESOME
FOR ME"**

MGM RECORD No. 10832 (78); K-10832 (45)



Now ...

**2 New Hits Riding on
1 Record**

"DEAR JOHN"

backed with

"COLD, COLD HEART"

MGM RECORD No. 10904 (78); K-10904 (4)

Featured Star on
WSM "GRAND OLE OPRY"
and WSM-TV

Personal Manager

WM. R. ENGLAND

1950 Richard Jones Road, Nashville, Tennessee

THE BILLBOARD Music Popularity Charts

Rhythm & Blues Record Reviews

Each of the records reviewed here expresses the opinion of the member of The Billboard music staff who reviewed the record.

ARTIST LABEL AND NO.	TUNES COMMENT	WIP	WJZ	WOL	WLSR
JOHNNY OTIS (Linda Hopkins) Doggin' Blues SAVOY 730—The Hopkins gal, a new voice on the label, shouts up a storm on a lively blues item with the Otis' ark adding some driving support.		83	83	82	84
(How Can I Go On) Living and Loving You? Only the material is less effective here. Gil and ark combine on a fair blues ballad.		77	76	77	78
LUCKY MILLINDER (Annisteen Allen) Mr. Trumpet Man KING 4836—Thrush Allen warbles a skillful batch of slow blues on a neat dance dishing which spots some fine Louis-ish trumpetcooing. Just deejays should dig for the trumpet bits.		76	79	75	75
The Jumpin' Jack A shuffle dance step novelty attempt to repeat "Huckleback" spots ensemble shoals and John Greer bringing some honk tenor. Good dance item for all markets.		77	78	76	78
SARA FORDE-MERCER ELLINGTON Set 'Em Up (Rack 'Em Up) MERCER M 1960—Thrush and jump combo do a lachadassical job on indifferent novelty material.		50	50	50	50
How Blue Can You Get? (Cheesy Kemo-The Ellingtonians) Some improvement over flip, but Miss Kemo and group fall short of a convincing blues feeling.		55	55	55	55
EARL BOSTIC (Clyde Terrill) I Can't Give You Anything But Love KING 4437—Bostic tears off a flowery alto sax solo on the standard, in a tone amazingly like Wayne King's. May have juke appeal.		73	73	70	76
Rockin' and Reelin' Rockin' lacks spirit.		60	60	60	60
TAMPA RED Midnight Boogie VICTOR 22-0112—Red chants a so-so blues novelty to a shuffle beat by combo.		65	63	65	67
I Miss My Lovin' Blues Typical slow-drag Southern blues job. Red gets some moxie into this one.		70	70	70	70
CLEO BROWN Baby, Let's Make Some Love BLUE 119—Miss Brown, a historic figure of jazz, unfolds some of her gutty old-fashioned eight-beat 88-ing and sing-talks a couple of choruses of innocuous blues.		58	60	60	55
Blues Boogie This is just what the title says it is. The stellar performer 88's and sings in her famed style. Coupling should be rewarding for old jazz collectors as well as boogie-woogie admirers.		60	65	60	55

(Continued on page 105)

RHYTHM AND BLUES NOTES

By IAL WEBMAN

RCA Victor currently is conducting an invigorating campaign to compete in the r. and b. field. The diskery has made a start by inking five new artists of r. and b. and spiritual types. Clyde (Blow Top) Lynn, Hot Lips Page, Lloyd Thompson, Starlight Spiritual Singers and the Friendly Brothers Quartet are the new talents. . . . Warbler Harry Belafonte has joined with a couple of friends in the ownership and management of a Greenwich Village (New York) cafe, the Sage. . . . Regal Records, an r. and b. specialty house, has added a country line, RFD, with Ed McMullen as recording manager.

Little Esther headlines at the Apollo Theater, New York, during the week of March 22. She will slice new wax for the Federal label while she is in the New York area. . . . The Blenders will work the Richard Hayes TV show Tuesday nights at 11 p.m. via DuMont beginning next week. . . . Erroll Garner goes into the Hi-Hat niter in Boston for the week of March 12 to make up for a week lost when the RKO house in Boston decided to suspend vaude until next fall. Garner will head west for the summer and has some three months of bookings already set in the California area.

Canadian jazz piano flash, Oscar Peterson, flew into New York last week for a Mercury recording session with Norman Granz supervising. Among the sides recorded was his variations of "How High the Moon." Peterson is being readied for a Western tour in April by his agency, Shaw Artists Corporation. . . . Lynn Hope brings his quintet into the North East Casino in Washington, March 16. . . . NCL Associates, a new slack firm set up as an adjunct to the promotional activities of Nat Shapiro, will be headed by Charlotte Lord. The new set-up will concentrate on servicing of accounts specializing in the r. and b. and hot jazz fields.

Savoy's Herman Lubinsky is readying a new all-star series of r. and b. platters. The waxer is going to couple the hit waxings in his r. and b. catalog and issue them as collector items at \$1. Canadian pianist Oscar Peterson has recorded "A Salute to Erroll Garner" on which diskling he takes off on Garner's keyboard style. Disk will be released on the Mercury label late next week. . . . Mercury, thru Norman Granz, inked Slim Gaillard to a five-year waxing pact. First diskling the "vout" man sliced for Mercury is a satire on Yma Sumac. . . . Joe Morris and his crew will come back to the Showboat niter in Philadelphia April 2 for a week after completing the rounds of the Southern one-night spots.

New York's Apollo Theater, the hub r. and b. house in the East, will switch its opening date back to Fridays, after several years of kicking off its shows Thursdays. The change will occur within a couple of weeks. It is believed that the Howard Theater in Washington and the Royal in Baltimore will switch to Friday openings to keep the r. and b. circuit running smoothly. . . . Weekly show and dance presentations are being skedded for the Met in Philadelphia, which was gutted by fire last year and was primarily a sports center; first bit couple Joe Thomas and thrush Wini Brown, both from Ben Bard's Universal Attractions stable. Another date has been set aside for April 13, but no talent has been lined up for the promotion.

Most Played Juke Box Rhythm & Blues Records

Based on reports received March 7, 8 and 9

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

Weeks [Last] This to date/Week/Week

6	1	1.	BLACK NIGHT	C. Brown	Aladdin 376—BMI
16	3	2.	BAD, BAD WHISKEY	A. Milburn	Aladdin 3068
5	2	3.	LOST LOVE	P. Mayfield	Specialty (78) 390; (45) 390-45—BMI
12	6	4.	ROCKIN' BLUES	J. Otis-M. Walker	Savoy 766—BMI
17	4	5.	TEARDROPS FROM MY EYES	Ruth Brown	Atlantic 919—BMI
20	—	6.	PLEASE SEND ME SOMEONE TO LOVE	P. Mayfield	Specialty (78) 375; (45) 375-45—BMI
1	—	7.	MAMBO BOOGIE	J. Otis	Savoy 777—BMI
3	—	8.	LITTLE RED ROOSTER	M. Day-Griffin Brothers	Dot 1019
1	—	8.	I'LL WAIT FOR YOU	Ruth Brown	Atlantic 930—BMI
1	—	10.	BABY, LET ME HOLD YOUR HAND	R. Charles	Swingtime 250—BMI
1	—	10.	JUG	G. Ammons	Prestige 735

Best Selling Retail Rhythm & Blues Records

Based on reports received March 7, 8 and 9

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

Weeks [Last] This to date/Week/Week

5	1	1.	BLACK NIGHT	C. Brown	Aladdin 376—BMI
21	2	2.	TEARDROPS FROM MY EYES	Ruth Brown	Atlantic 919—BMI
11	3	3.	ROCKIN' BLUES	J. Otis-M. Walker	Savoy 766—BMI
1	—	4.	TEARDROPS FROM MY EYES	L. Jordan	Dec (78) 27424—BMI
4	3	5.	LOST LOVE	P. Mayfield	Specialty (78) 390; (45) 390-45—BMI
6	—	5.	LITTLE RED ROOSTER	M. Day-Griffin Brothers	Dot 1019—BMI
20	—	7.	PLEASE SEND ME SOMEONE TO LOVE	P. Mayfield	Specialty (78) 375; (45) 375-45—BMI
1	—	8.	JET	Nai King Cole	Cap (78) 1365; (45) F-1365—ASCAP
5	—	9.	RED'S BOOGIE	Piano Red	V (78) 22-0099; (45) 50-0099—BMI
1	—	10.	I'LL WAIT FOR YOU	Ruth Brown	Atlantic 930—BMI

Advance Rhythm & Blues Record Releases

All Alone—Dotes Dickens (Blues in the) Decca 4819
 And So I Cry—Savannah Churchill (Wedding Bells) Regal 3313
 Another's Arms Are Holding You—Curley Cole (I'm Going) Gilt-Edge 3980
 Baby, Let's Make Some Love—C. Brown (Blues Boogie) Blue 119
 Barber Jim—Jewyl Lang (Oh! Yes) Abbey 3023
 Blues in the Back Room—Dotes Dickens (All Alone) Decca 48199
 Mersey M—J. Liggins & His Honeydrippers (That's the) Specialty SP 394
 Bye, Bye Baby Blues—R. Milton Ork (That's the) Specialty SP 386
 Flying Saucers—The Mello-Tones (Looking for) Col 39215
 Frankie Lee—J. Liggins & His Honeydrippers (I Just) Specialty SP 392
 Good Man Blues—Roy Brown (Sweet Peach) De-Luxe 3312
 Honey Babe—Blind Johnny Davis (Telegram to) MGM 10919
 Houston Jump—F. Dixon-E. Williams Trio (Broken-hearted) Swing Time 261
 How Blue Can You Get?—Ellingtonians (Set 'Em) Gilt-Edge 3980
 I Got My Eyes on You—S. Stewart Trio (Bassin) Col 39196
 I Just Can't Help Myself—J. Liggins & His Honeydrippers (Frankie Lee) Specialty SP 392
 I Know It's Wrong—J. Lee & Her Boyfriends (Ugly) Pasa! Cap 1432
 I Lost My Inspiration—J. Grissom-The Red Callender Sextette (see in) Hollywood 149
 I'm Going to Reel—Curley Cole (Another's Arms) Gilt-Edge 3981
 I'm Goin' Around in Circles—Jimmy Witherspoon (You Can't) Modern 20-806
 It's So Easy To Be Wrong—Larry Red Rider (See Panama) Rockette RR-2
 Keep Your Hands on Your Heart—Hadda Brooks Trio (Let's Be) Modern 20-804
 Let's Be Sweethearts Again—Hadda Brooks Trio (Keep Your) Modern 20-804
 Looking for a City—The Mello-Tones (Flying Saucers) Col 39125
 Looking for a Woman—J. McCracklin (You Don't) Federal 12015
 Memphis Bounce—Slim Rhodes (Sixty Days) Gilt-Edge 5026
 Nobody Cares—Nobody Knows—Larry Darnell (Why Did) Regal 3315
 Nobody's Lovin' Me—Lionie Johnson (Nothing But) King 4432
 Nothing But Trouble—Lionie Johnson (Nobody's Lovin') King 4432
 Other Lips, Other Arms—Little Esther (The Deacon) Federal 12015
 Oh! Yes He Does—Jewyl Lang (Barber Jim) Abbey 3023
 Once in Love Blues—J. Grissom-The Red Callender Sextette (I Lost) Hollywood 149
 Ugly Panama City—Red Rider (I's) Sol Rockette RR-2
 Sixty Days—Slim Rhodes (Memphis Bounce) Gilt-Edge 5026
 Smoke Stack Blues—Sonny Thompson (Uccle) Savoy King 4431
 Sweet Slumber—Four Buddies (Don't Leave) Savoy 799
 Sweet Peach—Roy Brown (Good Man) De-Luxe 3312
 Telegram to My Baby—Blind Johnny Davis (Honey Babe) MGM 10919
 That's the One for Me—J. Liggins & His Honeydrippers (Bob 1s) Specialty SP 394
 That's the One for Me—R. Milton Ork (Bye, Bye) Specialty SP 386
 Ugly Panama—J. Lee & Her Boyfriends (I Knew) Cap 1432
 Wedding Bells Are Breaking Up That Old Gang of Mine—Savannah Churchill (And Sol) Regal 3315
 Why Did You Say Goodbye—Larry Darnell (Nobody Cares) Regal 3315
 Why Did You Go?—Big John Greer (Over Wedding) V 22-0113
 You Don't Love Me—J. McCracklin (Looking for) Swing Time 260

Thanks, Operators

FOR THAT
Billboard SWEEP
WITH

'BLACK NIGHT'

CHARLES BROWN AL 3076

'BAD, BAD WHISKEY'

AMOS MILBURN AL 3068

'TELEPHONE BLUES'

FLOYD DIXON AL 3075

Wait Till You Hear

These NEW ONES!

—AVAILABLE NOW—

'TEARS, TEARS, TEARS'

backed by
'LET'S ROCK A WHILE'
AMOS MILBURN AL 3080

'WALKIN' AND TALKING BLUES'

backed by
'GIRL FIFTEEN'
FLOYD DIXON AL 3069

'ROCKIN' AFTER HOURS'

(CHUCK) NORRIS AL 3081



THE BILLBOARD

Music Popularity Charts

Rhythm & Blues Record Reviews

Each of the records reviewed here expresses the opinion of the member of The Billboard music staff who reviewed the record.

Table with columns: ARTIST LABEL AND NO., TUNES COMMENT, and four vertical bar charts.

Continued from page 104

Main table of record reviews with columns for artist, title, and chart positions.

FOLK TALENT AND TUNES

Continued from page 102

WEBB... Bob Manning, KUKI, Ukiah, Calif. is seeking platters from diskeries.

Jim Hall, WFNS, Burlington, N. C. reports he was high man for collecting money for March of Dimes in his county.

Pat Cook, KSTL, St. Louis, is now airing 45 minutes of a Saturday night square dance which he conducts from Lindy Hall.

Clarence Kneeland is starting a new seg at WICH, Norwich, Conn. in addition to his daily shows over WERI, Westerly, R. I.

Charlie Walker moves from KIOX, Bay City, Tex. to KMAC, San Antonio.

Charley Ray has replaced Johnny Lyles at KALB, Alexandria, La.

Tommy Sutton, WING, Dayton, O. also is starting shows at WIZE, Springfield, O.

Cracker Jim Brooker, WMIE, Miami, is doing a daily show from a department store.

Tex Ritter and Minnie Pearl did a week at the Hippodrome, Baltimore, early in February.

Specialty records advertisement for 'LOST LOVE' by Bob Manning, featuring a photo of Manning.

Specialty records advertisement for 'THAT'S THE ONE FOR ME' by Hank Leely, featuring a photo of Leely.

Specialty records advertisement for 'FRANKIE LEE' and 'LITTLE JOE'S BOOGIE', featuring a photo of Frankie Lee.

Large advertisement for 'Chew Tobacco Ray' by Imperial Record Co., Inc., featuring a photo of a man and promotional text.

Advertisement for a 'TAYLOR-MADE' binder for The Billboard, including pricing and contact information.



M-G-M'S DYNAMITE DUETS!



Mr. B and the Fabulous Herman Herd
BILLY ECKSTINE ★ **WOODY HERMAN**

old his Orchestra
I LEFT MY HAT IN HAITI
 (From the MGM Technicolor picture "Royal Wedding")
HERE COME THE BLUES
 78 RPM - MGM 10916 • 45 RPM - MGM K10916



Two bright MGM Stars with their 1st Hit
CARLETON CARPENTER ★ **DEBBIE REYNOLDS**

ABA DABA HONEYMOON
ROW, ROW, ROW
 (Both from the MGM picture "Two Weeks With Love")
 78 RPM - MGM 30282 • 45 RPM - MGM K30282



The Show-Stopper from MGM's "Royal Wedding"
FRED ASTAIRE ★ **JANE POWELL**

HOW COULD YOU BELIEVE ME WHEN I SAID I LOVED YOU WHEN YOU KNOW I'VE BEEN A LIAR ALL MY LIFE - TOO LATE NOW
 (Both from the MGM Technicolor picture "Royal Wedding")
 78 RPM - MGM 30316 • 45 RPM - MGM K30316



Desmo with a Glamorous New Partner
JOHNNY DESMOND ★ **PATSY LEE**

CHAPEL OF THE ROSES
FOREVER AND ALWAYS
 78 RPM - MGM 10930
 45 RPM - MGM K10930

VISIT THE
 M-G-M RECORDS
 EXHIBIT ROOM
 No. 729



Yes! M-G-M RECORDS ARE BETTER THAN EVER!

THE BILLBOARD Music Popularity Charts

• The Billboard Picks

In the opinion of The Billboard's music staff, records listed below are most likely to be popularly as determined by every last best selling, most played or most heard features of the C

- ON TOP OF OLD SMOKY** The Weavers/Terry Gilkyson Decca 2
 Here's another old folk white that's bound to sweep in this nation's imaginative reaction.
- MAMA** Vic Damone Mercury
 The warbler turns an admirable vocal on a swinging Italian melody; or Damone's strongest recent efforts.
- WITH THESE HANDS** Jo Stafford-Nelson Eddy Columbia (100 numbers avail)
 A stringing now billed to be handed a record go by this new 454 single, well supported by an excellent Paul Weston string.
- METRO POLKA** Frankie Laine Mercury
 Laine proves his versatility as he turns his hand to a polka and provides first-rate material with an enthusiastic effort which could send this set.
- THE SYNCOPATED CLOCK** Leroy Anderson Pops Orchestra Decca 4
 A refreshing American original, being issued as a single from his album the diskette has every chance of busting popular on the fashion of "Frisco-Fiddle" and "Satin Soul."
- TOO YOUNG** Richard Hayes Mercury
 One of the loveliest and lightest ballads of the day is wrapped with a winning feeling by the upturning youngster.

• The Disk Jockeys Pick

PICKS that have appeared for three consecutive weeks or three times within a six-week period not repeated below. Based on a weekly survey among them on what tune disk jockeys think tomorrow's hits will be.

1. SPARROW IN THE TREE TOP Bing Crosby-Andrew Sisters Decca 4
2. LONESOME GAL Dinah Shore Victor 20
3. YEAH, YEAH, YEAH Peggy Lee Capitol
4. LET ME IN Sonny Wayne London
5. ALWAYS YOU Nat King Cole Capitol
6. FAITHFUL Frank Sinatra Columbia
7. LET ME IN Fontane Sisters-Texas Jim Robertson Victor 20
8. LOVELIEST NIGHT OF THE YEAR Helen O'Connell Capitol
9. MAY THE GOOD LORD BLESS AND KEEP YOU Jan Peerce Victor 10
10. TOO YOUNG Denny Vaughan Coral

• The Retailers Pick

PICKS that have appeared for three consecutive weeks or three times within a six-week period not repeated below. Based on a weekly survey among them on what tune the record retailers tomorrow's hits will be.

1. LET ME IN Bobba Wayne Epsco
2. ACROSS THE WIDE MISSOURI Russ Williams/Ork Victor 20
3. OH, WHAT A FACE Phil Harris Victor 20
4. BEAUTIFUL BROWN EYES Ella Kirk Victor 20
5. CHRISTOPHER COLUMBUS Gay Mitchell-Mitch Miller Ork Columbia
6. LONESOME GAL Dinah Shore Victor 20
7. BRING BACK THE THRILL Don Cherry Decca

• The Operators Pick

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

1. ALWAYS YOU King Cole Trio Capitol
2. ABA DABA HONEYMOON Richard Hayes-Ricky Kiska Mercury
3. I LOVE THE WAY YOU SAY GOODNIGHT Russ Moran Ork Decca
4. SPARROW IN THE TREE TOP Lynn Murray Ork Coral
5. OH, WHAT A FACE Phil Harris Victor 20
6. YEAH, YEAH, YEAH Louis Prima Ork Epsco
7. LET ME IN Paul Weston Ork/Champ Butler Decca

• The Country and Western Disk Jockeys Pick

PICKS that appear for three consecutive weeks or three times within a six-week period not repeated below. Based on a weekly survey among them on what the Country and Western Jockey's think tomorrow's hits will be.

1. BEAUTIFUL BROWN EYES Jimmy Wakely Capitol
2. CHEW TOBACCO RAG Zeb Turner King
3. IF YOU WANT SOME LOVING Ernest Tubb Decca
4. MICKY THE CHICKY Ray Roberts Coral
5. SOMBY THE BUNNY Gene Autry Columbia
6. RAG MONKEY T. Texas Tyler 4 Star
7. DON'T STAY TOO LONG Ernest Tubb Decca

BMI

is grateful to
THE MUSIC OPERATORS of AMERICA
for voting BMI a

Clean Sweep

in

The Billboard Annual MUSIC POLL



**GOODNIGHT
IRENE**
*Published by
Spencer Music, Inc.*
*Recorded by
Gordon Jenkins &
The Weavers (Decca)*
BEST RECORD



**I ALMOST LOST
MY MIND**
*Published by
Hill & Range Songs, Inc.*
*Recorded by
Ivory Joe Hunter (MGM)*
**BEST JAZZ and
BLUES RECORD**



**CHATTANOOGIE
SHOE SHINE BOY**
*Published by
Acuff-Rose Publications*
*Recorded by
Red Foley (Decca)*
BEST FOLK RECORD

Be Sure and
Visit BMI
FOTO FOLLIES
ROOM 740
at the
MOA Convention

BROADCAST MUSIC, INC.
580 FIFTH AVENUE, NEW YORK 19, N.Y.
CHICAGO · HOLLYWOOD · TORONTO · MONTREAL

BMI FOR SONG HITS THAT FILL THE TILL

Beautiful Brown Eyes

- | | | | |
|------------------|----------------|-----------------------|----------------|
| CHESTER BUONI | Columbia | CYLDE MOODY | King |
| ROSEMARY CLOONEY | Columbia | ART MOONEY | MGM |
| DORIS DREW | Mercury | JESSE RODGERS | Victor |
| HARMONY BELLS | Dana | ORIGINAL ARTHUR SMITH | Capitol |
| LISA KIRK | Victor | TINO LOS MENDOZA | Columbia |
| EVELYN KNIGHT | Decca | JIMMY WAKELY | Capitol |
| TED MAXIM ORCH. | Decca | EDDIE ZACK | Decca |

A COUNTRY STAR COMES INTO HIS OWN



ROME JOHNSON

singing

'LOVE FLEW OUT THE WINDOW'

(When Money Walked in the Door)
Written by Jack Zero BMI

'A STRAIN UPON MY HEART'

Written by Charles Kanter BMI and Dick Flors BMI

ABBEY #15041

ABBEY RECORDS

418 West 49th Street, New York 19, N. Y.



Christopher Columbus

GUY MITCHELL
with MITCH MILLER ORCH.
Columbia

Don't Make Love to Mary

(with Mabel on Your Mind)

TEX WILLIAMS	..... Capitol
TINY HILL	..... Mercury




Tag Along

PATTI PAGE — REX ALLEN
Mercury

American Music, Inc.

S. L. Cross, Pres.; Wally Brady, Prof. Mgr.
Hollywood, 9109 Sunset Blvd. • New York, 1576 Broadway.

BMI FOR SONG HITS THAT FILL THE TILL

•• Top Juke Box Favorites •••••

"If You've Got the Money (I've Got the Time)"
 "I Love You a Thousand Ways"
 "I Overlooked an Orchid"
 "I've Got the Craziest Feeling"
 "Look What Thoughts Will Do"
 "Shave, Shine and Shower"

•• Top Standards •••••

"Tico Tico"	"Besame Mucho"
"Lazy River"	"Baia"
"Brazil"	"Taboo"
"Green Eyes"	"Babalu"
"Georgia on My Mind"	"Deep in the Heart of Texas"
"Perfidia"	"Adios"
"Frenesi"	"Amour"
"Maria Elena"	"It Makes No Difference Now"
"You Are My Sunshine"	"Rockin' Chair"

•• Coming Up •••••

"Kentucky Waltz"
 "You Belong to My Heart" (Solamente Una Vez)
 sung by Ezio Pinza in the MGM production "Mr. Imperium"

Peer International Corp.

1619 Broadway
 RALPH S. PEER, President

Melody Lane Publications, Inc.

New York 19, N. Y.
 BEN SELVIN, Gen. Mgr.

THE BILLBOARD Music Popularity Charts

ANOTHER HIT BY SUE THOMPSON! "YOUR' GETTING A GOOD GIRL" (WHEN YOU GET ME)

MERCURY 6325

(WHEN YOU GET ME)

MERCURY 6325



Record Reviews

90-100 TOPS 80-89 EXCELLENT 70-79 GOOD 60-69 SATISFACTORY 50-59 POOR

How Ratings Are Determined: Records are rated four ways (1) overall; (2) as to their value for disk jockeys; (3) for retailers; and (4) for operators.

The Categories: Following are the maximum points that may be earned by a record in each of the nine categories considered: Song quality, 15; interpretation, 15; arrangement, 15; name value, 15; record quality (surface, etc.), 5; music publisher's air performance potential, 10; exploitation (record adv'ts—promotion films, legit and other "sales" aids), 10; manufacturer's distribution power, 10; manufacturer's production efficiency, 5.

Each of the records reviewed here expresses the opinion of the member of The Billboard music staff who reviewed the record.

Table with columns: ARTIST LABEL AND NO., TUNES COMMENT, and POPULAR. Lists records by artists like The Keynotes, Bing Crosby, George Benson's All Stars, etc.

ARTIST LABEL AND NO. TUNES COMMENT

Table with columns: ARTIST LABEL AND NO., TUNES COMMENT, and POPULAR. Lists records by artists like Michael Carron-Thrillwood Ork, John Wolohan, Evelyn Knight-Ray Charles Singers, etc.

Advertisement for RCA-Victor M.O.A. Suite 744, featuring Lawrence Duchow and His Orchestra. Text includes 'Come in to the RCA-VICTOR M.O.A. SUITE 744 and hear the NATION'S COMING NOVELTY HIT "OH, YOU SWEET ONE"'

NOT IN ONE YEAR BUT . . . IN JUST 8 MONTHS



**THE BAND
THAT
"BEWITCHED"
THE
NATION**

BILL SNYDER

and his Orchestra . . .

**WITH THE FIRST INSTRUMENTAL
RECORD IN YEARS THAT BROKE
THROUGH FOR A TOP SELLER . . .**

. . . and Big Box Office Draw

first theater date—CHICAGO THEATER, CHICAGO

first New York appearance—PARAMOUNT THEATER

**Also . . . WASHINGTON-STATLER HOTEL,
Washington, D. C.**

CHASE HOTEL, St. Louis

EDGEWATER BEACH HOTEL, Chicago

in conjunction with
Dorothy Mild—"City Allegro"

All this after successfully scoring and conducting 3-Hit
Shows for the College Inn, Hotel Sherman, Chicago

With These Hit Recordings . . .

"The Night Is Young and You're So
Beautiful"—LONDON No. 876

"My Silent Love"—LONDON No. 869

"Bewitched"—LONDON No. 868

. . . and the Bill Snyder "BEWITCHED" 45 Album
LONDON No. LSF-73



AND NOW . . .

'I CAN'T BELIEVE YOU'RE IN LOVE WITH ME'

backed with

"The Very Thought of You"

LONDON RECORD No. 981

Personal Management:
ARENA STARS, INC.
Ralph Wonders, Pres.

Booked Through:
**GENERAL ARTISTS
CORPORATION**

ACES BACK TO BACK...

by a Queen...

"LIES"

FRAN ALLISON

Exclusively on

RCA VICTOR

"TOO YOUNG"



You can hear these two great sides in Room 730 at the Palmer House, Chicago, during the M.O.A. Convention . . .

THE BILLBOARD Music Popularity Charts

• The Honor Roll of Popular Songwriters

By Jack Burton

No. 87—RALPH RAINGER

The night of April 30, 1929, when the curtain rose on the premiere of *The First Little Show*, proved to be Emancipation Day for two disgruntled barristers, Arthur Schwartz, who had composed several songs for the revue, and Ralph Rainger, the rehearsal pianist, both being released from bondage to Blackstone to achieve fame and fortune on Broadway and in Hollywood.

As far as Ralph Rainger is concerned, this opening night of 21 years ago was the big once-in-a-lifetime break that so many aspiring composers have experienced. The occasion ended a series of frustrations that had hampered him from childhood in his desire to follow a natural bent and become a popular songwriter.

The son of a dealer in carpets and rugs and a native of New York's Lower East Side, where he was born October 7, 1901, Ralph Rainger took to music while still wearing rompers. At the age of

six he began taking music lessons with his two brothers and two sisters largely in the interests of household economy, the piano teacher offering a special reduced family rate. When Rainger was 13 he had advanced so rapidly that his mother gave him a set of adult books on musical composition as a Christmas gift.

The opening sentence in the first volume: "A composer is born and not made" both intrigued and challenged Ralph Rainger, who decided he'd show the author that such an affirmation didn't always hold true. Consequently, he spent all his spare time at the piano improvising melodies despite the nightly protests of his father, who believed his son was neglecting his studies and had Ralph's report card to prove it.

While attending high school in Newark, where the family had moved, Ralph played for student dances at \$1 an afternoon with an orchestra made up of such later-

day celebrities as Ted Flo Rite, Benny Krueser and Nick Lucas, and in his senior year won a scholarship at Damrosch Institute of Musical Arts. Before the first term was completed, however, Ralph's father, fearing that his son was becoming a slave to the piano rather than its master, called a sudden halt on further advanced musical education and sent Ralph to his uncle, a highly successful physician, for sage and kindly counsel.

"There's no future in music," his uncle told him. "But a professional career—that's different! There's money and security in that."

And since Ralph's uncle was the financial head of the family and not to be crossed, Ralph begrudgingly took his advice and entered law school, paying his way thru college by driving a truck and working as a farm hand and a door-to-door salesman. His first job, after graduating with honors, was with a law firm at \$25 a week, which was raised to \$50 within a year, but Rainger made more money playing the ukulele with a cafe dance band, and Blackstone ran a poor second to Bach, Beethoven and Irving Berlin in his affections.

"I can't go on with a law career," he finally told his father one night. "I'd rather do what I want to do and starve than sit on the Supreme Court bench."

It was the most successful ease

he ever pleaded. Two weeks later Ralph Rainger was in the orchestra pit of New York's Ambassador Theater, where the musical *Queen High* was playing.

Every night at the close of the show Rainger bought a sandwich, some chocolate bars and a package of cigarettes at the corner drugstore and returned to the darkened theater, climbing back into the deserted orchestra pit and improvising music until 3 and 4 o'clock in the morning with only the pilot light over the piano to guide his ambitious fingers. But the songs he wrote nobody would buy, and when *Queen High* closed after 332 performances, Rainger joined Clifton Webb and Mary Hay as a vaudeville accompanist. The act got as far as the Palace Theater, Chicago, and then broke up. Webb returning to New York to take a leading role in *The First Little Show*, and Ralph going along with him as the rehearsal pianist.

The score Arthur Schwartz and Howard Dietz had written for the

production had no song in it for Clifton Webb, who decided to recall the over-sight himself. Rainger volunteered to help, and brought several of his songwriting friends to Webb's apartment for post-midnight auditions. Webb, however, liked none of their numbers and, as a last resort, Rainger sat down at the piano and improvised a tune on the spur of the moment.

"That's it!" Webb declared after hearing the first few bars. Howard Dietz liked it, too, and supplied the lyrics. And *Moanin' Low*, Ralph Rainger's first published song, not only was the smash hit of *The First Little Show* but the big break that led a year later to a contract in Hollywood. Here, with Leo Robin as a lyricist, Rainger formed one of the great songwriting teams of the cinema capital that challenged Kalmar and Ruby, Gordon and Revel, and Dubin and Warren for hit parade honors with the advent of sound pictures.

(Continued next week)

RALPH RAINGER'S BEST KNOWN SONGS AND RECORDINGS AVAILABLE

Songs in Stage Musicals

1928—**THE FIRST LITTLE SHOW**
An intimate cross with Fred Allen, Clifton Webb and Lily Holman. Lyrics by Howard Dietz. Music, Inc.
MOANIN' LOW

(Available on the following records: Victor #127917 in F-118, Lena Horne; Decca 24049 in A-1929, Fingerope and Schull, both pianos.)

FATTLE TALES

A Broadway revue. Lyrics by Leo Robin, Music, Inc.
I'LL TAKE AN OPTION ON YOU
(Available on Capitol 661, Ray Robinson orchestra.)

Popular Songs

1931—**IS THIS THE MUSIC OF LOVE?**

Lyrics by Sam Coslow. Famous Music Corporation.

1940—**JUST A WHISTLIN' JUST A WHISTLIN' AND A WATCHIN' THE WORLD GO BY**

Lyrics by Leo Robin. Crawford Music Corporation.
(Available on Decca record 23151, Mary Martin.)

Film Songs and Scores

1930—**BE YOURSELF**

A United Artists' picture with Fanny Brice, Harry Green and Robert Armstrong. Lyrics by Billy Rose. Robins Music Corporation.

1932—**THE BIG BROADCAST**

A Paramount picture with Stuart Erwin, Bing Crosby, Lella Hyams, Sam and Allen, Kate Smith, Mills Brothers, Boswell Sisters, Arthur Tracy and the orchestra of Vincent Lopez and Cab Calloway. Lyrics by Leo Robin. Famous Music Corporation.
PLEASE
(Available on the following Columbia records: 4420 M and 4504, Bing Crosby.)

1933—**BEDTIME STORY**

A Paramount picture with Marjorie Conner, Helen Twelvetree, Edward Everett Horton, Arlene Ames and Bary Letoff. Lyrics by Leo Robin. Famous Music Corporation.

MONSIEUR BABY

LOOK WHAT I'VE GOT IN A PARK IN PARIS
HOME MADE HEAVEN
INTERNATIONAL HOUSE

A Paramount picture with Peggy Hopkins Joyce, William C. Fields, Ruth Valen, Stuart Erwin, Burns and Allen, Gail Slone and Gus, Baby Face Martin and Cab Calloway. Lyrics by Leo Robin. Famous Music Corporation.

THANK HEAVEN FOR YOU

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IT'S A LONG, DARK NIGHT
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IN A ONE-HOUR FLAT
IT'S ON ITS AN, IT'S WONDERFUL
THERE'S A WONDERFUL LUCKY GUY
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Signature 15043 7. SYMPHONY Benny Goodman... Col 36874 Jean Sablon... Dec 40002 Marlene Dietrich... Dec 23456 Bing Crosby... Dec 18735 Homer & Jethro... King 523 Erroll Garner... Mercury 2040 Kern & Sloop... Tempo 908 8. SURRENDER Woody Herman... Col 36865 9. PRISONER OF LOVE Ink Spots... Dec 18864 Gordon MacRae... MGM 10734 Dilly Eckstine... National 9017 (33) NLP-2001 Russ Columbo... V 27635 Perry Como... V 20-1814 10. GOIN' WHAT COMES NATUR'LY Betsy Gray... Cap 1017 (45) F1017 Dinah Shore-Spade Cooley... Col 36976 Jimmy Dorsey Ork... Dec 25487 Ethel Merman... Dec 23584 (45) 9-23584 Betty Hutton... MOM 30220 (45) K30231 Marie Greene... Signature 15053 Al Goodman Ork... V 46-0001 1947 1. PEO O' MY HEART Al Cyril & Harmonicords... Aladdin 537 Red Nichols... Brunswick 80004 Slim Kenton... Cap 006 (45) F907 Clark Dennis... Cap 715 (45) F715 Buddy Clark... Col 37392 Phil Regan... Dec 25075 Glenn Miller... Dec 25075 Dick Contino-Horace Heidt 1035 (45) 45-1035 Harmonicords... 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Col 37395 Ted Weems Ork... Dec 25017 (45) 9-25017 V 20-2175 Cowboy Copas... King 598 Jimmy Dorsey Ork... MOM 10001 Ray Block Ork... Signature 15065 7. MAMMELLE Frank Sinatra... Col 37343 Dick Haymes... Dec 23861 Frankie Laine... Mercury 5048 Art Lund... MOM 10011 8. I WONDER WHO'S KISSING HER NOW Four Vagabonds... Apollo 1055 Ray Noble Ork... Col 37544 Ted Weems Ork-Perry Como... Dec 23858 (45) 9-23858 Danny Kaye... Dec 24110 Frank Froba... Dec 23602; (45) 9-23602 Joe Howard... DeLuxe 1038 Homer & Jethro... King 582 Ray Block Ork... Signature 15140 Bobby Doyle... Signature 15057 Jean Sablon... V 23-0101 Wayne King... V 26329 9. I WONDER, I WONDER, I WONDER Guy Lombardo... Dec 23885 Ted Martin... DeLuxe 1070 Van Johnson... MOM 10018 10. (I LOVE YOU) FOR SENTIMENTAL REASONS King Cole Trio... Cap 15311 (45) F1033 Dinah Shore... Col 37168 Ella Fitzgerald... Dec 23670 Homer & Jethro... King 615 1046 1. NOW IS THE HOUR Margaret Whiting... Cap 15024 Jerry Wald... 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Bluebird 31-0002 Paul Weston Ork... Cap 829 (45) 7429 Gordon MacRae... Cap 598 (45) F900 Jo Stafford... Cap 544 (45) F548 Frank Sinatra... Col 38446 (33) 3-38446 Elio Pinna... Col 4578-M Carmen Cavallaro... Dec 24727 (45) 9-24727 Eddie & Rack... Dec 24707 Al Jolson... Dec 24667 Bing Crosby... Dec 24609 Janette Davis... Harmony 1048 Stanley Black Ork... London 455 John Lauzenz... Mercury 5278 (33) MG-20002 Hugo Winterhalter Ork-Stuart Foster... MOM 10399 Al Goodman Ork... V 28-0435 (45) 50-0022 Ralph Flanagan... V 20-3651 (45) 47-3174 Perry Como... V 20-3402 (45) 47-2896 Bill Harrington... Vocalion 55000 6. AGAIN Onetone Brown... Aladdin 3066 Mel Torme... Cap 15248 Gordon Jenkins Ork... Dec 24602 (45) 9-24602 Felix King... London 827 Vera Lynn... London 310 Vic Demone... Mercury 5261 (33) MGM-25026 Art Mooney... MOM 10398 Doris Day... Col 38467 (33) 1-211 Tommy Dorsey... V 20-3427 Bill Harrington... Vocalion 55001 7. FOREVER AND EVER Margaret Whiting... Cap 15386 Dinah Shore... 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George Auld Ork ... Apollo 763
Benny Carter Ork ... Cap 48015
Chas Brown ... Col 37915
Billis Wilson ... Col 37484
Teddy Holiday ... Col 36683
Dizzy Gillespie Ork ... Col 30147
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Ray Eldridge Ork ... Dec 24417
Hildegard ... Dec 28162
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Ray Anthony Ork ... Cap 938 (45) 7938
Sparke & Kings of Dixieland ... Cap 951 (45) 7951
Jerry Gray Ork ... Dec 27177 (45) 9-27177
Horace Heidt Ork ... Horace Heidt 1039 (45) 45-1039
Glenn Miller ... V20-1733
JALOUSIE
Ralph Font Ork ... Apollo 1074
Tito Grimes Quintet ... Atlantic 888
Billy Butterfield ... Cap 15189
Clara Dennis ... Cap 15075 & 716
Harry James Ork ... Col 37218
Don Baker ... Col 37626
Mark Weber Ork ... Col 36871
Vladimir Selinsky String Ork ... Col 36878
Andre Kostelanetz Ork ... Col 7521-M
Babe Stevens ... Col 4528-M
Kitty Carlisle ... Dec 23542
Fred Waring ... Dec 23311
Emil Coleman ... DeLuxe 1010
Wendy Toresk ... London 8074
Jan Alopelt ... Mercury 5331 (45) 5331X45
Alfred Newman Ork ... Mercury 1177 (45) 1177X45
Kathryn Grayson ... MGM 30074
Ray Bloch Ork ... Signature 15013
Henri Rene Ork ... V 25-0058 (45) 48-0021
Three Suns ... V 20-3843 (45) 47-3843
Johnny Bradford ... V20-3378
Freddie Martin Ork ... V 20-3029 (45) 47-2851
Rus O'Connell ... V 20-2820 (45) 52-0032
Herbie Fields Ork ... V 20-1961
Boston Pops Ork ... V 12-0077 (45) 45-0023
Kaiser Cugat Ork ... V 25184
JOSEPHINE
Jimmy Lewis ... Aladdin 3004
Ken Griffin ... Col 38889 (45) 4-38889
Frankie Carle ... Col 36692
Lawrence Welk Ork ... Dec 23759
Dick Lewis ... Imperial 6045
Midnight Four ... London 873 (45) 30281
Del Courtney Ork ... Mercury 5054
Jack Pina Ork ... MGM 10460
Freddie (Schnecker) Fisher Ork ... Standard 128
Don Pablo Ork ... Rondo 158 (45) 45-158
Three Suns ... V 20-3701 (45) 47-3231
Tommy Dorsey ... V 20-3031
Wayne King Ork ... V 25318
MABIE
Patsy Yerbe Ork ... Dec 27107 (45) 9-27107
Gordon Trio ... Rondo 194 (33) RLP-29
Don Byns ... Savoy 627
Brother Bones-Shadows ... Tempo 650
Tommy Dorsey ... V 25233
MISSOURI WALTZ
Lawrence Welk ... Abbey 18012
Chick Stone ... Cap 48031 (45) 3F-40148
Frankie Carle ... Col 38528 (33) 3-38529
Abe Lyman Ork ... Col 37510
Al Goodman Ork ... Col 35817
Horace Heidt Ork ... Col 35425
Gene Aulry ... Col 20524
Helen Trautman ... Col 17584-D
Ernie Brunnerfield ... Coral 60026 (45) 9-60026
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Gene Aulry ... Col 205

A NUMBER 1
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FOR THE
NUMBER 1
SPOT on 1950 JUKE BOX
PLAYS.....

RED FOLEY



Management:
BILL ELLSWORTH
 75 E. Wacker Drive
 Chicago, Illinois

THE YEAR'S TOP COUNTRY AND WESTERN ARTISTS ...
 according to
JUKE BOX PLAYS

1. Red Foley (Decca) 4210
 Chattanooga Shine Shine Boy (1427) •
 Birmingham Bop (549) • I'm
 Oppy (488) • Goodnight, Sweet Home (262) •
 Tennessee Border pt. 2 (204) • Sugarfoot
 Rag (271) • Chickenhead Duetting Ptg
 (125) • Ready Doin' in Tennessee
 (105) • Just a Clove West with This
 • Chocolate Ice Cream Cops (91)
 • Bump the Ladies (307)

THE YEAR'S TOP COUNTRY AND WESTERN RECORDS ...
 according to
JUKE BOX PLAYS

1. Chattanooga Shine Shine Boy 1427
 (Red Foley—Decca) 4210
 2. Birmingham Bop
 (Red Foley—Decca) 420
 3. Chattanooga Bop
 (Red Foley—Decca) 416
 4. Goodnight, Sweet
 Home (Red Foley, B. Tubb—Decca) 390
 5. Tennessee Border pt. 2
 (Red Foley—Decca) 384
 ...and the others

Here's My Latest ...

"MILKY WHITE WAY"
 backed with
 "He'll Understand and Say 'Well Done'"
 DECCA RECORD NO. (78)14553; (45)9-14553

"MY HEART CRIES FOR YOU"
 backed with
 "Tater Pie"
 DECCA RECORD NO. (78)27378; (45)9-27378

"THE CHICKEN SONG"
 backed with
 "So Long"
 with Ernest Tubb
 DECCA RECORD NO. (78)46297; (45)9-46297

•
 Featured Star, PRINCE ALBERT'S NBC
 "GRAND OLE OPRY," WSM, Nashville, Tenn.

FIFTY YEARS of TOP SONG HITS

1900 to 1950

"A YOU'RE ADORABLE (1946)
 Tony Pastor Ork. ... Col (78) 36448
 (33) 139181
 Anne Vincent ... Mercury 6253
 Buddy Kay Quintet ... MGM 10310

AC-CENT-TCHU-ATE THE POSITIVE (1945)
 Johnny Mercer ... Cap (78) 10155
 (45) 715131
 Bing Crosby & Andrews Sisters ... Dec 29379

ADIOS, MARIQUITA LINDA (1933)
 Don Pablo Ork. ... Latin American 24

ADIOS, MICHACHOS (1932)
 Pancho ... Dec 25071
 Xavier Cugat ... Col 37387
 Morton Gould Ork. ... Col 4628-34
 Andre Kostelanetz Ork. ... Col 35968
 Lee Baxter ... Cap 16090
 Andy Russell ... Cap 20033
 Harry Horlick Ork. ... MGM 30182
 Don Pablo Ork. ... Latin American 52

AFTER I SAY I'M SORRY (1926)
 Marlene Fingert-Arthur Schutt ... Dec 24038 (Medley)
 Dinah Shore ... Col 37262
 Eddie Fisher ... V (78) 20-4037
 (45) 47-4037

AFTER THE BALL (90s)
 Eddie Condon ... London 251
 Guy Lombardo ... Dec 28342
 Franz Glawatsky ... Tempo (78) 472 (45) 4722
 Knickerbocker Serenaders ... Dec 18552 (Medley)

AFTER YOU'VE GONE (1918)
 Art Tatum Trio ... Brunswick (78) 80141 (45) 9-80141
 Ray Benson ... Dec 24006 (Medley)
 Nappy Lamare ... Modern (33) 24114
 MERLO and Modern (78) OJ-101
 Bing Crosby-Eddie Condon ... Dec 24114
 Martha Raye ... Discovery 503
 Roy Kridger ... Dec 24417
 Al Johnson ... Dec (78) 24683 (45) 9-24683
 Frankie Carle ... Col 36333
 Benny Goodman Ork. ... Col 30399
 Benny Goodman Sextet ... Col 36781
 Gene Krupa Ork. ... Col 38147
 Lester Young ... Aladdin (78) OJ Van Damme ... Cap 570
 Charlie Stone ... Cap 15318
 Tommy Dorsey ... V 20-2087
 Jimmy Dorsey Ork. ... London 344
 Ben Light ... Tempo (78) 624 (45) 4712 (33) MTT 2020

AGAIN (1948)
 Charles Barn ... Aladdin (78) 3068 (33) AL 702
 Dorla Day ... Col (78) 38467 (33) 3-38467
 Gordon Jenkins Ork. ... Dec (78) 24602 (45) 9-24602 (33) DL-5307
 Felix King ... London 327
 Vera Lynn ... London 310
 Vic Damone ... Mercury (78) 3261
 (33) MGT-2509
 Art Mooney Ork. ... MGM 10388
 George Floyd ... Supreme 1531
 Tommy Dorsey Ork. ... V 20-3427
 Bill Harrington ... Vocalion 55001
 (1915 and 1922)

AH! SWEET MYSTERY OF LIFE (1915 and 1922)
 Jan Garber ... Coral (78) 60051
 (45) 9-60051 (33) ORL 58001
 Bing Crosby ... Dec 23616
 Charles Kullback ... Col 4107-M
 Robert Merrill ... V (78) 10-1330
 (45) 49-0224
 Vaughn Monroe ... V (78) 20-3639
 (45) 47-3162
 Jess Crawford ... V 22933
 Mantovani Ork. ... London R10,071
 Eugene Conley-Farnon Ork. ... London (78) R10,126 (33) LPS 18

AINT' MISEHAVIN' (1929)
 Dinah Washington ... Mercury 8072
 James P. Johnson ... Dec 23564
 Marlene Fingert-Arthur Schutt ... Dec 24081 (Medley)
 Kay Starr ... Modern 20-680
 Carmen Cavallaro ... Dec 26652
 Louis Armstrong ... Dec 25355
 Benny Goodman Sextet ... Col 36922
 Harry James Ork. ... Col 36887
 Pats Waller ... V 20-1581
 Zap Metamers Band ... MGM 30185
 Ben Light ... Tempo (78) 666 (33) TT 2052 (45) 4708

AINT' SHE SWEET? (1927)
 Milt Herth Trio ... Coral 60079
 Bob Hamilton-Johnny Ryan ... Dec 24739
 Sy Oliver Ork. ... Dec (78) 27418
 (45) 9-27418
 Jimmy Lunceford Ork. ... Col 38097
 Tiny Hill ... Mer 3308

AINT' WE GOT FUN? (1921)
 Carmen Cavallaro ... Dec 24018 (Medley)
 Margaret Whiting & Bob Hope ... Cap 783

ALABAMA BOUND (1925)
 Basi Fomeen ... Dec 24033 (Medley)
 Clyde Hurley ... RPM 289
 Eddie Cantor ... Dec 24597
 A. J. Powell Barjo Octette ... London 450
 Kern & Sloop ... Tempo (78) 1074
 (33) TT 2054 (45) 4692

ALEXANDER'S RAGTIME BAND (1911)
 Bob Grant ... Dec 24064 (Medley)
 Andrews Sisters ... Dec 36424
 Bunk Johnson ... Dec 26132
 Bing Crosby-Al Johnson ... Dec 49038
 String Band with Voc. ... Dec 46072
 Al Goodman Ork. ... Col 38448

Hooper Hot Shots ... Col 20292
 Johnny Mercer ... Cap 10084
 Muff Mole & Little Mole ... Col 36280
 Sammy Kaye ... V (78) 20-3647
 (45) 47-3170
 Joe Venuti-Bobby Maxwell ... Tempo (78) 410 (45) 4526 (33) 2064-A

ALICE BLUE GOWN (1919)
 Ted Pollock ... Brunswick (78) 80121 (33) BL 8023
 Ted Strasser ... Dec 24011 (Medley)
 Eddie Duchin ... Col 36744
 Carl Journell with Grady Hester ... 4-Star (78) 1358
 Betty K ... Imperial (78) 1124 (48) 6124
 Pied Piper ... Cap 10158
 Wayne King ... V (78) 27409 (45) 47-27409
 Ben Light ... Tempo (78) 604 (33) MTT 2022

ALL ALONE (1911 and 1924)
 Bob Grant ... Dec 24028 (Medley)
 Carmen Cavallaro ... Dec 24423
 Victor Young ... Dec (78) 27287
 (45) 9-27287 (33) DL-5264
 Dols Dickens ... Dec (78) 48190
 (45) 9-48199
 Al Goodman Ork. ... Col 36452

ALL ALONE MONDAY (1936)
 Leo Retano ... Dec 24177

ALL BY MYSELF (1921)
 Glen Gray ... Coral 60324
 Bing Crosby ... Dec 23649
 Big Bill ... Col 30012
 Danny Clark ... Col 37085
 Herb Kern ... Tempo 1060

ALL I DO IS DREAM OF YOU (1934)
 Benny Goodman Trio ... Cap F 15038
 Jimmy Lunceford ... Dec 23421
 Victor Young ... MGM 30117

ALL MY LOVE (1950)
 Harry Babitt ... Coral (78) 60290
 (45) 9-60290
 Eddie Grant ... Cap (78) 1183 (48) 47183

ALL BY MYSELF (1921)
 Jack Smith ... Col (78) 39006 (43) 3-39006
 Percy Faith Ork. ... Col (78) 38018
 (33) 3-38018
 Xavier Cugat Ork. ... Col (78) 38913
 (33) 3-38913
 Dinah Shore ... Col 37555
 Lucienne Boyle ... Col 4052-F
 Harry Babitt ... Coral (78) 60280
 (45) 9-60280
 Guy Lombardo ... Dec (78) 27118
 (45) 9-27118
 Bing Crosby ... Dec (78) 27117 (45) 9-27117

AL Johnson ... Dec 23953
 Patti Page ... Mercury (45) 5512X45
 Patti Page ... Mercury (78) 6485
 (45) 5512X45
 Russ Case Ork. ... MGM 10792
 Dennis Day ... V (78) 20-3870 (45) 47-3870

Jacquette Francois ... Vocalion (78) 58008 (33) PL-3070

ALL OF ME (1931)
 Ray Benson ... Dec 24057
 Jimmy Dorsey ... Dec 26069
 Count Basie ... Col 36776
 Kaye D'Amico Trio ... V 20-2085
 Helen Forreast ... MGM 10028
 Frankie Laine ... Mer 5048

ALL OR NOTHING AT ALL (1943)
 Frank Sinatra, Harry James Ork. ... Dec 24087
 Meri Lindsay ... MGM 10848

ALL OVER NOTHING AT ALL (1922)
 Bob Grant ... Dec 24021 (Medley)

ALL THE THINGS YOU ARE (1936)
 Tony Martin ... Mercury 5052
 Higdon ... Dec 23115
 Fred Waring ... Dec 23727
 Carmen Cavallaro ... Dec 23793
 Chick Debus ... Dec 24096 (Medley)
 Jerry Gray Ork. ... Dec 24056
 Gene Norman's "Just Jazz" ... Modern 20-682
 Tony Martin ... Dec 25042 & 25262
 Guy Lombardo ... Dec 25044
 Gordon Jenkins Ork. ... Dec (78) 27168 (45) 9-27168 (33) DL-8276
 Erna Saxon ... Dec 40017
 Victor Young ... Cap 36814
 Eddy Duchin ... Col 37517
 Al Goodman Ork. ... Col 33789
 Andre Kostelanetz Ork. ... Col 42022

Frank Sinatra ... Col 37258
 Dennis Day ... Cap 10013
 Clark Dennis ... Cap (78) 10013
 (45) 9-10013
 Freddy Martin ... V (78) 20-3642
 (45) 47-3165
 Lee Richardson ... Apollo 1036
 Ben Light ... Tempo (78) 870 (33) 870

ALL THROUGH THE DAY (1946)
 Margaret Whiting ... Cap 240
 Frank Sinatra ... Col 36862
 Bing Crosby ... Dec 23682
 Dick Haymes, Helen Forreast ... Dec 23528
 Kern & Sloop ... Tempo 834
 James Melton ... V 11-0224

ALLAN'S HOLIDAY (1918)
 Jess Crawford ... Dec 23666
 Kern & Sloop ... Tempo 962
 The Three ... V 20-3249

ALONG THE ROCKY ROAD TO DUBLIN (1915)
 Roche's Harp & Shamrock Ork. ... Dec 23656

ALWAYS (1928)
 Eileen Farrell ... Dec 23364
 Deanna Durbin ... Dec 23297
 Buddy Brooks ... Modern 20-718
 Guy Lombardo ... Dec 23817

Basie Fomeen ... Dec 24034
 (45) 105X45
 Ink Spots ... Dec 24140
 Victor Young ... Dec (78) 27288
 (45) 9-27288 (33) DL 5294
 Hal Derwin ... Cap 15071
 Gordon Jenkins ... Cap F15686
 Gordon Jenkins ... Cap 126
 Sammy Kaye ... V (78) 20-3645 (45) 47-3168
 Al Goodman Ork. ... Col 36452
 Ziggy Elman Ork. ... MGM 10277
 George Hartman ... Mer 5176
 Ben Light ... Tempo (78) 610 (33) MTT 2020

AM I BLUE (1929)
 Marlene Fingert-Arthur Schutt ... Dec 24061 (Medley)
 Eddie Duchin ... Col 36744

AMAPOLA (1941)
 Nino Martini ... Col 17202-D
 Jimmy Dorsey Ork. ... Dec (78) 25120 (45) 9-25120
 Bob Grant ... Dec 24031 (Medley)
 Nat Brandwynne ... Dec 26098 (Medley)
 Alfonso Orla Tirado ... Peerless 2083
 Bob Stanley Ork. ... Regent (45) 45-519
 Comedian Harmonists ... V 25-0033
 Alan Jones ... V 4562

AMONG MY SOUVENIRS (1927)
 Jan Garber ... Coral (78) 60202
 (33) ORL 56007
 Bing Crosby-Russ Morgan ... Dec 23748
 Bob Grant ... Dec 24043 (Medley)
 Frank Sinatra ... Col 37161

AMOR (1944)
 Xavier Cugat Ork. ... Col 36718
 Bing Crosby ... Dec 23170
 Dick Leiber ... V 20-2029

ANDALUCIA (1932)
 Marlene Fingert-Harry Fields ... Dec 24039
 Basie Fomeen ... Dec 24044 (Medley)
 ANGELA MIA (1926)

Basi Fomeen ... Dec 24044 (Medley)
 Baal Pomeen ... Dec 24044 (Medley)

Alfred Dorsey Ork. ... MGM 10816
 Vic Damone ... Mercury (78) 5058
 (45) 504X46
 ANNIE DOESN'T LIVE HERE ANYMORE (1933)
 Charles Baum ... Dec 24064 (Medley)

ANNIVERSARY SONG (1947)
 Dinah Shore ... Col 37234
 Bing Crosby ... Dec (78) 24273 (45) 9-24273
 Guy Lombardo Ork. ... Dec 23790
 Al Johnson ... Dec (78) 23714 (45) 9-23714
 Ralph Martiere ... Mercury (33) MGT-20009
 Kate Smith ... MGM 10003
 Larry Douglas ... Signature 15076
 Vaughn Monroe ... V (78) 20-3221
 (45) 47-2883

ANNIVERSARY WALTZ (1941)
 Guy Lombardo ... Dec 24338
 Bing Crosby ... Dec 23716
 Kern & Sloop ... Tempo (78) 980
 (33) MTT 2028
 Wayne King ... V 20-2088

ANTHONY GOES (1934)
 Guy Lupatkin ... Cap 5-538
 Eddie Lamer ... Cap 20094
 Guy Lupatkin ... Cap RCD 158
 Louis Prima Ork. ... London B12005-40002

APRIL IN PARIS (1932)
 Higdon ... Dec 23161
 Charley Spivak ... London 582
 Carmen Cavallaro ... Dec 24062 (Medley)
 Victor Young ... Dec (78) 27025
 (45) 9-27025 (33) DL 5259
 Eddy Duchin ... Col 36703
 Paul Weston ... Cap 10128
APRIL SHOWERS (1921)
 Al Johnson ... Dec 23470
 Guy Lombardo ... Dec 23845
 Carmen Cavallaro ... Dec 24018 (Medley)
 Ray Noble ... Col 37844
 Margaret Whiting ... Cap 15066
 Sammy Kaye ... V 20-2389
 Kern & Sloop ... Tempo 940
 Ben Light ... Tempo 562 (33) TT 2052

AREN'T WE ALL (1929)
 Marlene Fingert-Arthur Schutt ... Dec 24041 (Medley)

A-TISKET A-TASKET
 Bob Grant ... Dec 24086 (Medley)
 Ella Fitzgerald-Chick Webb ... Dec 25434
 Frank Luther ... Dec 88003 (Medley)

AREN'T YOU GLAD YOU'RE YOU (1946)
 Bing Crosby ... Dec 18750
ARMY AIR CORPS SONG (1942)
 Bob Crosby Ork. ... Dec 25254
 Dick Fowley ... Dec 25253
 Fred Waring ... Dec 18269
 Winged Victory Chorus and Orch ... Dec 20132

RCA Victor Band ... V 27815

AS TIME GOES BY (1943)
 Benny Strong Ork. ... Cap 1364
 Billie Holiday ... Tempo 940
 FL-20006
 Billie Holiday ... Commodore 7520
 Sammy Kaye ... Col (78) 39016
 (45) 4-39016
 Dory Wilson ... Dec 40006
 Bob Grant ... Dec 24316 (Medley)
 Tommy Dorsey ... Dec (78) 27396
 (45) 97396
 Bob Anderson ... Hollywood Rhythms 1655

Tony Martin ... Mercury (78) 1089
 (45) 9-1089
 Hollywood Theme Ork. ... Rainbow (45) 46-30502

AT DAWNING (1906)
 Guy Lombardo ... Dec 23998
 Marcel Laurence ... Cap 90020
 Rise Stevens-Sylvan Shulman Ork. ... Col 449-M
 Ada Alcock-Farnon Ork. ... London R10,014

AT SUNDOWN (1927)
 Bob Grant ... Dec 24042 (Medley)
 Frankie Froba ... Dec (78) 27142
 (45) 27142
 Jimmy Dorsey Ork. ... MGM 10316
 Eddie Fisher ... V (78) 20-4038
 (45) 47-4038

AT THE BALALAIKA (1939)
 Nelson Eddy ... Col 449-M
 Orrin Tucker ... Col 36332

AT THE CROSSROADS (MALAGUENA) (1942)
 Billy Butterfield Ork. ... Cap F15478
 Luciano Almedin ... Cap F-15450
 Billy Butterfield Ork. ... Cap 15127
 Luis Del Campo ... Coda 5022
 Los Pancho's Ork. ... Coda 5012
 Emilio Ota ... Coda (45) 8
 Andre Kostelanetz Ork. ... Col 7003-X

Enoch Light Ork. ... Continental 1208
 Los Rancheros ... Dec 50026
 Elyse Freny Trio ... Dec (78) 27218 (45) 9-27218
 Bob Eberly Jimmy Dorsey Ork. ... Dec (78) 25122 (45) 9-25122
 Carmen Cavallaro Ork. ... Dec 24267
 Lillian Adler & His Harmonica ... Dec 24137
 Dick Contino-Horse Heidt ... (78) 1018 (45) 45-108 (33) MLP-127
 Stanley Black Ork. ... London 467

David Lewinter Ork. ... Mercury (33) MO-22012
 Alfred Newman ... Mercury (33) MG-20000
 Alfred Newman Ork. ... Mercury (78) 5412 (45) 5412X45
 Jan August ... Mercury (78) 6140
 (33) MG-25000
 Alfred Newman ... Mer (78) 1176 (45) 1176X45
 Nocturnes ... MGM (78) 10848
 (45) K10835
 Lou Jablon Trio ... Peerless 3083
 Liberos ... Signature 15240
 Anita O'Day ... Signature 15181
 Irving Fields Trio ... V (78) 28-9031
 (45) 51-6010
 Nina De Erja Alonso ... V 28-9008
 Calaveras Trio ... V 23-0712
 The Three Suna ... V (78) 20-3644
 (45) 47-3844
 Valdes Miquelita ... V (78) 20-3631
 (45) 47-3631
 John Sebastian ... V (78) 20-2060
 (45) 47-3835
 Boston "Pops" Ork. ... V 4330
 Erno Balogh ... Continental 6011
 Erno Balogh ... Col (45) 173
 Bartlett & Robertson ... Col 17516-D
 Francisco Cortes ... Col 370-M
 Harry Horlick-Decca Concert Ork. ... Dec 28199
 First Piano Quartet ... V (78) 12-0252 (45) 49-0217
 Amparo Iturrri ... V (78) 12-1143
 (45) 48-1000

Kostelanetz Ork. ... Col 7603-M
 Oscar Levant ... Col 72078-D
 Oscar Levant ... Col 71890-D
 Oscar Levant ... Col 72078-D
 Melina Ork. ... His Master's Voice 8-9637
 Oould, Robin Hood Dell Ork. ... Col 19018-D
 Whittmore & Lowe ... V (78) 11-9759 (45) 49-0139

MALAGUENA (1931)
 Decca Concert Ork. ... Dec 18086
 Larry Adler ... Dec 24137
 Carmen Cavallaro ... Dec 24257
 Jimmy Dorsey ... Dec 25122
 Harry Horlick ... Dec 28199
 Bartlett & Robertson ... Col 17516-D
 Jan August ... Mercury 6140
 Manuel S. Arcuna ... Imperial (78) 8072
 Miguelito Valdes ... V (73) 20-3631 (45) 47-3145

ATLANTA G A (1946)
 Andrews Sisters ... Dec 18833

AUP WIDERSCHEN (1915 and 1921)
 Andre Kostelanetz Ork. ... Col 4341-M
 Nelson Eddy ... V 4284
 Derry Falligan ... MGM 10258
 John Laurens ... Mer 8303

AVALON (1920)
 Red Nichols ... Brunswick (78) 80078 (33) DL 52029
 Al Johnson ... Dec (78) 23714 (45) 9-23714
 Nat Brandwynne ... Dec 24012
 Al Goodman Ork. ... Col 36217
 Pied Piper ... Cap 10087
 Vaughn Monroe ... V (78) 20-3487
 47-3486
 Sister Sledge-Woody Block ... King 19020
 Lou Brigg ... Castle 1204

BABALU (1941)
 Xavier Cugat Ork. ... Col 36068
 Yayo Fequero ... Continental 1107

Henry King Ork. ... Dec (78) 26488
 (45) 9-26488 (33) DL 5271
 Betty Rollin ... Dec 24987
 Jan August ... Mercury (78) 6566
 (45) 5558X45
 Maebito & His Ork. ... Mercury (45) 26745
 Jan August ... Mercury (33) MO-25088
 Noel De Silva ... Pan American 108
 Tona La Negra ... Peerless 2186
 Drew Armar Ork. ... V (78) 20-2280
 (45) 47-2286

BABY FACE (1926)
 Marlene Fingert-Arthur Schutt ... Dec 24036 (Medley)
 Al Johnson ... Dec 24681
 Henry King ... Dec 23358
 Art Mooney Ork. ... MGM 10186
 Harry Cook ... Mer 5128
 Sammy Kaye ... V 20-2870

BABY IT'S COOL OUTSIDE (1949)
 Margaret Whiting & Johnny Mercer ... Cap (78) 567 (45) F563
 Dinah Shore & Buddy Clark ... Col (78) 38463 (45) 3-38463
 Pearl Bailey & Hot Lips Page ... Harmony 1049
 Lynn & Frank Loesser ... Mercury 4507
 Esther Williams & Ricardo Montalban ... MGM 30187
 Hopper & Jethro ... V (78) 21-0078
 (45) 43-0078
 Elio Conte & Laura Laidi ... V (78) 20-3448 (45) 47-2914

BACK HOME AGAIN IN INDIANA (1917)
 Art Hodes ... Dec 18438
 Dick Haymes ... Dec 23753
 Bob Grant ... Dec 24001 (Medley)
 Kay Thompson ... Col 38101
 Kern & Sloop ... Tempo 1064 (83) 2088 (45) 4688

BAJA (1948)
 Danny Sluton ... Col 6333-X
 Bing Crosby ... Dec (78) 23413 (45) 9-23413
 Ken Wright ... Tempo (78) 490
 (45) 4782
 Lee Baxter Trio ... Discovery (78) 813 (45) 35-813
 Ted Heath Ork. ... London 137
 Ray Bloch Ork. ... Signature 18004
 Ray Bloch Ork. ... Signature 18004
 Percy Faith Ork. ... Dec 23872
 Charles Whittist ... Dec 23342

BALI HI (1949)
 Al Goodman Ork. ... Blue Note (78) 21-0004 (45) 52-0026
 Paul Weston Ork. ... Cap (78) 629
 629
 Peggy Lee ... Dore Barbor Ork. ... Cap (78) 597 (45) 601
 Peggy Lee ... Cap (78) 543 (45) 601
 Frank Sinatra ... Col (78) 38749 (33) 3-38749
 Frank Sinatra ... Col (78) 38448
 (33) 3-38448
 Janita Hall ... Col (78) 4562-M
 Eddie & Carl ... Dec 24707
 Bing Crosby ... Dec 24600
 Fred Waring Penna. ... (Dec) (78) 32944 (45) 9-27294 (33) DL 8293
 Stanley Black Ork. ... London (83) LPS-125
 Stanley Black Ork. ... London 485
 Henry King ... Mac Gregor 1004
 Anne Vincent ... Mercury (45) 823X48
 Anne Vincent ... Mercury 5273
 Hugo Winterhalter Ork. ... MGM 10999
 Al Goodman Ork. ... V (78) 28-0435 (45) 52-0022
 Percy Como ... V (78) 20-3402 (45) 47296

BALLETINA (1948)
 Buddy Clark ... Col 38040
 Bing Crosby, Rhythmaires & Trotter ... Dec 24278
 Jerry Shelton & Trio ... Mercury 5071

Jimmy Dorsey Ork. ... MGM 10035
 Vaughn Monroe Ork. ... V (78) 20-2433 (45) 47-3257

BALLIN' THE JACK (1914)
 Georgia Gibbs ... Coral 60313
 (45) 960318
 Danny Kaye ... Dec 24401
 Martha Tilton-Hal Derwin ... Cap 818

Alarm Six ... Tempo (33) 20668
 The Three Suna ... V (78) 20-3399
 (45) 47-2896
 Mercury 5259-M
 Bill Chmiler ... Apollo 1150

BAMBALINA (1923)
 Charles Baum ... Dec 24025 (Medley)
BARNEY DOODLE (1923)
 Charles Baum ... Dec 24024 (Medley)

BE MY LITTLE BUMBLE BEE (1912)
 Peter Venita ... Dec 18246
BE STILL MY HEART (1934)
 Bob Grant ... Dec 24070 (Medley)
THE BEAT OF MY HEART (1934)
 Bob Grant ... Dec 24089 (Medley)

BEAUTIFUL ISLE OF SOMEWHERE (90s)
 Frank Luther ... Dec 24615
 James Newell ... Dec 18246
 Eleanor Steber-Margaret Harshaw ... V (78) 10-1449

BEAUTIFUL LADY IN BLUE (1925 and 1930)
 Sister Sledge ... Coral 60008
 Nat Brandwynne ... Dec 24073

BEAUTIFUL OHIO (1918)
 Ray Benson ... Dec 26007 (Medley)
 Victor Young ... Dec 24635
 Cliffie Stone ... Cap 3-48033
 Al Johnson Ork. ... Col 35617
 Light Crust Doughboys ... Col 30290

Marty Horlick Ork... MGM 20106
 Al Goodman... V (78) 40-0007 (45)
 52-0018
 Kern & Sloop... Tempo (78) 1014
 (53) MTT 2004
BROAUGE (BOWERS) (90s)
 Bob Bailey... Mercury 3471
 Ames Bros... Coral (78) 80339
 (45) 960338 (33) CRL 56017
 Perry Como... V (78) 20-2653 (45)
 47-2738
BECAUSE D' HARNOLOT (1902)
 Felix Knight-Russ Morgan... Dec
 23476
 Buddy Johnson... Dec (78) 24842
 (45) 9-24842
 Deanna Durbin... Dec 25295
 John Carter... Col 4243-M
 Ted Daffan's Texas... Col 20254
 Nelson Eddy-Robert Armbruster Ork...
 Col 4424-M
 Russ Stevens-Dudley King Ork...
 Col 4815-M
 Jan Pearce... V (78) 11-9007 (45)
 49-0135
 Patsy Como... V (78) 20-2653 (45)
 47-2738

Arthur Tracy (The Street Singer)
 ... London 145
 Eugene Conley-Parson Ork...
 London (78) R10116 (33) LPS 13
BECAUSE YOU'RE YOU (1908)
 Elton Farnell-Felix Knight... Dec
 23476
BEDELIA (1903)
 Kalkrebercker Sereaders... Dec
 18551 (Medley)
 Jan Graber Ork... Col 38205
BEER BARREL POLKA (1938)
 Andrews Sisters... Dec 23600
 Lawrence Welk... Dec 23635
 Basil Fomeren... Dec 24088
 (Medley)
 John Walfart... Dec 45024
 Jolite Jack Robel... Dec 45061
 Bill Gale... Col 36146
 Tex Williams... Cap 48009
 Glabe Musette Ork... V 20-3226
BEI YOUR PARLON (1848)
 Francis Craig... Bullet 1012
 Frankie Carle Ork... Col 38036
 Russ Morgan Ork... Dec 24339
 49-0135
 Stooky Lannon... Mercury 5109
 Art Mooney Ork... MGM 10140

Philadelphia String Band... Tempo
 800
BROWN TEE BEQUINE (1926 and 1930)
 Larry Adler... Dec 23219
 Edile Hayward... Dec 23298
 Bing Crosby... Dec 23072
 Nat Brandwynne... Dec 24074
 (Medley)
 Les Paul Trio... Dec 23444
 Tony Martin... Dec (78) 25016
 (45) 9-25016 (33) DL 8189
 Andrews Sisters... Dec 25097
 Guy Lombardo... Dec 23267
 Fred Waring... Dec (78) 40182
 (45) 9-40182 (33) DL 8026
 Don Baker... Col 37325
 Xavier Cugat Ork... Col 36850
 Andre Kostelanetz Ork... Col
 4260-M
 Frank Sinatra... Col 37064
 Billy Butterfield... Cap P18475
 Barclay Allen... Cap P18442
 Guy Laydarter... Cap 8-536
 Buddy Cole... Cap 20054
 Art Shaw... V (78) 27846 (45)
 47-2784
 Mark Warnow Ork... MGM 30037

Louis Levy Ork... London 13004-
 42004
 Don Pablo Ork... Latin-American 1
 Ren Light... Tempo (78) 584 (33)
 MTT 2020 (45) 10-584
BRI MIR BIST DU SOHOEN (1908)
 Andrews Sisters... Dec 23805
 Bob Grant... Dec 24095 (Medley)
 BEA BOUTY (1944)
 Guy Lombardo Ork... Dec 19883
 Four Blues... DeLuxe 1000
 Big Jim De Noone... Fantasy 1433
 Charley Davis... Cal 2261
 Lee Redford Jr... Imperial (78)
 1111 (65) 8111
BELLS OF ST. MARY'S (1917)
 Jan Garber... Cap 8-8008
 Jesse Crawford... Dec 18333
 Bing Crosby... Dec 18721
 Bob Grant... Dec 24002 (Medley)
 Norace Heidt Ork... Col 36122
 RCA Victor Choral... V (78) 11-
 9155 (45) 49-0294
 Kern & Sloop... Tempo 908
BESAME MUCHO (1943)
 Ed Mond Hall Spring Sextet...
 Brunswick 8012
 Morton Gould Ork... Col 65084
 Xavier Cugat Ork... Col 36852
 Fred O-Vaca... Dec (78) 48182
 (45) 9-48182
 Fred Waring... Dec (78) 27182
 (45) 9-27182
 Jan August Ork... Mercury (78)
 5395 (45) 49-5545
 Manuella Arriola... Pasluma 1996
 Cantor George Wagner... Apollo
 144
BESS, YOU IS MY WOMAN (1936)
 Jascha Heifetz... Dec 23522
 Todd Duncan-Anne Brown... Dec
 40130 (33) DL 7008
 Mark Warnow Ork... MGM 30040
**THE BEEY NINOS IN LIFE ARE
 FITS (1427)**
 Bob Grant... Dec 24043 (Medley)
 Ink Spots... Dec 24327
 Jimmie Lunceford... Dec 25289
 Ted Lewis... Dec (78) 24909 (45)
 9-24909 (33) DL 8293
 Dinah Shore... Col 37984
 June Allyson-Peter Lawford...
 MGM 30085
 Ben Light... Tempo (78) 572 (33)
 MTT 2000
 Mandy Carson... V (78) 20-4061
 (45) 47-4061
**BETWEEN THE DEVIL AND THE
 DEEP BLUE SEA (1931)**
 Carmen Cavallaro... Dec 24545
 Eddy Duchin... Col 36278
 Fran Warren... V (78) 20-4029
 (45) 47-4029
 Woody Herman... Col 37800
BEWITCHED (1950)
 Chuck Cabot Ork... Atomic 1002
 Bill Snyder Ork... London 809
 Mel Torme... Cap (78) 1000
 Benny Goodman Ork... Col (78)
 38921 (33) 3-38921
 Doris Day... Col (78) 38908 (33)
 3-38908
 Doris Day... Col 38543
 Roy Rose Ork... Coral 90182
 Gordon Jenkins Ork... Dec (78)
 24983 (45) 9-24983
 Benny Goodman Ork... Harmony
 1012
 Cy Walter... Liberty 231
 Jan Armitz-Harmonica... Mer-
 cury (78) 5390 (45) 5390x45
 David Rose Ork... MOM (78) 30120
 (45) 9-30120
 Bill Snyder Ork... Tower (78)
 1473 (45) 43-1473
 Luis Arcaza Ork... V (78) 23-8252
 (45) 91-8252
 Larry Green Ork... V (78) 20-3728
 (45) 47-3728
 Andre Previn... V (78) 20-3617
 (45) 47-3123
BEYOND THE BLUE HORIZON (1930)
 Fred Waring... Dec (78) 27183
 (45) 9-27183 (33) DL 5058
 Ted Strater... Dec 24054 (Medley)
 Mary Martin... Dec 24227
 Sketch Henderson... Cap 15092
BIDIN' MY TIME (1930)
 Judy Garland... Dec 23810
 Louis Levy Concert Ork... London
 B12011-40002
BIG BACK YARD (1944)
 Wilbur Evans... Dec 23406
 Robert Merrill... V 10-1156
A BIRD IN A GILDED CAGE (1900)
 Beatrice Kay-Ray Brock Ork... Col
 35807
 Eddie Condon... London 751
BIRTH OF THE BLUES (1926)
 Marlene Fingers-Arthur Schutt...
 Dec 24038 (Medley)
 Guy Lombardo... Dec (78) 24531
 (45) 9-24531
 Bing Crosby... Dec 24408
 Ben Light... Tempo (78) 606 (33)
 MTT 2020
BLACK BOTTOM (1926)
 Bob Crosby... Coral (78) 660254
 (45) 9-660254
 Marlene Fingers-Arthur Schutt...
 Dec 24038 (Medley)
 Eddie Condon... Dec (78) 27095
 (45) 9-27095
 Skip Jones... V (78) 20-3678 (45)
 47-3199
BLAZE AWAY (1901)
 H. M. Grandeur Guards Band-L.
 Col. Miller, Con... Col 418-M
BLESS YOU (1939)
 Ink Spots... Dec 23757
 Peggy Lee, Mel Torme... Cap 781
BLEE AGAIN (1930)
 Ted Strater... Dec 24054 (Medley)
BLUE ROOM (1928)
 Marlene Fingers-Arthur Schutt...
 Dec 24038 (Medley)
 Richard Rogers Ork... Col 35380
 Perry Como... V (78) 20-3329
 Ray McKinley Ork... V (78)
 20-3668 (45) 47-3185
 Mark Warnow Ork... MGM 30040
 Hank Jones... Mercury 1132
 Ben Light... Tempo (78) 558 (33)
 MTT 2000
 Flip Phillips... Mercury (78) 8918
 (45) 8918x18
BLUE SKIES (1927)
 Beryl Davis... London 153
 Johnny Long... Dec 23622
 Bing Crosby... Dec 23648
 Bob Grant... Dec 24040 (Medley)
 Jerry Gray... Dec 24080
 Ted Lewis... Dec 24089
 Al Goodman Ork... Col 30451
 Benny Goodman Ork... Col 37053
 Sammy Kaye... V (78) 20-3645 (45)
 47-3188
 Beryl Davis-Stephane Grappelly Ork...
 London 153

Colin Jackson... Discovery 46-MO
 Tony Esposito... Onyx 1016
 Kern & Sloop... Tempo 908
 Brodsky Ork... Mercury (78) 1082
 (44) 1082
BODY AND SOUL (1930)
 Ted Strater... Dec 24063 (Medley)
 Roy Hargree... Dec 24118
 Jimmy Dorsey... Dec 23609
 Carmen Cavallaro... Dec 24601
 Henry Allen Ork... Col 36287
 Benny Goodman Trio... Col 34761
 Morton Gould Ork... Col 4463-M
 Billie Holiday... Col 37228
 Gene Krupa Trio... Col 38124
 Morley & Gearhart... Col 4521-M
 Russ Russell... Col 37918
 Teddy Wilson... Col 36634
 Buddy Cole... Cap 20054
 King Cole Trio... Cap 20010
 Diana Lynn-Paul Weston... Cap
 10056
 Diana Lynn-Paul Weston... Cap
 16354
 Gene Norman's "Just Jazz"...
 Modern 20-880
 Gordon MacRae-P. Weston... Cap
 704
 Billy May Ork... Cap 15622
 Tex Beneke... V 20-2374
 Billy Eckstine... MGM 10061
 Ziggy Elman Ork... MGM 10071
 Ben Light... Tempo (78) 626 (33)
 TT 2050
 Vessell... Tempo 534
 Don Pablo Ork... Latin American
 41
 Libby Holman... Mercury 5071
BONAPARTE'S RETRAT (1850)
 Eddie Grant... Cap (78) 1106
 Kay Starr... Cap 78188
 Phil Napoleon... Col (78) 38891
 (33) 3-38891
 Leon McAuliffe... Col (78) 20706
 (33) 3-20706
 Bud Butler... Dec (78) 42029 (45)
 9-42029
 Margie Day... Dot 1020
 Tommy Jackson... Mercury 6280
 Pee Wee King... V (78) 21-0111
 (45) 48-0114
 Gene Krupa Ork... V (78) 20-3796
 (45) 47-3796
BOO ROO (1937)
 Roy Rose... Dec 24080 (Medley)
 Guy Lombardo... Dec 23581
**BOULEYARD OF BROKEN DREAMS
 (1933)**
 Pat Worth Dart 7003
 Dick Haymes... Dec (78) 27195
 (45) 9-27195
 Owen Bradley... Coral (78) 45-
 9-0294
 T. Bennett... Col 38825
BOUQUET OF ROSES (1947)
 Dick Haymes... Dec 24506
 Jackie Brown Quartet... MGM
 10336
 Eddy Arnold... V (78) 20-2909
 (45) 48-0001
BRAZIL (1943)
 Dinning Sisters... Cap 20020
 Les Paul... Cap P1562
 Dinning Sisters... Cap (78) 908
 Enric Madriguera... Cap 15677
 Xavier Cugat Ork... Col 38214
 Xavier Cugat Ork... Col (78)
 38951 (33) 3-38951
 Eddy Arnold... Col 36400
 Morton Gould Ork... Col 4424-M
 Jimmy Dorey Ork... Dec 25123
 Carmen Cavallaro Ork... Dec
 23817
 Charley Wolcott Ork... Dec 23330
 Fred Waring... Dec 18412
 Phil Green... Pan American 081
 Kern & Sloop... Tempo (78) 982
 (33) MTT 2024
 Zaccarias Ork... V 20-0116
 Casino De La Playa Ork... V 23-
 0009
 Deal Armar Ork... V (78) 20-2280
 (45) 47-2280
 Whittemore & Lowe... V 10-1065
 Boston "Pops" Ork... V 10-1219
THE BREEZE AND I (1940)
 Ethel Smith... Dec 23905
 Charles Baum... Dec 24093
 (Medley)
 Jimmy Dorey... Dec 25119
 Frank DeVol... Cap 10139
 Art Van Damme... Cap 10185
 Miguelo Valdez... V (78) 20-
 3690 (45) 47-3144
 Stanley Black Ork... London 486
BROADWAY ROSE (1920)
 Nat Brandwynne... Dec 24014
 (Medley)
**BROTHER, CAN YOU SPARE A DIME
 (1932)**
 Carmen Cavallaro... Dec 24063
 (Medley)
**BROWN EYES, WHY ARE YOU
 BLUE? (1925)**
 Basil Funteen... Dec 24032
 (Medley)
BUT BEAUTIFUL (1948)
 Frank Sinatra... Col 38063
 Bing Crosby... Dec 24294
 Denny Dennis... London 142
 Frankie Laine... Mercury 5096
 Art Lund... MGM 10126
 Ray Bloch Ork... Signature 15177
 Alan Dale... Signature (78) 15180
 (45) 45180
**BUTTON UP YOUR OVERCOAT
 (1928)**
 Basil Funteen... Dec 24045
 (Medley)
 Rose Murphy... Dec (78) 27285
 (45) 9-27285
 Benny Strong... Cap 718
 Mandy Carson... V (78) 20-4039
 (45) 47-4039
BUTTONS & BOWS (1948)
 Helen O'Connell... Cap 8082
 Dinah Shore... Col 38284
 Gene Autry... Col 20469
 Jeff Clay & Dana Sereaders...
 Dana 2023
 Evelyn Knight... Dec 24489
 Bill Mooney... Imperial (78) 1096
 (45) 6098
 Gracie Fields... London 355
 Betty Garrett... AIGM 10244
BY A WATER FALL (1931)
 Charles Baum... Dec 24067
 (Medley)
 Dick Powell... Dec 24232
BY BECK (1918)
 Gene's Tapline... Cap P15453
 Dorsey Brothara Ork... Col 30065
**BY THE LIGHT OF THE SILVER
 MOON (1909)**
 Al Jolson... Dec 24518
 Guy Lombardo... Dec 25405

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BRING BACK THE THRILL
 lyric by RUTH POLL
 music by PETE RUGULO



EDDIE FISHER
Victor records



BILLY ECKSTINE
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MARY MAYO
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The 6 Fat Dutchmen

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"HURRAH FOR CHARLEY"
backed with
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backed with
"MUTT & JEFF SCHOTTISCHE"
RCA Victor No. 25-1184(78)
51-1184(45)

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Jan August Ork... Mercury (78)
 5395 (45) 49-5545
 Manuella Arriola... Pasluma 1996
 Cantor George Wagner... Apollo
 144
BESS, YOU IS MY WOMAN (1936)
 Jascha Heifetz... Dec 23522
 Todd Duncan-Anne Brown... Dec
 40130 (33) DL 7008
 Mark Warnow Ork... MGM 30040
**THE BEEY NINOS IN LIFE ARE
 FITS (1427)**
 Bob Grant... Dec 24043 (Medley)
 Ink Spots... Dec 24327
 Jimmie Lunceford... Dec 25289
 Ted Lewis... Dec (78) 24909 (45)
 9-24909 (33) DL 8293
 Dinah Shore... Col 37984
 June Allyson-Peter Lawford...
 MGM 30085
 Ben Light... Tempo (78) 572 (33)
 MTT 2000
 Mandy Carson... V (78) 20-4061
 (45) 47-4061
**BETWEEN THE DEVIL AND THE
 DEEP BLUE SEA (1931)**
 Carmen Cavallaro... Dec 24545
 Eddy Duchin... Col 36278
 Fran Warren... V (78) 20-4029
 (45) 47-4029
 Woody Herman... Col 37800
BEWITCHED (1950)
 Chuck Cabot Ork... Atomic 1002
 Bill Snyder Ork... London 809
 Mel Torme... Cap (78) 1000
 Benny Goodman Ork... Col (78)
 38921 (33) 3-38921
 Doris Day... Col (78) 38908 (33)
 3-38908
 Doris Day... Col 38543
 Roy Rose Ork... Coral 90182
 Gordon Jenkins Ork... Dec (78)
 24983 (45) 9-24983
 Benny Goodman Ork... Harmony
 1012
 Cy Walter... Liberty 231
 Jan Armitz-Harmonica... Mer-
 cury (78) 5390 (45) 5390x45
 David Rose Ork... MOM (78) 30120
 (45) 9-30120
 Bill Snyder Ork... Tower (78)
 1473 (45) 43-1473
 Luis Arcaza Ork... V (78) 23-8252
 (45) 91-8252
 Larry Green Ork... V (78) 20-3728
 (45) 47-3728
 Andre Previn... V (78) 20-3617
 (45) 47-3123
BEYOND THE BLUE HORIZON (1930)
 Fred Waring... Dec (78) 27183
 (45) 9-27183 (33) DL 5058
 Ted Strater... Dec 24054 (Medley)
 Mary Martin... Dec 24227
 Sketch Henderson... Cap 15092
BIDIN' MY TIME (1930)
 Judy Garland... Dec 23810
 Louis Levy Concert Ork... London
 B12011-40002
BIG BACK YARD (1944)
 Wilbur Evans... Dec 23406
 Robert Merrill... V 10-1156
A BIRD IN A GILDED CAGE (1900)
 Beatrice Kay-Ray Brock Ork... Col
 35807
 Eddie Condon... London 751
BIRTH OF THE BLUES (1926)
 Marlene Fingers-Arthur Schutt...
 Dec 24038 (Medley)
 Guy Lombardo... Dec (78) 24531
 (45) 9-24531
 Bing Crosby... Dec 24408
 Ben Light... Tempo (78) 606 (33)
 MTT 2020
BLACK BOTTOM (1926)
 Bob Crosby... Coral (78) 660254
 (45) 9-660254
 Marlene Fingers-Arthur Schutt...
 Dec 24038 (Medley)
 Eddie Condon... Dec (78) 27095
 (45) 9-27095
 Skip Jones... V (78) 20-3678 (45)
 47-3199
BLAZE AWAY (1901)
 H. M. Grandeur Guards Band-L.
 Col. Miller, Con... Col 418-M
BLESS YOU (1939)
 Ink Spots... Dec 23757
 Peggy Lee, Mel Torme... Cap 781
BLEE AGAIN (1930)
 Ted Strater... Dec 24054 (Medley)
BLUE ROOM (1928)
 Marlene Fingers-Arthur Schutt...
 Dec 24038 (Medley)
 Richard Rogers Ork... Col 35380
 Perry Como... V (78) 20-3329
 Ray McKinley Ork... V (78)
 20-3668 (45) 47-3185
 Mark Warnow Ork... MGM 30040
 Hank Jones... Mercury 1132
 Ben Light... Tempo (78) 558 (33)
 MTT 2000
 Flip Phillips... Mercury (78) 8918
 (45) 8918x18
BLUE SKIES (1927)
 Beryl Davis... London 153
 Johnny Long... Dec 23622
 Bing Crosby... Dec 23648
 Bob Grant... Dec 24040 (Medley)
 Jerry Gray... Dec 24080
 Ted Lewis... Dec 24089
 Al Goodman Ork... Col 30451
 Benny Goodman Ork... Col 37053
 Sammy Kaye... V (78) 20-3645 (45)
 47-3188
 Beryl Davis-Stephane Grappelly Ork...
 London 153

- Bartlesville Bartles Dec 26412 (Medley)
- Ray Noble Ork ... Col 36470
- Dennis Day ... V (78) 20-2461 (45) 47-2061
- Lee Paul ... Cap 715-583
- BY THE RIVER OF THE ROSES (1943)
- Mel Griggs & Sons ... Atomic 240
- BY THE SEA (1914)
- Marek Weber Ork ... Col 36865
- BYE, BYE, BLACKBIRD (1926)
- Mariene Fingerie-Arthur Schutt ... Dec 24038 (Medley)
- Russ Morgan-Milt Herth ... Dec 24319
- Dean Martin ... Cap 1052
- Nick Lucas ... Cap 607
- Clark Slaters ... MGM 10177
- Aqua String Band ... Mercury 5110
- Kern & Sloop ... Tempo (78) 1078 (45) 4554
- CALIFORNIA, HERE I COME (1924)
- Al Johnson ... Dec 23612
- Bob Grant ... Dec 24084 (Medley)
- CALL ME UP SOME RAINY AFTERNOON (1910)
- CAMINITO (1938)
- Carlos Gardel ... Dec 21280
- Fancho ... Dec 25074
- CAN ANYONE EXPLAIN (1950)
- Ray Anthony Ork ... Cap (78) 1131
- Dinah Shore ... Col (78) 38927 (33) 3-3927
- Ames Brothers ... Coral (78) 80253 (45) 9-60253
- Mia Fitzgerald & Louis Armstrong ... Dec (78) 27209 (45) 9-27209
- Dick Haymes ... Dec (78) 27161 (45) 9-27161
- Al Morgan ... London (78) 766 (45) 30187
- Vic Dnomo ... Mercury (78) 5474 (45) 9-5474
- Soft Notes ... Mercury (78) 5464 (45) 5-4644
- Harry Ranch Ork ... MGM 10777
- Larry Green Ork ... V (78) 20-3502 (45) 47-3502
- CANADIAN CAPERS (1915)
- Guy Lombardo ... Dec 24624
- Milt Herth Trio ... Dec 25065
- Lawrence Welk ... Dec 25316
- The Three Suns ... V 20-3154
- Frankie Carle ... Col 37318
- Doris Day ... Col 38595
- Art Mooney Ork ... MGM 10468
- Jack Finn Ork ... MGM 10289
- Ted Weems ... Mercury 5287
- Kern & Sloop ... Tempo (78) 994 (33) MTT 2000 (45) 4590
- Harry Roy Ork ... London 203
- CANDY (1948)
- Johnny Mercer ... Cap P15513
- Arthur Godfrey ... Col (83) CL-60118
- Arthur Godfrey & His Friends ... Col 38783
- Arthur Godfrey ... Col (78) 38721 (33) 3-38721
- Mary Ellen Quartet & Bob Scott ... MGM 10654
- Mindy Carson ... V (78) 20-3081 (45) 47-3204
- CANDY KISSES (1949)
- Johnny Mercer ... Cap 558
- George Morgan ... Col (78) 20547 (33) 3-20547
- Red Foley ... Dec 46151
- Cowboy Copas ... King 777
- Eddy Howard Ork ... Mercury (78) 6272 (33) MG-25020
- Rud Hobbs ... MGM 10366
- Elton Britt ... V (78) 21-0006 (45) 48-0218
- Fontane Sisters ... V 20-3429
- Jimmy Strip ... Vocalion 43006
- CANT HELP LOVIN' DAT MAN (1927)
- Fred Waring ... Dec 23729
- Ella Fitzgerald ... Dec 25126
- Frances Langford ... Dec 25261
- Leta Stetter ... MGM 30003 & 30200
- Mugay Spanier ... Brunswick 80188
- Paul Page ... Mercury 5063
- CANT WE BE FRIENDS (1929)
- Jess Stacy ... Cap 1136
- Mariene Fingerie-Arthur Schutt ... Dec 24049
- CANT YOU HEAR ME CALLING CAROLINE? (1914)
- Mills Brothers ... Dec 23625
- Jerry Colonna-Paul Weston ... Cap 173
- Pied Pipers ... Cap P15508
- Johnnie Johnston ... Cap 130
- CARELESS (1941)
- Eddy Howard ... Mer 5233-M
- CARELESS HANDS (1949)
- Leon McAuliffe ... Col (78) 20646 (33) 3-2046
- Bing Crosby ... Dec 16
- Bob & Jeanne Organ & Ork ... Dec 24563
- Johnny Deans & Ranchers ... London 428
- Melmae Smith ... Horace Heidt 1002
- Eddie Dean ... Mercury 6170
- John Laurens & Annie Vincent ... Mercury 5243
- Arthur Smith ... MGM 10380
- Johnny Desmond ... MGM 10349
- Shanty Long ... V 21-0007
- Sammy Kaye Ork ... V (78) 20-3521 (45) 47-2001
- Song Spinners ... Vocalion 55003
- CARIOCA (1933)
- Bobby Ramos ... Aladdin 502
- Carmen Cavallaro ... Dec 23847
- Charles Baum ... Dec 24086 (Medley)
- Jerry Gray ... Dec 24912
- Ira Baxter ... Discovery 513
- Wincent Youmans ... Col 36490
- The Philharmonica Trio ... Cap P18591
- Ben Light ... Tempo 872 (33) MTT 2002
- CAROLINA IN THE MORNING (1928)
- Fee Wee Hunt ... Cap 1418
- Eddie Grant ... Cap 15844
- Bob Grant ... Dec 24071 (Medley)
- Al Johnson ... Dec 24109
- Ziggy Elman Ork ... MGM 10494
- Kern & Sloop ... Tempo 1046 (33) TT 2054
- CAROLINA MOON (1926)
- Guy Lombardo ... Dec 23761
- Basil Fomene ... Dec 24044 (Medley)
- Ernie Peltas Quartet ... Cap P15443
- CASKEY JONES (1909)
- Bird Osterwald ... Dec 23443
- Kern & Sloop ... Tempo 1070 (33) TT 2054 (45) 4518
- Andre Kostelanetz Ork ... Col 35785
- CATHEDRAL IN THE PINES (1936)
- Bob Grant ... Dec 24084 (Medley)
- CECILLIA (1926)
- Edna Burgess Ork ... Col 37842
- Robert Gray ... Cap 702
- Johnny Mercer ... Cap 422
- Oellins & Sandy ... Avis AV-3
- Kern & Sloop ... Tempo 1072 (33) TT 2054 (45) 4518
- CHARLESTON (1923)
- Bob Crosby Ork ... Coral (78) 80254 (45) 9-60254
- Fee Wee Hunt ... Cap 673
- Spike Jones ... V (78) 20-3675 (45) 47-3186
- Charles Baum ... Dec 24024
- Eddie Condon ... Dec (78) 27085 (45) 9-27085
- CHARLEY MY BOY (1924)
- Bob Grant ... Dec 24028 (Medley)
- Andrews Sisters-Russ Morgan ... Dec 24812
- Jimmy Dorsey ... Col 36649
- Lisa Kirk ... V 20-3591
- Louis Prima ... Mer 5338
- Lynn Hoyt-Teddy Phillips Ork ... Lannon524
- CHARMAINE (1927)
- Guy Lombardo ... Dec 23763
- Mariene Fingerie-Arthur Schutt ... Dec 24039 (Medley)
- Jimmie Lunceford ... Dec 25428
- Don Baker ... Col 56626
- Fritie Casin ... Col 35861
- Abe Lyman Ork ... Col 37508
- CHATTANOOGA CHOO CHOO (1941)
- Modernaires ... Col 30992
- Nat Brandwynne ... Dec 24020 (Medley)
- Glenn Miller Ork ... V (45) 47-2858
- Glenn Miller ... V 20-2410
- CHATTANOOGIE SHOE SHINE BOY (1949) (1950)
- Chick Mevill ... Bullat 322
- Tommy Duncan ... Cap (78) 40282
- Sketch Henderson Ork ... Cap (78) 850
- Frank Sinatra ... Col (78) 38708 (33) 3-38708
- Leon McAuliffe ... Col (78) 20669 (33) 3-20669
- Bill ... Coral 60147
- Red Foley ... Dec (78) 46205 (45) 9-46205
- Bing Crosby ... Dec 24863
- T. Texas Tyler ... Four Star 1411
- Peppermint ... Horace Heidt 1022
- Beto Villa Ork ... Ideal 416
- Lalo Guerrero ... Imperial 405
- George Towne Ork ... London (78) 609 (45) 30029
- Dick "Croo Ton" Baker ... Mercury 5309
- Miguel Snaas ... Taxco 165
- Phil Harris Ork ... V (78) 20-3092 (45) 47-3216
- Johnny Bradford & Tony Romano ... V (78) 20-5085 (45) 47-3208
- CHEEK TO CHEEK (1935)
- Nat Brandwynne ... Dec 24075 (Medley)
- Red Norvo Trio ... Discovery 184
- Dick Haymes-Carmen Cavallaro ... Dec 24421
- Peter Yorke ... Dec (78) 27109 (45) 9-27109 (33) DL 5289
- Billy Cole ... Cap 20138
- Aivino Rey ... Cap 444
- Count Basie ... V (78) 20-3440 (45) 47-2916
- Ziggy Elman Ork ... MGM 10421
- Kern & Sloop ... Tempo (78) 1088 (33) 2062 (45) 4700
- CHEERFUL LITTLE EARFUL (1930)
- Russ Morgan ... Dec 23993
- CHERRY (1941)
- Sammy Benakin ... Blue Note 622
- Jess Stacy ... Col (33) CL-6147
- Harry O James ... Col 36683
- Fats Pichon ... DeLuxe 3072
- Benny Goodman Ork ... Harmony 1061
- Rex Stewart's Big Seven ... HRS 2004
- McKinney's Cotton Pickers ... V 40-0114
- Ernie Hawkins Ork ... V 20-2285
- CHIAPANECAS (1944)
- Erv Aituck ... MacGregor 608
- Lira De San Cristobal ... Coast 7011
- Xavier Cugat Ork ... Col 36605
- Woody Herman Ork ... Dec 25300
- Manuel Acuna Ork ... Imperial 1004
- Jayne Walton ... Mercury 5002
- Noel DeSilva Ork ... Pan American 184
- Noel DeSilva Ork ... Pan American 058
- CHICAGO (1922)
- Mugy Spanier ... Brunswick 80158
- Benny Goodman ... Cap 733
- Bob Grant ... Dec 24028 (Medley)
- Guy Lombardo ... Dec 24795
- Benny Goodman ... Dec 20125
- Kern & Sloop ... Tempo (78) 1078 (45) 4554
- CHINA BOY (1922)
- Jimmy McParland ... Dec 18042
- Bob Grant ... Dec 24023 (Medley)
- Benny Goodman Sertet ... Col 36924
- Red McKenzie-Eddie Condon's Chicagoans ... Col 35951
- Teddy Wilson ... Col 36434
- Danny Polo ... London 979
- Coleman Hawkins-Babe Russin ... Sier 3058
- CHINATOWN, MY CHINATOWN (1910)
- Al Johnson ... Dec (78) 24683 (45) 9-24683
- Tommy Dorsey ... V 20-3003
- Brother Bones ... Tempo (78) 608 (45) 4572
- Tony Parenti ... Jazzology 1
- CHINESE LULLABY (1919)
- Ted Strasser ... Dec 24000 (Medley)
- Frank Luther ... Dec 88005 (Medley)
- CHLOE (1927)
- Bob Grant ... Dec 24040 (Medley)
- Fred Waring ... Dec 22920
- Don Baker ... Col 36427
- CHONO, HE COME FROM HONG KONG (1919)
- Ted Strasser ... Dec 24010 (Medley)

LEFTY FRIZZELL

with his TUNE TOPPERS recording band and The Crazy Callahans—Bill and Joe

"I'm Takin' Time" to say

THANKS to all the Juke Box Operators in America for the wonderful way in which you made my first COLUMBIA release a 2-sided hit ...

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2. "I Love You a Thousand Ways" Lefty Frizzell—Columbia Record No. (78) 20739, (33) 3-20739, (45) 4-20739

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Columbia Record No. (78) 20772, (45) 4-20772, (33) 3-20772

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Write or Wire for Open Dates ...

Management
JACK STARNES, JR.

P. O. Box 1689
Beaumont, Texas



CIVILIZATION (1948)
Woody Herman... Col 37845
Dick "Two Ton" Baker... Mercury 5087
By Order Ork... MGM 10983
CLOSE AS PAGES IN A BOOK (1944)
Wilbur Evans & Eileen Farrell... Dec 23409
Bing Crosby... Dec (78) 27278
(45) 9-27276 (33) DL 5080
Jeanette MacDonald... V 19-1154
COCKEYED MAYOR OF KAUNAKA-KAI (1935)
Ray Kinney... Dec 25445
Clara Inley... Dec 25033
HARRY OWENS... Col 37551
COCKTAILS FOR TWO (1934)
Bob Grant... Dec 24071 (Medley)
Carmen Cavallaro... Dec 24184
Art Tatum... Dec 25032
Slim Green... Dec 48050
Spika Jones... V 20-2092

Ben Light... Tempo (78) 606 (33)
MTT 2020 (45) 4710
COFFEE SONG, TREE (1946)
Frank Sinatra... Col 37099
COLLEGIATE (1928)
Basil Fomosen... Dec 24033
(Medley)
COME, JOSEPHINE, IN MY FLYING MACHINE (1910)
COME RAIN OR COME SHINE (1945)
Margie Whiting... Cap 879
Ruby Hill... Cap 10055
Sarah Vaughn... Col 33898
Dinah Shore... Col 36871
Dick Haymes & Helen Forrest... Dec 23548
Marie Greene... Signature 15041
COME TAKE A TRIP IN MY AIRSHIP (1904)
COMO TO THE MARDI GRAS (1948)
Rudic Madrigrera... Cap 15679
Xavier Cugat Ork... Col 37856

Mary Martin, Guy Lombardo Ork... Dec 24184
Fernando Alvarez... Signature 16145
COMIN' IN ON A WING AND A PRYER (1943)
Bob Grant... 24114
THE CONTINENTAL (1934)
Eddie Grant... Cap 15648
Bob Grant... Dec 24080 (Medley)
Artie Shaw... Dec (78) 27056
(45) 9-27058 (33) DL 6288
Tommy Dorsey... V (78) 20-3450
(45) 47-2917
George Shearing Quintet... MGM 10596
Ben Light... Tempo (78) 570 (33)
TT 2099

Frank Novak... Col 20277
Frankie Frobs... Dec (78) 27029
(45) 9-27029 (33) DL 5360
D
DADDY (1941)
Nat Brunwynne... Col 36171
Harry Wynn... Dec 24099
DADDY, YOU'VE BEEN A MOTHER TO ME (1920)
Kern & Hoods... Tempo (78) 1090
(45) 47-3702 (33) 2067
Nat Brunwynne... 24018
Frankie Frobs... Dec 24084
DADDY'S LITTLE GIRL (1949)
Salch Henderson... Cap 850
Dick Jurgens Ork... Col (78) 38711
(33) 3-38711
Ray Smith... Col (78) 20670 (33)
3-20670
Bob Eberly... Coral 60158
Mills Brothers... Dec (78) 24872
(48) 9-24872
Terry Preston... Four Star 1658
Henry Jerome... London (78) 602
(45) 30024
Eddy Howard Ork... Mercury 3781
5393 (45) 5393X45
Eddy Howard Ork... Mercury 5371
John Desmond... Dec 23984
Dick Todd... Rainbow (78) 80088
(45) 45-80088
Phil Regan... V (78) 20-3550 (45)
47-3045

DAISIES WONT TELL (1908)
Page Cavanaugh Trio... V (78) 20-3448 (45) 47-2910
DANCE WITH A DOLLY (1944)
Evelyn Knight... Dec 23984
DANCING IN THE DARK (1931)
Bing Crosby... Brunswick 80056
(45) 9-80056 (33) BL 58001
Mary Mayo... Cap 1318
Art Tatum... Cap 18519
Guy Lombardo... Dec 23297
Ray Benson... Dec 24057 (Medley)
Carmen Cavallaro... Dec 24188
Andre Kostelanetz Ork... Col 4293-M
Artie Shaw... V 27548
Felix King... London 349
Mark Warnow Ork... MGM 30038
Jab August... Mercury 1058
DANCING WITH TEARS IN MY EYES (1930)
Jan Garber... Cap 925
Ted Straeter... Dec 24052 (Medley)
Kate Smith... MGM 10119
DAPPER DAN (1921)
Carmen Cavallaro... Dec 24018
(Medley)
DARDANELLA (1919)
Boris Minevitch... Dec 18367
Ted Straeter... Dec 24006 (Medley)
Guy Lombardo... Dec 24795
Les Brown Ork... Col 37933
Herbie Fields... V 20-2274
Paul Weston... Cap 756
Ambrose Ork... London 120
Korn Kobblers... MGM 10093
Chuck Foster... Mercury 8125
DARKTOWN STRUTTERS' BALL (1917)
Jimmy Dorsey... Coral (78) 60000
(45) 9-60000
Ray Anthony... Cap 970 & 622
George Wettling... Dec 18045
Bob Grant... Dec 24001 (Medley)
Hoagy Carmichael... Dec 24871
Ella Fitzgerald... Dec 25354
Red McKenzie Mound City Blowers
45
HARRY ROY ORK... London 332
Bunk Johnson... V 40-0128
Jan August... Mercury 8178
Little Saba and Lee... Apollo 1070
Charlie Barnet... Apollo 1070
DAY BY DAY (1946)
Jo Stafford... Cap 914
DEAR BEATLES AND OENTLE PEOPLE (1950)
Ralph Flanagan Ork... Blue Note (78) 30-0016 (45) 54-0011
Eddie Kirk... Cap 40290
Gordon MacRae... Cap 777
Henry Strong Ork... Cap 757
Dinah Shore... Col (78) 38605 (33)
3-38605
Bing Crosby... Dec 24833
Bing Crosby... Dec 24798
Buck Owens... London 558
Patti Page... Mercury 5336
Dennis Day... V (78) 20-3596 (45)
47-3192
DEAR OLD PAL OF MINE (1918)
Ray Benson... 24007 (Medley)
Buddy Clark... Col 36701
DEAR OLD GIRL (1903)
Don Pablo Ork... Latin American 45

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COOL WATER (1947)
Oklahoma Roundup Gang... Apollo 119
Pappy Howard... Bullet 633
Tex Ritter... Four Star 1142
Sam Brown... London 311
Foy Willing... Mercury 6148
Kate Smith... MGM 30059
Derry Fallisat... MGM 10258
Four Tunes... V (78) 20-3967 (45)
47-3967
Vaughn Monroe-Sons of the Pioneers... V 20-2923
Sons of the Pioneers... V 20-2076
COPENHAAGEN (1924)
Bob Grant... Cap 1319
Bud Freeman... Dec 18064
Ambrose Ork... London 217
Teresa Brewer-Dialand All Stars
London 60430075
COWBOY SENEADE (1942) (1943)
Gene Autry... Col (78) 20651 (33)
3-20651
CRIMLINE DAYS (1922)
Bob Grant... Dec 24020 (Medley)
CRUISING DOWN THE RIVER (1949)
Bill Mooney & His Cactus Twisters... Imperial 1144
Frankie Carle Ork... Col (78) 38411 (33) 3-38411
Ames Brothers... Coral 60035
Russ Morgan Ork... Dec (78) 24568
(45) 9-24568
Folksters... Folkraft 1066
Danny Majewski Ork... Harmonia 1215
Primo Scala Band... London 356
Erv Artuch... Mae Gregor 608
Helen Carroll... Mercury 5249
Bluc Barron Ork... MGM (78)
10346 (45) K10346
Three Suns... V (78) 20-3349 (45)
47-3272
CRY OF THE WILD GOOSE, THE (1948)
Tennessee Ernie... Cap 40280
Bill Darnel... Carol 60183
Mervin Shiner... Dec 40220
Joe Martin... Dec 24895
Terry Gilkyson... Four Star 1430
Duke Bowserman... King 653
Frankie Laine... Mercury (78)
5383 (45) 5383X45 (33) MG-25027
Art Mooney Ork... MGM 10651
Miguel Salsas... V (78) 23-1561
(45) 51-5060
CRYSTAL FOR THE CAROLINES (1930)
Ted Straeter... Dec 24035 (Medley)
QUANTO LE GUSTA (1947)
Fernando Russas... Coast 7036
Xavier Cugat Ork... Col 38239
CUBAN LOVE SONG (1921)
Frank DeVol... Cap 8-28012
Ray Benson... Dec 24057 (Medley)
CUDDLE UP A LITTLE CLOSER, LOVEY MINE (1908)
Guy Lombardo... Dec 25405
Ted Lewis... Dec 24958
Sammy Kaye... V (78) 20-3180
(45) 47-2910
COURSE OF AN ACHING HEART (1918)
Beatrice Kay... Col 36039

DEARIE (1905)
Ethel Merman-Ray Bolger... Dec 24873
Guy Lombardo... Dec 24899
Jo Stafford-Gordon MacRae... Cap 858
DEEP IN MY HEART, DEAR (1924)
Dennis Day... V (78) 20-4053 (45)
47-4053
Laurita Melchior-Jane Wilson-Victor Young... Dec (78) 40185 (33)
DL 7008
Lois Butler, Lee Sweetland... Cap 420190
Francis Scott... Cap 15688
Marek Weber Ork... Col 37490
Maggie Teyte... London R 10057
DEEP IN THE HEART OF TEXAS (1941)
Bob Grant... Dec 24313
Gene Autry... Col 20137
DEEP NIGET (1929)
Jan Garber... Cap 625
Marlene Fingelstein-Arthur Schutt... Dec 24081 (Medley)
Don Baker... Col 37535
John Lawrence... Mercury 5161
DEEP PURPLE (1935 and 1939)
Art Tatum Trio... Brunswick 80141 (45) 9-80141 (33) BL 58013
Basil Fomosen... Dec 24089 (Medley)
1673
Bing Crosby... Dec 25285
Elliot Lawrence... Dec (78) 27126
(45) 9-27128 (33) DL 5274
Don Baker... Col 37628
Frankie Carle... Col 37318
Paul Weston... Cap 20082 & 15679
Percy Faith... V (78) 20-3525 (45)
47-3004
Larry Clinton... V 20-2309
David Rose Ork... MGM 30164
Berk D'Amico Sextet... MGM 10638
Ben Light... Tempo (78) 592 (33)
MTT 2004
DESETT BONG (1928)
Lee Sweetland... Cap 10105

Kitty Carlisle-Wilbur Evans... Dec 24335
Marlene Fingelstein-Arthur Schutt... Dec 24039 (Medley)
Dennis Morgan... Col 4455-M
Al Goodman Ork... Col 36550
Andre Kostelanetz Ork... Col 439-M
Al Goodman... V (78) 45-0048
(45) 52-0006
DIANE (1928)
Francis Scott... Cap 15045
Bob Grant... Dec 24042 (Medley)
Don Baker... Col 36636
Frankie Carle... Col 36600
Ork Basile Hardman... Mercury 8108
Don Pablo Ork... Latin American 33
Billy Daniels... Apollo 1077
DID I REMEMBER? (1936)
Marlene Fingelstein-Arthur Schutt... Dec 24079 (Medley)
Andy Russell... Cap 10111
DID YOU EVER SEE A DREAM WALKING? (1933)
Charles Beum... Dec 24067 (Medley)
Bing Crosby... Col 4532-M
Jack Pina Ork... MGM 30118
Snooky Lanson-Smith Ork... London 855
David Allen... Discovery (78) 518
DIGA DIGA DOO (1928)
Frank DeVol... Cap 8-29013
Basil Fomosen... Dec 24048 (Medley)
Sissy Kendis Ork... Col 83196
Ted Weems... Mercury 5185
DINAH (1925)
Red Nichols... Brunswick (78)
8006 (33) BL 58008
Ray Fimosen... Dec 24032 (Medley)
Danny Kaye... Col 36585
Danny Kaye... Col 36194
Jimmy Lunceford Ork... Col 36056
Jan Garber... Cap 804
Goodman Quartet... V 25396
DO-DO-DO (1928)
Mel Tormé... Cap 1177
Louis Levy Ork... London B12010-40803
DO I WORRY? (1940)
Russ Morgan... Dec (78) 27160
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Hot Spots... Dec 28833
DOCTOR LAWYER, INDIAN CHIEF (1946)
Betty Hutton... Cap 15230
Hoagy Carmichael... Dec 23882
DOING WHAT COMES NATURALLY (1946)
Belay Gay... Cap 1017
Dinah Shore, Spade Cooley Ork... Col 35976
Jimmy Dorsey Ork... Dec 25487
Ethel Merman... Dec 23584
Betty Hutton... MGM 30229
Marie Greene... Signature 15059
THE DOLL DANCE (1927)
Orin Hattler... Cap 9003
Guy Lombardo... Dec 23768
Frankie Carle... Dec 25140
Hank "Sugarfoot" Garland... Dec (78) 27160 (45) 9-27160
Brother Bones... Tempo 668 (45)
4572
Ernie Andrews... Aladdin 185
DON'T BLAME ME (1933)
Paul Weston... Cap 18572
Lisa Kirk... V (78) 20-4030 (45)
47-4030
Andy Russell... Cap 10112
Percy Forester... MGM 30182
Coleman Hawkins... Mercury 1111
Bee Kalms... Apollo 1124
Lonesome Gal... King 38807
DON'T BEING LULU (1928)
Butch Evans... Cap 600
Basil Fomosen... Dec 24032 (Medley)
DON'T CRY JOE (1949)
Ralph Flanagan Ork... Blue Note (78) 30-0004 (45) 54-0004
Frank Sinatra... Col (78) 38556
(33) 3-38556
Gordon Jenkins Ork... Dec 24790
Rosemary Clooney... Harmony 1071
Charlie Spivak Ork... London 518
Johnny Desmond... MGM 10518
Juanita Hall... V (78) 20-3567 (45)
47-3566
BILL HARRINGTON... Vocalion 55058
DON'T PRINCE ME IN (1944) (1945)
Gene Autry... Col 20129
Bing Crosby-Andrews Sisters... Dec 24844
Louis Levy Ork... London 18006
Roy Rogers... V (78) 30-3073 (40)
18-0008
DON'T GET AROUND MUCH ANYMORE (1943)
Al Hibbler-Duke Ellington Ork... Col (78) 38464 (33) 3-38464
Ink Spots... Dec 18508
Bob Grant... Dec 24815 (Medley)
Duke Ellington Ork... V (45)
47-2885
Duke Ellington Ork... V 28010
DON'T SIT UNDER THE APPLE TREE (1942)
Bob Grant... Dec 24512 (Medley)
Glenn Miller... (Medley)
DON'T SWITCH ME (1944)
Orzie Waters... Coast 2004
Tex Grande... DeLuxe 5005
DOWN AMONG THE SHEPHERDING PALMS (1910)
Dick Kubin... Coral 80013
Eddie Condon... Dec 24219
Al Joelson-Mills Brothers... Dem 24534
Bowell Sisters... Col 36822
Earl Hines... Col 36877
Jackie Brown Quartet... MGM 10268
Snooky Lanson... Mercury 5181
Sammy Kaye... V (78) 20-3181 (45)
47-2811
Sam Brown-The Squadronaires... London 31
DOWN BY THE OLD MILL STREAM (1910)
Bing Crosby... Dec (78) 25492
(45) 9-25492
Sportman Quartet... Cap 10194
Frank Proena... Dec 24602
Jimmy Lunceford... Dec 25422
Abe Lyman Ork... Col 37609
Frank Novak... Col 20278
Henri Rene... V 20-3110
The Wayfarers... London 268
Jan August... Mercury (78) 5407
(45) 5407
DOWN SOUTH (1900 and 1927)
Milt Herth... Dec 23067

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DETTI BONG (1928)
Lee Sweetland... Cap 10105

Gaila-Rini . . . Tempo (78) 630 (33)
 MTT 2068
 Gaila-Rini . . . Tempo 630
 DREAM (1945)
 Hugo Cameron . . . Atomic 501
 Pied Pipers . . . Cap 746
 Frank Sinatra . . . Col 36797
 Jack Finn . . . MGM 30118
 Vaughn Monroe . . . V (78) 20-1967
 (45) 47-2835
 A DREAM '90s
 Carmen Cavallaro . . . Dec 18851
 Felix Knight and Guy Lombardo
 Dec 24188
 DREAM, DREAM, DREAM (1947)
 Mlin Bron . . . Dec 23863
 DREAMER'S HOLIDAY (1949)
 Roy Smeck . . . Coral 60283
 Ray Anthony Ork . . . Cap 761
 Buddy Clark . . . Col 38599
 Dick Jurgens Ork . . . Col 37398
 Kileen Wilson . . . Dec 24738
 Alan Dale . . . Harmony 1060
 Joy Nichols . . . London 4877
 Jack Pina Ork . . . MGM 10586
 Perry Como . . . V (78) 20-3543 (45)
 47-3098
 Art Kassel Ork . . . Vocallon 55070
 DRIFTING AND DREAMING (1925)
 Guy Lombardo . . . Dec 1921
 Basil Fomeen . . . Dec 24032
 (Medley)
 Bing Crosby . . . Dec 26188
 Orrin Tucker Ork . . . Col 38227
 Orrin Tucker Ork . . . Col 35332
 Vera Lynn-Farnon Ork . . . London
 274
 Korn Kobblers . . . MGM 10278
 EASTER PARADE (1933)
 Tommy Scoville . . . Coral (78)
 64080 (45) 9-64080
 Guy Lombardo . . . Dec 23817
 Bing Crosby . . . Dec 23819
 Charles Batim . . . Dec 24064
 (Medley)
 Ethel Smith . . . Dec 24321
 Eddie Duchin . . . Col 35705
 Harry James Ork . . . Col 36545
 Andre Kostelanetz Ork . . . Col
 4294-M
 Margaret Whiting, Jimmy Wakely
 Cap 1382
 Perry Como . . . V (20-2142)
 Judy Garland-Fred Astaire . . . MGM
 30185
 Kate Smith . . . MGM 10220
 Kern & Sloop . . . Tempo 904 (33)
 MTT 2024
 BOG AND I, THE (1947)
 Dinah Shore . . . Col 37278
 Harry Babbitt-Connie Haines . . .
 Mercury 5019
 Helen Forrest . . . MGM 10009
 Larry Douglas . . . Signature 46107
 Louis Castellucci Military Band . . .
 Cap 15899
 Glenn Darwin . . . Cap 10179
 EL CAPTAIN '90s
 Bob Crosby . . . Coral (78) 60280
 (45) 9-60280
 American Legion Band . . . Dec 23923
 Goldman Band . . . Col 36037
 Goldman Band . . . V 26290
 EL CHOCLO (1913)
 Lee Baxter . . . Cap 15691
 Georges Tailpine . . . Cap F550
 Pancho . . . Dec 18295
 Stan Kenton . . . Dec 25305
 Mantovani Ork . . . London 208
 EL RANCHO GRANDE (1939)
 Bill Mooney . . . Imperial (78) 1118
 (45) 6116
 Trio Melodias Mexicanas . . . Dec
 10038
 Ethel Smith . . . Dec 23805
 Bing Crosby . . . Dec 23914
 Jimmie & Les Shert . . . Dec 46148
 EL GREEN'S CAKE WALK (1906)
 Russ Morgan . . . Dec 25152
 EMBRACEABLE YOU (1930)
 Erroll Garner . . . Mercury (78) 1001
 (45) 1001X45
 Hazel Scott . . . Dec 18341
 Judy Garland . . . Dec 23308
 Roy Eldridge . . . Dec 23471
 Percy Faith . . . Dec 23535
 Ted Straeter . . . Dec 24053
 (Medley)
 Charles Baum . . . Dec 24095
 Bing Crosby . . . Dec 24541
 Jimmy Dorsey . . . Dec 25294
 Eddy Duchin . . . Col 36077
 Andre Kostelanetz Ork . . . Col
 4306-M
 Andre Kostelanetz Ork . . . Col
 4309-M
 Frank Sinatra . . . Col 37259
 Kate Smith . . . Col 36680
 Teddy Wilson Ork . . . Col 35905
 King Cole Trio . . . Cap 15566 &
 883
 Pied Pipers-Paul Weston . . . Cap
 10065
 Tommy Dorsey . . . V 20-2007
 Louie Levy Ork . . . London
 B 12010-40003
 Cy Walters . . . Apollo 1136
 Ben Light . . . Tempo (78) 562 (33)
 TT 2050
 Dinah Washington . . . Mercury 8030
 EMPTY SADDLES (1936)
 Bing Crosby . . . Dec 25346
 Ranch Boys . . . Dec (78) 24928 (33)
 DL 5184
 Sons of the Pioneers . . . Dec 46160
 Spade Cooley . . . V (78) 20-3674
 (45) 47-3197
 Herb Kern . . . Tempo 1064
 EVERY DAY IS LADIES' DAY WITH
 ME (1946)
 Willbur Evans . . . Dec 23478
 Al Goodman . . . V (45) 52-0044
 EVERY LITTLE MOVEMENT (1910)
 Henri Rene . . . V 26-1114
 Gene Autry . . . Col (78) 38934 (33)
 3-38934
 EVERYBODY LOVES MY BABY
 (1924)
 Orrin Tucker . . . London 556
 Bob Grant . . . Dec 24024 (Medley)
 EVERYBODY WORKS BUT
 FATHER (1904)
 Frank Luther . . . Dec 24464
 (Medley)
 EVERYTHING HAPPENS TO ME
 (1941)
 June Christy . . . Cap 578
 Dick Haymes-Tommy Dorsey Ork
 Dec (78) 2732 (45) 9-2732
 Charlie Parker . . . Mercury (78)
 11036 (45) 11036X45
 Bud Powell Trio . . . Roost 518
 EVERYTHING I HAVE IS YOURS
 (1934)
 Charles Baum . . . Dec 24065
 (Medley)
 Paul Weston . . . Cap F521

EXACTLY LIKE YOU (1930)
 Nat "King" Cole & Trio . . . Cap
 70050
 Frank DeVol . . . Cap 8-28013
 Ted Straeter . . . Dec-24054
 (Medley)
 Lisa Kirk . . . V (78) 20-4032 (45)
 47-4032
 Eddy Howard Ork . . . Col 37962
 Kern & Sloop . . . Tempo (78) 1086
 (45) 2062 (45) 4522
 Kern & Sloop . . . Tempo 1086
 Frankie Laine . . . Mercury (78)
 1178 (45) 1178X45
 FAR AWAY PIECES (1948)
 Margaret Whiting . . . Cap 15278
 Dinah Shore . . . Col 38356
 Ames Brothers . . . Coral 60016
 Bing Crosby . . . Dec 24532
 Vic Damone . . . Mercury 5198
 Kate Smith . . . MGM 10356
 Perry Como . . . V 20-3316
 FASCINATING RHYTHM (1924)
 Judy Garland . . . Dec 18543
 Andre Kostelanetz Ork . . . Col
 4306-M
 Claude Thornhill . . . V (78)
 20-3656 (45) 47-3179
 Phil Green Ork . . . London 243
 FEATHER YOUR NEST (1920)
 Nat Brandwynne . . . Dec 24014
 (Medley)
 FERRYBOAT SERENADE (1940)
 Charles Baum . . . Dec 24092
 (Medley)
 FILIGREE (1929)
 Joe Venuti . . . Tempo (78) 532 (33)
 MTT 2008
 FIVE FOOT TWO, EYES OF BLUE
 (1925)
 Johnny Downs . . . Imperial (78)
 171 (45) 6171
 Basil Fomeen . . . Dec 24033
 (Medley)
 Guy Lombardo . . . Dec 24616
 Benny Strong . . . Cap 729
 Art Mooney Ork . . . MGM 10398
 Louis Prima . . . V (78) 20-3494
 (45) 47-2960
 Brother Bones . . . Tempo (78) 694
 (45) 4568
 FIVE MINUTES MORE (1946)
 Frank Sinatra . . . Col 37048
 Homer & Jethro . . . King 571
 FLAT FOOT FLOOGIES (1938)
 Bob Grant . . . Dec 24086 (Medley)
 FOR ME AND MY GAL (1927)
 Bob Grant . . . Dec 24002 (Medley)
 Bob Grant . . . Dec 24315 (Medley)
 Al Johnson . . . Dec 24389
 Judy Garland-Gene Kelly . . .
 Dec 25115
 Arthur Godfrey . . . Col 37291
 FOREVER AND EVER (1949)
 Dinah Shore . . . Col (78) 38410
 (33) 3-38410
 Russ Morgan Ork . . . Dec (78)
 24569 (45) 9-24569
 Grace Fields . . . London 362
 Helen Carrroll . . . Mercury 5252
 Floyd Dixon . . . Modern 20-725
 Fran Allison . . . Rondo (78) 185
 (45) 472892
 FORTY SECOND STREET (1932)
 Carmen Cavallaro . . . Dec 24061
 (Medley)
 FOUR WINDS AND THE SEVEN SEAS
 (1949)
 Mel Torme . . . Cap 671 (45) P671
 Herb Jeffries . . . Col (78) 38511
 (33) 3-38511
 Rosemary Clooney . . . Harmony
 1030
 Deany Dennis . . . London 467
 Vic Damone . . . Mercury 5271
 Johnny Desmond . . . MGM 10451
 Sammy Kaye Ork . . . V (78)
 20-3655 (45) 47-2923
 FRENCH (1940)
 Ramon Arnesngod . . . Dec 21035
 Nat Brandwynne . . . Dec 24098
 Artie Shaw . . . V (78) 27646 (48)
 47-2784
 GAL IN CALICO, A (1947)
 Benny Goodman Ork . . . Col 37187
 Tony Martin, Starlighters . . .
 Mercury 5031
 Lary Douglas . . . Signature 15074
 A GAY RANCHERO (1937-1943)
 Louise Massey-The Westerners
 Col 20244
 Andy & Della Russell . . . Cap 559
 Xavier Cugat Ork . . . Col 36424
 Roy Rogers . . . V 20-3076
 GEORGIA ON MY MIND (1932)
 Glen Gray . . . Coral (78) 60206
 (33) CRL 56006
 Jo Stafford . . . Cap 20050
 Frankie Laine . . . Mercury 5181
 Snooky Lanson . . . Mercury 5181
 GET OUT AND GET UNDER THE
 MOON (1928)
 Little Sans & Lee . . . Apollo
 1154
 GIANNINA MIA (1912)
 Jesse Crawford . . . Dec 23664
 Felix Knight-Guy Lombardo . . .
 24188
 Wayne King Ork . . . Col 36131
 Allan Jones . . . V (78) 4380 (45)
 49-0201
 GIMME A LITTLE KISS, WILL YA,
 HUH? (1926)
 Dick Haymes-Helen Forrest . . .
 Dec 23481
 Marieke Fingerle-Arthur Schutt . . .
 Dec 24037 (Medley)
 Gene Krupa Ork . . . Col 56954
 Robert Clark . . . Cap 702
 GIRL FRIEND, THE (1928)
 Marie Finger-Arthur Schutt . . .
 Dec 24036 (Medley)
 Kern & Sloop . . . Tempo (78) 1084
 (33) 2062 (45) 4598
 Richard Rodgers Ork . . . Col 35380
 Louis Levy Concert Ork . . .
 London B12013
 GIRL I LOVED IN SUNNY
 TENNESSEE '80s
 Frank Luther . . . Dec 24467
 (Medley)
 GIRL OF MY DREAMS (1927)
 Carmen Cavallaro . . . Dec 18852
 Bing Crosby . . . Dec 18860
 Bob Grant . . . Dec 24042 (Medley)
 Pied Pipers . . . Cap F15508 & 766
 Armand Hug . . . Cap 987
 Jack Fina Ork . . . MGM 30116
 Vic Damone . . . Mercury 1051
 GIRL THAT MARRY (1946)
 Ray Anthony Ork . . . Cap 1020
 Francis Scott . . . Cap 15887
 Ken Griffin . . . Col 38845
 Frank Sinatra . . . Col 38975
 Dick Haymes . . . Dec 23780
 Ray Middleton . . . Dec 23588
 Peter Yorke . . . Dec (78) 27110
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*** JOHNNY LONG**
WHO ZITS FROM MASSA-
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ANYTIME IS SWEETHEART
TIME 15092 and 45-15092*

*** BETTY CLOONEY**
WOULD I LOVE YOU (LOVE
YOU LOVE YOU)
FAITHFUL 15102

*** BLMER OCTOBER**
I WANT A WITTLIE WABBIT
(THE WABBIT SONG)
PWUPPY FOR SALE 15101



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CHEW TOBACCO RAC
NO MORE NOTHIN' (BUT
GETTIN' YOU OFF MY MIND)
950

*** COWBOY COPAS**
THE STRANGE LITTLE GIRL
YOU'LL NEVER EVER SEE ME
CRY (WITH KATHY COPAS)
951 and 45-951*

*** MOON MULLICAN**
THE LEAVES MUSTN'T FALL
I WAS SORTA WONDERIN'
917 and 45-917*

*** HAWKSHAW
HAWKINS**
SHOTGUN BOOGIE
YOU DON'T BELONG TO ME
932

I LOVE YOU A THOUSAND
WAYS
TEARDROPS FROM MY EYES
918 and 45-918*

*** CLYDE MOODY**
BEAUTIFUL BROWN EYES
WHAT CAN I DO?
952



*** WYONIE HARRIS**
JUST LIKE TWO DROPS OF
WATER
TREMBLIN' 4448

*** LUCKY MILLINDER**
CHEW TOBACCO RAC
GEORGIA ROSE 4449

*** TINY BRADSHAW**
WALK THAT MESS
ONE, TWO, THREE KICK BLUES
9427



*** LITTLE ESTHER**
OTHER LIPS, OTHER ARMS
THE DEACON MOVES IN
(With "The Dominos") 12016

*** THE DOMINOES**
DO SOMETHING FOR ME
CHICKEN BLUES
12001 and 45-12001*

HARBOR LIGHTS
"NOT" SAYS MY HEART 12010



*** ROY BROWN**
SWEET PEACH
GOOD MAN BLUES 3312

45 R.P.M.



Rddy Howard Ork ... Mercury
Hutton & Keel ... MGM (78)
30239 (45) K30230
Larry Douglas ... Signature 16076
Al Goodman Ork ... V 48-0002
GIVE MY REGARDS TO BROADWAY
(1904)
Al Johnson ... Dec (78) 24682 (45)
9-24682
Mordy Bauman-Ray Bloch Ork ...
Col 36582
CLOW WORM (1902)
Harley Rose ... Imprelal (78) 1044
(45) 0044
Frankie Carle Ork ... Col 37567
Eva Decker ... Imperial FD 102
Cory Reyes ... Cap 1092
GOD BLESS AMERICA (1940)
Bing Crosby ... Dec 23579
Horace Heidt ... Col 35447
Leopold Stokowski ... Col 17204-D
Barry Wood ... Col 38589
Kate Smith ... Dec 23579
Kate Smith ... MGM 30025
Margaret Whiting ... Cap 15003
THE GOLD DIGGER'S SONG, WE'RE
IN THE MONEY (1933)
Charles Baum ... Dec 24097
(Medley)

GOLDEN EARRINGS (1948)
Peggy Lee ... Cap F15484
Dinah Shore ... Col 37932
Bing Crosby ... Dec 24278
Victor Young ... Dec 24277
Jack Flina Ork ... MGM 10085
GOODNIGHT, IRENE (1950)
Jack Shook & D. Dillard ... Coral
(78) 64054
Lawrence "Piano Roll" Cook ...
Abbey (78) 15017 (45) 45-15017
Leadbelly ... Atlantic 917
Lenny Grant ... Cap 1158
Joe Stafford ... Cap 1143
Joe Allison ... Col 1122
Frank Sinatra Ork ... (33) CL-6180
Frank Sinatra Ork ... Col (78)
38892 (45) 4-38892
Jack Shook & Dottie Dillard-Owen
Brooklyn Quartet ... Coral 64054
Cliff Steward Ork ... Coral (78)
60286 (45) 9-60286
Harmony Bells Ork ... Dana 705
Guter Lee Carr ... Dec (78) 48167
(45) 9-48167
Lenny Lee ... Dec (78) 48258 (45)
9-48258
Ernest Tubb-Red Foley ... Dec (78)
48255 (45) 9-48255
Ted Makymowicz Ork ... Dec (78)
45113 (45) 9-45113
Gordon Jenkins-Weavers ... Dec
(78) 20771 (45) 9-20771
Mighty Man Maxwell Ork ... Disc-
covery 524
Orlores ... Jubilee 5037
Doris Mullican ... King 886
Alexander Brothers ... Mercury 5448
Paul Gayten ... Regal 3281
Dennis Day ... V (78) 20-3870
10111-3870
Mighty Man Maxwell ... Discovery
(78) 524-5000 series

GOOD NIGHT, SWEETHEART (1931)
Carmen Cavallaro ... Dec 18854
Kitty Carlisle ... Dec 23347
Ray Benson ... Dec 24057 (Medley)
Guy Lombardo ... Dec 23388
Buddy Cole ... Cap 15488
Hal Derwin ... Cap 572
Tony Martin ... V (78) 20-2738
(45) 9-2738
Van Johnson ... MGM 10018
GOOD-BYE, BROADWAY; HELLO
FRANCE (1917)
Bob Cantor ... Dec 34006 (Medley)
GOODBYE, MY LADY LOVE (1904)
Russ Morgan ... Dec 25152
C'YBE NOW (1941)
GOODNIGHT, WHEREVER YOU ARE
(1944)
Charlie Kunz ... London 4024
Alco Dono ... Tempo 436
Merry Martin ... Dec 23340
COYD, COYD (1936)
Marlene Fingers-Arthur Schutt ...
Dec 24078 (Medley)
Ben Pollack ... Modern 210
OOTTA BE THIS OR THAT (1945)
Benny Goodman Ork Featuring
Benny Goodman Trio ... Col (78)
38813 (33) 3-38813
GREAT DAY (1929)
John Raitt ... Dec 23578
Meyer Davis Ork ... Col 36428
Nelson Eddy ... Col 4422-M
Herb Kent ... Tempo 1060
GREEN EYES (1941)
W. B. Brumby ... Dec 24098
Joe Morand Ork ... Apollo 1010
Barclay Allen ... Cap F15443
Gene Krupa ... Col (33) CL-6068
Gene Krupa Ork-O'Day & Howard
Dulaney ... Col 38212
Xavier Cugat Ork ... Col 36852
Pancho Ork ... Coral 60120
Jimmy Dorsey Ork ... Dec (78)
25119 and 9-25119
Emil Coleman Ork ... DeLuxe 1027
Morton Th'n's Three Tops ... Mod-
ern (48) 45-109
Morton Th'n's Three Tops ... Mod-
ern 1007
Guayacan Trio ... Peerless 2887
Don Pablo Ork ... Rondo (78) 153
(48) 45133
Ben Light ... Tempo (33) TT-2052
Kern & Sloop, Hammond & Nova-
chord ... Tempo 796
Ben Light ... Tempo (78) 680 (45)
4502
Brother Bones & Shadows ... Tempo
670
Deal Arnaz Ork ... V 20-2282
Xavier Cugat Ork ... V 27443
Xavier Cugat Ork ... V 26794
GUILTY (1931)
Ella Fitzgerald-Eddie Heywood ...
Dec 23844
Charley Kunz ... London 196
GTPSY, TIE (1946)
Dinah Shore ... Col (33) CL-6004
Ink Spots ... Dec (78) 23936 (45)
9-23936
GYPSEY LOVE SONG (90s)
Bing Crosby-Frances Langford ...
Dec 23814
James Melton ... V 10-1424
Charles Kullman ... Col 17136
Ben Light ... Tempo (78) 618 (33)
MTT 2020
HAIR OF GOLD, EYES OF BLUE
(1947)
Cyril Sicano ... Col 39318
Bob Tyler ... Continental 38316
John Lauzenz ... Mercury 6172
Art Lund ... MGM 10258
Larking Slaters ... Spiro 3001

BALLELUJAH (1927)
Hazel Scott ... Dec 18312
Bob Orant ... Dec 24048 (Medley)
Ella Fitzgerald-Chick Webb ... Dec
29239
Meyer Davis Ork ... Col 36425
Mel Powell ... Cap 10135
Columbia Harmony ... Mercury 1111
HANDS ACROSS THE TABLE (1934)
Four Kings and a Queen ... King
4199
HARBOR LIGHTS (1950)
Roy Fox ... Dec 24080
Ray Anthony Ork ... Cap 1190
Sammy Kay Ork ... Col (78) 38963
(45) 4-38963 (33) 3-38963
Ken Griffin ... Col (78) 38889 (45)
4-38889 (33) 3-38889
Stan Javorski ... Dana 718
Bing Crosby ... Dec (78) 27219
(45) 9-27219
Roy Lombardo Ork ... Dec (78)
27208 (45) 9-27208
Lurry Raine Ork ... London (78)
781 (45) 30194
Dinah Washington ... Mercury (45)
5510X45
Dinah Washington ... Mercury (78)
5488 (15) 5488X45
Jerry Byrd & Harmonicists ... Mer-
cury (78) 1940 (45) 5481X45
Shen Fields Ork ... MGM 10823
Tony Papa Ork ... Tower 1488
Ralph Flanagan Ork ... V (78)
30-3911 (45) 47-3911
HARRISON (1907)
Fred Waring ... Dec 18454 (Medley)
Phil Regan ... Dec 3507
Mordy Bauman-Ray Bloch Ork ...
Col 36582
HAS ANYBODY HERE SEEN KELLY?
(1908)
Phil Regan-Jesse Crawford ... Dec
3247
Frank Novak ... Col 20348
HAVE YOU EVER BEEN LONELY?
(1935)
Eneas Tubb ... Dec 46144
Little Sams & Lee ... Apollo 1158
HE WEARS A PAIR OF SILVER
WINGS (1941)
HE'D HAVE TO GET UNDER (1913)
HE'S DENYIN' IN HIS OWN HOME
TOWN (1914)
Freddy Hall ... Coral 60243
Benay Venuta ... Mercury 5300
HES A RIGHT GUY (1942)
HES AIN'T IN THE ARMY (1941)
HEART OF MY HEART (90s)
Maple City Four ... Mercury 9684
Four Vagabonds ... Apollo 1076
HEIGH HO (1938)
Lynn Murray ... Dec 23325 & 23328
Peter Pears ... London 10010
Bob Orant ... Dec 24085 (Medley)
HELLO, FRISCO (1916)
The Ravens ... Dec 43360 (Medley)
HELLO, HAWAII, HOW ARE YOU?
(1915)
HELLO! MY BABY (90s)
Frank Luther ... Dec 24464 (Med-
ley)
Benay Venuta ... Mercury 10144
HERE IN MY ARMS (1925)
Basil Fomeen ... Dec 24034 (Med-
ley)
Louis Levy Concert Ork ... London
BL2012

HI, NEIGHBOR (1941)
HIGH ON A WINDY HILL (1941)
HINDUSTAN (1918)
Ray Benson ... Dec 24006 (Medley)
Frankie Carle ... Col 35570
Jan Garber Ork ... Col 38205
The Three Susans ... V (78) 20-2956
(45) 47-2859
Ben Light ... Tempo (78) 590 (33)
MTT 2002
Ted Wexler ... Mercury 6139
HOLD ME (1920)
Joe Alexander ... Col 40079
Peggy Lee-Dave Barbour ... Cap
F15483
Frankie Laine ... Mercury 5158
HOLIDAY FOR STRINGS (1944)
Modernaires & Paula Kelly ... Col
37083
Lorton Gould Ork ... Col 4447-M
Los Angeles Philharmonic Ork ...
Dec 23355
Fred Waring & Concert Orchestra
... Dec (78) 23311 (45) 9-23311
Gaylord Carter ... Imperial 35006
Rayford Stothard & MGM Studio
Ork ... MGM 30023
David Rose Ork ... MGM 30017
Nathan Shilkret Ork ... V
20-2937
Spike Jones & City Slickers ...
V 20-2092
Spike Jones & City Slickers ...
V 20-1753
Boston Pops Ork ... V (78) 10-1311
(45) 49-0407
James Melton ... V (78) 10-1172
(45) 49-1172
David Rose Ork ... V 27853
HONEY (1928)
Basil Fomeen ... Dec 24047 (Med-
ley)
George Fields-Al Gayle Ork ...
Aladdin 536
Mary Osborne ... Aladdin 530
The Ravens ... King 4272
Denny Denise-Stanley Black Ork ...
London 156
HONEY BOY (1907)
Beatrice Kay-Ray Bloch Ork ...
Col 35809
HOOP DEE DOO (1950)
Kay Starr ... Cap 980
Popular Favorites ... Col (33)
CL-6119
Frankie Yankovic ... Col (78) 38799
(33) 1-818
Doris Day ... Col (78) 38771 (33)
1-591
Ames Brothers Ork ... Coral (78)
80292 (45) 9-80299
Paulette Sisters ... Dana 2077
Harmony Bells Ork ... Dana 698
Russ Morgan Ork ... Dec (78)
24986 (45) 9-24986
Milton Lawrence ... King 15037
Lawrence Walk Ork ... Mercury
(78) 6119 (45) 519X45
Lyn Duddy Singers ... MGM 10702
Taverna ... V (78)
20-3855 (45) 47-3855
Perry Como Ork ... V (78) 20-
3747 (45) 47-3747
HONEY (1928)
Merlene Fingers-Arthur Schutt ...
Dec 24037 (Medley)
HOT LIPS (1923)
Ray Robbins ... Cap 026
Henry Busch ... Dec 45018
Horace Heidt Ork ... Col 30122
HOT TIME IN THE OLD TOWN
TONIGHT (90s)

Bill Mooney ... Imperial (78) 1094
(45) 6096
Col Wyatt ... Tempo (78) 400 (45)
4574
Zully Singleton ... Cap 930
Guy Lombardo ... Dec 24792
HOW ARE THINGS IN GLOCCA
MORA (1948)
Buddy Clark ... Col 38628
Buddy Clark, Mitchell Ayres Ork ...
Col 37223
Ella Logan ... Col 4393-M
Ella Logan ... Col 4398-M
Dick Haymes ... Dec 23830
Johnny Long Ork ... Signature
8604
Audrey Marsh Ork ... V 45-0011
Marion Bell ... V (78) 20-2803 (45)
52-0050
HOW DEEP IS THE OCEAN? (1932)
Dick Haymes ... Dec 23753
Phil Whittman ... Dec 26693
Carmen Cavallaro ... Dec 24090
(Medley)
Bing Crosby ... Col 4417-M
Benny Goodman ... Col 38754
Morty Sillman-Paul Weston ...
Cap 874
Sammy Kaye ... V (78) 20-3648
(45) 47-3169
Anne Shelton-Stanley Black Ork ...
London 405
Sidney Stator ... Spire-11-0088
Dinah Washington ... Mercury
5510X45 (45) 8192
HOW MANY HEARTS HAVE YOU
BROKEN? (1944)
HOW YA GONNA KEEP 'EM DOWN
ON THE FARM? (1919)
Ted Strater Ork ... Dec 24100
Uncle Julius ... Cap 1422
Eddie Cantor ... Dec 23888
HUCKLEBUCK (1949)
Big Sis Andrews ... Cap 70000
Benny Goodman ... Cap 576
Pitophers ... Coral 64029
Roy Milton ... Specialty SP 238
Zeb Turner ... King 891
HUT SUT SONG (1911)
I AIN'T GOT NOBODY (1916)
I Art Tatum ... Brunswick
(78) 80131 (33) BL 58013
Coleman Hawkins ... Dec 18252
Basil Fomeen ... Dec 24046
Sammy Davis, Jr. ... 70004
Earl Hines ... Col 35875
Bob Willis ... MGM 10459
Jimmy Canova ... Mercury 6149
Stetson Silem-Woody Block ...
King 15020
I BEGGED HER (1944)
Frank Sinatra ... Col 34774
I CAN DREAM, CANT I (1949) (1950)
Glen Gray ... Atlantic 1429
Tony Arden Ork ... Col (78) 38612
(33) 3-38612
Glen Gray Ork ... Coral 60106
Audrey Sisters Ork ... Dec (78)
24708 (45) 9-24708
Ain Dale Ork ... Harmony 1078
Blenders ... National 9992
Jimmy Saunders ... Rainbow 10038
Tea Bessie ... V (78) 20-3553 (45)
47-3046
Art Kussel Ork ... V 55071
I CANT BEGIN TO TELL YOU (1946)
Harry James Ork ... Col 38887
Bing Crosby-Carmen Cavallaro ...
Dec 23457
I CANT DO THE SUM (1907)
Keren Kemp ... Dec 23492
I CANT GIVE YOU ANYTHING BUT
LOVE, BABY (1928)
Basil Fomeen ... Dec 24046 (Med-
ley)
"Bumps" Myers ... RPM 306
Ben Light ... Tempo (78) 559 (33)
MTT 2002
Connee "awell" ... Dec 25313
Louis Armstrong ... Dec 25355
Louis Armstrong Ork ... Col 38002
Benny Goodman Sextet ... Col
36755
Bob Willis ... Col 20282
Hot Club of France ... V 40-0122
Ben Pollack ... Discovery (78) 131
Peggy Lee-Dave Barbour ... Cap
F511
Frank DeVol ... Cap 8-28011
Sally Lewis Ork ... London 516
I COULDN'T THE WATERFRONT
(1933)
Ink Spots ... Dec 18894
Charles Baum ... Dec 24087
(Medley)
Johnny Green ... Dec 23531
Emma Lou Welch ... Discovery 515
Mary Osborne ... Aladdin 531 and
Aladdin 3010
Paul Weston ... Cap 15652
Art Tatum ... Cap 15128
Bill Samuels ... Mercury 2003
I CRIED FOR YOU (1923)
Beryl Davis ... London 153
Billie Holiday ... Col 37493
Oleto Gray ... Dec 25127
Tony Martin ... V (78) 20-4049
(45) 47-4049
Bing Crosby ... Dec 25368
Johnny Dorsey ... Dec 29240
Harry James ... Col 36929
Ben Light ... Tempo (78) 616 (33)
MTT 2002 (45) 4556
I DONT KNOW ENOUGH ABOUT
YOU (1940)
Benny Goodman Ork ... Col 37053
Mills Brothers ... Dec 18834
I DONT SEE ME IN YOUR EYES
ANYMORE (1949)
Buddy Clark Ork ... Col (78) 38408
(33) 3-38408
Stardusters-Gordon Jenkins Ork ...
Dec 24876
Vera Lynn & Sam Browne Ork ...
London 405
Kitty Kallen ... Mercury 5265
Helen Forrest ... MGM 10373
Perry Como ... V (78) 20-3347 (45)
47-2892
Bill Harrington ... Vocalion 55001
I DONT WANT TO LOVE YOU (1944)
Dick Haymes & Victor Young Ork ...
Dec (78) 27392 (45) 9-27392
I DONT WANT TO SET THE WORLD
ON FIRE (1911)
Ink Spots ... Dec 25431
Steve Gibson & Red Caps ... Mer-
cury 8052
I DREAM OF YOU (1944)
Frank Sinatra Ork ... Col 38782
Tommy Dorsey Ork ... V 20-1608
Allan Jones ... V 10-1151
I FALL IN LOVE TOO EASILY (1944)
Frank Sinatra Ork ... Col 38988
I FOUND A MILLION DOLLAR BABY
(1931)

Dixie Oldtime ... Discovery 142
The Spornettes ... Cap 593
Ray Benson ... Dec 24058 (Medley)
P. Como ... V (78) 20-4035 (45)
47-4035
Towns Oriens ... Castle 1049
I FOUND A ROSE IN THE DEVIL'S
GARDEN (1921)
Carmen Cavallaro ... Dec 24016
(Medley)
I GET A KICK OUT OF YOU (1934)
Red Norvo Trio ... Discovery 146
Mary Martin ... Dec 23149
Ruby Newman ... Dec 23617
Bob Orant ... Dec 24070 (Medley)
Ethel Merman ... Dec 24451
Artie Shaw ... Dec 24809
Eddy Duchin ... Col 36844
Guy Lupaerta ... Cap 8-537
Louis Levy Concert Ork ... London
BL2004-40001
I GOT PLENTY O' NUTTIN' (1936)
Lee Reisman ... Dec 18323
Todd Duncan ... Dec 40126
Bing Crosby ... Dec 25409
Lawrence Tibbett ... V 11880
I GOT MY TIGHTS (1930)
Ethel Merman ... Cap 24453
Bill Jordan-George Kent ... Dec
18164
Judy Garland ... Dec 23110
Ethel Smith ... Dec 23426
Ted Strater ... Dec 24148
Benny Goodman Sextet ... Col
38923
I GOT MANY HEARTS HAVE YOU
BROKEN? (1944)
I HEAR A RHAPSODY (1940)
Billy M'y Ork ... Cap 15621
Louis Levy Ork ... London
BL2011-40003
Ben Light ... Tempo (78) 564 (33)
4247
I GOT THE SUN IN THE MORNING
(1946)
Les Brown ... Col 30977
Ethel Merman ... Dec (78) 23587
Betty Hutton & Howard Keel ...
MGM (78) 30228 (45) K20228
Artie Shaw Ork ... MGM 10730
Ella Logan Ork ... V 46-0092
I HAD THE CRAZIEST DREAM
(1943)
Harry James Ork ... Col 36059
I HEAR A RHAPSODY (1940)
Bill Brandt ... Dec 24096
(Medley)
I HEARD YOU CRIED LAST NIGHT
(1944)
Bob Orant ... Dec 23117
Ella Logan Ork ... Col 36677
I KISS YOUR HAND MADAME
(1928)
Bing Crosby ... Dec 24170
Carmen Cavallaro ... Dec 35403
Spiken Jones ... V 20-2949
Eddy Duchin ... Col 36715
Tony Martin ... Mercury (78) P242
(45) 5042X45
I KNOW THAT YOU KNOW (1926)
Benny Goodman Quintet ... Cap
4-2013
King Cole Trio ... Cap 4-20062
Marlene Fingers-Arthur Schutt ...
Dec 24076 (Medley)
Frankie Carle ... Col 36311
Meyer Davis Ork ... Col 38127
Teddy Wilson ... Col 36833
Brother Bones ... Tempo (78) 648
(45) 9-648
I LOVE A PARADE (1931)
Ray Benson ... Dec 24058 (Medley)
Don Baker ... Col 37527
I LOVE LOUISIA (1931)
Ray Benson ... Dec 24058 (Medley)
I LOVE YOU (1923)
Charles Baum ... Dec 24025
C (Medley)
C. Cavallaro ... Dec (78) 24952
(45) 9-24952
I LOVE YOU (1914)
Kay Kyster Ork ... Col (78) 38479
(33) 3-38479
Jimmy Lunceford Ork ... Col 39097
Tommy Tucker Ork ... Col 37082
Auntie Costelanetz Ork ...
Col 7590-M
Ira Patina & Robert Weede ...
Col 7538-M
Morton Gould Ork ... Col 4625-M
Rise Stevens Mez-Sop/Ork ...
Col 4422-M
Nelson Eddy-Bar/Ork ...
Col 4425-M
Bing Crosby ... Dec 25400
Paradise Island Trio ... Dec 25235
Bing Crosby ... Dec 24298
Fred Waring ... Dec (78) 23701
(45) 9-23701
Wilbur Evans ... Dec 23337
Alco Dona ... Tempo 424
Bing Crosby ... Dec 18846
Bing Crosby ... Dec 18595
Steve Gibson & Red Caps ...
Mercury 8146
Julian Gould, Hammond ... Mer-
cury (78) 615 (45) 45-615
Kern & Sloop, Hammond & Nova-
chord ... Tempo (78) 1080 (45)
2062
I LOVE YOU TRULY (1901)
Buddy Cole ... Cap 90979
Bing Crosby ... Dec 23971
Evelyn and Her Magic Violin ...
Col 36926
Charles Kullman ... Col 17284-D
"Y" Col Lowry ... Col 32900
Allan Jones ... V (78) 10-1269 (45)
49-0280
Lauritz Melchior ... MOM 30114
Kern & Sloop ... Tempo (78) 1076
(45) 4594
I NEVER KNEW I COULD LOVE
ANYBODY (1920)
Big Sid Catlett ... Cap F15636
Judy Garland ... Dec 18524
Teddy Wilson Ork ... Dec 35805
Lester Young Quartet ... Mercury
1092
I ONLY HAVE EYES FOR YOU
(1934)
Dick Powell ... Dec 24231
George Shearing Trio ... London
412
Al Johnson ... Dec 24601 & 24684
Paul Weston ... Cap 15570
Kate Smith ... Dec 23829
Frank D'Amico Ork ... MGM 10638
Coleman Hawkins ... Mercury 5203
I SHOULD CARE (1945)
Jimmy Dorsey Ork ... Coral 60329
I SURRENDER, DEAR (1931)
Red Norvo Sextet ... Brunswick
80116
Bing Crosby ... Dec 25229
Benny Goodman Sextet ... Col
35482

Al Hibbler Aladdin 2006
 Woody Herman Ork. Col 37226
 Gordon MacRae Cap 915597
 Benny Carter Cap 1-1231
 Billy May Cap 15624
 Lesbia Trietano Mercury 1063
 Mel Bonie Tempo 442 (48) 4544
 Reinhold Swanow Futurama 3011
I TIPPED MY HAT AND SLOWLY RODE AWAY (1948)
 Harry James Ork. Col 37305
 Blue Barron Ork. MGM 10005
I WROTE TO LOVE YOU, BUT IT'S ALL OVER NOW (1920)
 Nat Brandwynne Dec 24015 (Medley)
I WANNA BE LOVED (1950)
 Dottie O'Brien-Jan Oarber Ork. Cap 1044
 Tony Bennett Ork. (78) 38825 (33) 3-38825
 Buddy Clark Ork. Col 38461
 Owen Bradley Ork. Coral (78) 62641 (48) 9-62641
 Andrews Sisters-Gordon Jenkins Ork. Dec (78) 27007 (48) 9-27007
 Dinah Washington Mercury (33) 862-5500
 Dinah Washington Mercury (48) 8194-45
 Dinah Washington Mercury 8181
 Billy Eckstine Ork. MGM (78) 10216 (48) 8-10216
 Gene Ammons Prestige 717
 Fontane Sisters-Hugo Winterhalter Ork. V (78) 20-3772 (45) 47-3772
 Ray McKinley Ork. V (78) 20-3458 (48) 47-2924
I WANNA BE LOVED BY YOU (1928)
 Leo Reisman Dec 24177
 Rose Murphy Dec (78) 27268 (48) 9-27268
I WANT A GIRL JUST LIKE THE GIRL, ETC. (1911)
 Al Jolson Dec 24397
 Art Van Damme Quintet Cap 827
 Frankie Carle Col 37817
 Homer Hot Shots Col 30294
 Sammy Kaye V (78) 20-3180 (45) 47-2816
I WANT YOU TO BE HAPPY (1924)
 Red Nichols Brunswick (78) 80007 (33) BL 80008
 Ella Fitzgerald-Chick Webb Dec 22259
 Meyer Davis Ork. Col 38437
 Fred Felber Col 36438
 Larry Green Ork. V (78) 20-3665 (48) 47-3185
 Ben Light Tempo (78) 620 (33) MTT 2022
I WANT TO GO BACK TO MICHIGAN, DOWN ON THE FARM (1914)
 Andrews Sisters
I WANT TO THANK YOUR POKERS (1948)
 Ink Spots Dec 23851
 Bobby Trio Ork. Mercury 3040
 Larry Douglas Ork. Signature 15084
I WHEN I HAD A GIRL (1909)
 Al Jolson Dec 24318
I WONDER WHO'S BECOME OF BALLY? (1924)
 Ray Anthony Cap 1352
 Bing Crosby Dec 18531
 Bob Crayton Dec 24015 (Medley)
I WONDER WHO'S KISSING HER NOW? (1909)
 Frank Proebis Dec 23802
 Perry Como-Ted Weems Dec 25078
 Homer & Jethro King 892
 Four Vagabonds Apollo 1055
I WONDER WHO'S KISSING HER NOW? (1908)
 Four Vagabonds Apollo 1055
 Jack McLean Ork. Coral 8013
 Ted Weems Ork.-Perry Como Dec (78) 25078 (48) 9-25078
 Frank Froebis Dec (78) 23802 (45) 9-23802
 Joe Howard Ork. Deluxe 1006
 Hollywood Rhythmaires Hollywood Rhythm 1532
 Homer & Jethro King 892
 Ray Bink Ork. Signature 10140
 Bobby Doyle Ork. Signature 15057
 Jean Sablon Ork. V 25-0101
 Wayne King Ork. V 26320
IT LEAVE MY HAPPY HOME FOR YOU (1904)
 Frank Luther Dec 24464 (Medley)
IDA, SWEET AS APPLE CIDER (1903)
 Red Nichols Brunswick (78) 80009 (33) BL 80009
 Eddie Cantor Dec 23887
 Eddie Condon Dec 23110
 Frankie Carle Col 36681
 Gene Kelly MGM 30138
 Glenn Miller V 20-2510
 Brother Bones Tempo (78) 694 (48) 4568
IF I HAD MY WAY (1913)
 Guy Lombardo Dec 23845
 Bethel Chappel Singers Dec 4187
 Donald Novis Tempo 580
 The Wayfarers London 315
 Miltie Peck Dec (78) 24750 (45) 9-24750
 Ben Light Tempo (78) 1216 (48) 4706
IF I KNEW YOU WERE COMING I'DVE BAKED A CAKE (1950)
 Lucy Allen Polk Bluebird (78) 30-0027 (45) 84-0027
 Benny Slinger Cap 916
 Al Trade Ork. Col (78) 38707 (33) 3-38707
 Georgia Gibbs Coral 60169
 Ethel Merman & Ray Bolger Dec 29844
 Eve Young & Homesteaders London (78) 058 (45) 300097
 Helen Barton Mercury (78) 5302 (48) 8392X48
 Art Mooney Ork. MGM 10000
 Ethel Barton National (78) 9108 (48) 8100X45
 Tommy Carlin Ork. Rondo (78) 270 (45) 40220
 Fontane Sisters Ork. V (78) 20-3713 (48) 47-3713
IF I LOVED YOU (1945)
 Jo Stafford Cap P15482
 Frank Sinatra Cap 30825
 Harry James Ork. Col 36806
 Andre Kostelanetz Ork. Col 7514-M
 Andre Kostelanetz Ork. Col 7481-M

Jan Clayton & John Raitt Dec (78) 40098 (45) 9-40098
 Vlk Damona Mercury (78) 1040 (45) 1040X45
 Carmen Calvero Dec (78) 24720 (43) (45) 9-24720
 Bing Crosby Dec 18588 (45) 9-24720
 Dinah Washington Mercury 8208
 Frances Langford Mercury 1049
 Brock O'Farrell Ork. Parlo 7407
 Mercury (78) 1034 (45) 1034X45
 Monica Lewis Signature 18103
 Al Goodman Ork. V 28-0409
 Ralph Flanagan V (78) 20-3853 (45) 47-3176
 Marion Bell V (78) 20-2802 (48) 42-0049
 Perry Como V 20-1676
 Nan Merriman & Thomas L. Thomas V 10-1174
IF THIS ISN'T LOVE (1948)
 Buddy Clark Col 37223
 Cab Calloway Ork. Col 38804
 Ella Logan & Don Richards Col 42819
 Ella Logan, Donald Richards Col 4388-M
 Audrey March & Jimmy Carroll Ork. V 46-0012
IF YOU KNEW SUSIE (1926)
 Eddie Condon Dec 23886
 Frankie Masters Ork. MGM 10155
IT'S ALWAYS BE IN LOVE WITH YOU (1930)
 Jack Pleck London (78) 653 (45) 47-2816
 Roy Milton Speciality SP 613
 Dinah Shore Col 38041
 Freddie Stewart Cap 494
 Art Lund MGM 10142
IT'S NO MAKING YOU (1944)
 Don Costello V (78) 20-4044 (45) 47-4044
 Paul Weston Ork. Cap 13480
 Paul Weston Ork. Cap 918
 Billie Holiday Coral (38) PL-2000
 Billie Holiday Coral 7815
 Charlie King London F4024
 Billie Holiday Coral 553
 Dell Carter Col 1331 CL-6101
 Tallulah Bankhead Col (78) 30018 (33) 3-30109
 Dinah Shore Col 38548
 Dinah Shore Col 38201
 Elvira Stiebel Col 4099-M
 Bing Crosby Dec (78) 24264 (45) 9-24265
 Russ Crosby Dec 16586
 Tompall Novice V 20-3508
IT'S BE WITH YOU IN APPLE BLOSSOM TIME (1920)
 Andrews Sisters Dec 23808
 Nat Brandwynne Dec 24007
 and 7014 (Medley)
 Joe Station Nat Cole Cap 2177
 Kern & Sloop Tempo (78) 1040
IT'S BUILD A STAIRWAY TO PARADISE (1923)
 Eddie Condon Dec 23433
IT'S BUY THAT DREAM (1943)
 Harry James Ork. Col 36833
 Charlie King London F4027
 Dick Haymes & Helen Forrest Dec 23434
IT'S WEDDING AT YOUR WEDDING (1948)
 Buddy Clark Col 38028
 Ray Noble-Buddy Clark Col 37565
 Vic Damone Mercury 5090
 Helen Forrest MGM 10095
 Tony Martin V 20-2512
IT'S FOLLOW MY SECRET HEART (1948)
 Gewezes Tripline Cap E574
 Bob Grant Dec 24070 (Medley)
 Pein King London 349
 Maggie Teyte London 10056
IT GET BY (1928) (Coral) (78) 60382 (45) 9-60382
 Paul Weston Cap 1022
 Ink Spots Dec 18578 & 25298
 Basil Fothergill Dec 24047 (Medley)
 Frankie Carle Col 37318
 Buddy Clark Col 37910
 Harry James Ork. Col 36868
 Andrea Filippa Tempo (33) 2008-A
 Teddy Wilson Ork. Col 35916
 Ben Light Tempo (78) 890 (33) MTT 2020 (45) 4508
IT'S NEVER BE FREE (1950)
 Kay Starr & Tennessee Ernie Ford Cap 1124
 Owen Bradley & Sextet, Dottie Dillard & Jack Shook Coral (78) 60291 (45) 9-60293
 Ella Fitzgerald & Louis Jordan (78) 27008 (45) 9-27000
 Lionel Hampton Ork. Dec (78) 24011 (45) 9-24011
 Louis Indley London 654
 Dinah Washington Mercury 1453 8182X45
 Olan Washington Mercury (78) 8187 (48) 8187X45
 Art Mooney Ork. MGM (78) 10089 (45) 10089
 Annie Laurie & Paul Gayten Regal 3258
 Lucky Millinder V (78) 20-3622 (45) 47-3120
IT'S NEVER SMILE AGAIN (1910)
 Ink Spots Dec 28633
 Charles Baum Dec 24094
 Dick Haymes Dec 24480
 Tompall Novice Dec 25472
 Tommy Dorsey V 27521
IT'S SING YOU AGAIN (1929)
 Ben Light Tempo (33) TT 2062
 Georges Tripline Cap F978
 Neilson Eddy Col 4281-M
 Andre Kostelanetz Ork. Col 4283-M
 Gladys Swarthout V 10-1044
 Frank DeVall Cap 37-20190
IT'S SING YOU IN MY DREAMS (1924)
 Carmen Cavallaro Dec 18851
 Bing Crosby Dec 24721
 Frankie Proba Dec (78) 27000 (33) DL 8260
 Guy Lombardo Dec 23538
 Eddy Duchin Col 30744
 Ray Anthony Cap 819 & P15487
 Ink Spots Cap P15894
 Andy Russell Cap 4-7030
 Jack Fina Ork. MGM 30119
 Vaughn Monroe V 20-1649
 Andrea Filippa Tempo (33) 2008-A

Ben Light Tempo (78) 602 (33) TT2050 (45) 4538
 Vlk Damona Mercury (78) 1040 (45) 1040X45
IT'S STRING ALONG WITH YOU (1934)
 Jo Stafford-Gordon MacRae Cap 788
 King Cole Trio Cap 10102
IT'S WALK ALONE (1944)
 Mary Martin London F4023
 Lesbia Trietano Mercury 5218
 Allan Jones V 10-1181
IT'S ALL BOUND ROUND WITH THE MASON DIXON LINE (1917)
 Jimmie McPartland Dec 18441
 Bob Grant Dec 24001
IT'S ALWAYS CHASING RAINBOWS (1918)
 Dick Haymes-Helen Forrest Dec 24472
 Guy Lombardo Dec 23896
 Al Goodman Ork. Col 36916
 Harry James Ork. Col 36899
 Gordon Jenkins Cap 1283 & 1284
 Perry Como V (78) 20-2663 (45) 47-2645
 Kern & Sloop Tempo 806
IT'S AN OLD COWHAND (1938)
 Bing Crosby Dec 26001
 Campfire Boys London 436
IT'S BRUNNING TO SEE THE LIGHT (1944)
 Harry James Ork. Col 36758
 Ink Spots & Ella Fitzgerald Dec 28344
 Ella Fitzgerald & Ink Spots Dec 28344
IT'S FALLING IN LOVE WITH SOME-ONE (1910)
 Bing Crosby Dec 23814
 Charles Kullman Col P-17141-D
 Abe Lyman Ork. Col 37811
 Rise Stevens-Sylvan Shuman Ork. 4433-M
 Robert Merrill V (78) 10-1320 (45) 49-0224
 Vaughn Monroe V (78) 20-3641 (45) 47-3164
IT'S FOREVER BLOWING BUBBLES (1918)
 Artie Shaw-Gordon Jenkins Dec (78) 27186 (45) 9-27186
 Ted Straeter Dec 24008 (Medley)
 Frank Novak Col 20349
 Jilly Lee Cap 1149
 Cliff Stone Cap 3F-4018
 Frank DeVall Cap 20111
 Wayne King V (78) 27450 (45) 47-2718
 Kern & Sloop Tempo 804
 Eddy Howard Mercury (78) 5490 (45) 5490X45
IT'S GONNA LOVE THAT OUY (Like He's Never Been Lored Before) (1948)
 Benny Goodman Ork. Col 36843
IT'S GONNA BIT RIGHT DOWN AND WRITE MYSELF A LETTER (1935)
 Anne D. Johnson Dec 23888

Nat Brandwynne Dec 24075 (Medley)
 Slim Green Dec 48060
IT'S IN THE MOOD FOR LOVE (1935)
 Charlie Ventura Sextette Imp-erial IM 3002
 Nat Brandwynne Dec 24072
 Elliott Lawrence Dec (78) 27126 (48) 8-27126 (38) DL 5276
 Charloeters Col 37812
 Paul Weston Cap 16670
 King Cole Trio Cap 20063
 Lisa Kirk V (78) 20-4031 (45) 47-4031
 Frank DeVall Cap 8-28012
 Coleman Hawkins Mercury 8101
 Frankie Laine Mercury (78) 1178 (45) 1178X45
IT'S JUST WILD ABOUT HARRY (1921)
 Carmen Cavallaro Dec 24018 (Medley)
 Al Jolson Dec (78) 24682 (45) 9-24682
 The Clark Sisters MGM 10039
 Jimmy Dorsey Ork. London 344
 Pat Friday Castle 1217
 Ben Light Tempo (78) 1202 (45) 4819 (38) 3066
IT'S LOOKING OVER A FOUR LEAF CLOVER (1927)
 Russ Morgan Dec 24319
 Al Jolson Dec (78) 24481 (45) 9-24481
 Cody Fox Col 20403
 Arthur Godfrey Col 38081
 Tiny Hill Col 38100
 Alvino Rey Cap 735
 Joe Louis Carter and His J-Bar-8 Square Dance Boys Aladdin 6009
 Art Mooney Ork. MGM 10119
IT'S SITTING ON TOP OF THE WORLD (1925)
 Jake Vaughan Dec (78) 48172 (45) 9-48172
 Basia Pomon Dec 24033 (Medley)
 Al Jolson Dec 24107
IT'S SORRY I MADE YOU CRY (1918)
 Frank Benson Dec 24007 (Medley)
 Ray Sinatra Col 37256
 Capitol Jazzmen-Jack Teagarden Dec Cap 10008 & -1227
 Frankie Proba Dec (78) 27029 (45) 9-27029 (33) DL 5290
IT'S TYING THE LEAVES SO THEY WON'T FALL DOWN (1907)
 Elton Britt V 20-2501
IT'S YOURS (1930)
 Gordon MacRae Cap 812 & P15597
 Lee Richardson Apollo 1046
 IN A LITTLE OTSPY TEA ROOM (1935)
 Nat Brandwynne Dec 24078
 IN LOVE IN VAIN (1945)
 Les Brown Ork. Col 38972
 Dick Haymes & Helen Forrest Dec 23528

IN MY LITTLE RED BOOK (1938)
 Bill Lawrence V (78) 20-3618 (45) 47-3121
 T. Texas Tyler 4 Star 1141
IN MY MERRY OLDSMOBILE (1903)
 Les Brown Ork. Col 37285
 Lynn Duddy Swing Choir MGM 30180
 Cowboy Copas King 591
IN THE BAGGAGE COACH AHEAD (1904)
IN THE BLUE OF EVENING (1943)
 Woody Herman Ork. Col 37867
IN THE CHAPEL IN THE MOON-LIGHT (1936)
 Marlene Foyler-Arthur Schutt Dec 24077 (Medley)
 The Ranch Boys Dec (78) 24930 (33) DL 5194
IN THE GOOD OLD SUMMERTIME (1922)
 Andrews Sisters-Dan Dailey Dec 24605
 George Ball-Ruek Hasseya Royal York 254
IN THE LITTLE RED SCHOOLHOUSE (1922)
 Bob Grant Dec 24022 (Medley)
IN THE SHADE OF THE OLD APPLE TREE (1905)
 Spatsman Quartet Cap 3F-614
 The Wayfarers London 263
 Kern & Sloop Tempo 944
IN THE STILL OF THE NIGHT (1937)
 Fred Warde Dec (78) 40182 (45) 9-40182 (38) DL 6026
 Frankie Carle Dec 28214 (Medley)
 Diana Lynn-Paul Weston Cap 15545
 David Rose V (78) 20-1882 (45) 47-2755
 Louis Levy Ork. London 12006 & 40002
IN THE SWEET BYE AND BYE (1902)
 T. Texas Tyler 4 Star 1279
INDIAN LOVE CALL (1924)
 Jesse Crawford Dec 23063
 Fred Young Col 36200
 Jeanette MacDonald-Nelson Eddy V (78) 4323 (48) 140-0200
 Mark Warnow Ork. MGM 30039
 Don Fribel Ork. Latin American 11
IRISHLAND MUST BE HEAVEN FOR MY MOTHER CAME FROM THERE (1916)
 Phil Ryan Dec 3506
IS IT TRUE WHAT THEY SAY ABOUT DIXIE? (1901)
 Marlene Foyler-Arthur Schutt Dec 24078 (Medley)
 Al Jolson Dec (78) 24634 & 24684 (45) 9-24684
 Phil Harris V (78) 20-3524 (45) 47-3003
ISLE OF CAPRI (1934)
 Bob Grant Dec 24080 (Medley)
 Hank D'Antonio Ork. MGM 10638
 Irving Fazzola's Disciples Mercury 1085
ISN'T IT KINDA FUN (1948)
 Dick Haymes Dec 18710

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Pee Wee King-Redd Stewart
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IT AINT GONNA RAIN NO MO' (1923)
Nappy Lamare ... Cap 1047
Charles Baum ... Dec 24027
(Medley)

IT AINT NECESSARILY SO (1935)
Billy Butterfield ... Cap 4-20027
Leo Reisman-Avon Long ... Dec 1218

Jascha Heifetz ... Dec 2521
Bing Crosby ... Dec 25409
Todd Duncan ... Dec 40130
Paul Robeson ... Col 17617-D
Johnny Mercer-Billy Butterfield ... Cap 30027
Lawrence Tibbett ... V 11678
Joe Venuti-Bobby Maxwell-Brother Bonno ... Tempo (78) 418 (33)
2064 (45) 4530

IT ALL COMES BACK TO ME NOW (1941)
Cyril Stapleton Ork ... London 377

IT CANT BE WRONG (1943)
Hollywood Theme Ork ... Rainbow (45) 43-30503

IT COULD HAPPEN TO YOU (1944)
Bing Crosby ... Dec 23986

IT HAD TO BE YOU (1924)
Reinhardt & Orappelly ... Dec 23079
Dick Haymes-Helen Forrest ... Dec 23419
Henry Burr ... Dec 25202
Eddy Duchin ... Col 36744
Isam Jones ... Cap F15594
Kate Smith ... MOM 10113
Alice Shaw ... V 27356
Ben Light ... Tempo (78) 800 (33)
MTT 2000 (45) 4508
Pat Friday ... Castle 1217

IT HAPPENED IN MONTECARLO (1930)
Ted Strasser ... Dec 24052 (Medley)
IT HAPPENED IN SUN VALLEY (1941)
Kern & Sloop ... Tempo 832

IT ISN'T FAIR (1950)
Benny Goodman Ork ... Cap 850
Les Brown Ork ... (78)38733 (33)
3-38733

Bill Harrington & Three Beas & a Peep ... Coral 60156
Joe Marine, Waring Pop Ork ... Dec 24088
Freddie Miller Ork ... King 15034
Dinah Washington ... Mercury (78) 8169 (43) MG-20000
Richard Hayes Ork ... Mercury (78) 3382 (45) 5332X45
Dinah Washington ... Mercury (45) 9-11X45
Bill Farrell Ork ... MOM 10637
Sammy Kaye Ork ... V (78) 20-3609 (45) 47-3118

IT MIGHT AS WELL BE SPRING (1949)
Margaret Whiting ... Cap F16008
Margaret Whiting ... Cap 874
Sarah Vaughan ... Col (78) 36889 (45) 4-18899
Ray Noble Ork ... Col (78) 36893 (33) 3-36893
Kostelanetz Ork ... Col 7512-M
Andre Kostelanetz Ork ... Col 7480-M
Jean Sablon ... Dec 40002
F. ... Dec (78) 27297 (45) 9-27297

Charlie Kunz ... London 4027
Carmen Cavallaro ... Dec (78) 37297 (45) 9-27297
Dick Haymes ... Dec 18708
Ralph Flanagan ... V 20-3652 (45) 47-3175

IT'S A BIG WIDE WONDERFUL WORLD (1949)
Buddy Clark ... Col 38925
Buddy Clark ... 38370
Harold Parr, Horace Heidt Ork ... Horace Heidt 1003
Dimitrios ... London 413
Jack Pina Ork ... MOM 10072
Larry Green Ork ... V 20-3558

IT'S A GOOD DAY (1948)
Peggy Lee ... Cap F16482
Harry Cool V & Ork ... Signature 15089
Phil Harris V & Ork ... V 20-2163

IT'S A GRAND NIGHT FOR SINGING (1945)
Charlie Kunz ... London 4027
Helen Traubel ... Col 17510-D
Andre Kostelanetz Ork ... Col 4525-M
Dick Haymes Ork ... Dec 18740
Beaton Pope Ork ... V (78) 10-1530 (45) 49-0944

IT'S A SIN TO TELL A LIE (1936)
Frank Froeba ... Dec 23904
Johnny Long ... Dec 23973
Marlene Fingert-Arthur Schutt ... Dec 24079 (Medley)
Myra Taylor ... Mer 8081

IT'S BEEN A LONG, LONG TIME (1945)
Rita James Ork ... Col 36898
Floyd Tillman ... Dec 46182
Bing Crosby ... Dec 25186

IT'S DELOVELY (1938)
Ethel Merman ... Dec 24454
Tommy Dorsey ... V (78) 20-3638 (45) 47-3181

IT'S LOVE, LOVE, LOVE (1944)
Guy Lombardo & His Royal Canadians ... Dec (78) 25268 (45) 9-25268
Bill Samuels ... Mercury 8116
Doris Day ... Col 38188
Vic Damone Ork ... Mercury 5138
Kings Felix ... London 328
Buddy Kaye Quin & Tute Timers ... Artie Marvin ... MOM 10187

IT'S SO PEACEFUL IN THE COUNTRY (1941)
Mildred Bailey, Delta Rhythm Boys, Brunswick 80109

I'VE GOT A FEELING I'M FALLING (1929)
James F. Johnson ... Dec 23598
Marlene Fingert-Arthur Schutt ... Dec 24051 (Medley)
I'VE GOT RINOS ON MY FINGERS (1909)
Hugo Malon ... London 856
Sister Slocum-Woodie Block ... King 15023
I'VE GOT YOU UNDER MY SKIN (1936)
Fred Waring ... Dec 23700
Marlene Fingert-Arthur Schutt ... Dec 24076 (Medley)
Bing Crosby ... Dec 24201
Red Norvo Trio ... Discovery 144
Larry Adler ... Col 35516

Eddy Duchin ... Col 36512
Hal Kemp ... Col 35930
Red Norvo ... Col 37290
Ruddy Gage ... Cap 20054
Dennis Day ... Cap 10014
Art Van Damme ... Cap F504
David Rose ... V 20-1879
Lonny Leyth Ork ... London 13005-40007

I'VE GOT RHYTHM
Rhythm Willie ... Premium 846
Erroll Garner ... Mercury (78) 1103 (45) 1100X45

I'VE HEARD THAT SONG BEFORE (1943)
Harry James Ork ... Col 37321

I'VE TOLD EVERY LITTLE STAR (1932)
Hildegarde-Buddy Clark ... Dec 23062
Bing Crosby ... Dec 23979
Carmen Cavallaro ... Dec 24052 (Medley)
Irene Dunn ... Dec 40018
J-A-Da (1918)
Ray Benson ... Dec 24066 (Medley)
Starliner-Woodie Block ... King 15028
Brother Bones ... Tempo 872
Lottis Prima ... Mercury 8366

JAPANESE SANDALIN (1926)
The Quintet of the Hot Club of France ... Dec 23233
Nat Brandwynne ... Dec 24015

Rita James Ork ... Dec 2648
Ray Noble ... V 24377

JAZZ ME BLUES (1921)
Jimmy McPartland ... Dec 18042
Gene Krupa ... Dec 18115
Joe Venuti ... Dec 21568
Bibi Biberbeche Gang ... Col 36156
Original Memphis Five ... Col 26004

JEA LOUS (1924)
Bob Grant ... Dec 24001 (Medley)
Andrew Sisters ... Dec 23395
Eddy Howard Ork ... Col 37995
Art Lund ... MGM 10082

JEA LOUS HEART (1949)
Cecil Bailey ... Bulletin 1083
Tex Ritter ... Cap 15256
Jan Carter Ork ... Cap 759
Hugo Winterhalter Ork ... Col (78) 38593 (33) 3-38593
Happy Perryman ... Col 20128 (740-11)

Kenny Roberts ... Coral 64021
Jenny Lou Carson ... Dec 46178
Jack Owens ... Dec 24711
Eddy Duchin Ork ... Harmony 1080
Ivory Joe Hunter Ork ... Cap 4214
A. Morgan ... London (78) 500 (45) 90001
Don Kidwell ... Mercury 6188
Derry Falligan ... MOM 10521
The Riddle ... Signature 253
Bill Lawrence ... V (78) 20-3538 (45) 47-3070
Leighton Noble Ork ... Vocalion 56290

JEANNE I DREAM OF LILAC TIME (1928)
Basil Fomeen ... Dec 24044 (Medley)
Peanut Island Trio ... Dec 25225
Al Lyman Ork ... Col 37310
Frank Devol ... Cap 3F-20186

JEEPERS CREEPERS (1919)
Basil Fomeen ... Dec 24039 (Medley)

JINGLE BELL JINGLE (1924)
Gene Autry ... Col 20133
Bob Grant Ork ... Dec 24813
Brother Bones ... Tempo 692

JOHNNY DOUBTNEY (1942)
June in January (1941)
Bob Grant ... Dec 24068 (Medley)
Guy Lombardo ... Dec 24544

JUNE IS BUSTIN OUT ALL OVER (1935)
Benny Goodman Ork ... Col 36823
Johnson & Darling ... Dec (78) 40090 (45) 9-40099
Fred Waring Ork ... Dec (78) 27206 (45) 9-27206
Carmen Cavallaro ... Dec (78) 27208 (45) 9-24720
Hildegarde ... Dec 23478
Sammy Kaye Ork ... V (78) 20-2990 (45) 47-2967
Thomas L. Thomas ... V 10-1174

JUNE NIGHT (1924)
Cliff Edwards ... Mercury 5309

JUNGLE DRUMS (1933)
Henry King ... Dec 25082
Fred Waring ... Dec 46185 DL 8026
Muehito ... Mercury 5304
Edmundo Ros Ork ... London 204
Spire 11-007

JUST A BABY'S PRAYER AT TWILIGHT (1918)
Ray Benson ... Dec 24005 (Medley)
JUST A GIRL THAT MEN FORGET (1925)
Frank Froeba ... Dec 24041
Charles Baum ... Dec 24024 (Medley)

JUST A MEMORY (1927)
Bob Grant ... Dec 24043 (Medley)
Andy Russell ... Cap 10055

JUST AWAYING FOR YOU (1901)
Bing Crosby ... Dec 23971
Evelyn and Her Magic Violin-Phil Shlitky Ork ... Col 36979
Charles Hamilton ... Col 17284-D

JUST AN ECHO IN THE VALLEY (1932)
Carmen Cavallaro ... Dec 24003 (Medley)
JUST ONE OF THOSE THINGS (1933)
Bing Crosby ... Dec 18887 & 24040
Ruby Newman ... Dec 23818
Guy Lombardo ... Dec 23768
Jo Stafford ... Cap 903
Diana Lynn-Paul Weston ... Cap 15855
Guy Luybaerts ... Cap 6F-540

KASHMIRI SONG (FOUR LITTLE INDIAN LOVE SONGS) (1908)
Hollywood Studio Ork ... Cap F18491
Mantovani Ork ... London R10-078

KEEP THE HOME FIRES BURNING (1918)
Buddy Clark ... Col 38708

KENTUCKY (1944)
Karl & Harry ... Col 20114
Turner Brothers ... Radio Artist 201
Blue Sky Boys ... V 20-2299
Humie & Leon Sherr ... Dec 40077
Bank Penny ... King 698

KENTUCKY BABE (90e)
Bing Crosby-Fred Waring ... Dec 23990

Frank Luther ... Dec 24467 (Medley)
KING COTTON (90e)
American Legion Band ... Dec 23923
Goldman Band ... V 27438
A KISS IN THE DARK (1922)
Bob Grant ... Dec 24020 (Medley)
Marcel Laurence ... Cap 80025
Lola Fuller ... Cap 20070
Gordon MacRae ... Cap 704 & P15598
Annie Shelton-Robertson Ork ... London 882
Vaughn Monroe ... V (78) 20-3485 (45) 47-2944
KISS ME AGAIN (1906 and 1915)
Deanna Durbin ... Dec 23867
Lola Butler ... Cap 4-20071
Kate Smith-Jack Miller Ork ... Col 35945
Dorothy Kirsten ... V 11-9258 (45) 49-0384
Vaughn Monroe ... V (78) 20-3640 (45) 47-3188
Don Pablo Ork ... Latin American 44
Frankie Laine ... Mercury (78) 5058 (45) 5069X45
KITTING ON THE KISS (1921)
Vivian Young ... Dec 23952
Bob Grant ... Dec 24023 (Medley)
Frankie Carter ... Dec 25144
Marvin Ash ... Cap 15430
Freddie Black ... Cap 4-20092
Jack Pine ... Mercury 6047

K-K-K-KATY (1918)
Ray Benson ... Dec 24006 (Medley)
Buddy Clark ... Col 36702

LA COMEA (1938)
Henry King ... Dec 25081
Xavier Cugat Ork ... Col C-74
LADY OF THE EVENING (1921)
Paul Whiteman ... Dec 26000
Bob Grant ... Dec 24020 (Medley)
Dick Hyman-Carmen Cavallaro ... Dec 24423
Al Goodman Ork ... Col 36849
Kern & Sloop ... Tempo (78) 1086 (33) 2062 (45) 45-1029

LADY, PLAY YOUR MANDOLIN (1930)
Frank Devol ... Cap 835
Ted Strasser ... Dec 24055 (Medley)

L'AMOUR TOUJOURS L'AMOUR (1922)
Jesse Crawford ... Dec 23895
Kenny Baker ... 24188
Al Goodman ... V 20-3041

LAST NIGHT ON THE BACK PORCH (1923)
Benny Strong ... Cap 1003
Charles Baum ... Dec 24027 (Medley)

LAST ROUND-UP (1933)
Gene Krupa ... Dec 18115
Charles Baum ... Dec 24064 (Medley)

LAUGHING ON THE OUTSIDE (1946)
Kern & Sloop ... Tempo 926

LAURA (1945)
Harry Sukman ... Artist 3000-A
Paul Weston Ork ... Cap F16054
Billie Smith ... Cap 15012
Wille Smith ... Aladdin 110
Diana Lynn ... Cap 10000
Sammy Davis, Jr. ... Cap 943
Dardanelle ... Col (38) CL-612
Chirly Jackson ... Discovery 48-110
Charles Magnante ... Col (33) CL-6135
Bernie Leighton ... Col (33) CL-0112
Frank Sinatra ... Col 38472
Sidney Bechet ... Col 38318
Woody Herman Ork ... Col 36785
Morton Gould Ork ... Col 4440-M
Ellott Lawrence Ork ... Dec (78) 2112 (45) 9-2112
Heywood Eddie ... Dec 23812
Dick Haymes ... Dec 18666
Paul Gayten ... DeLuxe 3078
Calvin Jackson ... Discovery (78) 110 (45) 45-110
Dave Brubeck Trio ... Fantasy 506
Charlie Parker ... Mercury (78) 11068 (45) 11068X45
David Rose Ork ... MOM 30018
Hollywood Theme Ork ... Rainbow (45) 45-30501
Erroll Garner ... Savoy (83) MG-15001
Johnny Bothwell ... Signature 19170
Johnny Bothwell ... Signature 15001
Andrea Filippio Ork ... Tempo (78) 536
Wing Martin, Dream Girls ... V (78) 20-3802 (45) 47-3802
Spike Jones ... V 20-2118
Dick Leibel ... V 20-2032
LIZZY BONES (1933)
Charles Baum ... Dec 24067 (Medley)
Ben Light ... Tempo (78) 806 (33)
MTT 2000A
LAZY RIVER (1933)
Mills Brothers ... Dec 25048
Benny Goodman ... Cap 20124

LET A SMILE BE YOUR UMBRELLA (1926)
Don Cornell ... V (78) 20-4042 (45) 47-4042
Bob Grant ... Dec 24040 (Medley)
Frankie Carter ... Col 36388

LET IT SNOW, LET IT SNOW, LET IT SNOW (1946)
Frank Sinatra ... Col (78) 39009 (45) 4-39009
Ray Block Ork ... Signature 18132
Vaughn Monroe Ork ... V 20-1759

LET ME CALL YOU SWEETHEART (1910)
Robert Hamilton Ork ... Imperial (78) PD 34 (45) PD 48-34 (Medley)
Cliffie Stone ... Cap 3F-40149
Bing Crosby ... Dec 24200
Frank Froeba ... Dec 24233
Harry Hoelch Ork ... MGM 80110
Tommy Dorsey ... V 20-2904

LET THE REST OF THE WORLD GO BY (1919)
Dick Haymes ... Dec 23753
Robert Hamilton Ork ... Imperial (78) PD 34 (45) PD 48-34
Ted Strasser ... Dec 24000 (Medley)
Frank Novak ... Col 20346
Frankie Maiter Ork ... MGM 10082

LET'S BE BUDDIES (1910)
Ebbot Merman ... Dec 23199

LET'S DO IT (1928)
Mary Martin ... Dec 23148
Basil Fomeen ... Dec 24046 (Medley)

Louis Levy Concert Ork ... London B12006-40002

LET'S FALL IN LOVE (1932)
Fred Waring ... Dec 23989
Charles Baum ... Dec 24006 (Medley)
Fran Warren ... V (78) 20-4039 (45) 47-4028
Andy Russell ... Cap 20034

LET'S GET LOGG (1943)
Frank Devol ... Cap (78) 8-80012 (45) 8F-80012

LET'S GO BACK AND KISS THE GIRLS (1948)
Korn Kobblers ... MOM 10022

LET'S PUT OUT THE LIGHTS AND GO TO SLEEP (1927)
Carmen Cavallaro ... Dec 24068 (Medley)
Bing Crosby ... Col 4550
Jane Russell ... Col 37917

LIFE IS JUST A BOWL OF CHERRIES (1931)
Ray Benson ... Dec 24020 (Medley)
Ethel Merman ... Dec 24484

LIGHTS OUT (1938)
Tommy Douglas ... Cap 886
Louis Armstrong ... Cap 765 & F510
Jan Garber ... Cap 523 & 10144
Marlene Fingert-Arthur Schutt ... Dec 24077 (Medley)
Columbian Military Band ... Col 36729

LINDA (1948)
Paul Weston Ork-Matt Dennis ... Cap 302
Eddie-Norvo-Buddy Clark ... Col 37915
Gordon Jenkins Ork ... 23864
Hollywood Rhythm-ales ... Hollywood Rhythm 1551
Felix Douglas Ork ... Signature 15106
Thomas Myers ... Tri Color 564

LINGER A WHILE (1923)
Russ Morgan ... Dec 25107
Hadda Brooks ... MGM 20-708
Clark Dennis ... Cap 458

LITTLE BIRD TOLD ME, A (1948)
Jerry Wayne & Janette Davis ... Col (78) 38388 (33) 3-38389
Evelyn Knight Ork ... Dec 24174
Waylors ... London 359
Paula Watson ... Supreme 1507
Rose Murphy ... V 20-3320

A LITTLE BIT OF HEAVEN (1914)
Felix Knight-Russ Morgan ... Dec 23488
John Regan ... Dec 23801
Phil Carter ... Col 4577-M
Earle James Ork ... Col 4507-M
Christopher Lynde ... Col 4507-M
Kate Smith ... Col 37137

THE LITTLE HOUSE UPON THE HILL (1915)
LITTLE Family ... Dec 12948

LITTLE MAY YOU'VE HAD A BUSY DAY (1934)
Bob Grant ... Dec 24009 (Medley)
LITTLE OLD LADY (1937)
Honey Carmichael ... Dec 24043
Roy Brown ... Dec 24083 (Medley)
LITTLE ON THE LONELY SIDE, A (1945)
LITTLE STREET WHERE OLD FRIENDS MEET (1932)
A. Morgan Ork ... London 508
THE LITTLE WHITE HOUSE AT THE END OF HONEYMOON LANE (1926)
Grandioso Trio ... Dec 23189
Marlene Fingert-Arthur Schutt ... Dec 24038 (Medley)
LITTLE WHITE LIES (1930)
Dick Haymes-Four Hits & A Man ... Dec 24038 (Medley)

Red Norvo Trio ... Discovery 146
Dinah Shore ... Col 38114
Tommy Dorsey ... V 27521
Steve Gibson ... Mercury 8085

LOVESOME AND SORRY (1928)
Marlene Fingert-Arthur Schutt ... Dec 24028 (Medley)

LONG AWAY AND FAR AWAY (1944)
Erroll Garner ... Col (33) CL-6119
Andre Kostelanetz Ork ... Col (78) 2454-M
Gordon Jenkins ... Dec (78) 27109 (45) 9-27109
Guy Lombardo Ork ... Dec 25044
Fred Waring ... Dec (78) 23729 (45) 9-23729
Bing Crosby-Jerome Kern ... Dec 23680
Phil Moore ... Discovery (45) 45-125

Alfred Newman Ork ... Mercury (45) 825X45
Al Goodman Ork ... V (78) 20-1851 (45) 47-1851

LOOK FOR THE SILVER LINING (1930)
Fred Waring ... Dec 23730
Harry Hoelch ... Dec 23778
Nat Brandwynne ... Dec 24013 (Medley)
Connie Boswell ... Dec 25055
Margaret Whiting ... Cap F16-46 & F16502
Judy Garland ... MOM 10002 & 30212
Vaughn Monroe ... V (78) 20-3485 (45) 47-2944

LOUISE (1929)
Maurice Chevalier ... V (78) 20-1000 (45) 51-0005
Frankie Carter ... Col 36892
Georgie Stoll-MGM Studio Ork ... MGM 80061

LOUISIANA HAYRIDE (1932)
Carmen Cavallaro ... Dec 24081 (Medley)

LOVE IN BLOOM (1934)
Bob Grant ... Dec 24065 (Medley)

LOVE IS THE SWEETEST THING (1933)
Red Nichols ... Cap F15517
Charles Baum ... Dec 24068 (Medley)

LOVE ME AND THE WORLD IS MINE (1905)
Bardessville Barflies ... Dec 23413 (Medley)

LOVE TEST (1920)
Ben Light ... Tempo (78) 592 (33)
MTT 2000-A
Nat Brandwynne ... Dec 24013 (Medley)
Frankie Carter ... Col 36377
Freddie Kaye Quintet ... MGM 10448
LLOYD SENDS A LITTLE GIFT OF ROSES (1919)
Tommy Dorsey ... V 27782

Thanked
Ops!

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TEX RITTER



LATEST HIT
"YOU'RE ALWAYS BRAND NEW"
backed by "MY BUCKET'S BEEN FIXED"

Capitol

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- LOVE'S OLD SWEET SONG (1914)
Tarran Tella ... Dec 434
Clark Denton ... Cap 1301
Kern & Sloop ... Tempo 1076 (33)
MTT 2004 (45) 4594
- LOVE THY NEIGHBOR (1934)
Bob Grant ... Dec 2447 (Medley)
Bing Crosby ... Dec 2447 (Medley)
- LOVE WALKER IN (1936)
Paul Weston ... Cap 15651
Bob Grant ... Dec 24087 (Medley)
Bing Crosby ... Dec 24542
Artie Shaw ... Dec (78) 24869 (45)
9-24609 (33) DL 8265
Bobby Duchin ... Cap 30077
Felix King ... London 348
Louie Levy ... London 12011-40004
- LOVELY TO LOOK AT (1935)
Alfred Newman ... Mercury (78)
442 (45) 542X46
Kitty Carlisle-Alfred Drake ... Dec 23572
Carmen Cavallaro ... Dec 23793
Nat Brandwynne ... Dec 24075 (Medley)
Les White ... MGM 10106
Kern & Sloop ... Tempo (78) 1088 (33) 2062 (45) 4700
- LOVER (1933)
Hildegarde ... Dec 23134
Charles Baum ... Dec 24066 (Medley)
Errol Garner ... Modern (33)
M 2008-B
Rudolph Ganz ... Dec 24152
Carmen Cavallaro ... Dec 24186
Perry Botkin ... (Dec 78) 27162 (45) 9-27162
Phil Phillips ... Mercury (78) 8918 (45) 8918X45
Gene Krupa ... Col 38212
Richard Rodgers ... Col 35382
Rise Stevens ... Col 4433-M
Les Paul ... Cap 15027 & P15564
Stan Kenton ... Cap 904
Art Van Damme ... Cap F506
Diana Lynn-Paul Weston ... Cap 10067 & 15558
Margaret Whiting ... Cap P15499
Eddie Davis ... Apollo 767
Gene Norman's "Just Jazz" ... Modern 20-650
- LOVER, COME BACK TO ME (1928)
Decca Concert ... Dec 23184
Basil Fomeen ... Dec 24045 (Medley)
Dennis Day ... V (78) 20-4051 (45) 47-4051
Erroll Garner ... Mercury (78) 1901 (45) 1901X45
Roy Eldridge ... Dec 24119
Don Baker ... Col 36625
Eddy Duchin ... Col 35708
Nelson Eddy ... Col 4240-M
Al Goodman ... Col 36554
Lester Young ... Aladdin 128
Rise Stevens ... Col 4430-M
Peggy Lee ... Cap 1161
Lucille Norman ... Cap 15522
Lois Butler ... Cap 1106
Hal McIntyre ... MGM 10296
Mark Warnow ... MGM 30037
George Barnes ... Mercury 1122
Gail-Rini ... Tempo (78) 528 (33)
MTT 2008
- LOVIN' SAM, THE SHEIK OF ALA-BAMA (1922)
Bob Grant ... Dec 24021 (Medley)
LULLABY OF BROADWAY (1935)
Tommy Dorsey ... Dec (78) 27396 (45) 9-27396
Nat Brandwynne ... Dec 24072 (Medley)
Hal Kemp ... Col 35629
Frank DeVol ... Cap 1359
Philharmonia Trio ... Cap P15593
LULLABY OF THE LEAVES (1932)
Carmen Cavallaro ... Dec 24060 (Medley)
Mel Tormé ... Cap 1291
Art Tatum ... Dec 25201
Dizdie Gillespie ... Discovery 142
MA (HE'S MAKING EYES AT ME) (1921)
Eddie Cantor ... Dec 23723
Carmen Cavallaro ... 24018 (Medley)
Frank Froeba ... Dec 24234
Pearl Bailey ... Col 30167
Raymond Scott ... MGM 10583
MA' BLUSHIN' ROSE (1900)
Al Jolson ... Dec 23613
MADELON (1918)
Dec 24004 (Medley)
MAGIC IS THE MOONLIGHT (1944)
Ann Southern-Jane Powell ... MGM 30225
MARZEL (1948)
Art Mooney ... MGM 10020
Larry Douglas ... Signature 15121
Estelle Linden ... V 25-1088
MAINE STEIN SONG (1930)
Jan Garber ... Cap 10143 & 524
Rudy Vallee ... Capitol 1263
MAKE BELIEVE (1921 and 1927)
Jo Stafford ... Cap P15461
Harry Horlick ... Dec 23778
Guy Lombardo ... Dec 23995 (Medley)
Bob Grant ... Dec 24081 (Medley)
Decca Salon Ork ... 23773
Kenny Baker ... Dec 25280
Al Goodman ... Col 35758
Tony Martin-Kathryn Grayson ... MGM 30000
Jimmy Carroll ... V 20-2221
Freddy Martin ... V (78) 20-3642 (45) 47-3186
Bea Lipton ... Tempo 526 (33)
TT 2052
Don Pablo Ork ... Latin American 2
MAMA INEZ (1930)
Nito Mendes ... Dec 10383
Rosa Morgan ... Dec 2549
Ray Benson ... Dec 24056 (Medley)
Henry King ... Dec 25084
Nappy Lamare ... Cap 15050
Ben Light ... Tempo (78) 856 (33)
MTT 2002 (45) 4558
MAMMY O' MINE (1915)
Ted Straeter ... Dec 24008 (Medley)
MAM'BBLE (1948)
Frank Sinatra ... Col 37343
George Fields-Al Gayle Ork ... Aladdin 536
Dick Haymes ... Dec 23861
Frankie Laine ... Mercury 5048
Art Lund ... MGM 10011
Chita Year ... Ode 5062
Raquel Moreno ... Peerless 2056
Pedro Vargas ... V 23-0794
MANAGUA, MANAGUA (1948)
Homer and Jethro ... King 829
Dick (Two Ton) Baker ... Mercury 5018
- Ray Bloch Ork ... Signature 15066
MANANA (1946)
Peggy Lee ... Cap (45) P15484
Edmundo Ros Ork ... London 187
Pedro Infante ... Peerless 3043
Chito Flores ... V 70-7206
Joe Loss Ork ... V 20-2819
MANDY (1919)
Ted Straeter ... Dec 24010 (Medley)
MARCH OF THE TOYS, THE (1903)
Decca Ork ... Dec 23490 (Medley)
Decca Ork ... Dec 23493 (Medley)
Kern & Sloop ... Tempo 1028
MARCHETA (1928)
Rimona Arnegoni ... Dec 18161
Fred Waring ... Dec (78) 27152 (45) 9-27152
Bing Crosby ... Dec 25407
Jack Marbury-Black Ork ... London 545
MARGIE (1920)
Eddie Cantor ... Dec 23723
Nat Brandwynne ... Dec 24014 (Medley)
Frank Froeba ... Decca 24236
Jimmie Lunceford ... Dec 25016
Frankie Carl ... Col 36891
Hessler Brothers ... Col 20292
Brother Bones ... Tempo (78) 652 (45) 4564
MARIA MY OWN (1931)
Nito Mendes ... Dec 10355
Henry King ... Dec 25014
Harry Horlick ... Dec 29189
MARINE'S HYMN (1932)
Fred Waring ... Dec 18268
Dick Powell ... Dec 25293
Bob Crosby ... Dec 23284
Kate Smith ... Col 37522
MARTA (1931)
Dick Haymes ... Dec 24881
Arthur Tracy (Street Singer) ... London 128
Tony Martin ... V (78) 20-3598 (45) 47-3104
MARY'S A GRAND OLD NAME (1905)
Bing Crosby ... Dec 18360
Fred Waring ... Dec 18454
Merdy Baumann-Ray Bloch Ork ... Col 36584
MASQUERADE (1932)
Frank DeVol ... Cap 20113
MAYBE (1935)
Bing Crosby ... Dec 25410
Andre Kostelanetz Ork ... Col 4308-M
Stich Anderson ... Cap 15234
Billy Butterfield ... Cap 20027
MAYBE IT'S BECAUSE (1949)
Andy and Della Russell ... Cap 559
Bob Crosby-Marion Morgan ... Col (78) 38504 (33) 3-38504
Connie Haines ... Coral 60070
Louis Armstrong Ork ... Dec 24751
Dick Haymes ... Dec 24850
Eddy Howard ... Mercury 6314
Claude Thornhill Ork ... V (78) 20-3456 (45) 47-2920
ME AND MY SHADOW (1927)
Jack Owens ... Dec (78) 27090 (45) 9-27090
Rose Murphy ... Dec 24988
Bill Snyder ... London (78) 876 (45) 45-876
The Sportsmen Quartet ... Cap 573
Bob Grant ... Dec 24040 (Medley)
Kern & Sloop ... Tempo (33) TT 2004
Ziggy Elman Ork ... MOM 10543
Herb Kern ... Tempo 1062
MEET ME TONIGHT IN DREAMLAND (1909)
The Sportsmen Quartet ... Cap 10193
Mills Brothers ... Dec 23625
Mills Brothers ... Dec (78) 24763 (45) 9-24763
Jolly Jack Robel ... Dec 45036
Abe Lyman Ork ... Col 37509
Frank DeVol ... MGM 30702
Vaughn Monroe ... V (78) 20-1965 (45) 47-2834
Bobby Maxwell ... Tempo 420 (45) 4582 (33) 2064B
Tea-Len ... Dec 24987
MELANCHOLY BABY (1927)
Elyria Rios ... Dec 21195
Quintet of the Hot Club of France ... Dec 23268
Phil Baker ... Dec 23502
Eddie Condon ... Dec 24218
Bing Crosby ... Dec 25366
Pied Pipers ... Cap 10159
Joe Venuti-Bobby Maxwell ... Tempo (78) 408 (45) 4534 (33) 2068-A
Sam Donahue ... Cap 357
Ginny Simms ... Chitlie 1229
MELODY FROM THE SKY (1936)
Marlene Fingerle-Arthur Schutt ... Dec 24076 (Medley)
MEMORIES (1915)
Bing Crosby ... Dec 24618
Al Goodman Ork ... Col 35820
Frank Novak ... Col 20347
The Stapletons-Stapleton Ork ... London 438
Vaughn Monroe ... V (78) 20-2717 (45) 47-2791
MEMORY LANE (1924)
Abe Burrows ... Dec 40048
Kate Smith ... MOM 10498
MEMPHIS BLUES (1913)
Guy Lombardo ... Dec 25397
Rudy Newman ... Dec 29244 (Medley)
6-Alarm Six ... Tempo (78) 474 (45) 4734 (33) 2068-A
Harry James Ork ... Col 36713
Johnny Mercer ... Cap 10063 & F688
MEXICALI ROSE (1938)
Bob Grant ... (Dec 24084 (Medley)
Bing Crosby ... Dec 25002
Gene Autry ... Col 20088
Gene Autry ... Col 20026
Bob Willis Texas Playboys ... Col 20208
Kern & Sloop ... Tempo (78) 956 (33) MTT 2026
MIAMI BEACH RHUMBA
Pancho Ork-Pepito & Murphy Sisters ... Apollo 1937
Carmen Cavallaro Ork ... Dec 24706
Emil Coleman Ork ... DeLuxe 1073
Irving Fields ... V 28-9012
MIDNIGHT MASQUERADE (1946)
Frankie Carl ... Col 37337
Carmen Cavallaro Ork ... Dec 23852
Glen Gray-Chas Loma Ork ... Mercury 5035
Bing Crosby Ork ... MGM 10014
Monica Lewis ... Signature 15078
MURPHY LAKE & BOBE (1901)
Bing Crosby ... Dec 23462
- MISIRLOU (1947)
Chas Franklin-Oscar Walthers ... Apollo 1137
Seymour Reichman ... Banner 599
Woody Herman ... Dec 50006
Woody Herman ... Dec 25151
Nicholas Matthay Gypsy Ork ... Dec 25046
Col Bruce ... Dec 18185
Jan August and Rhythm ... Dia-mond 2009
Jan August ... Mercury 5112
David Rose Ork ... MGM 30077
Charles Magnante ... Standard T-1022
Charles Magnante ... Standard T-131
Freddy Martin ... V (45) 47-2861
Freddy Martin ... V 20-3029
Herbie Fields Ork ... V 20-2138
Irving Irving and His Harmonica-crazes ... Aladdin 8011
- MISSOURI WALTZ (1914)
Decca Band ... Dec 18993
Guy Lombardo ... Dec 18798
Victor Young ... Dec 24535
Paradise Island Trio ... Dec 25158
Bing Crosby ... Dec 25400
Al Goodman ... Dec 25617
Grace Heidt Ork ... Col 35425
Abe Lyman Ork ... Col 37510
Cliffie Stone ... Cap 3F-40148
Harry Horlick Ork ... MGM 30107
Eddy Howard ... Mercury 5219
Perry Conn ... V 20-3318
- MISTER GALLAGHER AND MR. SHEAN (1922)
Bob Grant ... Dec 24023 (Medley)
- MOANIN' LOW (1929)
Marlene Fingerle-Arthur Schutt ... Dec 24049 (Medley)
MONA LISA (1950)
Frank Cully Ork ... Atlantic 918
Jimmy Wakely ... Cap 1151
Buddy Cole ... Cap 1104
Nat (King) Cole ... Cap 1010
Harry James ... Col 38768
Leighton Noble ... Coral 60250
Harmony Bella Ork ... Dana 706
Don Cherry-Victor Young Ork ... Dec (78) 27048 (45) 9-27048
T. Texas Tyler ... Four Star 1514
Moon Mullican ... King 886
Charlie Spivak ... London (78) 819 (33) 30073
Alexander Brothers ... Mercury (78) 847 (45) 847X45
Art Lund ... MGM 10689
Ruben Reeves ... Texico 3063
Ralph Flanagan ... V (78) 20-3888 (45) 47-3888
Dennis Day ... V (78) 20-3753 (45) 47-3753
- MOON LOVE (1939)
Frank DeVol ... Cap 10140
Basil Fomeen ... Dec 24089 (Medley)
Eddy Duchin ... Col 37895
MOON OVER MIAMI (1936)
George Shearing Quintet ... Discovry 193 (33) DL 3002
Marlene Fingerle-Arthur Schutt ... Dec 24077 (Medley)
MOON WAS YELLOW, THE (1934)
Bob Grant ... Dec 24069 (Medley)
Carmen Cavallaro ... Dec 24553
Margaret Whiting ... Cap 1343
Les Baxter ... Cap 15690
Georges Tzipine ... Cap F552
Buddy Cole ... Cap 20136
MOONLIGHT AND ROSES (1925 and -1928)
Basil Fomeen ... Dec 24033 (Medley)
Al Goodman Ork ... Col 36215
Bob Willis ... Col 20304
Claude Thornhill ... V (78) 20-3522 (45) 47-2998
MOONLIGHT BECOMES YOU (1943)
Bobby Sherman Ork ... Cap 123
Bing Crosby ... Dec 18513
MOONLIGHT COCKTAILS (1942)
Glen Gray Ork ... Coral 60002
Glenn Miller Ork ... V 20-2536
MOONLIGHT ON THE COLORADO (1930)
Robert Hamilton ... Imperial (78) PD 34 (45) PD 45-34
Ted Straeter ... Dec 24052 (Medley)
MOONLIGHT ON THE OANES (1926)
Charlie Spivak ... London (78) 780 (45) 30193
Kern & Sloop ... Tempo (78) 1040
Tony Parenti ... Jazzology 4
MORE AND MORE (1945)
Deanna Durbin ... Dec 23389
Thomas L. Thomas ... V 10-1136
MORE I SEE YOU, THE (1945)
Dick Haymes ... Dec 18662
Andrea Filippo ... Tempo (33) 2068-A
MORE THAN YOU KNOW (1929)
P. Como ... V (78) 20-4033 (45) 47-4033
Charles Brown ... Modern 20-599
Marlene Fingerle-Arthur Schutt ... Dec 24049 (Medley)
Buddy Clark ... Col 37911
Teddy Wilson ... Col 36117
Billy Butterfield ... Cap 815
Larry Green Ork ... V (78) 20-3664 (45) 47-3187
Kern & Sloop ... Tempo 510
M-G-T-B-E-R (1915)
Eddy Arnold ... V 21-0009
MOTHER MACHREE (1910)
Phil Regan ... Dec 23802
Michael Tobin ... Cap 10197
Kate Smith-Jack Miller Ork ... Col 37137
The Four Ramblers ... London 187 (45) 47-2751
MUDDY WATERS (1927)
Marlene Fingerle-Arthur Schutt ... Dec 24038 (Medley)
MULE TRAIN (1949)
Tennessee Ernie ... Cap (78) 40258 (45) F40258
Johnny Downs ... Imperial (78) 1178 (45) 6170
Woody Herman & Nat King Cole ... Cap 817
Gordon MacRae ... Cap (78) 777 (45) F777
Nelson Eddy ... Col (78) 36646 (33) 3-36646
Burl Ives ... Col (78) 38644 (33) 3-38644
Gene Autry ... Col (33) 20651 (33) 3-38644
Val Tiso ... Dana 2050
Burr Butler ... Dec 46194
Bing Crosby ... Dec 24798
Maddox Brothers & Rose ... Four Star 1990
- Cowboy Copas and Grandpa Jones ... King 886
Frankie Laine ... Mercury (78) 8445 (45) 5346X46
Arthur Smith ... MGM 10657
Byncopators ... National 9063
Vaughn Monroe ... V (78) 20-3600 (45) 47-3106
Joe Culpeper ... Vocalion 56074
MUSIC GOES ROUND AND ROUND (1965 and 1938)
Nat Brandwynne ... Dec 24072
Guy Lombardo ... Dec 24792
Riley-Farley ... Dec 25443
Red Hodgson Ork ... London 561
Jack Pina Ork ... MGM 30118
Harry Horlick Ork ... MGM 30109
Mike Riley Ork ... MGM 10580
Main Street String Band ... V (78) 30-0014 (45) 54-0009
MUSIC MASTRO PLEASE (1938)
Tommy Dorsey ... Dec (78) 27247 (45) 9-27247
Lorry Payne ... London 781
Bob Grant ... Dec 24085 (Medley)
Benny Goodman ... Cap 20127
Lord Exley ... King 1184
MUSIC! MUSIC! MUSIC! (1950)
Mickey Katz ... Col (78) 862 (45) F862
Louie and His Old-Time Band ... Imperial 113
- Hugo Winterhalter ... Col (78) 39704 (33) 3-38704
Ames Brothers ... Coral 80183
Carmen Cavallaro Ork ... Dec 24889
Teresa Brewer ... London (78) 804 (45) 30023
Dick (Two Ton) Baker ... Mercury 3369
Johnny Bond ... MGM 10027
Eddie Miller-Etienne Patee ... Rainbow (78) 90055 (45) 90056
Ken Griffin ... Rondo (78) 222 (45) 45222
Miguel Salas ... V (78) 23-1581 (45) 51-5060
Homer and Jethro ... V (78) 21-9189 (45) 46-0181
Freddy Martin Ork ... V (78) 20-3693 (45) 47-3217
MY ADOBE HACIENDA (1947)
Jack McLean Ork ... Coast 8001
Louise Muesey ... Col 20117
Billy Hughes ... King 609
Eddy Howard ... Mercury (33) MG-25030
MY BEST GIRL (1924)
Four Chicks & Chuck ... MGM 10319
MY BLUE HEAVEN (1927)
Bob Grant ... Dec 24042 (Medley)
Ted Lewis ... Dec (78) 24967 (45) 9-24967

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WOODY HERMAN ORK Col 37800
KENNEDY & ORK Col 36397
PAUL WESTON Cap 20024
ROY MILTON Speciality SP 522
THE SQUADRONMATES London 124
RUSA CASE V 20-2831
KEDDIE FISHER V (78) 20-4036
(45) 47-4086
BEN LIGHT Tempo (78) 662 (33)
TT 2050 (48) 4938
MY BUDDY (1922)
BOB GRANT Dec 24022 (Medley)
BUDDY CLARK Col 30703
EDDIE FISHER V (78) 20-4036 (45)
47-4086
HARRY JAMES ORK Col 37810
BOUNY KENDIS Col 35396
KATE SMITH Col 35672
MY DARLING, MY DARLING (1948)
Cap 15273
DORIS DAY-BUDDY CLARK Col 36353
GRACIE FIELDS London 560
FRANKIE CARLE V (78) 20-3731
(45) 47-3731

MY DEVOTION (1941)
VAUGHAN MONROE V 20-2308
MY DREAMS ARE GETTING BETTER
ALL THE TIME (1945)
BILL MONROE and His Cactus Twisters
Imperial 1144
VAUGHAN MONROE V (78) 20-1087
(45) 47-2835
MY POOLISH HEART (1950)
MARGARET WHITTING Cap (78) 934
(45) 47-3274
RUGO WINTERHALTER ORK Col 78
38097 (33) 3-38097
GORDON JENKINS Dec (78)
24920 (45) 9-24920
RICHARD RAYNE Mercury 5362
BILLY EKSTINE MOM (78) 10023
(45) 101023
DODO MARMAROSA Savoy 786
MINDY CARSON V (78) 20-3681
(45) 47-3204
MY OAL SAL (1905)
MILLS BROTHERS Dec 23624
BILL MOONEY Imperial (78) 1115
(45) 8115
GUY LOMBARDO Dec 25241
(45) 47-3204 Dec (78) 24762
(45) 9-24762
FRANK NOVAK Col 30340
BEN LIGHT Tempo (78) 874 (33)
MTT 3002

MY HAPPINESS (1948)
RONNIE DEANVILLE Bullet 1032
FRED FISHER Cap 18094
MELROY TRIO Continental 1241
JOHN AND BESSIE STEELE Coral
(78) 60244 (45) 9-60244
ANNE VINCENT and TINA LASKOWSKA
Diana 3017
ELIS FRIEDLAND Dec (78) 24448
(45) 9-24448
JOHN LAURENZ Mercury 5144
ALAN DALE Signature 15208
MY HEART SINGS (All of a Sudden)
(1945)
FRED WARING Dec (78) 34501 (45)
9-24501
HILDEGARDE Dec 23348
KATHRYN GRAYSON MOM 30073
MY HEART STOOD STILL (1927)
HILDEGARDE Dec 23133
DICK FERNAN-JULIE WARREN Dec
23818
BOB GRANT Dec 24041 (Medley)
GUY LOMBARDO Dec 24572
FRED FEIBEL Col 36437
RICHARD RODGERS ORK Col 35879
WINDLANT SELLINERY Col 36476
MARGARET WHITTING-FRANK DEVOL
Cap 20115
DENNIS DAY Cap 10016
RAY McINERNEY ORK V (78) 20-
3600 (45) 47-3183
JOE VENUTI-Bobby Maxwell
Tempo (78) 414 (45) 4328
MY HEART TELLS ME (1943)
JOHN JERRY OTIS-Mel Walker Savoy
78

HUMBERTO HERRERA Atlantic 180
Henry King Black and White
7512
Eddie Le Baron ORK Dec 25203
Juan Flores & Caricosa-Joe Caricosa
Posi 1018
Ben Light Tempo (78) 664 (33)
2090 (45) 4714
Chucho Mendosa ORK Ideal 186
Julio Flores Ideal 181
John Buchanan ORK Musicalraft
321
Guayaca Trio Feetum 2008
Kern & Schoop Tempo 048
NEVERTHELESS (1950)
RAY McINERNEY Cap (78) 1190
Dec (78) 21190
FRANK SINATRA Col (78) 38044
(45) 9-38044
PAUL WESTON ORK Col (78) 38082
(33) 3-38082
MILLS BROTHERS Dec (78) 27353
(45) 9-27353
LEO REISMAN Dec 24175
TEDDY PHILLIPS ORK London 778
FRANKIE LAINE Mercury (78)
648 (45) 5495K45
FRANKIE LAINE Mercury 5301
FRED ASTAIRE-Hed Strelton, Anita
Ellis MOM (78) 30240 (33)
82294
MONICA LEWIS MOM 10778
RALPH FLANAGAN V (78) 20-
3904 (45) 47-3904
ANDY PRVIN V (78) 20-3838
(45) 47-3838
NIGHT AND DAY (1932)
RED NORVO TRIO Discovery 135
BING CROSBY Dec 18887 & 23972
Quintet of the Hot Club of France
Dec 23067
RUBY NEWMAN Dec 23818
FRED WARING Dec 23988
CARMEN CAVALLARO Dec 25041
and 24062 (Medley)
COO BAKER Col 36827
EDDY DUCHIN ORK Col 36541
EDDY DUCHIN ORK Col 36110
FRED FEIBEL Col 36439
BENNY GOODMAN Col 36410
BILLIE HOLIDAY Col 38044
ANITA KOSTELATSKA ORK Col
4290-M
JAN AUGUST Mercury (78) 3067
(45) 1067X45
ROBERT MAXWELL Col 37868
CLAUDE THORNHILL ORK Col 37068
BUDDY COLE Cap 30065
STARDUSTERS-Paul Weston Cap
18116
Mantovani ORK London 111
LORDS-Larry Concert ORK London
B12004-40021
COLEMAN HAWKINS Mercury 1067
TONY MARTIN V (78) 20-2740
(45) 47-2789
LEO REISMAN Discovery 45-806
NIGHTINGALE TRIO (1943)
JOHNNY HARTMAN ORK Apollo
1168
JO STAFFORD Cap (78) 10128
(45) 220196
PECK FAITH Col (33) CL-6131
XAVIER CUGAT Col 38558
BEATRICE KAY Col 38468
BOB ATCHER Col (78) 20068
Madcaps London (78) 786 (48)
30189
NIGHTS OF GLADNESS (1913)
RUBY NEWMAN Dec 29242
BETTY K Imperial (78) 1124 (46)
1124
NOBODY KNOWS (1919)
TED STRAETER Dec 24010 (Medley)
EDDIE CONDON Dec 24217
LAWRENCE WELK Dec 23759
NOBODY'S SWEETHEART NOW
(1924)
EDDIE CONDON Dec 18040
GUY LOMBARDO Dec 26381
RED MCKENZIE & CONDON'S Chi-
cagans Col 35962
LITTLE SARA & LEE Apollo 1148
NOLA (1918)
TED WEEMA Dec 26105
CHARLES MAGNANTE Col 36088
ANDRE LANDAUER Col 340-M
BARCLAY ALLEN Cap 15130
THE THREE SUNS V (78) 20-2817
(45) 47-2758
JAN AUGUST Mercury 5288
KERN & SCHOOP Tempo (78) 978
(33) MTT 3006 (45) 4588
NO, NO, NOBA (1923)
CHARLES BAUM Dec 24027
(Medley)
NOW IS THE HOUR (1948)
MARGARET WHITTING Cap 15024
JERRY WALD ORK Commodore
7502
BINGY CLARK & CHARLOTTERS
Col 38115
BING CROSBY Dec 24279
CHARLIE KUNZ London 186
GRACIE FIELDS London 110
LES PAUL TRIO Mercury 5103
KATE SMITH MOM 10195
RAY BLOCH ORK Signature 15178
CHARLIE BIVAK ORK V 20-2704
OBJECT OF MY AFFECTIONS, THE
(1934)
BOB SLATERS Dec 24089 (Medley)
BOSWELL SLATERS Col 38523
OCEANA ROLL (1911)
BEATRICE KAY-Ray Bloch ORK
Col 35487
OH, GEE! OH, GOSH! OH, GOLLY!
(1923)
RAY BENSON Dec 24004 (Medley)
OH, GEE! OH, GOSH! OH, GOLLY!
THE IN LOVE (1923)
EDDIE CONDON Dec 23988
CHARLIE BAUM Dec 24027
(Medley)
OH, HOW I HATE TO GET UP IN
THE MORNING (1918)
IRVING BERTIN & SOLDIER CHORUS
Dec 1847
RAY BENSON Dec 24004 (Medley)
OH, HOW I MISS YOU TONIGHT
(1923)
JOHN LAURENZ Mercury 5115
JOHN MITCHELL CHOIR London
277
OH JOHNNY, OH JOHNNY, OH!
(1940)
JOE LEWIS Intro (78) 700150
BILL MOONEY ORK Imperial (78)
1099 (45) 6099
BOB GRANT Dec 24003 (Medley)
Basil Pomeen Dec 24988
Bonnie Baker Col 35228
OH, KATHARINA (1924)
BOB GRANT Dec 2 30 (Medley)
CARMEN CAVALLARO Dec 24981

EXTRA SPECIAL-NOW ON DOT

THESE ORIGINAL JOE LIGGINS, IVORY JOE HUNTER AND DIXIE-AIRES RECORDINGS ARE NOW AVAILABLE FOR IMMEDIATE SHIPMENT-RUSH YOUR ORDER.

JOE LIGGINS
1031 "THE HONEYDRIPPER" PART I
1032 "THE HONEYDRIPPER" PART II
1033 "I'VE GOT A RIGHT TO CRY"
1034 "LAST NIGHT BLUES"
1035 "TANYA"
1036 "DOWN HOME BLUES"
IVORY JOE HUNTER
1036 "BLUES AT SUNRISE"
1037 "YOU TAUGHT ME TO LOVE"
1038 "THE DIXIE-AIRES"
1039 "MY TROUBLE IS HARD"
1040 "ELIJAH"

POPULAR
JOHN MADDOX with Rhythmsters
1033 "MEMPHIS BLUES"
1034 "ALABAMA JUBILEE"
1035 "CRAZY BONE RAG"
1036 "ST. LOUIS TICKLER"
1037 "MULA BLUES"
1038 "I GET THE BLUES WHEN IT RAINS"
JIM WILSON with Ann Carr
1025 "OLD HOME TOWN"
1026 "IF I SHOULD MEED YOU"
WES BRITT of the Organ with Rhythmsters
1036 "EASY MELODY"
1037 "RED SAILS IN THE SUNSET"

FOLK & WESTERN
ANDY WILSON
1021 "FADED LOVE"
1022 "THIS SIDE OF HEAVEN"
1023 "YOU COUNT ALL MY MISTAKES"
1024 "DON'T EVER SAY YOU LOVE ME"
1025 "BILLY SCOTT"
1026 "DEAR ODDY UNCLE SAM"
1027 "WHEN I WAS JUST THIRTEEN"
BIG JEFF and the Radio Prophets
1004 "JUKE BOX BOOGIE"
1005 "YOU TALK IN YOUR SLEEP"
BOB LAMM
1017 "NO TEARS FOR YOU"
1018 "MY GONNA LOCK MY HEART"
1019 "I HOPE I DON'T LIVE LONG ENOUGH TO LOSE YOU"
1020 "COONS A POPPIN'"

RHYTHM & BLUES
MARGIE DAY & GRIFFIN BROTHERS
1019 "LITTLE RED ROOSTER"
1020 "BLUES ALL ALONE"
1021 "STREET WALKIN' DADDY"
1022 "GRIFFIN WITH GRIFFIN"
1023 "BOMBARDE'S BREATHER"
1024 "HOT PEPPER"
GRIFFIN BROTHERS' ORCHESTRA
1020 "BLUES WITH A BEAT"
1021 "GRIFFIN'S BOOGIE"
1022 "CECIL GANT"
1023 "CINDY LOU"
1024 "WAITING FOR MY TRAIN"
1025 "CRYIN' TO MYSELF"
1026 "NOBODY WANTS YOU"

SPIRITUALS
FAIRFIELD FOUR
1022 "I DON'T KNOW WHY I HAVE TO CRY"
1023 "WHEN I MOVE IN THE ROOM"
1024 "TREE OF LEVEL"
1025 "JESUS MET THE WOMAN AT THE WELL"
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MY IDEALS (1950)
FRED WARING Dec (78) 37153
(45) 9-27153
MARGARET WHITTING Cap 15222
MY ISLE OF GOLDEN DREAMS
(1919)
DINAH SHORE V (78) 20-4047 (45)
47-4067
HARRY OWENS Dec 23016
HARRY OWENS Dec 26274
LEO PAUL Cap 30065
TED STRAETER Dec 24008 (Medley)
BING CROSBY Dec 25023
RAY KINNEY V 20-2194
MY LITTLE GRASS SHACK IN
DOROTHY LAMOUR (1948)
DOROTHY LAMOUR Dec 23322
GUY LOMBARDO Dec 24390
MY MAMMY (1921)
JAY JOHNSON Dec 23614
CARMEN CAVALLARO Dec 24018
(Medley)
EDDIE FISHER V (78) 20-4036
(45) 47-4036
MY MAN (1921)
CARMEN CAVALLARO Dec 24016
(Medley)
BILLIE HOLIDAY Dec 24638
TEDDY WILSON ORK Col 36113
DINAH SHORE V 20-1044
MY MCKEANOLY BABY (1912 and
1927)
EIVARS RIOS Dec 21105
Quintet of the Hot Club of France
Dec 23261
PHIL BAKER Dec 23502
EDDIE CONDON Dec 24218
BING CROSBY Dec 25366
HARRY JAMES ORK Col 36434
BENNY GOODMAN V (78) 95473
(45) 47-2953
MY MOONLIGHT MADONNA (1933)
CHARLES BAUM Dec 24005 (Med-
ley)
TONNY DORSEY Dec (78) 27268
(45) 9-27268
PAUL WESTON Cap 18049
MY MOTHER'S ROSARY (1915)
PHIL REGAN Dec 25332
AL JOHNSON Dec 24971
PIAT FOOT FOUR Col 38796
MY ROMANCE (1936)
DINAH SHORE-FRANK SINATRA Col
37528
MARGARET WHITTING Cap 20114
PAUL WESTON Cap 18123
MY SHAWL (1935)
CARMEN CASTILLO Dec 18237
CAROL BRUCE Dec 18431
HENRY KING Dec 18237
CARMEN CASTILLO Col 37841
FRANK SINATRA Col 38842
MY SHAWL (Ombro) (1943)
PECK FAITH ORK Col (33) CL-
6131
XAVIER CUGAT ORK Col 37541
FRANK SINATRA-XAVIER CUGAT
Col 38942
HENRY KING ORK Dec 25085
CAROL BRUCE Dec 18431
CARMEN CASTILLO Dec 18237
JUAN VICAR ORK Harmonia 3008
JAN AUGUST Mercury (85) MG
25088
XAVIER CUGAT V 27441
MY SISTER AND I (1941)
NAT BRANDYWYNE Dec 24098
MY SWEETHEART'S THE MAN IN
THE MOON (30s)
KNICKERBOCKER SERENADERS Dec
18552 (Medley)
MY SWEETIE WENT AWAY (1923)
JERRY HUGAN Dec 24235
CHARLES BAUM Dec 24028
(Medley)
MY WILD IRISH ROSE (30s)
PHIL REGAN Dec 23801
FRANK FOSTER Dec 24235
MORTON DOWNY-Nat Brandywynes
ORK Col 38483
DENNIS DAY Col (78) 20-2451
(45) 47-2933
NAT "KING" COLE (1948)
NAT "KING" COLE and Trio Cap
215509
NAT "KING" COLE and Trio Cap
15054
DICK HAYMES Dec 24439
ART UNGER London 10013
HERB JEFFRIES Mercury (33)
MG-25091
JOHN LAURENZ Mercury 5134
DICK JAMES V 20-2944
NEAR YOU (1947)
FRANCIS CRAIG ORK Bullet 1001
ELLIOT LAWRENCE ORK Col 37838
ANDREW SHER Dec 24171
DICK (Two Ton) BAKER Mercury
5068
NEGRA CONSENTIDA (My Pet Bru-
nette) (1945)

FRANK SINATRA Col 38682
ANDRE KRISTIANZ ORK Col
4171-78
FRANK SINATRA Col 4314-M
JIMMY DORSEY ORK Dec 25048
CARMEN CAVALLARO Dec (78)
24728 (45) 9-24728
FRED WARING Pennsylvaniaans
Dec (78) 27290 (45) 9-27290
ALFRED DRAKE Dec (78) 23282
(45) 9-23282
BING CROSBY Dec 18564 ORK
(78) 27178 (45) 9-27275
RALPH FLANAGAN V (78) 20-395
(45) 47-3178
BOSTON "POPS" ORK V (78) 16
1530 (45) 49-0844
JERRY COLONIA THOMAS V (78)
10-1177 (45) 48-0871
LOS ANGELES PHILHARMONIC ORK
Dec 23857-8
OH, WHAT A PAL WAS MARY (1918)
TED STRAETER Dec 24008 (Medley)
OH, WHAT IT SEEMED TO BE (1946)
FRANKIE LAINE ORK Col (78)
38082 (33) 3-38082
DICK HAYMES, Helen Forrest
Dec 24481
KERN & SCHOOP Tempo (78) 92
(45) 4666
OH WHY, OH WHY, DID I EVER
LEAVE WYOMING (1944)
JERRY COLONIA Wesley Tuttle, Merv
Travis Cap 230
OH! YOU BEAUTIFUL DOLL (1918)
HENRY KING Dec 23338
FRANKIE NOVAK Col 30348
CLAUDE THORNHILL ORK Col 360
BOB WILLIS Col 30306
MR. JONES & HIS BONES London
521
TONY MARTIN V (78) 20-356
(45) 47-3084
CHUCK FOSTER Mercury 3027
OLD MAN RIVER (1927)
DICK HAYMES & Gordon Jenkins
Dec 60151
HORACE HENDERSON Dec 19172
BING CROSBY Dec 23878 & 25029
BOB GRANT Dec 24041 (Medley)
ROY MILTON Speciality SP 308
FRED WARING Dec 29181
THE BRIDEBECKE GANG ORK Col 35069
AL GOODMAN ORK Col 36757
HARRY JAMES ORK Col 36023
PAUL ROBESON Col 17817-B
FRANK SINATRA Col 53037
FRANK WEEDLE Col 17993-D
ROBERT MAXWELL Col 3-7805
CALEB PATTERSON MOM 50094
JAN AUGUST Mercury 1068
OLD SPINNING WHEEL (1934)
CHARLES BAUM Dec 24004
(Medley)
OLE BUTTERMILK SKY (1946)
KAY KYER ORK Col 37073
HOAGY GARMICHAEL Dec 23789
ON A SLOW BOAT TO CHINA (1947)
KAY KYER ORK Col 38301
JERRY COLONIA Mercury 6211
SNOOKY LANSKY ORK Mercury
8191
ART LUND ORK MOM 10280
ON A SUNDAY AFTERNOON (1902)
KNICKERBOCKER SERENADERS Dec
18549 (Medley)
ONE ALONE (1926)
WILBUR EVANS Dec 23333
DON BAKER Col 36025
FRED FEIBEL Col 36440
AL GOODMAN ORK Col 36555
DENNIS MORGAN Col 4456-M
AL GOODMAN V (78) 48-0046
(45) 52-0046
BEN LIGHT Tempo (78) 620 (33)
MTT 2020
THE ONE ROSE THAT'S LEFT IN
MY HEART (1937)
DOROTHY LAMOUR Dec 23328
ROY BOURKE Dec 24081 (Medley)
PARADISE ISLAND TRIO Dec 20187
BING CROSBY Dec 23387
GENE AUTRY Col 30281
ONLY A ROSE (1924)
JESSE CRAMER Dec 23868
BASIL POMREEN Dec 24032
(Medley)
ON MIAMI SHORE (1919)
TED STRAETER Dec 24008 (Medley)
ON THE BAY (1912)
MILLS BROTHERS Dec 21826
GLENN MILLER Dec 25075
GENE KELLY MOM 30137
ON THE ATTICSHAW TOPKRA AND
BANT (1945)
JOHNNY MERCER Cap (48) P15514
JOHNNY MERCER Cap 10156
JUDY GARLAND Dec 23488
JUDY GARLAND Dec 23483
ON THE GOOD SHIP LOLLITOP
(1935)
NAT BRANDYWYNE Dec 24075
(Medley)
ON THE ROAD TO MANDALAY
(1907)
FRED WARING Dec 24651
ON THE SUNNY SIDE OF THE
STREET (1930)
JAY HUGAN Mercury 812X45
FRANKIE LAINE Mercury (78)
1027 (45) 1027X45
JUDY GARLAND Dec 18824
EDDIE HAYWOOD Dec 23334
BING CROSBY-Lamel Hampton
Dec 23843
TED STRAETER Dec 24054 (Medley)
HARRY RICHMAN Dec 24390
THE BROTHERS GANG Dec 40008
BILLY CHARLOTTERS Col 37916
HENRY GOODMAN Seston Col
37514
TED LEWIS ORK Col 36300
JAY McSHANN Cap 10039
ELLY MA MURPHY Cap 487
JO STAFFORD-Paul Weston Cap
199
JACK PARRARD Quartette London
162
TONNY DORSEY V 20-3005
BEN LIGHT Tempo 374
COLEMAN HAWKINS Mercury 1108
ON TREASURE ISLAND (1935)
NAT BRANDYWYNE Dec 24075
(Medley)
BING CROSBY Dec 25380
MARIANE FINGERIE & Arthur Schutt
Dec 24039

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ANDRE KRISTIANZ ORK Col
4171-78
FRANK SINATRA Col 4314-M
JIMMY DORSEY ORK Dec 25048
CARMEN CAVALLARO Dec (78)
24728 (45) 9-24728
FRED WARING Pennsylvaniaans
Dec (78) 27290 (45) 9-27290
ALFRED DRAKE Dec (78) 23282
(45) 9-23282
BING CROSBY Dec 18564 ORK
(78) 27178 (45) 9-27275
RALPH FLANAGAN V (78) 20-395
(45) 47-3178
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TED LEWIS ORK Col 36300
JAY McSHANN Cap 10039
ELLY MA MURPHY Cap 487
JO STAFFORD-Paul Weston Cap
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JACK PARRARD Quartette London
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TONNY DORSEY V 20-3005
BEN LIGHT Tempo 374
COLEMAN HAWKINS Mercury 1108
ON TREASURE ISLAND (1935)
NAT BRANDYWYNE Dec 24075
(Medley)
BING CROSBY Dec 25380
MARIANE FINGERIE & Arthur Schutt
Dec 24039

ONLY FOREVER (1940)
Charles Rulim Dec 24092
(Medley)

BIG CROSBY Dec (78) 11026
(45) 9-11026

OPEN THE DOOR RICHARD (1947)
Charlottesville Col 37240

Louis Jordan Dec 23841
Hank Penny King 608

ORCHIDS IN THE MOONLIGHT (1933)
Charles Baum Dec 24065
(Medley)

Dinah Shore V (78) 20-4040
(45) 47-4046

Dick Pierce Dec 24879

Guy Lombardo Dec 28270

Xavier Cugat Col 35923

Buddy Cole Cap 20136

Paul Weston Cap 10128

Ben Light Tempo (78) 522 (33)

MTT 2022 (45) 47-2022

Don Pablo Ork Latin American 34

ORIGINAL DIXIELAND ONE-STEP (1918)
Annelle McFarland Dec 18441

OUR LADY OF FATIMA (1950)
Mariners Col (78) 39042 (33) 3-39042

Tony Bennett Col (78) 38926
(33) 3-38926

Kenry Roberts Coral (78) 64053
(45) 4-64053

Bill Kenny and Gordon Jenkins Dec (78) 27256 (45) 9-27256

Red Foley Dec (78) 14926 (45) 14526

Frieling Sisters King 15057

Fred Elliott London 752

Sally Sweetland MGM 10737

Richard Hayes, Kitty Kalien Mercury (78) 5635 (45) 5635X45

Richard-Hayes, Kitty Kalien Mercury (78) 5466 (45) 5466X45

Phil Spalmy Ork V (78) 20-3920 (45) 47-3920

OUT OF NOWHERE (1931)
Ray Benson Dec 24056
(Medley)

Paul Smith Quartet Discovery 137

Ella Fitzgerald Dec 25282

Paul Weston Cap 20023

Frank Weir Sextette London 185

OVER THE RAINBOW (1938)
Louis Prima Mercury (78) 5386
(45) 5386X45

Fred Waring Dec 23937

Judy Garland Dec 23961

Fran Warren V (78) 20-4027
(45) 47-4027

Basil Fomene Dec 24088
(Medley)

Morton Gould Ork Col 4248-M

Frank Sinatra Col 37258

Jo Stafford Cap 20049

Billy Eckstine MGM 10623

Joel Herron Chorus & Ork MGM 5003

George Stoll-MGM Studio Ork MGM 30052

Paul Smith Quartet Discovery 138

Homer & Jethro King 596

Donald Novis Tempo 582

OVER THERE (1917)
Fred Waring Dec 18456

Bob Grant Dec 21000 (Medley)

Mordy Baum Cap 36561

PAGAN LOVE SONG (1929)
Jerry Byrd Mercury (78) 5531
(45) 5531X45

Marlene Fingler-Arthur Schum Dec 24050 (Medley)

Tony Martin V (78) 20-4048
(45) 47-4048

Ray Kinney Dec 25028

Ted Heath London 328

Harry Owens Cap 20086

Herb Jeffries Col 38538

Ben Light Tempo 594 (33) MTT 2000-A

PAN AMERICANA (1901)
Decca Band 18494

PAPER DOLL (1945)
Mills Brothers Dec 18318

Kern & Sloop Tempo 952

PARADE OF THE WOODEN SOLDIERS (1916)
Radio City Music Hall Ork Dec 23817

Johnny Downs Imperial (78) 1168 (45) 6188

Ethel Smith Dec 24477

Columbia Salon Ork Col 35719

Morton Gould Ork Col 12748-D

Horace Heidt Ork Col 35462

Rawley & Landauer Col 340-M

Louis Castelucci Military Band Cap 20119

Song Spinners MGM S-7

Kern & Sloop Tempo 1028 (33)

MTT 2024

PARADISE (1932)
Carmen Cavallaro Dec 24060
(Medley)

Paradise Island Trio Dec 25159

Frank Sinatra Col 36921

Claude Thornhill Col 36298

Russ Columbo V 27636

PEANUT VENDOR (1930)
Nilo Mendez Dec 10361

Ray Benson Dec 24056
(Medley)

Henry King Dec 25082

Stan Kenton Cap 15052

Noro Morales Ork MGM 10577

Desi Arnaz V (78) 20-2281
(45) 47-2887

PEG O' MY HEART (1913)
Harmonicats Mercury (78) 5365
(45) 5365X45

Phil Regan Dec 3597

George Fields-Al Gayle Ork Aladdin 537

Glenn Miller Dec 25075

Phil Regan Dec 25078

Buddy Clark Col 37392

Clark Dennis Cap 346

The Harmonicats London 512-30003

Art Lund MGM 10037

Larry & Earl MGM 10086

Tony Martin V (78) 20-3565
(45) 47-3565

PEGGY O'NEILL (1921)
Carmen Cavallaro Dec 24019
(Medley)

Jack Smith Cap 473

PENNY SERENADE (1939)
Basil Formeen Dec 24088
(Medley)

PENNYHOUSE SERENADE (1931)
Jimmy Woodie Trio London 17003

Kern & Sloop Tempo (78) 1082
(45) 4596 (33) 2062

Vera Lynn-Farnon Ork London LPP 58

Bob Hope & Shirley Ross Dec 22645

PEOPLE WILL SAY WE'RE IN LOVE (1943)
Erroll Garner Col 39100 (33) 3-39100

Frank Sinatra Col 36682

Andre Kostelanetz Ork Col 7417-M

Fred Waring Ork Dec (78) 27295 (45) 9-27295

Charmen Cavallaro Dec (78) 24728 (45) 9-24728

Drake & Roberts Dec (78) 23287 (45) 9-23287 and (78) 23282 (45) 9-23282 (Medley)

Bing Crosby Dec 18564

Oklahoma Ork Dec (78) 23282 (45) 9-23282 (Medley)

Bob Grant Dec 24315

Bing Crosby Dec (78) 27275
(45) 9-27275

Ralph Flanagan V (78) 20-3651 (45) 47-3174

Marion Bell V (78) 20-2803
(45) 52-0050

PERFECT DAY, A (1910)
Jane Crawford Dec 25197

Bing Crosby Dec (78) 27404
(45) 9-27404

Al Goodman Ork Col 36217

Andre Kostelanetz Ork Col 4262-M

Helen Traubel-Charles O'Connell Ork Col 72105-M

Clark Dennis Cap 796

Arthur Tracy (The Street Singer) London 145

Thomas L. Thomas V (78) 11-9190 (45) 49-0556

PERSONALITY (1946)
Bing Crosby Dec 18790

PETER COTTONTAIL (Hopping Down the Bunny Trail) (1949)
Johnny Lee Willis Bullet 700

Jimmy Wakely Cap (78) 829
(45) F929

Gene Autry Col (78) 38750
(45) 9-38750

Jack Day Coral 64036

Johnny Howard Crystal 267

Mervin Shiner Dec 46221 & 88045

Guy Lombardo Dec 24951

Frank Luther Dec K-1

Curt Mascher London (78) 608
(33) 30098

Spike Jones V (78) 20-4055
(45) 47-4055

Dick (Two-Ton) Baker Mercury 5397

Derry Farrant MGM 10675

Fran Allison V (78) 46-5288
(45) 47-0218

Roy Rogers V (78) 21-0173
(45) 48-0207

Fran Allison V (78) 20-3727
(45) 47-3727

MAMA (1943)
Al Dexter Col 20267

Bing Crosby, Andrews Sisters Dec 23489

Bob Grant Dec 24814

Bill Mooney Imperial (78) 1106 (45) 6106

PLAY FIDDLE, PLAY (1933)
Carmen Cavallaro Dec 24060
(Medley)

PLAY THAT BARBERSHOP CHORD (1910)
The 6-Alarm Six Tempo (78) 480
(45) 4740 (33) 2066-B

Evelyn Knight Dec 24719

Judy Garland MGM 30204

POINCIANA (1944)
Starlighters Cap 500

Frank Sinatra Col (78) 38829
(33) 3-38829

Andre Kostelanetz Ork Col 7518-M

Andre Kostelanetz Ork Col 7444-M

Bing Crosby Dec 18586

Emile Petti Liberty 221

George Shearing Trio London 444

Alan Dale Signature 15184

David Rose Ork V 20-1584

POOR BUTTERFLY (1916)
Bobby Truc Mercury 5033

Russ Morgan Dec (78) 27415
(45) 9-27415

Benny Goodman Sextet Col 36722

Pied Pipers Cap 10159

Paul Weston Cap 10130

Russ Morgan Ork MGM 10641

Kern & Sloop Tempo (78) 1032
(33) MTT 2004

POWDER FOR FACE WITH SUN-SHINE (Smile, Smile, Smile) (1912)
Dean Martin Cap 15351

Doris Day Col (78) 38394
(33) 3-38394

Ted Black Ork Dana 2031

Empo Scanlon Ork London 367

Anne Vincent, John Laurence Mercury 5247

Blue Barron MGM (78) 10346
(45) K-10346

Sammy Kaye Ork V (78) 20-3321 (45) 48-2901

PRAISE THE LORD AND PASS THE AMMUNITION (1942)
Neilson Eddy Col 7426-M

PRETTY BABY (1916)
Sonny Parker Aladdin 3033

Bing Crosby Dec 24515

Al Jolson Dec 24681

Eddy Duchin Col 36746

Cliffie Stone Cap 18316

Ben Light Tempo (78) 1218 (45) 4708

PRETTY GIRL IS LIKE A MELODY, A (1919)
Peter York Ork Dec (78) 27107
(45) 9-27107

Bob Grant Dec 24020 (Medley)

Ethel Smith Dec 24321

Sonny Kendis Ork Col 36396

Andre Kostelanetz Ork Col 4376-M

Eddie South Ork Col 35633

Sammy Kaye V (78) 20-3647
(45) 47-3170

Ben Light Tempo (78) 560 (33)

MTT 2002 (45) 4706

PRINCE'S SONG (1925)
Bob Grant Dec 24031 (Medley)

Tex Ritter Cap 48027

Eddy Arnold V (78) 20-2490
(45) 48-0018

PUT ON YOUR OLD GRAY BONNET (1901)
The Todds Tempo (78) 604

Jimmy & Mildred Mulcahy MOM 10831

PUT YOUR ARMS AROUND ME. HONEY (1910)
Beatrice Kay-Ray Block Ork Col 35806

Judy Garland MGM 30204

Ben Light Tempo (78) 1200 (33) 2060 (45) 4718

RAO MOP (1949-1950)
Johnny Lee Willis Bullet 696

Chuck Merrill Bullet 322

Roy Haged Cap (78) 40286
(45) F40288

Starlighters Cap (78) 844 (45) 844

Jimmy Dorsey & Dorseyland Jazz Band Col (33) CL-6114

Jimmy Dorsey Ork Col (78) 38710

Leon McAuliffe Col (78) 20600
(33) 3-20669

Ames Brothers Coral (78) 60140 (45) 9-60140

Pugy Rivers Boys Dec 48214

Lionel Hampton Ork Dec 2485

Case James Four Star 1419

Gall Daniels Four Star 1414

Pepperettes Horace Heidt 102

Eddy Howard Ork Mercury 5371

Johnny Bond MOM 10627

Joe Lucher Modern 20-736

Doc Sausage Regal 3251

Joe Lightin Specialty 350

Fee Wee King V (78) 21-0101
(45) 48-0179

Ralph Flanagan V (78) 20-3688 (45) 47-3212

Johnny Bradford & Tony Roman V (78) 20-3685 (45) 47-320

RAIN (1921)
Larry Foline Dec 24950

Billy Cotton London 704

Paul Weston Cap 20022

RAINBOW (1908)
Light Crust Doughboys Col 20332

Harley Luse Imperial (78) 1009
(45) 6009

Al Toft Imperial PD 101

ROGNA (1928) 24042 (Medley)

Bob Grant Dec 24942 (Medley)

Arthur Tracy (The Street Singer) London 146

RANGER'S SONG, THE (1926)
John Rait Dec 2577

RED BOSES FOR A BLUE LADY (1949)
Guy Lombardo Ork Dec 24549

Benny Lee London 392

John Laurence V (78) 20-3319

Vaughn Monroe V (78) 20-2719
(45) 47-2889

RED SAILS IN THE SUNSET (1935)
Nat Brandwynne Dec 24073
(Medley)

Bing Crosby Dec 25380

George Fields-Phil Green London 129

Frances Langford Mercury 1048

REMEMBER (1928)
Paul Whiteman Dec 2691

Fred Waring Dec 18772

Basil Fomene Dec 24034
(Medley)

George Fields-Al Gayle Ork Aladdin 537

Al Goodman Ork Col 36450

Vaughn Monroe V (78) 20-2719
(45) 47-2793

Erroll Garner Mercury 5378

REMEMBER PEARL HARBOR (1942)
RENDEZVOUS WITH A ROSE (1947)

Pepper Neely Bullet 1058

Buddy Clark Col 38314

Snoopy Lanson Mercury 5188

Don Rodney MGM 10272

Walter Schief Spiro 3902

REASSEMBLY IN BLUE (1924)
Paul Whiteman Dec 29051 and
(78) 40160 (45) 9-40160 and 40110

Larry Adler Col 35513

David Rose Ork MGM 30164

Al Goodman V (78) 46-0004
(45) 52-0014

Jack Pina Mercury 5047

RIDERS IN THE SKY (Cowboy Legend) (1949)
Foy Willing Cap 40164

Pepper Neely Jud Conlon Singers Cap 608

Burl Ives Col (78) 38445 (33) 3-38445

Gene Autry Col (78) 20635
(33) 3-20635

Nelson Eddy Col 4584-M

Bing Crosby, Ken Darby Singers Dec 24618

Stan Jones Mercury 5320

Derry Farrant MGM 10404

Pedro Vargas V 23-1400

Sons of the Pioneers V (78) 21-0065 (45) 48-0060

Spike Jones V (78) 20-3741
(45) 47-3741

Vaughn Monroe V (78) 20-3411
(45) 47-2902

THE RIFF SONG (1926)
Wilbur Evans Dec 23331

Deanna Morgan Col 4456-M

Al Goodman V (78) 45-0047
(45) 52-0005

RIVER, STAY WAY FROM MY DOOR (1931)
Ray Benson Dec 24056
(Medley)

ROAMIN' IN THE GLOAMIN' (1911)
The Jesters Dec 4460

ROCK-A-BYE YOUR BEBIE WITH DIXIE MELODY (1918)
Al Jolson Dec 23612

Ray Benson Dec 24005
(Medley)

ROOM FULL OF ROSES, A (1949)
Jack Seattle Bullet 31-0012

Starlighters Cap 617

Jerry Wayne Col (78) 38525
(33) 3-38525

George Morgan Col (78) 20593

Sandy Sims Coral 60067

Cass County Boys Dec 46174

Dick Haymes Dec 24632

Phil Birt Harmony 1051

Eddy Howard Mercury (78) 5293 (33) MGT-25030

Sons of the Pioneers V (78) 21-0065 (45) 48-0060

Sammy Kaye Ork V (78) 20-3441 (45) 47-2908

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Frank Culley Atlantic No. 888

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- Chuck Poster Ork... Vocalion 58013
ROSALIE (1937)
Roy Ross... Dec 24083 (Medley)
Bing Crosby... Dec 24202
Frankie Carle... Dec 29214
THE ROSARY (90's)
Red Foley (78) 14526 (45) 9-14526
James Newill... Dec 18244
Fred Waring... Dec 18301
Jesse Crawford... Dec 18333
Phil Spitalny All-Girl Ork... Col 36811
Paul Carson... Tempo (78) 492 (45) 4758
Fred Peibel... Col 35751
Kate Smith-Jack Miller Ork... Col 35048
Rise Stevens... Col 4438-M
Vera Lynn... London 306
Thomas L. Thomas... V (78) 11-9190 (45) 49-0556
ROSE MARIE (1925)
Jesse Crawford... Dec 23663
Bob Grant... Dec 24030 (Medley)
Frankie Carle... Col 36691
ROSE O'DAY (1942)
Kate Smith... Col 36448
ROSE OF NO MAN'S LAND (1918)
Ray Benson... Dec 24005
ROSE OF WASHINGTON SQUARE (1920)
Nat Brandwynne... Dec 24015
Ambrose Ork... London 120
ROSES IN THE RAIN (1937)
Paul Weston... Cap 362
RONES OF PICARDY (1916)
Al Goodman Ork... Col 38218
Jo Stafford... Cap 18040
Albert Ammons... Mercury 8140
Wayne King... V 20-2099
Ben Light... Tempo 524 (33) TT 2052
ROW, ROW, ROW (1912)
Pearl Bailey... Col 37280
Phil Harris... V (78) 20-3571 (45) 47-3064
ROYAL GARDEN BLUES (1919)
Bob Crosby Ork... Coral (78) 60256 (45) 9-60256
Count Basie... Col 36710
Big Biederbecke-New Orleans Lucky Seven... Col 35664
Benny Goodman & Sextet... Col 35810
Red Nichols... Cap 10029
Ben Pollack... Modern M 2009-A
Tommy Dorsey... V (78) 25326 (45) 47-2874
RUSSIAN LULLABY (1927)
Paul Whiteman... Dec 2693
Guy Lombardo... Dec 23762
Bob Grant... Dec 24040 (Medley)
Morley & Gearheart... Col 4920-M
ST. LOUIS BLUES (1914)
Soft Winds... Mercury 5264
Al Ammons... Mercury 8053
The Quintet of the Hot Club of France... Dec 23032
Larry Adler... Dec 23524
Frank Froeba... Dec 23801
Ted Lewis... Dec 24401
Danny Kaye... Dec 24401
Guy Lombardo... Dec 25397 and (78) 27014 (45) 9-27014
Lenny Dec Ork... Dec (78) 45263 (45) 9-45263
Pearl Bailey... Col 37570
Count Basie... Col 36711
Dinah Shore... Col 37854
Bob Willis... Col 30204
Barclay Allen... Cap 15107
Delta Rhythm Boys... V (78) 20-2462 (45) 47-2828
Duke Ellington... V (78) 20-2327 (45) 47-3034
Ken Wright... Tempo (78) 494 (45) 4760
Ben Light... Tempo 666 (33) MTT 2002 (45) 4708
Kay Armen... London 776
Bill Callahan... Cowboy CR-701
SAM'S SONG (1950)
Joe (Pingers) Carr... Cap (78) 962 (45) 9-962
Toni Harper... Col (78) 38876 (33) 1-895
Leighton Noble... Coral 60250
Gary and Bing Crosby... Dec (78) 27112 (45) 27112
Victor Young... Dec 27033
Claire (Shanty) Hogan and Bobby Wayne... London (78) 693 (45) 30129
Harry Geller Ork... Mercury (78) 5450 (45) 5450X45
Melodeons... MGM (78) 10743 (45) K10743
Freddie Martin Ork... V (78) 20-3708 (45) 47-3708
SAN FERNANDO VALLEY (1944)
Bing Crosby... Dec 18586
Roy Rogers... V (78) 20-3075 (45) 48-0010
SANTA CLAUS IS COMING TO TOWN (1934)
Bing Crosby-Andrews Sisters
Ozzie Nelson Ork... Col 35788
Johnny Mercer... Pied Pipers - Paul Weston... Cap 18004
Blue Baron Ork... MGM 10523
Perry Como... V (78) 20-1969 (45) 47-2970
SAY IT ISN'T SO (1932)
Ralph Martene... Mercury (78) 5473 (45) 5473X45
Victor Young Ork... Dec (78) 27289 (45) 9-27289
Benny Lee... London 371
Dick Haymes-Carmen Cavallaro... Dec 24421 & 24661
Al Goodman... Col 36451
SAY IT WITH MUSIC (1921)
Paul Whiteman... Dec 2690
Carmen Cavallaro... Dec 24016 (Medley)
Dick Haymes-Carmen Cavallaro... Dec 24420
Victor Young... Dec (78) 27287 (45) 9-27287
Al Goodman Ork... Col 36450
Ben Light... Tempo (78) 618 (33) MTT 2000
SAY SI SI (1936)
Charles Baum... Dec 24093 (Medley)
Henry King... Dec 25083
Andrews Sisters... Dec 25098
Xavier Cugat... Col 36580
SAYS MY HEART (1938)
Bob Grant... Dec 24085 (Medley)
SCATTERBRAID (1939)
Basil Fomcen... Dec 24091 (Medley)

- SCHOOL DAYS (1907)
Frank Novak... Col 20278
Johnny Mercer-Paul Weston... Cap 20128
Lyn Duddy Swing Choir... MGM 30192
SENTIMENTAL JOURNEY (1945)
Ruth Brown... Atlantic 805
Alvino Rey Ork... Cap 10204
Les Brown... Col (78) 37347 (45) 4-37347
Hank (Sugarfoot) Garland... Dec (78) 27122 (45) 9-27122
Ella Fitzgerald-Eddie Heywood Ork... Dec (78) 23844 (45) 9-23844
David Rose Ork... MGM (33) 4-30080
David Rose Ork... MGM 30058
Ben Pollack... Modern (78) 211 (45) 45-123 (33) 2009
Don Pablo Ork... Rondo (78) 157 (45) 47-157
SENTIMENTAL ME (1950)
Ray Anthony... Cap (78) 923 (45) 9-923
Ames Brothers... Coral (78) 60173 (45) 9-60173
Ames Brothers... Coral (78) 60140 (45) 60140
Billy Mayo Quintet... Dana 2074
Ray-O-Vaca... Dec 48141
Russ Morgan... Dec (78) 24904 (45) 9-24904
Steve Gibson and Red Caps... Mercury 8174
Vic Anthony and Martha Lou Harp... Rondo (78) 215 (45) 45215
Ken Griffin... Rondo (78) 213 (45) 45213
Rudy Vallee... V (78) 20-3793 (45) 47-3793
SEPTEMBER SONG (1938)
Red Norvo Trio... Discovery 146
Bing Crosby... Dec 23754
Joe Mooney Quartet... Dec 23790
Carmen Cavallaro... Dec 24545
Tony Martin... Dec 25018
Walter Huston... Dec 40001
Frank Sinatra... Col 37161
Jo Stafford... Cap 252
Artie Shaw... V 20-1658
Bobby Maxwell... Tempo 418 (45) 4580 (33) 2064-B
SERENADE (1934)
John Laurenz... Mercury 3099
Julio Martino Oyanguren... Dec 23147
Grace Crawford... Dec 25198
Orace Moore... Dec 29010
Dennis Day... V (78) 20-4053 (45) 47-4053
Charles Kullman... Col 4116-M
Vladimir Selinsky Ork... Col 35817
Ries Stevens-Nelson Eddy... Col 4510-M
Guy Lombardo... Dec 23764
Russ Morgan... Dec 24545
Charles Baum... Dec 24065 (Medley)
FRANK DeVOL... Cap 20076
SERENADE OF THE BELLS (1947)
Jo Stafford... Cap 15007
Dick Haymes... Dec 24305
Guy Lombardo... Dec 24258
Vic Danone... Mercury 5090
Bob Houston... MGM 10091
SHAME ON YOU (1945)
Jack Guthrie... Cap (78) 48005 (45) 3F-40144
Ozzie Waters... Coast 2008
Dorly Myles & Vin Parly Ensemble... Col (78) 38901 (33) 1-730
Spade Cooley Ork... Col 20573
Spade Cooley Ork... Col 30071
Ted Martin... DeLuxe 1021
Cliff Butler... King 4341
Kenny Watts... Savoy 645
Lisa Kirk... V (78) 20-3591 (45) 47-3090
Bill Boyd... V 20-2069
SHANTY IN OLD SHANTYTOWN, A (1932)
Johnny Long... Dec 23622
Carmen Cavallaro... Dec 24000 (Medley)
SHE DIDN'T SAY YES (1931)
Ray Benson... Dec 24059 (Medley)
Peggy Lee... Cap 10075
THE SHIK (1921)
Lester Young... Aladdin 3016
Eddie Condon... Dec 23718
Carmen Cavallaro... Dec 24017
SHIM-BE-SHAW-WABLE (1917)
Zutty Singleton... Dec 25102
Bud Freeman Famous Chicagoans... Col 35856
Mir Mole & Little Mole... Col 30077
SHINE (1924)
Bob Grant... Dec 24028 (Medley)
Mills Brothers... Dec 24382
Guy Lombardo... Dec 26353
Ella Fitzgerald... Dec 25354
Slim Green... Dec 48074
Bing Crosby... Col 4421-M
Frankie Laine... Mercury (78) 5091 (45) 5091X45
Flat Foot Floogie... Col 35798
Benny Goodman's Sextet... Col 36925
Sen Light... Tempo (78) 676 (33) TT 2052 (45) 4560
SHINE ON HARVEST MOON (1909)
Kate Smith-Jack Miller Ork... Col 36674
Pied Pipers-Paul Weston... Cap 110158
The George Mitchell Choir... London 277
Vaughn Monroe... V (78) 20-1705 (45) 47-2728
SHOO-FLY FIE (and Apple Fan Dowdy) (1946)
Mack Triplett... DeLuxe 1013
SHOO-SHOO BABY (1944)
Andrews Sisters... Dec 18672
SHOULD I (1929)
Marlene Fingerle-Arthur Schutt... Dec 24051 (Medley)
Pied Pipers-Paul Weston... Cap 110158
SHOW ME THE WAY TO GO HOME (1925)
Henry Jerome... London 860
Tiny Hill Ork... Col 38190
Frank Novak... Col 20274
Primo Scala Band... London 341
SHUFFLE OFF TO BUFFALO (1932)
Carmen Cavallaro... Dec 24061 (Medley)
The Keyes... London 574-30027
SIBONEY (1929)
Nilo Menendez... Dec 10363
Bing Crosby-Xavier Cugat... Dec 23947
Marlene Fingerle-Arthur Schutt... Dec 24050 (Medley)
Henry King... Dec 25081
Barclay Allen... Cap 15278

- Deel Arnaz... V 20-2824
Don Pablo Ork... Latin American 20
Ben Light... Tempo (78) 556 (33) MTT 2002 (45) 4568
SIDE BY SIDE (1927)
Gene Krupa Ork... Col 36726
Dick Jurgens Ork... Col 38107
Primo Scala Band... London 238
Betty Garrett-Larry Parks... MGM 10467
SIDEWALKS OF NEW YORK (1906)
Knickerbocker Serenaders... Dec 18549 (Medley)
Oswald Luther... Dec 24465 (Medley)
Hildegard-Guy Lombardo... Dec 23550
Duke Ellington... V (78) 26010 (45) 47-26010
SIMPLE MELODY (1950)
Rossland Paige... Adam 1016
Jo Stafford... Cap (78) 1032 (45) P1039
Dinah Shore... Col (78) 38837 (33) 3-38837
Bob Crosby-Georgia Gibbs... Coral (78) 60227 (45) 9-60227
Gary and Bing Crosby... Dec (78) 27112 (45) 9-27112
Phil Harris Ork... V (78) 20-3761 (45) 47-3761
SINGIN' IN THE RAIN (1929)
Marlene Fingerle-Arthur Schutt... Dec 24049 (Medley)
Roberta Lee... Tempo (78) 430 (45) 4542
Doris Drew... MGM 10627
Danny Thomas... MGM 30111
Tony Martin... V (78) 20-3048 (45) 47-4048
Ben Light... Tempo (78) 594 (33) MTT 2000-A
SING SOMETHING SIMPLE (1950)
Ted Strasser... Dec 24065 (Medley)
SIOUX CITY SUE (1946)
Merle Travis... Cap (78) 48004 (45) 3F-40148
Jimmy Walker... Coast 2018
Phil Napoleon... Col (78) 38820 (33) 3-38820
Bing Crosby... Dec 23606
Bill Mooney... Imperial (78) 1099 (45) 6069
Joe Lewis... Intro 7002
Tiny Hill... Mercury 2024
Dick Thomas... National 5010
SLIPPER TIME DOWN SOUTH (1931)
Louis Armstrong... Dec 25156
SLIPPING AROUND (1948)
Margaret Whiting-Jimmy Wakely... Cap (78) 40224 (45) P40224
Floyd Tillman... Col 30581
Ernest Tubbs... Dec (78) 46173 (45) 9-46173
Texas Jim Robertson... V (78) 21-0074 (45) 48-0071
SMARTY (1931)
Bentrice Kay-Ray Bloch Ork... Col 35450
SMILE, DARN YA, SMILE (1931)
Sammy Kay Ork... Cap 70045
SMILE, WILL YOU, A LONG, LONG WAY, A (1923)
Charles Baum... Dec 24024 (Medley)
SMILES (1918)
Bob Grant... Dec 24000 (Medley)
Buddy Clark... Col 36701
Claude Thornhill Ork... Col 37055
Pied Pipers-Paul Weston... Cap 15103
Ben Light... Tempo (78) 1220 (45) 4770
SMILIN' THROUGH (1918)
Judy Garland... Dec 23639
Ted Strasser... Dec 24009 (Medley)
Charles Kullman... Col 4285-M
Paul Weston... Cap 15291
SMOKE GETS IN YOUR EYES (1933)
Buddy Mercury... Mercury 5024
Dave Apollon... Dec 18137
Kitty Carlisle-Alfred Drake... Dec 23573
Ricky Newman... Dec 23617
Fred Waring... Dec 23738
Harry Horlick... Dec 23774
Guy Lombardo... Dec 23996
Charles Baum... Dec 24086 (Medley)
Connie Boswell... Dec 25055
Gordon String Quartet... Dec 29118
Irene Dunne... Dec 40918
Larry Adler... Col 35516
Al Goodman... Col 35758
Benny Goodman... Col 36284
Andre Kostelanets... Col 7453-M
Teddy Wilson... Col 36831
Buddy Clark... Cap 20058
Dennis Day... Cap 10013
Mark Warnow Ork... MGM 30039
Freddie Martin... V (78) 20-3643 (45) 3166
Kern & Sloop... Tempo 952
Paul Carson... Tempo (78) 490 (45) 4786
Don Pablo Ork... Latin American 4
SMOKE, SMOKE (1947)
Deuce Spriggins... Coast 263
Johnny Bond... Col 20361
Lawrence Welk Ork... Dec 24113
Phil Harris... V (78) 20-2370 (45) 47-2660
SNUGGLE ON YOUR SHOULDER (1932)
Kay Starr... Cap 15087
Sam Browne-Black Ork... London 235
SO IN LOVE (1949)
Johnny Guarnieri Quintet... Adam 1006
Joe Buschkin... Atlantic (33) 108
Joe Buschkin... Atlantic 669
Gordon MacRae-Paul Weston Ork... Cap (78) 10210 (45) P538
Patricia Morrison... Col (78) 55045
Dinah Shore... Col (78) 38399 (33) 3-38399
Carmen Cavallaro... Dec (78) 24953 (45) 9-24953
Guy Lombardo Ork... Dec 24572
Bing Crosby... Dec 24559
Melissa Smith... Horace Heldt 1001
Stanley Black Ork... London (33) P11-126
Patti Page... Mercury (33) MO-25059
Patti Page... Mercury (45) 522X45
Patti Page... Mercury 6230
Jane Harvey... MGM 10358
(Reprise) Alfred Drake... Col (78) 58043 (45) 4-55043
SO LONG, MARY (1905)
FRED WARING... Dec 18455
SO Tired (1949)
Kay Starr... Cap 15314
Russ Morgan... Dec (78) 24521 (45) 9-24521

Russ Morgan . . . Dec 2449
Nancy Donovan . . . DeLuxe 1165
Lennie Johnson . . . King 4283
Reggie Goff . . . London 854
Freddy Martin . . . V 20-3350
SO YOU'RE THE ONE (1941)
SOFTLY AS A MORNING SUNRISE
(1928)
Dance Concert Ork . . . Dec 23155
Don Baker . . . Col 58627
Nelson Eddy . . . Col 4240-M
SOLITUDE (1934)
Billy Holiday . . . Dec 23853
Bob Grant . . . Dec 24071 (Medley)
Dorsey Brothers . . . Dec 29228
Duke Ellington Ork . . . Oct-44487
Morton Gould Ork . . . Col 4442-M
Ernie Felice . . . Cap 10010
Capitol Jazzman . . . Cap 10010
Charlie Ventura . . . V 478 20-3070 (45) 47-3193
SOME ENCHANTED EVENING (1949)
Eve Young . . . Bluebird 10009
Al Goodman . . . Bluebird 31-0002
Paul Weston . . . Cap (78) 629 (45) 7549
Gordon MacRae . . . Cap (78) 596 (45) 7548
Jo Stafford . . . Cap (78) 644 (45) 7548
Frank Sinatra . . . Col (78) 38446 (33) 9-3844
Elio Pinza . . . Col 4578-M
Elio Pinza . . . Col 4559-M
Carmen Cavallaro . . . Dec (78) 24727 (33) DL 5032
Eddie & Rick Duo Piano . . . Dec 24707
Al Jolson . . . Dec (78) 24867
Bing Crosby . . . Dec 24099 (45) 9-24867
Janette Davis . . . Harmony 2048
Stanley Black . . . London (38) LPB-125
Stanley Black . . . London 655
Fred Waring . . . Dec (78) 27294 (45) 9-27294 (33) DL 5893
John Laurens . . . Mercury 5276
Hugo Winterhalter . . . MOM 10399
Al Goodman . . . V (78) 2800485 (45) 83-6022
Ralph Flanagan . . . V (78) 20-3651 (45) 47-3174
Perry Como . . . V (78) 20-3402 (45) 47-2996
Bill Harrington . . . Vocalion 36000
SOME OF THESE DAYS (1910)
Supple Tucker . . . Dec 24289
Bing Crosby . . . Col 4421-M
Supple Tucker-Ted Lewis Ork . . . Col 36300
Kern & Sloop . . . Tempo 956
SOME SUNDAY MORNING (1946)
Dick Haymes & Helen Forrest . . . Dec 24334
SOMEBODY LOVES ME (1924)
Benny Carter-Coleman Hawkins . . . Dec 18756
Eddie Condon . . . Dec 23430
Bing Crosby . . . Dec 23410
Frankie Carle . . . Col 36351
Eddy Duchin Ork . . . Col 36078
Woody Herman & The Four Chips . . . Col 37820
Andre Kostelanetz Ork . . . Col 4291-M
Billy Butterfield . . . Cap 20028
Percy Lee-Dave Barbour . . . Cap 10685
Paul Weston . . . Cap 30063
Dinah Shore . . . V (78) 20-1514
SOMEBODY STOLE MY OAL
Bob Grant . . . Dec 24021 (Medley)
The Beach Boys . . . Dec 25413
Ted Lewis Ork . . . Col 36301
Frank Fowak . . . Col 30948
Ben Light . . . Tempo (78) 605 (33) MTT 2027
SOMERDAY I'LL FIND YOU (1931)
Ray Benson . . . Dec 24037 (Medley)
SOMEDAY, SOMEWHERE (1945)
SOMETHING TO REMEMBER YOU BY (1930)
Tommy Dorsey . . . Dec (78) 24340 (45) 9-27430 (33) DL 5317
Dick Haymes-Helen Forrest . . . Dec 23044
Ted Slinger . . . Dec 24053 (Medley)
Buddy Clark . . . Col 37009
SOMETIMES I'M HAPPY (1925 and 1927)
Bob Grant . . . Dec 24043
Eddy Duchin . . . Dec 24746
Al Casey . . . Cap 10084
Jo Stafford . . . Cap 20051
Lena Horne . . . MOM 10284
Treater Perkins . . . Mercury 1083
Larry Green . . . V (78) 20-3663 (45) 47-3186
Erroll Garner . . . Mercury (78) 1102 (45) 1102X45
SOMEWHERE A VOICE IS CALLING (1911)
Rise Stevens . . . Col 4439-M
Jack Teagarden Ork . . . Col 36460
Tommy Dorsey . . . V 20-2006
SONATA (1948)
Claude Thornhill . . . Col 37219
Tony Martin . . . Mercury (78) 5039 (45) 5028X38
Kern & Sloop, Hammond & Novachord . . . Tempo 990
SONG IS YOU, THIS (1932)
Dick Haymes . . . Dec 40151
Fred Waring . . . Dec 23727
Carmen Cavallaro . . . Dec 24082 (Medley)
Buddy Cole . . . Cap 20056
Laurie Melchior . . . MOM 30112
Cy Walters . . . Bluebird 1135
SONG OF LOVE (1921)
Andre Kostelanetz Ork . . . Col 4341-M
Carmen Cavallaro . . . Dec 24019 (Medley)
SONG OF THE ISLANDS (1929)
Les Paul Trio . . . Dec 23683
Hal Aloma . . . Dec 23905
Guy Lombardo . . . Dec 24807
Bing Crosby . . . Dec 20480
Lena Machado . . . Dec 26175
Paul Carson . . . Tempo (78) 490 (45) 4758
Mafia Serranaders . . . Dec 25184
Harry Owens . . . Dec 25224
Ray Kinney . . . V 20-2192
SONG OF THE VACATIONERS (1925)
John Barlto . . . Dec 23572
Ted Heath Ork . . . London 471
David Rose Ork . . . MGM 30196
Al Goodman . . . V (78) 20-2038 (45) 83-0037
SONNY BOY (1928)
Al Jolson . . . Dec 23014
Basil Pomeen . . . Dec 24044 (Medley)
SOON (1930)
Sila Fitzgerald . . . Dec (78) 27371 (45) 9-27371 (33) DL 5300

Hazel Scott . . . Col 37998
Andre Kostelanetz Ork . . . Col 43986
SOPHISTICATED LADY (1933)
Buddy Cole . . . Cap 20133
SOUTH AMERICA TAKE IT AWAY (1944)
Elyzer Cugat . . . Col 37051
Bing Crosby & Andrews Sisters . . . Dec 23508
Lehman Engel-Betty Garrett . . . Dec 23562
Monica Lewis . . . Signature 15055
SOUTH OF THE BORDER (1938)
Eddie Foye . . . Dec 24090 (Medley)
Tony Martin . . . Dec 23476
SPEAK LOW (1943)
Guy Lombardo . . . Dec 25287
SPRING, BEAUTIFUL SPRING (1907)
Rudolph Broca & Barnum & Bailey's Band-Primo . . . Col 36109
STARBUCK (1929)
Elliot Lawrence . . . Dec (78) 37123 (33) DL 5274
Ray Benson . . . Dec 25446
Jerry Gray . . . Dec 24856
Bing Crosby . . . Brunswick (78) 80056 (45) 9-80056
Jack Pielis . . . London (78) 898
Carmen Cavallaro . . . Dec 24851
Coleman Hawkins . . . Dec 18251
Elyza Rios . . . Dec 21195
Howard McHugh . . . Aladdin 118
Ferry Path . . . Dec 23333
Dick Haymes . . . Dec 23750
Hoagy Carmichael . . . Dec 23797
Larry Adler . . . Dec 23674
Carmen Cavallaro . . . Dec 24060 (Medley)
Eddie Foye . . . Dec 25105
Howard McHugh . . . Score 4003
Guy Lombardo . . . Dec 25271
Bing Crosby . . . Dec 25265
Fred Waring . . . Dec 23355
Louis Armstrong Ork . . . Col 37808
Louis Armstrong Ork . . . Col 37808
Victor Berge . . . Col 38182
Frankie Carle . . . Col 37018
Eddy Duchin Ork . . . Col 36116
Dick Haymes-Teddy Wilson Ork . . . Col 37902
Joe Venuti . . . Tempo (33) MTT 3008
Art Shaw . . . V (78) 27547 (45) 47-2785
Sonny Kendle Ork . . . Col 36395
Fred Lowery . . . Col 37862
Mortley & Gearhart . . . Col 4621-M
Buddy Cole . . . Cap 20085
Billy Butterfield . . . Cap 15189
Tex Beneke . . . V (78) 20-3548 (45) 47-3171
Tommy Dorsey Ork . . . V 27-20
Dick Rose Ork . . . MGM 30058
Earl Hines . . . Mercury 1081
Don Pablo Ork . . . Latin American 3
Kern & Sloop . . . Tempo 954
Bing Crosby . . . Coral (78) 80217 (45) 9-80217
STARS AND STRIPES FOREVER (1908)
Rise Stevens . . . Dec 2547 (Medley)
Fred Waring . . . Dec 18485
American Legion Band . . . Dec 20320
Goldman Band . . . Col 35807
Band of His Majesty's Irish Guards . . . London 153 LPB 16
The Goldman Band . . . V 27438
STARS FELL ON ALABAMA (1933)
Eddie Condon . . . Dec 23719
Woody Herman Ork . . . Col 37197
Bing Crosby . . . Cap 10027
STARS IN MY EYES (1936)
Don Pablo Ork . . . Latin American 32
STAY AS SWEET AS YOU ARE (1934)
Carmen Cavallaro . . . Dec (78) 24055 (33) DL 5199
Bob Grant . . . Dec 24068 (Medley)
STEAMBOAT BILL (1910)
Beatrice Kay-Ray Bloch Ork . . . Col 36894
STORMY WEATHER (1933)
Fran Warren . . . V (78) 20-4027 (45) 47-4027
Fred Waring . . . Dec 23938
Charles Balm . . . Dec 24087 (Medley)
Ben Light . . . Tempo (78) 588 (33) MTT 2020
Guy Lombardo . . . Dec 24531 (45) 9-24531
Eddy Duchin . . . Col 38118
Duke Ellington Ork . . . Col 36586
Morton Gould . . . Col 4449-M
Mortley & Gearhart . . . Col 4529-M
Ethel Waters . . . Col 36329
Capitol International Jazzman . . . Cap 283
Percy Lee-Dave Barbour . . . Cap 10119
STRANGE FRUIT (1940)
Josh White . . . Dec 23854
Josh White . . . Mercury 1115
STRIP UP THE BAND HERE COMES A BAILOR (1900)
Frank Luther . . . Dec 24486 (Medley)
Beatrice Kay-Ray Bloch Ork . . . Col 35487
STUMBLING (1922)
Bob Grant . . . Dec 24022 (Medley)
Guy Lombardo . . . Dec (78) 24926 (45) 9-24926 (33) DL 5182
Rusa Morgan . . . Dec 25107
Frankie Carle . . . Col 35571
Sonny Kendle Ork . . . Col 36387
Ernie Felice Gulat . . . Cap 453
Ted Slinger . . . V (78) 20-2818 (45) 47-2786
Kern & Sloop . . . Tempo (78) 1054 (33) MTT 2006 (45) 4550
SUNSHINE BUE (1908)
Bob Willie Texas Playboys . . . Col 20227
Lyn Duddy Swing Choir . . . MOM 30101
SUNNY KIND OF LOVE (1948)
Jo Stafford . . . Cap 388
Claude Thornhill . . . Col (78) 37219 (33) CL-6050
Eddie Fitzgerald . . . Dec 23866
Jubilators . . . King 4163
Frankie Laine . . . Mercury 5018
Jimmy Dorsey . . . Mercury 10023
SUNDAY, MONDAY OR ALWAYS
Bob Grant . . . Dec 24310
Bing Crosby . . . Dec 18561
SUNFLOWER (1949)
Doris Spriggins-Tex Williams . . . Cap 15405
Jack Smith . . . Cap 15394
Frank Sinatra . . . Col (78) 38391 (33) 3-38391
Gene Arey . . . Col (78) 20579 (33) 3-20579

Rusa Morgan . . . Dec (78) 24508 (45) 9-24508
Sam McKelley . . . London 394
Dick "Two Ton" Baker . . . Mercury 5239
Jack Kelly . . . MOM 10339
Jack Fulton . . . Tower 1454
Ray McKinley . . . V 15-47-2872
Ray McKinley . . . V 20-3334
SUNNY BIDE UP (1929)
Marlene Fingerie-Arthur Schull . . . Dec 24048 (Medley)
SUNRISE SERENADE (1939)
Basil Pomeen . . . Dec 24091 (Medley)
Ken Wright . . . Tempo (78) 490 (45) 4702
Olen Gray . . . Dec 28135
Frankie Carle . . . Col 38370
Frankie Carle . . . Col 37289
Frankie Carle . . . Col 37839
Horace Heidt . . . Col 36275
Glenn Miller . . . V 20-1783
SUNSHINE OF YOUR SMILE, THE
Kate Smith . . . Col 36047
SURREY WITH THE FRINGE ON TOP, THE (1943)
Fred Waring . . . Dec (78) 27291 (45) 9-27291 (33) DL 5262
Andre Kostelanetz Ork . . . Col 7417-M
Morton Gould . . . Col 4449-M
Nelson Eddy . . . Col 4314-M
Alfred Drake . . . Dec 23284
Ralph Flanagan . . . V (78) 20-3652 (45) 47-3175
SWANEE (1919)
Louis Levy . . . London 12011
Eddie Condon . . . Dec 23433
Al Jolson . . . Dec 23470
Ted Slinger . . . Dec 24010
SWEET ADELINE (1903)
Milla Brubaker . . . Dec 23423
The Comptons . . . Dec 25411
SWEET AND LOVELY (1931)
Fred Waring . . . Dec 18832
Eddie Heywood . . . Dec 23913
Ray Benson . . . Dec 24039 (Medley)
Frankie Carle . . . Col 36334
Benny Goodman . . . Cap 16020
John Laurens-Ralph Mariani . . . Mercury 5226
Jan Garber . . . Castle 1004
SWEET GEORGIA BROWN (1926)
Muggsy Spanier . . . Mercury 5480
Jimmie Noone . . . Dec 18440
Gene Norman's "Just Jazz"
Modern 20-811
Guy Lombardo . . . Dec 24555
Bing Crosby . . . Col 4536-M
John Kirby Ork . . . Col 36001
Erskine Hawkins . . . V 20-2286
Br. & Her Bones . . . Tempo (78) 802 (45) 4564
SWEET HAWAIIAN MOONLIGHT (1918)
Les Paul . . . Dec 23685
Ray Kinney . . . Dec 25028
SWEETHEART OF SIOMA CHI (1912 and 1928)
Carmen Cavallaro . . . Dec 18853
Guy Lombardo . . . Dec 23761
Ted Lewis . . . Dec 23919
Bing Crosby . . . Dec 25228
Charles Krillman . . . Col 4500-M
Starlighter . . . Cap 762
Robert Merrill . . . V (78) 10-1313 (45) 49-0277
Tex Beneke . . . V 20-2337
Don Pablo Ork . . . Latin American 3
Kern & Sloop . . . Tempo (78) 1020 (33) MTT 2004
SWEETHEARTS (1913)
Bing Crosby . . . Dec 23815
Harry Horlick . . . Dec 24093
Al Goodman . . . V (78) 45-0024 (45) 82-0061
SWEETHEARTS ON PARADE (1928)
Basil Pomeen . . . Dec 24046 (Medley)
Louis Armstrong . . . Dec 25440
SWEET LADY (1921)
Carmen Cavallaro . . . Dec 24019 (Medley)
SWEET LILIAN (1937)
Les Paul Trio . . . Dec 23683
Roy Rosa . . . Dec 24082 (Medley)
Guy Lombardo . . . Dec 24867
Bing Crosby . . . Dec 24011
Harry Owens . . . Cap 20004
Ray Kinney . . . V 20-2108
SWEET ROSIE O'GRADY (1908)
Phil Regan . . . Dec 3598 and 25482
Hilgert-Guy Lombardo . . . Dec 23550
SWEET SUE (1928)
Basil Pomeen . . . Dec 24047 (Medley)
Jimmie Lunceford . . . Dec 25422
David Rose Ork . . . MOM 30018
Benny Goodman . . . V 25473
Vic Dumore . . . Mercury 1050
SWINGIN' DOWN THE LANE (1923)
Charles Balm . . . Dec 24026 (Medley)
Bing Crosby . . . Dec 24515
Frankie Carle . . . Col 36332
Primo Beala Band . . . London 401
Kern & Sloop . . . Tempo (78) 1092 (45) 4506 (33) 2062
SWINGING ON A STAR (1944)
Fred Waring . . . Cap 100
Guy Lombardo . . . Dec 24544
Bing Crosby . . . Dec 18927

S'WONDERFUL (1927)
Eddie Condon . . . Dec 23430
Bob Grant . . . Dec 24041
Paul Smith Quartet . . . Discovery 137
Charlie Ventura . . . Imperial 1M 3002
Ernie Andrews . . . Aladdin 193
Buddy Cole . . . Cap 814
Louis Levy Concert Ork . . . London B1201-40003
Coleman Hawkins . . . Mercury 1145
SYLVIA (1914)
Paul Robeson . . . Col 17518-D
Robert Merrill . . . V (78) 10-1331 (45) 49-0225
SYMPHONY (1946)
Benny Goodman . . . Col 36874
Jean Sablon . . . Dec 40002
Marlene Dietrich . . . Dec 23456
Bing Crosby . . . Dec 18735
Homer & Jethro . . . King 623
Erroll Garner . . . Mercury 2040
Kern & Sloop-Hammond & Novachord . . . Tempo 908
TAKE ME BACK TO NEW YORK TOWN (1907)
Knickerbocker Serenaders . . . Dec 18550 (Medley)
TAKE ME OUT TO THE BALL GAME (1908)
Andrew Sisters-Dan Dailey . . . Dec 24805
Florenz Hiob Show . . . Col 20432
Gene Kelly-Betty Garrett . . . MGM 30193
Woodhull's Old Tyne Masters . . . V (78) 26-0439 (45) 48-0158
TALK OF THE TOWN (1933)
Fletcher Henderson . . . Dec 18263
Olen Gray . . . Dec 25135
Coleman Hawkins . . . Cap 15264
Jan Savitt . . . Castle 1125
TAMMANY (1905)
Knickerbocker Serenaders . . . Dec 18581 (Medley)

TANGO OF ROSES (1940)
Carmen Cavallaro . . . Dec 23881
Woody Herman . . . Col 36373
Leo Reisman . . . V 20-1493
Don Pablo Ork . . . Latin American 34
TEA FOR TWO (1924)
Harmonica . . . Mercury 5353
Tony Martin . . . Mercury (78) 1038 (45) 1038X45
Willie Smith . . . Mercury 8101
Bob Grant . . . Dec 24029 (Medley)
Bing Crosby-Connee Boswell . . . Dec 25046
Don Baker . . . Col 37824
Meyer Davis Ork . . . Col 36425
Fred Felbe . . . Col 36437
Andre Kostelanetz Ork . . . Col 4266-M
Dinah Shore-Frank Sinatra . . . Col 37128
Barclay Allen . . . Cap 15273
Larry Green . . . V (78) 20-3663 (45) 47-3186
Norman Grand-Bud Freeman . . . Mercury 1130
Don Pablo Ork . . . Latin American 11
C. H. Briggs . . . Castle 1183
Ralph Pott . . . Apollo 1126
Venuti . . . Tempo 538 (33) MTT 2008
Brn Light . . . Tempo (78) 520 (33) TT 2950 (45) 4704
TEASING (1904)
Marion Morgan . . . Dec 27131
Beatrice Kay . . . Col 35808
TELL ME LITTLE OYSTERS (1920)
Nat Brandwynne . . . Dec 24015 (Medley)
TELL ME THAT YOU LOVE ME TONIGHT (1883)
Nat Brandwynne . . . Dec 24079 (Medley)
TEN LITTLE FINGERS AND TEN LITTLE TOES (1921)

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- Sammy Kaye ... Col (78) 30113 (45) 3-30113 (35) 3-30113
- Jo Stafford ... Col (78) 30065 (45) 3-30065 (35) 3-30065
- Roy Acuff ... Col (78) 30551 (35) 3-30551
- Erskine Hawkins ... Coral (78) 80313 (45) 9-80313
- Stan Javornik ... Dana 718
- Jimmie & Leon Short ... Dec (78) 46122 (45) 9-46122
- Guy Lombardo ... Dec (78) 27336 (45) 9-27336
- Cowboy Copas & Ruby Wright ... King 919
- Cowboy Copas ... King 898
- Anita O'Day ... London (78) 867 (45) 45-867
- Patti Page ... Mercury (78) 5534 (45) 5534X45
- Tommy Tucker ... Mercury (78) 10864 (45) K10864
- Milt Larkin ... Regal 3305
- Pee Wee King ... V (78) 31-0407 (45) 48-0407
- Spike Jones ... V (78) 30-4011 (45) 47-4011
- Fontaine Sisters ... V 20-3979 (45) 47-3979
- Wayne King ... V 20-3454
- Pee Wee King ... V (78) 20-2880 (45) 48-0005
- THANKS A MILLION (1935)
- Nal Sandryane ... Dec 24072 (Medley)
- FRANKS FOR THE MEMORY (1938)
- Bob Orant ... Dec 24087 (Medley)
- David Rose ... V 20-1611
- THAT CERTAIN PARTY (1925)
- Benny Strong ... Cap 720
- Dean Martin-Jerry Lewis ... Cap 15249
- THAT LUCKY OLD SUN (1949)
- Frank Sinatra ... Cap 720
- Frank Sinatra ... Col (78) 28006 (35) 3-28006
- Sarah Vaughn ... Col (78) 38669 (35) 3-38669
- Ralph Ford ... Crystallite 412
- Louis Armstrong ... Dec (78) 24752 (45) 9-24752
- Hot Lips Page ... Harmony 1077
- Frankie Laine ... Mercury (78) 5316 (35) M-35027
- Bob Houston ... MOM 10509
- Bill Day-Ebonaires ... Modern 20-71
- Vaughn Monroe ... V (78) 20-3531 (45) 47-3018
- Chuck Poster ... Vocalion 55085
- THAT MYSTERIOUS RAO (1911)
- Harry Roy Ork ... London 448
- THAT OLD BLACK MAGIC (1943)
- Billy Daniels ... Apollo 1101
- Mel Powell ... Cap 15058
- Eal McIntyre ... Col (35) CI-6124
- Fred Warner ... Dec (78) 40178 (45) 9-40178
- Bob Grant ... Dec 24316
- Larry Adler & His Harmonica ... Dec 23474
- Jimmy Savo ... Dec 23415
- Judy Garland ... Dec 18540
- Beryl Davis ... London 184
- Tony Martin ... Mercury (78) 10589 (45) 10589X45
- Tony Martin ... Mercury (78) 1058 (45) 1058X45
- Johnny O'Connell Trio ... Savoy 554
- Spike Jones ... V (45) 47-3287
- Dizzy Gillespie ... V (78) 20-3161 (45) 47-2940
- Masked Spooner ... V 20-3333
- Spike Jones and His City Slickers ... V 20-1895
- Glenn Miller ... V 20-1580
- Whitmore & Louis Due Pianolists ... V 19-1098
- THAT OLD FERRINO (1937)
- Kay Thompson & Oliver ... Dec (78) 27130 (45) 9-27130
- Roy Ross ... Dec 24080 (Medley)
- Count Basie Ork ... Col 36788
- Peggy Lee ... Cap 10012
- Don Cornell ... V (78) 20-6042 (45) 47-4042
- Gail Meredith ... Apollo 1083
- THAT OLD GANG OF MINE (1923 and 1929)
- Charles Baum ... Dag 24026 (Medley)
- Fred Proba ... Dec 24236
- Perry Como-Ted Weems ... Dec 25078
- Marlene Fingler-Arthur Sobust ... Dec 24080 (Medley)
- Buddy Clark ... Col 38704
- Frank Novak ... 20275
- P. Como ... V (78) 20-4085 (45) 47-4085
- Harmonicats ... London 518-30002
- Freddy Hall-Parlay Trio ... London 28489
- Phil Regan ... Dec 3695
- THAT'S FOR ME (1945)
- Jo Stafford ... Cap 21313
- Big Crosby ... Dec (78) 11027 (45) 9-11027 (35) DL 6014
- Dick Haymes ... Dec 18706
- THAT'S MY WEAKNESS (1928)
- Bull Fomene ... Dec 24047 (Medley)
- Russ Morgan ... Dec 24092
- Benny Strong ... Cap 718
- THAT'S WHERE I CAME IN (1948)
- Jack Flin ... Mercury 9021
- Larry Douglas ... Signature 15108
- Perry Como ... V 20-2117
- THAT'S WHY DARKIES WERE BORN (1931)
- Ray Benson ... Dec 24069 (Medley)
- THERE ARE SUCH THINGS (1943)
- Bob Orant ... Dec 24317
- Blip Eckhardt ... National 9096
- THEY'RE RATHER TOO YOUNG OR TOO OLD (1943)
- THERE I'VE SAID IT AGAIN (1945)
- Vaughn Monroe ... V 20-2388
- THERE MUST BE A WAY (1945)
- THERE'LL BE SOME CHANGES MADE (1941) (1923) (1947)
- Art Hodes & Chicagoans ... Blue Note 508
- Frank Teschemacher, Chicago Rhythm Kings ... Brunswick 80063
- Peggy Lee, Frank DeVolk Ork ... Cap 15001
- Benny Goodman Ork ... Col 38210
- Dinah Shore ... Col 37263
- Boswell Sisters ... Col 38621
- Edna Dodson & Chicagoans ... Dec 18641
- Pee Wee Russell & Rhythm-makers ... HRS 1001
- Amberose Haley ... Mercury 6087
- Vaughn Monroe ... V 20-2607
- "Fats" Waller ... V 20-2218
- Bunny Berigan Ork ... V 20244
- Peggy Lee ... Cap 15001
- Tony Parenti ... Jazzology 3
- THERE'S A GIRL IN THE HEART OF MARYLAND (1913)
- Frank Novak ... Col 20348
- THERE'S A GOLD MINE IN THE SKY (1937)
- Bob Orant ... Dec 24084 (Medley)
- Big Crosby ... Dec 25001
- Lord Essex ... King 4184
- THERE'S A LONO, LONO TRAIL (1915)
- Bryson Wolfe's Ork ... Dec 25083 (Medley)
- Buddy Clark ... Col 38702
- THERE'S A RAINBOW ROUND MY SHOULDER (1928)
- Al Johnson ... Dec 24400
- THERE'S A STAR-SPANGLED BANNER WAITING SOMEWHERE (1942)
- Bob Orant ... Dec 24314 (Medley)
- Curt Haskett ... Regal 790
- Jack Boles ... MGM 10794
- Elton Britt ... V 20-5003
- Elton Britt ... V 20-2131
- THERE'S NO TOMORROW (1950)
- Hugo Winterhalter ... Col (78) 38636 (35) 3-38636
- Carl Ravazza ... Dec 24782
- Alan Dale ... Harmony 1078
- Charlie Spivak ... London 554
- Tony Martin ... V (78) 20-3583 (45) 47-3078
- THREE POOLISH THINGS REMIND ME OF YOU (1935)
- Big Crosby ... Dec 18629
- Nat Brandwynne ... Dec 24074 (Medley)
- Lester Young ... Aladdin 124
- Jean Sablon ... Dec 40009
- Benny Goodman ... Col 37512
- Jean Sablon ... Col 4174-M
- Frank Sinatra ... Col 36818
- Teddy Wilson ... Col 36832
- Red Ingr ... Cap 451
- John Laurence ... Mercury 5134
- Benny Goodman ... V 20-1857
- Gail Meredith ... Apollo 1093
- Errol Garner ... Apollo 798
- Ben Light ... Tempo (78) 624 (35) TT 2060
- THEY DIDN'T BELIEVE ME (1914)
- Dick Haymes ... Dec 23751
- Irene Dunne ... Dec 40018
- Gordon Jenkins ... Dec (78) 27187 (45) 9-27187 (35) DL 5276
- Al Goodman Ork ... Col 36780
- Dinah Shore ... Dec 37285
- Johnny Mercer ... Cap 129
- Felix King Ork ... London 350
- Mario Lanza ... V (78) 12-1027 (45) 49-0684
- George Auld Ork ... Discovery 102
- Kathryn Grayson ... MGM 30210
- Coleman Hawkins-Babe Russen ... Mercury A-1099
- Victor Young ... Mercury A-1052
- THEY GO WILD, SIMPLY WILD OVER ME (1917)
- Bob Grant ... Dec 24901 (Medley)
- THEY SAY IT'S WONDERFUL (1948)
- Andy Russell ... Cap (78) 1090 (45) F1098
- Ray Anthony ... Cap (78) 1020 (45) F1020
- Frank Sinatra ... Col 38875
- Rise Stevens ... Col 4570-M
- Peter York ... Dec (78) 27108 (45) 9-27108 (35) DL 6249
- Ethel Merman & Fred Middleton ... Dec (78) 20-584 (45) 9-20586
- Big Crosby ... Dec 18844
- Blind Crosby ... Dec 18829
- Bob Graham ... Jewel 3005
- Blaine Brown ... Mercury (78) 4410 (45) 8410X45
- Betty Hutton & Howard Keel ... MOM (45) K30229
- Betty Hutton & Howard Keel ... MOM 30228
- Gordon MacRae ... MGM 10754
- Don Byas ... Savoy 625
- Bobby Doyle ... Signature 15021
- Kern & Sloop, Hammond & Novachord ... Tempo 919
- Al Goodman ... V 48-0001
- Marion Bell ... V (78) 20-3805 (45) 82-0052
- Allan Jones ... V (78) 10-1541 (45) 49-1187
- THING, THE (1950)
- Arthur Godfrey ... Col (78) 39068 (45) 4-39068
- Ames Brothers ... Coral (78) 80333 (45) 9-80333
- Danny Kaye ... Dec (78) 27350 (45) 9-27350
- Teddy Bear ... London (78) 873 (45) 48-873
- Dick (Two Ton) Baker ... Mercury (78) 5548 (45) 5548X45
- Tommy Tucker ... MGM 10864 (45) K10864
- Jane Carter ... V (78) 21-0411 (45) 48-0411
- Steve Gibson ... V (78) 20-3988 (45) 47-3988
- Phil Harris ... V (78) 20-3968 (45) 47-3968
- THINKING OF YOU (1950)
- Al Morton ... Cap (78) 1106 (45) F1106
- Sarah Vaughan ... Col (78) 38925
- Kay Kyser ... Col 36225
- Kay Kyser ... Col (78) 36108 (35) 3-36108
- Bobby Byrne ... Coral 60298
- Martha Tilton ... Coral (78) 60279 (45) 9-60279
- Les Hagan ... Dec 24178
- Don Cherry ... Dec (78) 27128 (45) 9-27128
- Bert Kamm-Harry Ruby ... Dec 24178
- Anita Ellis ... MGM (78) 30239 (45) K30239
- Lover Boy Brown ... Regal 1087

- Lehman Engel ... V 45-0015
- Eddie Fisher ... V (78) 20-3901 (45) 47-3901
- Andre Previn ... V (78) 20-3836 (45) 47-3836
- THIRD MAN THEME, THE (1950)
- Alaino Rey ... Cap (78) 820 (45) P820
- Hugo Winterhalter ... Col (78) 38705 (45) 3-38705
- Cafe Wanda Quartet ... Col (78) 38665 (35) 3-38665
- Art Bryson Quintet ... Coral 60189
- Oswar Brandy Quintet ... Coral (78) 60159 (45) 9-60159
- Hank (Sugarfoot) Garland ... Dec 46218
- Victor Young ... Dec (78) 27044 (45) 9-27044
- Ernest Naess, Zither ... Dec 24916
- Ethel Smith, Organ ... Dec (78) 24908 (45) 9-24908
- Guy Lombardo and His Royal Canadian ... Dec (78) 24839 (45) 9-24839
- Charlie Kunz ... London (35) LP5-259
- Azkan Karas Zither ... London (78) 638 (45) 30006
- Herman Stachow ... Mercury (78) 5373 (45) 5373X45
- Frank Dietschman ... MOM 10583
- Ben Pollack ... Modern (78) 205 (35) 2009
- Dave Apollo ... National (78) 9104 (45) 9104X45
- Zeki ... Regent 173
- Frank Gottschalk ... Tempo (78) 470 (45) 4720
- Louisa Arcara ... V (78) 23-6207 (45) 51-8207
- Freddy Martin ... V (78) 20-3797 (45) 47-3797
- Ray McKinley ... V (78) 20-3709 (45) 47-3242
- Irving Fields ... V (78) 20-3688 (45) 47-3688
- THIS IS ALWAYS (1944)
- Dick Balou ... Continental 1194
- Charlie Parker ... Dial 1019
- THIS IS THE ARMY, MR. JONES -Andre Kostelanetz ... Col 7586-M
- All Solder Ork ... Dec 18474
- THIS LOVE OF MINE (1941)
- Lee Richardson ... Apollo 1158
- Heen Bumas ... Discovery (78) 520 (45) 48-520
- THOU SWELL (1927)
- Hildegard ... Dec 23133
- Vivienne Segal-Dick Puzan ... Dec 28312
- Dick Foran-Julie Warren ... Dec 23314
- Connecticut Tanke Ork ... Dec 23312
- Bob Grant ... Dec 24041 (Medley)
- Guy Lombardo ... Dec 24572
- Rich Beiderbeck Gang ... Col 35865
- Bix Beiderbeck ... Col 35379
- Margaret Whiting ... Cap 20116
- Louisa Levy Concert Ork ... London B 12018
- Jay Allyn ... MOM 30170
- Ray McKinley ... V (78) 20-3688 (45) 47-3185
- THREE LITTLE FISHES (1928)
- Basel Fomene ... Dec 24900 (Medley)
- THREE LITTLE WORDS (1930)
- Gene Krupa ... Dec 18114
- Charlie Spivak ... London (78) 768 (45) 30182
- Hazel Scott ... Dec 18341
- Ted Straeter ... Dec 24054 (Medley)
- Quintet of the Hot Club of France ... Dec 2326
- Ben Light ... Tempo (78) 1216 (45) 4768
- Leo Reisman ... Dec 24175
- Ethel Smith ... Dec 24760
- Ziggy Elman Ork ... MGM 10047
- TICO TICO (1944)
- Les Brown ... Col (35) CI-6128
- Kavler Cugat ... Col 38744
- Xavier Cugat ... Cap 36780
- Andrew Sisters ... Dec 25098
- Carman Miranda ... Dec 23910
- Percy Faith ... Dec 23874
- Ethel Smith ... Dec 23533
- Charlie Wabco ... Dec 23318
- Les Baxter Trio ... Discovery (78) 804 (45) 48-504
- Estimotee Rom ... London (35) EP-155
- David LeWinter ... Mercury 5476
- Phyllis Green & Cuban Cavaliers ... Pan American 882
- Durango Trio ... Peerless 2086
- Juan S. Gveride ... Peerless 2048
- Irving Fields ... V (45) 47-3290
- Al Goodman ... V (78) 28-0803
- Irving Fields ... Dec 26012
- Dois Stachow ... V 20-3104
- Deaf Arny ... V 20-2281
- TIOER RAO (1917)
- Lawrence Welk ... Mercury 5529
- Len Cleary ... Mercury 5714
- Bob Orant ... Dec 24000 (Medley)
- Art Tatum ... Dec 26201
- Benny Goodman Sextet ... Col 30922
- Kid Ork ... Modern 212 (35) M 2010
- Andre Kostelanetz Ork ... Col 35783
- Ted Lewis Ork ... Col 36301
- Kid Ork Band ... Col 37274
- Christie Stone ... Cap 378
- A. J. Powell Banjo Octette ... London 450
- Benny Goodman Trio ... V 48-0108
- Kern & Sloop ... Tempo 1022 (35) TT 2005 (45) 4566
- TILL THE CLOUDS ROLL BY (1917)
- Blind Crosby ... Dec 23678
- Lennie Hayton-MGM Studio Ork ... MGM 30001
- TILL THE END OF TIME (1945)
- Les Brown ... Col 36828
- Dick Haymes ... Dec 18699
- Perry Como ... V (78) 20-3999 (45) 47-3987
- Perry Como ... V 20-1709
- TILL WE MEET AGAIN (1918)
- Frankie Laine ... Mercury (78) 1180 (45) 1180X45
- Dick Haymes-Helen Forrest ... Dec 23944
- Ray Benson ... Dec 24007 (Medley)
- Edny Duchin ... Col 36301
- Al Goodman Ork ... Col 35620
- Frank Novak ... Col 20348
- Kate Smith ... MOM 10338
- Anna Vincent ... Mercury 5180
- TIME ON MY HAND (1950)
- Evira Rice ... Dec 21182
- Guy Lombardo ... Dec 23907

Ted Straeter . . . Dec 24053 (Medley)
Count Basie Ork . . . Col 36488
Meyer Davis Ork . . . Col 36426
Eddy Duchin . . . Col 35708
Benny Goodman . . . Col 38180
Andre Kostelanets . . . Col 4290-M
Kate Smith . . . Col 38474
Paul Weston . . . Cap 10130
Merriman . . . V 11-8813
Kern & Sloop . . . Tempo 508
TWO WATTS OR NO ONE (1944)
Continental 1148
TIP TOE THRU THE TULIPS WITH
ME (1929)
Marlene Fingerville-Arthur Schutt . . .
Dec 24048 (Medley)
Nick Lucas . . . Cap 15242
TISHIMONGO BLUES (1918)
Bunk Johnson . . . Dec 25131
TO LACE HIS OWN (1946)
Modernaires & Paula Kelly . . . Col
37063
Ink Spots . . . Dec (78) 23615 (45)
8-23615
Eddy Howard . . . Mercury 5218
Tony Martin . . . Mercury (78) 8083
(33) MG-25094
Don Byas Quartette . . . Savoy 840
Kern & Sloop, Hammond & Novis-
codd . . . Tempo (78) 962 (33)
MTT 2024
TOOTIE (1927)
Dick Hayman-Helen Forrest . . . Dec
23149
Victor Young . . . Dec 23367
Clark Dennis . . . Cap 10066
Paul Smith . . . Discovery 48-120
Mindy Carson . . . V (78) 20-4089
(45) 47-4089
TONIGHT WE LOVE (Tch Piano Con-
certo No. 1) (1942)
Rue Stevens . . . Col 494-M
Tony Martin . . . Dec 25273
Jack Pina . . . Mercury (33) MG-
25038
Nat Brandwynne . . . Dec 24008
Jack Pina . . . Mercury (78) 1023
(45) 1023-M
TOO MANY IRONS IN THE FIRE
(1943)
Modernaires & Paula Kelly . . . Col
37147
MMA Brothers . . . Dec 23638
TOO MANY TIMES (1948)
Billy Walker . . . Cap (78) 941 (45)
P-941
TOO-RA-LOO-RA-LOO-RAL (1918)
Bing Crosby . . . Dec 18704
Bing Crosby . . . Dec 23789
Phil Regan . . . 23802
Kate Smith . . . Col 37159
Dennis Day . . . V (78) 20-1802 (45)
2748
TOOT TOOT TOOTIE (1922)
Bob Grant . . . Dec 24023 (Medley)
Al Jolson . . . Dec 24108
Mal Blaine . . . Cap 10122
Art Mooney Ork . . . MGM 10535
Marion Hutton . . . MGM 10648
Tony Martin . . . V (78) 20-3566
(45) 47-3044
Ben Light . . . Tempo (78) 1204 (33)
2000 (45) 4514
TOUCH OF YOUR HANDS, THE
(1933)
Kitty Carlisle-Alfred Drake . . . Dec
23574
Andre Kostelanets Ork . . . Col
4291-M
Hil Derwin . . . Cap 10074
TOLYAND (1903)
Kenry Baker . . . Dec 23491
Andre Kostelanets Ork . . . Col
7894-M
TOY MAKER'S DREAM (1928)
Song Spinners, The . . . MGM 5-7
TRAIL OF THE LOVEMOSE BIRD
(1918)
Russ Morgan . . . Dec 24196
TREE IN THE MEADOW, A (1947)
Margaret Whiting . . . Cap 15122
Bill Johnson . . . Col 36279
John Laurens . . . Mercury 5148
Sam Brown . . . London 123
Paul Penney-Reggie Goff . . . MGM
10211
Bob Lester & Country Cousins . . .
Rainbow 70015
Joe Lann . . . V 20-2945
TROLLY SONG, THE (1944)
Don Baker . . . Continental 1154
Judy Garland . . . Dec 23561
Jay C. Flippin . . . Tempo 1016
TWILIGHT TIME (1945)
Les Brown . . . Col 37347
Roy Eldridge . . . Dec 23183
Dick Contino-Horace Heidt (78)
801-2 (45) 48-801-2
Elmer Fleck-Hammond . . . Holly-
wood Rhythms 1501
Three Suns . . . V (78) 20-2934 (45)
47-2800
Three Suns . . . V (78) 20-2388 (45)
47-2838
TWO CIGARETTES IN THE DARK
(1934)
Bob Grant . . . Dec 24071 (Medley)
TWO HEARTS IN THREE-QUARTER
TIME (1930)
Ted Straeter . . . Dec 24052 (Medley)
Robert Slaters . . . Dec 24162
Ruby Newman . . . Dec 29243
Frank DeVol . . . Cap 20112
TEZENA, TEZENA, TEZENA (1906)
Mitch Miller . . . Col (33) CL-6180
Mitch Miller . . . Col (78) 38865 (33)
3-38865
Walt Boier . . . Col 12473-P
Richard Tucker . . . Col 3270-P
George Gales . . . Coral 30282
Ted Makymowych . . . Dec (78) 45108
(45) 9-45109
Gordon Jenkins . . . Dec (78) 20777
(45) 9-27077
Weavers . . . Dec 27063
Vic Damone . . . Mercury (78) 5484
(45) 5484-X45
Ralph Flanagan . . . V (78) 20-3647
(45) 47-3647
UKULELE LADY (1926)
Clara Imiter . . . Dec 25031
UMBRELLA MAN (1938)
Basil Fomoch . . . Dec 24088
(Medley)
UNDERNEATH THE HARLEM MOON
(1933)
Carmen Cavallaro . . . Dec 24062
VALENCIA (1925)
Keynotes . . . London 806
Marlene Fingerville and Arthur Schutt
Dec 24087 (Medley)
Guy Lombardo . . . Cap 20270
VARSITY DRAG, THE (1927)
Bob Grant . . . Dec 24043 (Medley)
Benny Goodman . . . Cap 15286
June Allyson-Peter Lawford . . .
MGM 30088

Spike Jones . . . V (78) 20-3677
(45) 47-3206
VERY THOUGHT OF YOU (1939)
Guy Lombardo . . . Dec 18628-23998
Phil Baker . . . Dec 23603
Bob Grant . . . Dec 24071 (Medley)
Carmen Cavallaro . . . Dec 24194
Mills Brothers . . . Dec 25284
Ray Noble . . . Col 37542
Andy Russell . . . Cap 10114
Ray Noble . . . V 20-3857
Ben Light . . . Tempo (78) 500 (33)
MTT 2002 (45) 4706
Lee Richardson . . . Apollo 1012
LA VIE EN ROSE (1895)
Buddy Cole . . . Cap (78) 1171 (45)
P1171
Jo Stafford . . . Cap (78) 1153 (45)
P1153
Paul Weston Ork . . . Cap (78) 1153
(45) P-900
Paul Weston Ork . . . Cap (78) 890
(45) P-900
Edith Piaf . . . Col 38948
Edith Piaf . . . Col (78) 38912
(33) 1-38768
Harry James Ork . . . Col (78) 38768
(33) 1-588
Edith Piaf Ork . . . Col (78) 4053-P
Edith Piaf Ork . . . Col 4018
Connie Haines Ork . . . Coral 60260
Owen Bradley . . . Coral (78) 60241
(45) 9-60241
Keller, Greta . . . Dec 40063
Toshana . . . Dec 40064
Guy Lombardo Ork . . . Dec (78)
27127 (45) 9-27127
Louis Armstrong Ork . . . Dec (78)
27133 (45) 9-27133
Bing Crosby . . . Dec (78) 27111
(45) 9-27111
Victor Young Ork . . . Dec (78)
24818 (45) 9-24818
Norm Macdonald . . . Dec 31513
Beto Villa Ork . . . Ideal 410
Bennie Green . . . Jubilee 5032
Clippers, Max . . . London 18011
Macklin Marrow Ork . . . MGM
30227
Ralph Flanagan Ork . . . V (78)
20-3889 (45) 3889
Tony Martin Ork . . . V (78) 20-3819
(45) 47-3819
Melachro String . . . V (78) 20-
3739 (45) 47-3739
Jacqueline Francois . . . Vocal (78)
500,082 (33) PL-3070
WABASH BLUES (1921)
Owen Bradley . . . Coral (78) 60314
(45) 9-60314
Salty Holmes . . . London 788
Carmen Cavallaro . . . Dec 24017
(Medley)
Russ Morgan . . . Dec 25107
Lewis Paulco . . . Dec 25148
Fee Wee Hunt . . . Cap 16299
WAGON WHEELS (1904)
Bob Grant . . . Dec 24072 (Medley)
Paul Robeson . . . Col 17519-D
Jimmy Davis Jr. . . Cap 822
Sammy & Mildred Mulvey . . . MGM
10218
Spade Cooley & Sons of the Pioneers
V (78) 20-3672 (45) 47-3195
Ben Light . . . Tempo 602
WALT AND BEE (1919)
Kenry Baker . . . Dec 23459
Johnnie Johnston . . . Cap 212
WAIT TILL THE COWS COME HOME
(1917)
Bob Grant . . . Dec 24003 (Medley)
WAIT TILL THE SUN SHINES,
NELLIE (1905)
Bing Crosby-Mary Martin . . . Dec
25061
Ben Light . . . Tempo (78) 1206 (33)
2000 (45) 4764
Bartleville Bartles . . . Dec 25412
(Medley)
Harry James Ork . . . Col 36466
Frank Torak . . . Col 36277
WAITING AT THE CHURCH (1908)
Arthur Godfrey . . . Col 38322
WAITING FOR THE ROBERT E.
LEE (1912)
Al Jolson . . . Dec 24106
Kern & Sloop . . . Tempo (78) 1022
(33) MTT 2006 (45) 4548
Beatrice Kay . . . Col 35809
Lu Walters . . . Mercury 11025
WAITIN' FOR THE TRAIN TO COME
IN (1945)
Harry James . . . Col 35887
WALKIN' MY BABY BACK HOME
(1930)
Jo Stafford . . . Cap 20048
WALZ, BE AROUND AGAIN,
WILLIE (1906)
Knickerbocker Serenaders . . . Dec
18549 (Medley)
THE WALZ YOU SAVED FOR ME
(1913)
Ted Straeter . . . Dec 24052 (Medley)
Bing Crosby . . . Dec 26186
Al Goodman . . . Col 35618
The Light Crust Doughboys
Col 20203
Robert Hamilton . . . Imperial (78)
FD 34 (45) FD 66-34
Bob Wills and His Texas Playboys
Col 20241
Warric King . . . V (78) 27450 (45)
47-2715
WANG-WANG BLUES (1921)
Carmen Cavallaro . . . Dec 24017
(Medley)
Henry Busse . . . Dec 25018
Benny Goodman Sextet . . . Col
30723
Paul Whiteman . . . Cap 10026
WARSAW CONCERTO (1942)
Cy Walter . . . Apollo 1068
Claude Thornhill Ork . . . Col 37840
Andre Kostelanets Ork . . . Col (78)
7443-M (33) ML-4150
Carmen Cavallaro . . . Dec (78)
22781 (45) 9-22781
Mantovani Ork . . . London (78)
160-51 (33) LPB-63
Irving Fields . . . V 25-1093
Freddy Martin Ork . . . V 20-3083
Boston Pope Ork-A. Fielder
V (78) 11-8663 (45) 49-0252
London Symphony Ork-Mathieson,
conductor . . . Col (78) 7409-M
Melachro Ork-Wm. H. Browne
His Master's Voice G-3710
Philadelphia Ork of Los Angeles-
Wallenstein, conductor . . . Dec
40092 or Dec 29150
WALK AROUND TOWN IN NEW
ORLEANS (1922)
Jimmie Noone . . . Dec 18440
Bob Grant . . . Dec 24021 (Medley)
Brother Bones . . . Tempo (78) 998
(45) 4732

Kern & Sloop . . . Tempo 1046 (33)
TT 2034
Frankie Trumbauer Ork . . . Col
37808
Mel Powell . . . Cap 10135
THE WAY YOU LOOK TONIGHT
(1938)
Paul Smith Quartet . . . Discovery
138
Bing Crosby-Dixie Lee Crosby . . .
Dec 23881
Eddie Condon . . . Dec 23721
Marlene Fingerville-Arthur Schutt . . .
Dec 24078 (Medley)
Gordon String Quartet . . . Dec
20117
Eddy Duchin . . . Col 35704
Benny Goodman . . . Col 38282
Dinning Sisters . . . Cap 20020
Paul Weston . . . Cap 10075
David Kross . . . Dec 20-1513
WE COULD MAKE SUCH BEAUTIFUL
MUSIC TOGETHER (1940)
Billie Holiday . . . Cap 371
WE JUST COULDN'T SAW GOOD-
EYE (1933)
Frank Sinatra . . . Col 38129
C. Stapleton Ork . . . London 180
WEDDING OF THE PAINTED DOLL
(1929)
Marlene Fingerville-Arthur Schutt . . .
Dec 24048 (Medley)
Frankie Carls . . . Dec 25146
WHAT A DIFFERENCE A DAY MADE
(1944)
Bobby Hackett . . . Col 39023
Skeets Duggan . . . MGM (78)
10762 (45) K 10762
Donald Novis . . . Tempo 584
WHAT DO YOU WANT TO MAKE
THOSE EYES AT ME FOR? (1916)
Betty Hutton . . . Cap 215
WHAT IS THIS THING CALLED
LOVE? (1930)
Charlie Ventura Sextette . . . Im-
perial HM 3002
Phil Baker . . . Dec 23150
Phil Baker . . . Dec 23501
Billie Holiday . . . Dec 23505
Fred Waring . . . Dec 20899
Ted Straeter . . . Dec 24053 (Medley)
Albie Shaw Ork-Mel Torme
MGM 10412
Kay Starr . . . Modern 20-712
George Stone Sextet . . . MGM
10390
King Cole Trio . . . Cap 20011
Les Paul . . . Cap 15070
Errol Garner . . . Apollo 787
Glenn Simmons . . . Castle 1226
WHAT'LL I DO? (1924)
Bob Grant . . . Dec 24028 (Medley)
King Cole Trio . . . Cap 15019
Victor Young . . . Dec 27288 (45)
9-27288
Wayne King . . . V (78) 20-1899
(45) 47-2789
Anne Shelton . . . London 144
WHAT'S THE USE OF DREAMING?
(1906)
Kern & Sloop . . . Tempo 990
WHEN DAY IS DONE (1928)
Guy Lombardo . . . Dec 23998
Marlene Fingerville-Arthur Schutt . . .
Dec 24039 (Medley)
Joane Crawford . . . Dec 25196
Larry Adler . . . Dec 24418
Bing Crosby . . . Dec 25281
Buddy Clark . . . Cap 18111
Eddy Duchin . . . Col 36748
Al Goodman Ork . . . Col 36715
Kate Smith . . . Col 38045
Dennis Day . . . Cap 10014
Hil Derwin-Paul Weston . . . Cap
10088
Arthur Tracy (The Street Singer)
London 146
Ambror Ork . . . London B12008
Fern Carrer . . . V (78) 20-2880
(45) 47-2843
Law White . . . MGM 30108
Ben Light . . . Tempo (78) 908 (33)
MTT 2000A (45) 6710
WHEN HEARTS ARE YOUNG (1922)
Al Goodman Ork . . . Col 35553
Dennis Day . . . V (78) 20-4052 (45)
47-4052
WHEN I GROW TOO OLD TO
DREAM (1905)
Robert Hamilton Ork . . . Imperial
(78) FD 34 (45) FD 45-34 (Med-
ley)
Guy Lombardo . . . Dec 23763
Johnny Long . . . Dec 28871
Dennis Day . . . V (78) 20-4051 (45)
47-4051
Nat Brandwynne . . . Dec 24078
(Medley)
Bob Miller . . . Specialty SP 517
Al Goodman . . . Col 36554
Andre Kostelanets Ork . . . Col
4340-M
Dorothy Kirsten . . . V (78) 10-
1425 (45) 49-6877
Frank DeVol . . . Cap 30113
Arnett Cobb . . . Apollo 775
Kern & Sloop . . . Tempo (78) 504
(33) MTT 2038
WHEN I LEAVE THE WORLD
BEHIND (1915)
Al Jolson . . . Dec 24399
WHEN I LOST YOU (1912)
Frank Froese . . . Dec 24253
Bing Crosby . . . Dec 25093
Bing Crosby . . . Dec 25187
WHEN I TAKE MY BOOGEY TO TEA
(1931)
King Cole Trio . . . Cap 813
Don Cornell . . . V (78) 20-4044 (45)
47-4044
WHEN IRISH EYES ARE SMILING
(1912)
Bing Crosby . . . Dec 23788
Bradley B. Heald . . . Dec 23663
Phil Regan . . . Dec 23804
Morton Downey . . . Col 35493
Christopher Lynch . . . Col 4506-M
Kate Smith . . . Col 1158
Jimmy Moran . . . Tempo 538
WHEN IT'S SPRINGTIME IN THE
ROCKIES (1929)
WHEN THE MIDNIGHT CHOO-CHOO
LEAVES FOR ALABAMA (1912)
Andrews Sisters . . . Dec 24425
Judy Garland-Fred Astaire
MGM 30186
Marlene Fingerville-Arthur Schutt . . .
Dec 24060 (Medley)
Glen Stone . . . Cap 48033
WHEN MY BABY SMILES AT ME
(1920)
Ted Lewis . . . Dec 23916
Nat Brandwynne . . . Dec 24015
(Medley)



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WHEN MY DREAMBOAT COMES HOME (1937)
 Roy Rose . . . Dec 24092 (Medley)
 WHEN THE MOON COMES OVER THE MOUNTAIN (1931)
 Ray Benson . . . Dec 24058 (Medley)
 Kate Smith . . . Col 36045
 WHEN THE ORGANS PLAYED AT TWILIGHT (1929)
 Guy Lombardo . . . Dec 19921
 Marlene Fingelle-Arthur Schutt . . . Dec 24050 (Medley)
 Jesse Crawford . . . Dec 25195
 WHEN THE RED RED ROBIN COMES BOB - BOB - BOBBIN' ALONG (1928)
 Marlene Fingelle-Arthur Schutt . . . Dec 24048 (Medley)
 Al Johnson . . . Dec 24398
 Dave Lambert . . . Cap 50014
 WHEN WERE ALONE (1931)
 Bob Hope-Shirley Ross . . . Dec 25645
 WHEN YOU WERE SWEET BIXENTEN (1905)
 Mills Brothers . . . Dec 28927
 Al Johnson . . . Dec 24106
 The New York Police Dept. Q. . . Dec 25414
 Fred Astaire . . . V (78) 20-3300 (45) 47-2868
 Dick Jurgens Ork . . . Col 37903
 Kern & Sloop . . . Tempo (78) 1034 (33) BETT 2004
 WHEN YOU WISH UPON A STAR (1940)
 Victor Young Cliff Edwards . . . Dec 18838
 Charles Baum . . . Dec 24094 (Medley)
 Red Nichols . . . Cap 40062
 WHEN YOU WORE A TULIP (1914)
 Billy Garland-Gene Kelly . . . Dec 25111
 Bill Mooney . . . Imperial (78) 1107 (45) 6107
 Main St. String Band . . . V 20-3415
 WHEN YOU'RE A LONG LONG WAY FROM HOME (1914)
 Bing Crosby . . . Dec 25187
 Harry James Ork . . . Col 36578
 WHEN YOU'RE SMILING (1924)
 Teddy Wilson Ork . . . Col 36708
 Frankie Laine . . . Mercury 6143
 WHEN YOUR HAIR HAS TURNED TO SILVER (1931)
 Monica Lewis-Bob Dery-Russ Morgan . . . Dec 24322
 Vera Lynn-Ambrose Ork . . . London 107-LPB 58
 WHEN YUBA PLAYS THE BUMBA ON THE TUBA (1931)
 Ray Benson . . . Dec 24056 (Medley)
 Don Baker . . . Col 36625
 WHERE DO WE GO FROM HERE? (1917)
 Ray Benson . . . Dec 24004 (Medley)
 WHERE DO YOU WORK-A JOHN? (1926)
 Marlene Fingelle-Arthur Schutt . . . Dec 24037 (Medley)
 WHERE OR WHEN? (1937)
 Erroll Garner . . . Mercury 5058
 Oscar Peterson . . . Mercury (78) 8929 (45) 8922X4
 Dec 18458
 Dick Haymes . . . Dec 23751 & 24561
 Bob Grant . . . V (78) 30-0018 (45) 64-0011
 Lena Horne . . . MGM 30171
 Annie Shelton-Stanley Black Ork . . . London 756
 Louie Levy Ork . . . London 12013
 Dinning Sisters . . . Cap 20018
 Richard Rodgers Ork . . . Col 35380
 Ben Light . . . Tempo (78) 678 (33) TT 2050 (45) 4860
 Bing Crosby . . . Brunswick (78) 80055 (45) 9-80055
 WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY (1931)
 Bing Crosby . . . Brunswick 80055 (45) 9-80055
 Ray Benson . . . Dec 24067 (Medley)
 Bing Crosby . . . Dec 24209 & 25186
 WHERE'D YOU GET THOSE EYES? (1926)
 Marlene Fingelle-Arthur Schutt . . . Dec 24037 (Medley)
 WHISPERING (1920)
 Nat Brandwynne . . . Dec 24012 (Medley)
 Patti Page . . . Mercury 6290
 Benny Goodman . . . V 25481
 The George Mitchell Choir . . . London 779
 Ben Light . . . Tempo (78) 506 (33) MTT 2020
 Collins & Snidy . . . Avia AV-1
 WHISTLE WHILE YOU WORK (1938)
 LFT Murray Ork . . . Dec 23525 & 23527
 Bob Grant . . . Dec 24085 (Medley)
 WHITE CHRISTMAS (1942)
 Ralph Flanagan Ork . . . Bluebird (78) 30-0009 (45) 64-0004
 Statesmen Quartet . . . Cap 40263
 Jo Stafford-Lyn Murray Singers . . . Cap (78) 15200 (45) 9-20049
 Wesley Tuttle . . . Cap (78) 1268 (45) P1266
 Gordon Jenkins Ork . . . Cap (78) 1263 (45) P1263
 Jo Stafford . . . Cap (78) 1262 (45) P1262
 Ken Griffin . . . Col 38911
 Frank Sinatra . . . Col 38257
 Harry James Ork . . . Col 37955
 Charlie Spivak Ork . . . Col 36649
 Andre Kostelanetz Ork . . . Col 7696-M
 Andre Kostelanetz Ork . . . Col 7655-M
 Liberty Ork . . . Continental 1154
 Ames Brothers . . . Coral (78) 60113 (45) 9-60113
 Slater Rosette Thorne . . . Dec (78) 46119 (45) 9-46119
 Ernest Tubb . . . Dec (78) 60186 (45) 9-60186
 Artie Shaw . . . Dec (78) 27245 (45) 9-27245
 Fred Waring . . . Dec (78) 24500 (45) 9-24500
 Jesse Crawford . . . Dec (78) 24169 (45) 9-24143
 Ethel Smith . . . Dec (78) 24142 (45) 9-24142
 Carmen Cavallaro . . . Dec (78) 24141 (45) 9-24141
 Ink Spots . . . Dec (78) 24140 (45) 9-24140
 Bing Crosby . . . Dec (78) 23778 (45) 9-23778
 Bob Grant . . . Dec 24313
 Guy Lombardo . . . Dec (78) 23738 (45) 9-23738

Jaecha Heifetz . . . Dec (78) 23376 (45) 9-23376
 Bob King-Doris Street . . . Gotham 807
 Harold Parr-Horace Heidt Ork . . . Horace Heidt 1010
 Charles Spivak Ork . . . Harmony 1067
 Steve Merrill . . . Hollywood Rhythms 1804
 Cowboy Copas . . . King 075
 Gracie Fields . . . London (78) 300 (45) 30133
 Billy Mayo Quintet . . . Lone Star 103
 Vic Damone . . . Mercury (45) 5315X45
 Eddy Howard . . . Mercury 5216
 C. E. Cronham . . . Mercury (78) 1128 (45) 1126X45
 Phil Brito . . . MOM (78) 10779 (45) E10779
 Kate Smith . . . MOM (78) 10096 (45) E10096
 Hubert Brooks Trio . . . Modern 20-787
 Ravens . . . National 9062
 Elmer Thorne . . . Rondo (28) RLP-20
 Loris Whitlay . . . Sacred 293
 Monica Lewis . . . Signature 10151
 Bobby Doyle . . . Signature 15058
 Ruben Reyes . . . Tuxco 3051
 Jack O'Brien . . . Tower 1361
 Dinah Shore . . . V 45-0009
 Eddy Arnold . . . V (78) 21-0390 (45) 48-0390
 Hugo Winterhalter . . . V (78) 20-3927 (45) 47-3927
 Three Susas . . . V (78) 20-3568 (45) 47-3008
 Sammy Kaye . . . V (78) 20-2392 (45) 47-2864
 Perry Como . . . V (78) 30-1970 (45) 47-2971
 Freddy Martin Ork . . . V 27948
 Alco Doss . . . Tempo 438
 WHITE CLIFFS OF DOVER (1942)
 Gracie Fields . . . Col 36448
 WHO? (1923)
 Ruby Newman . . . Dec 23620
 Guy Lombardo . . . Dec 23786
 Bauli Fomeen . . . Dec 24034 (Medley)
 Al Goodman Ork . . . Col 27845
 Freddy Martin . . . V (78) 20-3644 (45) 47-3167
 George Olsen Ork . . . Mercury 5222
 Judy Garland . . . MOM 30093
 Fred Pipera-Paul Weston . . . Col 10072
 Kern & Sloop . . . Tempo 934
 WHO DO YOU LOVE I HOPE? (1946)
 Robert Lynn & Kathleen Caruso . . . Dec (78) 23589 (45) 9-23589
 Kern & Sloop, Hammond & Novacomb . . . Tempo 930
 Al Goodman . . . V (78) 46-0002 (45) 62-0069
 WHO'S AFRAID OF THE BIG BAD WOLF? (1933)
 Charles Baum . . . Dec 24064 (Medley)
 WHO'S SORRY NOW? (1923)
 Charles Baum . . . Dec 24024 (Medley)
 Charlie Ventura . . . Imperial TM 3022
 Leo Reisman . . . Dec 24176
 Bing Crosby-Eddie Heywood . . . Dec 23530
 Eddie Heywood . . . Dec 23813
 Harry James Ork . . . Col 36973
 Frank Novak . . . Col 20347
 George Mitchell Choir . . . London 278
 Tiny Hill . . . Mercury (78) 2041 (45) 5435
 WHY DID YOU LEAVE HEAVEN? (1938)
 Marlene Fingelle-Arthur Schutt . . . (Dec 24077 (Medley)
 WHY DO I LOVE YOU? (1927)
 Hildgarde . . . Dec 23183
 Herb Kenny . . . Aladdin 5048
 Harry Hotel . . . Dec 22771
 Bob Grant . . . Dec 24041 (Medley)
 Tony Martin-Frances Langford . . . Dec 25262
 Eddie Duchin Ork . . . Col 35706
 Al Goodman Ork . . . Col 36555
 Johnny Gunniere Quintet . . . Mercury 1120
 WHY WAS I BORN? (1929)
 Bill Lawrence . . . V (78) 20-0589 (45) 47-3089
 Marlene Fingelle-Arthur Schutt . . . Dec 24049 (Medley)
 Dick Haymes . . . Dec 24801
 Irene Dunne-Victor Young . . . Dec 24017
 Teddy Wilson Ork . . . Col 36283
 Vic Damone . . . Mercury 5326
 WILL YOU LOVE ME IN DECEMBER AS YOU DO IN MAY? (1906)
 Knickerbocker Serenaders . . . Dec 18652 (Medley)

WILL YOU REMEMBER? (1917)
 Bob Grant . . . Dec 24003 (Medley)
 Al Goodman Ork . . . Col 36553
 Andre Kostelanetz Ork . . . Col 4338-M
 WITNER WUNDERLAND (1984)
 Art Kassel . . . Mercury 5077
 Andrews Sisters-Guy Lombardo . . . Dec 23722
 Fred Waring . . . Dec 24861
 Johnny Mercer . . . Cap 316
 The Squadrinaires . . . London 306
 WISHING (1939)
 Bauli Fomeen . . . Dec 24090 (Medley)
 Kern & Sloop . . . Tempo 508
 Donald Novis . . . Tempo 580
 WITH MY EYES WIDE OPEN I'M DREAMING (1934)
 Bob Grant . . . Dec 24058 (Medley)
 Patti Page . . . Mercury 5344
 Ink Spots . . . Dec 24887
 WITH MY HEAD IN THE CLOUDS (1942)
 Pvt. Robert Shanley . . . Dec 16478
 WITHOUT A SONG (1929)
 John Hall . . . Dec 23578
 Meyer Davis Ork . . . Col 36428
 Nelson Riddle . . . Col 442-M
 Ray McKinley . . . Cap 117
 P. Como . . . V (78) 20-4033 (45) 47-4023
 Lauritz Melchior . . . MOM 30005
 WONDERFUL GUY (1948)
 Al Goodman Ork . . . Blue Note (45) 53-0025
 Al Goodman Ork . . . Blue Note 31-0003
 Margaret Whiting . . . Cap (78) 596 (45) P600
 Margaret Whiting . . . Cap (78) 642 (45) 54-546
 Fred Waring . . . Dec 27295
 Dinah Shore . . . Col (78) 36460 (33) 3-36460
 Mary Martin . . . Col 4679-M
 Mary Martin & Girl's Chorus . . . 4501-M
 Carmen Cavallaro . . . Dec (78) 24727 (45) 9-24727
 Eddie & Rark . . . Dec 24707
 Evelyn Knight . . . Dec 24640
 Janette Davis . . . Harmony 1048
 Henry King Ork . . . MacGregor 1008
 Shep Fields Ork . . . MGM 10423
 Al Goodman Ork . . . V (78) 28-0435 (45) 53-0025
 Fran Warren . . . V (78) 20-3403 (45) 47-2887
 Ike Carpenter Ork . . . Vocalion 55007
 WONDERFUL ONE (1922)
 Bob Grant . . . Dec 24020 (Medley)
 Frank DeVol . . . Cap 20075
 WONT YOU COME OVER TO MY HOUSE (1906)
 Knickerbocker Serenaders . . . Dec 18649 (Medley)
 WOODMAN, WOODMAN, SPARE TIME! THEY (1911)
 Frank Luther . . . Dec 2432 (Medley)
 WORLD IS WAITING FOR THE SUN-RISE (1919 and 1920)
 Jimmy McPartland . . . Dec 18043
 Jess Stacy-Gene Krupa . . . Dec 18110
 Al Goodman Ork . . . Col 36216
 Benny Goodman Quartet . . . Col 36084
 Ted Lewis Ork . . . Col 36302
 Fred Lowery . . . Col 36053
 Brother Bones . . . Tempo 692
 Ben Light . . . Tempo (78) 604 (33) MTT 2022
 WOULD YOU LIKE TO TAKE A WALK? (1930)
 Russ Morgan . . . Dec 23963
 WOULD YOU RATHER BE A COLONEL? (1918)
 Six Bits & a Miss-Gordon Jenkins . . . Cap 127
 YAKA-BULA-HICKEY-DULA (1916)
 Ray Kinney . . . Dec 24029
 THE YANKEE DOODLE BOY (1904)
 Fred Waring . . . Dec 18454 (Medley)
 Mordy Bauman-Bay Bloch Ork . . . Col 36562
 Morton Gould Symphonic Band . . . Col 4519-M
 YES SIR, THAT'S MY BABY (1925)
 Bauli Fomeen . . . Dec 24033
 Eddie Cantor . . . Dec 24597
 YES, WE HAVE NO BANANAS (1923)
 Charles Baum . . . Dec 24024 (Medley)
 YIP-I-ADDY-I-YAY (1908)
 Knickerbocker Serenaders . . . Dec 18550 (Medley)
 Guy Lombardo . . . Dec 25342
 YOU AND I (1941)
 Kay Kyser Ork . . . Col (78) 38052 (33) 3-38052
 Nat Brandwynne . . . Dec 24096

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 Elmer Black ... Hollywood
 Rhythms 1950
YOU AND THE NIGHT AND THE MUSIC (1934)
 Buddy Cole ... Cap 20091
 Stanley Black Ork ... London LPB 125
YOU ARE MY LUCKY STAR (1935)
 Tony Martin ... V (78) 4040 (45) 47-4049
 Carmen Cavallaro ... Dec 23795
 Nat Brandwynne ... Dec 24074 (Medley)
YOU BELONG TO MY HEART (1945)
 Bing Crosby ... Dec 23410
 Ray Gilbert ... Dec 23443
 Frances Langford ... Mercury 5183
 Kern & Sloop, Hammond & Novachord ... Tempo (78) 910 (33) MTT 2026
YOU BROUGHT A NEW KIND OF LOVE TO ME (1936)
 Ted Straeter ... Dec 24085 (Medley)
 Benny Goodman ... Col 36787 (43) CL 6100
YOU CALL EVERYBODY GARLIN' (1947)
 Tennessee (Slim) King ... Apollo 101
 Jack Smith ... Cap 18156
 Jerry Wayne ... Col 36286
 Palay Garrett ... Continental 1243
 Benny Schein-Hugo Cameron ... Crystal 177
 Texas Jim Lewis & Lonc Star Cowboys ... Dec 48138
 Bruce Hayes ... DeLune 1178
 Anne Vincent ... Mercury 5185
 Art Lund & Crew Chiefs ... MOM 10258
 Al Trace ... Regal 117
 Pee Wee King ... V (78) 21-0115 (45) 4800118
 Jack Lathrop & Drug Store Cowboys ... V 20-3109
YOU CANT SEE THE SUN WHEN YOU'RE CRYING (1946)
 Steve Gibson ... Mercury 5011
YOU DO SOMETHING TO ME (1948)
 Marlene Dietrich ... Dec 23139
 Eddy Duchin ... Col 36746
 Tommy Dorsey Ork ... V (46) 47-3100
YOU DONT LEARN THAT IN SCHOOL (1947)
YOU GOTTA SEE MAMA EVERY NIGHT (1925)
 Kay Starr ... Cap 497
 Homer & Jethro ... King 701
 TINY TUI ... Mercury 1054
YOU KEEP COMING BACK LIKE A SONG (1946)
 Bing Crosby ... Dec 23647
 Bobby Doyle ... Signature 15039
YOU MADE ME LOVE YOU (1913)
 Steve Gibson ... Mercury 8100
 Al Johnson ... Dec 23613
 Eddie Heywood ... Dec 23677
 Bob Grant ... Dec 24311 (Medley)
 Judy Garland ... Dec 20583
 Carmen Cavallaro ... Dec 24864
 Bing Crosby ... Dec 23424
 Harry James ... Col 37145
 Ben Light ... Tempo (78) 1204 (53) 2040 (45) 4514

YOU MUST HAVE BEEN A BEAUTIFUL BABY (1939)
 Basil Fomosen ... Dec 24091 (Medley)
YOU OUGHTA BE IN PICTURES (1934)
 Bob Grant ... Dec 24068 (Medley)
 Eddie Miller ... Cap 40038
YOU TOOK ADVANTAGE OF ME (1928)
 Bunny Berigan ... Dec 18117
 Anlin O'Day ... London (78) 864 (45) 45-964
 Basil Fomosen ... Dec 24045 (Medley)
 Richard Rodgers Ork ... Col 35379
 Ray McKinley Ork ... V (78) 20-3551 (45) 47-3158
YOU TURNED THE TABLES ON ME (1936)
 Patti Page ... Mercury 5098
 Ella Fitzgerald ... Dec 24899
 Benny Goodman ... Cap 15044
YOU WERE ONLY POOLING (WHILE I WAS FALLING IN LOVE) (1947)
 Kay Starr ... Cap 15226
 Eric Whitney & Green Sla ... Col 38323
 Ine Spota ... Dec 24507
 Blue Barron ... MGM 10185
YOU WONT BE SATISFIED (UNTIL YOU BREAK MY HEART) (1946)
 Les Brown ... Col 36884
 Elie Fitzgerald ... Dec 23496
 Perry Como ... V 20-1788
YOU, YOU, YOU ARE THE ONE (1947)
 Ames Brothers ... Coral 60015
 Russ Morgan ... Dec 24509
 Johnny Kapur-Harvey Harding ... Grand 26010
 Dick James ... London 301
 Jackie Brown ... MOM 10336
 Ken Griffin ... Rondo (78) 186 (45) 48186 (53) RLP-27
 Three Suns ... V 20-3322
YOU'D BE SO NICE TO COME HOME TO (1943)
 Diana Lynn ... Cap (78) 18567 (45) 48186
 Dinah Shore-Buddy Clark ... Col 36254
 Bob Grant ... Dec 24315
 Charlie Barnet ... Coral 60192
 Dick Haymes ... Dec 24080
 Fred Warwig ... Dec (78) 23701 (45) 9-23701
YOU'D BE SURPRISED (1919)
 Eddie Cantor ... Dec 23987
YOU'LL NEVER KNOW (1943)
 Harry James ... Col 37284
 Bob Grant ... Dec 24317
 Dick Haymes ... Dec 18566
YOUNG MAN'S FANTASY (1920)
 Nat Brandwynne ... Dec 24013 (Medley)
YOUR KISS HAVE TOLD ME SO (1919)
 Ted Straeter ... Dec 24006 (Medley)
 Kate Smith ... Col 36046
YOU'RE A GRAND OLD FLAG (1906)
 Gene Kelly ... MOM 30137
 Fred Warwig ... Dec 18454
 Kings Men-Decca Band ... Dec 25429
 Mordy Bauman-Ray Bloch Ork ... Col 35681

YOU'RE A MILLION MILES FROM NOWHERE (1919)
 Ted Straeter ... Dec 24009 (Medley)
YOU'RE AN OLD SMOOTHIE (1932)
 Carmen Cavallaro ... Dec 24063 (Medley)
 Margaret Whiting ... Cap 809
YOU'RE BREAKING MY HEART (1940)
 Ralph Flanagan ... Bluebird 30-001
 Jan Garber ... Cap 719
 Budde Clark ... Col (78) 38546 (33) 3-38546
 Ted Duffan ... Col 20063
 Ine Spota ... Dec 24693
 Phil Brito ... Harmony 1051
 Vic Damone ... Mercury 5271
 Vic Damone ... Mercury (45) 501X45
 Red Case ... MOM 10478
 Bill Harrington ... Vocalion 55019
YOU'RE DEVASTATING (1933)
 Alford Drake ... Dec 23571
YOU'RE DRIVING ME CRAZY (1930)
 Squadronaires ... London 731
 Ted Straeter ... Dec 24064 (Medley)
 Lester Young ... Aladdin 137
 Guy Lombardo ... Dec 25190
YOU'RE MY EVERYTHING (1931)
 Carmen Cavallaro ... Dec 23796
 Russ Morgan ... Dec 23902
 Ray Benson ... Dec 24058 (Medley)
 Eddy Duchin ... Col 36743
 Red Nichols ... Cap 48012
YOU'RE THE CREAM IN MY COFFEE (1928)
 Melby Carson ... V (78) 20-4041 (45) 47-4041
 Carmen Cavallaro ... Dec 23794
 Basil Fomosen ... Dec 24045 (Medley)
 Sonny Keolis Ork ... Col 36398
 King Cole Trio ... Cap 10086
YOU'RE THE TOP (1934)
 Bob Grant ... Dec 24070 (Medley)
 Ethel Merman ... Dec 24451
YOU'RE (Quirne Muche) (1941-1942)
 Andy Russell ... Cap 10112
 Cuba Libre ... Coda 5004
 Eddy Howard ... Col 37995
 Benny Goodman ... Col 36067
 Andre Kostelanetz Ork ... Col 7805M
 Eddie Le Baron Ork ... Dec 25206
 Jimmy Dorsey Ork ... Dec 25121
 Ramon Armengod-Nano Rodrigo ... Dec 18159
 Juan Vicari Ork ... Harmony 3013
 Frank Parker ... Mercury 1008
 Noel De Belva Ork ... Pan-American (45)
 Adlan Gallardo ... Peerless 2187
 Lea Constarreco ... Tempo 138
 Ben Light ... Tempo (78) 598 (45) 4534 (33) MTT 2002
 RCA Victor Cuban Ork ... V 26-0015
 Prando & Cubaniches ... V 23-1223
ZIGZAGGER (1929)
 Jan August ... Mercury 5112X46
 Hingard ... Dec 23100
 Eddie South Ork ... Col 35634
 Lou White ... MOM 30106
 ZIP-A-DEE-DOO-GAH (1948)
 Modernaires-Paula Kelly ... Col 37147



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 "I'VE GOT A RIGHT" ... **PEACOCK #1550**
 Makers of "OUR FATHER" ... **PEACOCK #1550**

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 "JUSTICE BLUES" ... **PEACOCK #1568**

Willie Mae Thornton — New Blues Sensation

"PARTNERSHIP BLUES" ... **PEACOCK #1567**
 "I AM ALL FED UP" ... **PEACOCK #1567**

"Doc" Jones — The "Sure Cure for the Blues" Man

"WOLF SONG" ... **PEACOCK #1540**
 "DO YOU WANT TO ROLL" ... **PEACOCK #1540**

Harry Johnson — Blues Vocal and Guitar

"NONE CAN TAKE YOUR PLACE" ... **PEACOCK #1540**
 "MY BABY'S COMING HOME" ... **PEACOCK #1540**

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Revised No. 58

"Apple Blossom Time Along the Opecquon"

Revised No. 59

"RAIN GETS ME DREAMIN'"

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Continued from page 119

Bing Crosby ... Dec 27219 (45) 9-27219
 Guy Lombardo Ork ... Dec 27206 (45) 9-27206
 Larry Raine ... London 781 (45) 30194
 Dinah Washington ... Mercury 5488 (45) 5488X45
 Jerry Bird-Harmoncats ... Mercury 5461 (45) 5461X46
 Shep Fields Ork ... MOM 10829
 Tony Papa Ork ... Tower 1488
 Ralph Flanagan Ork ... V 20-3911 (45) 47-3911

6. SAM'S SONG
 Joe (Fingers) Carr ... Cap 962 (45) P-962
 Toni Harper ... Col 38876 (33) 1-1-962
 Leighton Noble Ork ... Coral 80250
 Gary and Bing Crosby ... Dec 27112 (45) 9-27112
 Victor Young Ork ... Dec 27053
 Claire (Shanty) Hogan-Bobby Wayne ... London 693 (45) 30121
 Harry Geller Ork ... Mercury 5460 (45) 5460X45
 Melodons ... MOM 10743 (45) E-10743
 Freddy Martin Ork ... V 20-3768 (45) 47-3768

7. SIMPLE MELODY
 Rosalind Paige ... Adam 1016
 Jo Stafford ... Cap 1009 (45) P-1009
 Dinah Shore ... Col 38837 (33) 3-38837
 Bob Crosby-Gloria Ghibbe Coral 60227 (45) 9-60227
 Gary and Bing Crosby ... Dec 27112 (45) 9-27112
 Phil Harris Ork ... V 20-3781 (45) 47-3781

8. BEWITCHED
 Mel Tormé ... Cap 1000 (45) P-1000
 Benny Goodman-Helen Forrest ... Col 38821 (33) 3-38821 and Harmony 1012
 Doris Day ... Col 38698 (33) 3-38698
 Roy Rous ... Coral 60182
 Gordon Jenkins Ork ... Dec 24983 (45) 9-24983
 Cy Walter ... Liberty 231
 Jan August-Harmoncats ... Mercury 6399 (45) 6399X45

David Rose Ork ... MOM 30120 (45) E-30120
 Bill Snyder Ork ... Tower 1473 (45) 45-1473
 Luis Arcaas Ork ... V 20-5252 (45) 51-5252
 Larry Green Ork ... V 20-3726 (45) 47-3726
 Andre Previn ... V 20-3617 (45) 47-3122
 Chuck Cabot Ork ... Atomic 1002
9. MUSIC! MUSIC! MUSIC!
 Mickey Katz ... Cap 862 (45) P-862
 Hugo Winterhalter Ork ... Col 38704 (33) 3-38704
 Ames Brothers Coral 60158
 Carmen Cavallaro Ork ... Dec 24881
 Teresa Brewer ... London 604 (45) 30623
 Dick (Two Ton) Baker ... Mercury 5360
 Johnny Bond Ork ... MOM 10627
 Eddie Miller-Etienne Paree ... Rainbow 80055 (45) 45-80055
 Ken Griffin ... Rondo 222 (45) 45-222
 Miguel Sela ... V 23-1561 (45) 51-5060
 Homer and Jethro ... V 21-0169 (45) 48-0181
 Freddy Martin Ork ... V 20-3693 (45) 47-3217

10. CHATTANOOGIE SHOE SHINE BOY
 Chuck Merrill ... Bullet 322
 Tommy Duncan ... Cap 40282 (45) P-40282
 Skitch Henderson Ork ... Cap 850 (45) P-850
 Frank Sinatra ... Col 38708 (33) 3-38708
 Leon McAuliffe ... Col 20669 (33) 3-20669
 Bill Darnell ... Coral 60147
 Red Foley ... Dec 46206 (48) B-46206
 Bing Crosby ... Dec 24863
 T Texas Tyler ... Four Star 1411
 Peppercuts ... Horace Heidt 1022
 Lalo Guerrero ... Imperial 405
 George Towne Ork ... London 809 (45) 30029
 Dick (Two Ton) Baker ... Mercury 6269
 Phil Harris Ork ... V 20-3692 (45) 47-3216
 Johnny Bradford-Tony Romano ... V 20-3685 (45) 47-3208

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Exclusive rights are offered to qualified distributors in several choice areas for a line of square and "round" dance records that, in less than a year, is already challenging top place in this field. High quality merchandise backed by a powerful and continuous advertising campaign in all leading square dance publications. Produced by a nationally known caller and teacher who knows what dancers, callers, teachers, schools and recreation departments want. Prefer distributors desiring a sound and steady volume rather than a "killing". Write or wire for full details.

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MUSIC MACHINES

Chicago Coin Enters Juke Field With Counter Model

Selective 45 R.P.M. To Bow at MOA; Now Making Distrib Appointments

CHICAGO, March 10.—Chicago Coin Machine Company, for 20 years a manufacturer of coin-operated amusement games, this week announced production on a

Williams Sets MOA Debut for All-Coin Phono

CHICAGO, March 10.—Williams Manufacturing will unveil its Model 52 Music Mite at the Music Operators of America convention at the Palmer House here next week. Sam Stern, executive vice-president, said the new 45 r.p.m. phonograph features a single-entry, nickel, dime and quarter coin mechanism and will accept up to \$2 in credits in any coin combination.

Deliveries of the selective machine are scheduled to begin immediately following the showing. Both the all-coin and the earlier straight nickel models will continue in production, Stern said.

low priced selective 45 r.p.m. counter music box. Known as Hit Parade, the new product will have its premiere trade showing at the Music Operators of America (MOA) second annual convention at the Palmer House here March 19-21. Distribs for the Hit Parade are now being appointed.

The Chicago Coin juke has full selectivity for its 10-tune program. It has three drop chutes which offer the patron the option of playing one tune for a nickel, two for a dime or six for a quarter. Since it features electrical selection, it can be used with all standard wall boxes except the wireless type. Changer unit is an RCA assembly plus Chicago Coin-developed push button selectivity.

Hit Parade is 21 inches high by 20 inches wide. Its maximum

depth measurement is 17 inches tho its base depth is 13 inches. Shipping weight is 66 pounds. An optional equipment Chicago Coin is offering a matching pedestal. This stands 30 inches high, has the same width as the music machine and is 13 inches deep to conform with the juke's base depth. Cabinet and base are made of thick polished oak. Pedestal weighs 27 pounds. Both the music box and pedestal are constructed so that when fitted together on location it looks like a floor model with an over-all height of 51 inches.

Visible Mechanism

Playing mechanism is visible at all times. After a selection has been made, the 7-inch records which rest on the turntable are lifted by an arm to the top of the record spindle and released singly until the desired tune is atop the stack which has been returned to the turntable. This selection is played by the tone arm when it swings into proper position. Before each play, the record needle, while moving into playing position, tips a minute brush which insures removal of dust or related foreign matter.

Hit Parade can accumulate up to 45 plays and whenever a patron deposits a coin and makes fewer selections than he is entitled to, a red box lights up reading "Make Selection."

Among the features of Hit Parade are its 8 by 9-inch oblong speaker, simplified wiring system, proportional arrangement of key assemblies, adequate elimination of heat developed by continuous play plus other safety factors. For servicing, a back door on hinges

(Continued on page 147)

AMI Distrib Changes Name

SALT LAKE CITY, March 10.—Coin Machine Sales, AMI distributor for the Salt Lake City territory, has announced a change in its name. Firm, headed by Allison L. Nowels, is now called Western States Distributors.

Operation Jingle Now Major Op Controversy

CHICAGO, March 10.—One of the most hotly contested questions to arise in the music field in recent years is the "Operation Jingles" situation which now appears to be headed for considerable debate during the upcoming Music Operators of America (MOA) meeting next week.

Favored by one segment of the industry, and apparently being pushed by some advertisers and their agency reps in several sections of the country, the use of singing commercials in juke boxes is being strongly opposed by other ops and associations. Major point being made by those against the use of the jingles is

that jukes will be "commercialized" if the ad messages are used, and operators will, as a result, be wide open to copyright payments, anti-public feeling, and defeat the program to place the industry on a higher plane.

Pro-jingle factions are taking the tack that the use of non-offensive, musical advertising messages would serve two purposes

(Continued on page 146)

Quinn Undergoes Knife

CLINTONVILLE, Wis., March 10.—C. R. Quinn, music machine operator here, recently underwent major surgery at a local hospital. Quinn is reported recuperating by officials of his operating firm.

The Music Pop Charts this week will appear in the special section for juke box operators, beginning on Page 53.

Equipment, Costs, Survival Head 2d Annual MOA Convention Agenda

Continued from page 1

Canadian Op Tests Three-For-10c Play

TORONTO, March 10.—The Canadian operators are definitely opposed to 10-cent play on juke boxes, an experiment is under way to try three plays for 10 cents. In addition, six plays for a quarter is also being tried in the experiment.

The test will be made on the 100-play Seeburg Select-o-Matic by Reg Gilchrist, Baldwin Distributing, in a north-end restaurant.

Gilchrist says the Canadian operators will not try the 10-cent-a-play gimmick because they feel it is definitely unfair to the patron. But he has noticed there has been a tremendous number of dimes and quarters in the collections, which indicates there is a desire for multi-play. It is also believed the new system will eliminate the nickels and keep the machine continuously busy

years as a national committee, a move to incorporate MOA and turn the org into a national association will be made at the convention. Such a plan will be presented to the convention Wednesday (21) by Sidney H. Levine, MOA counsel.

Marked only by the absence of three phonograph manufacturers, Seeburg, Wurlitzer and Rock-Ola, the convention this year will be highlighted by the introduction of two new 45 r.p.m. selective counter juke (Chicago Coin and Ristaucrat), the debut of a new model of a third counter model (Williams), the presence of two other majors, AMI and H. C. Evans, and a heavy turnout of disk firms and other juke players. The phono firms in attendance will not only display their equipment, but for the first time since the emergency, will be able to advise operators on scheduled output of new equipment during the com-

ing months. And at this point it appears that while some firms will be cutting output drastically—there will be a supply of phonos coming thru at least during the first half of '51.

Business sessions, with George A. Miller, national chairman, presiding, will get under way Monday (19) morning, and will be held daily starting at 10 a.m. and running thru 1 p.m. It is here that the lines will be drawn for the future fight to increase the operators' financial status, work out the production and operating problems facing the industry on a national basis, hear discussions on fair trade practices, national legislation, 10-cent play, revamped commission schedules, public relations, the crusade against use of commercial jingles in juke (see separate story) and the supply picture.

One of the subjects which will take a lion's share of the attention at the convention is the revival of the Scott bill. Congressional and legal experts will appear to air their views, and Levine will outline the program to be followed in combating the legislation in Washington.

Levine, in a pre-convention statement, stressed full industry support is needed to counter ASCAP's efforts to have the Copyright Act amended. Referring to his statement last week on the bill introduced by Rep. Hugh Scott Jr. (The Billboard, March 10), he said:

"I should like it clearly under-

MOA CONVENTION PROGRAM

Following is the agenda for the Music Operators of America (MOA) second annual convention at the Palmer House, Chicago, March 19-21.

To avoid conflict, exhibits will not open until 2 p.m. and will remain open thru 10 p.m. Monday and Wednesday, closing at 8 p.m. Tuesday because of the banquet.

Sunday, March 18

8 p.m.—Pre-convention meeting of executive committee.

Monday, March 19

11:00 a.m. National chairman, George A. Miller, makes opening address.

11:15 a.m. Vice-chairman, Al Denver, addresses operators.

11:30 a.m. Ray Cunliffe, second vice-chairman, will be presented.

Charley Hannum, third vice-chairman, will be presented.

Dick Steinberg, national secretary, will read the minutes of the executive meeting which was held October 30, 31 and November 1, 1950.

12 Noon Open discussion on 10-cent play by leading association representatives.

Tuesday, March 20

10:00 a.m. Sidney H. Levine, national legal counsel, addresses operators on Congressional Bills H. R. 2464 and H. R. 2465 regarding the Copyright Act.

(Continued on page 144)

Rec-o-Mat To Intro Disk Vender at Chi

LOS ANGELES, March 10.—The improved model of the Rec-o-Mat, record vending machine, will be shown at the second annual convention of the Music Operators of America in Chicago March 19-21.

Manufactured here by Rec-o-Mat Manufacturing Company, Inc., the machine is designed as a juke box companion piece.

The machine is scheduled to leave here Tuesday (13) with Bill Richards, Dave Shelley and Lloyd Giles, executives of the firm, following by plane Friday. The showing will be held in a suite in the Palmer House.

New Features

According to Giles, designer of the machine and a coin machine engineer, features incorporated into Rec-o-Mat include a new cabinet style of Masonite with leather-like finish and backlighting for customer operation, instructions and record labels on top of the machine. The cabinet has been angled to fit into corners with the new dimensions now being 28

inches across the front, 21 inches deep and 20 inches across the back. The unit is 60 inches tall.

Operational plan of the machine is for patrons to hear records on juke boxes and then buy from Rec-o-Mat, which will be installed nearby. Machine works on a quarter series and can be adjusted to sell in 25-cent denominations.

Norfolk Music, Disk Reps Hold Joint Showings

NORFOLK, March 10.—Wertz Music Supply Company of Richmond, and King Records, Norfolk branch, combined forces for a dual showing of the new 1951 Rock-Ola Rocket 50 selection phonograph and new releases of disks at the diskery's office here Tuesday and Wednesday 6-7. Approximately 150 attended Dan M. Wertz, Rock-Ola distributor, was taking orders for immediate delivery and reported much faster delivery from the factory than he has experienced in the past several months. He also was optimistic about the sale of used equipment.

Featured in King's set-up by Elizabeth Grooms, diskery's manager, was the new country tune by Sam Workman, Carl Stutz and Sam Foutz, all staff members of WRTA, Richmond-Norfolk, Send In Your Name and Address, recently recorded for King by Grandpa Jones, who, with several other members of the Old Dominion

(Continued on page 147)

Ristaucrat Rep Set for Canada

CHICAGO, March 10.—The export division of Ristaucrat, Inc., headed by Jay Caldern, this week appointed Kayfetz Distributing Company, Toronto, as Canadian distributor for the Ristaucrat juke. Rep firm is headed by David Kayfetz, formerly London Record distributor in Ontario.

Kayfetz said he will hold a series of showings thru Canada shortly after the new Ristaucrat S-45, selective counter phono, is introduced here at the Music Operators of America (MOA) convention March 19-21. He will, following the Canadian showings, appoint sub-distributors.

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2 Master Units, New 40 \$245 Ea.
35 Selective New Wall Boxes @ 14 Ea.
10 Bar Brackets @ 1 Ea.
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MOA Exhibitors

	Room
Frank Allison, Chicago	730
AMC, Inc., Grand Rapids, Mich.	738-9
Abbey Records, Inc., New York	743
The Billboard, Cincinnati	703
Broadest Music, Inc., New York	740
Columbia Records, Inc., Bridgeport, Conn.	702
Chicago Coin Machine Company, Chicago	733
Capitol Records, Hollywood	731
Coral Records, Inc., New York	704
Cash Box, Chicago	716
Decca Records, Inc., Chicago	705
H. C. Evans & Company, Chicago	734-5
Hirsh Coin Machine Corp., Washington	745
Hit Parade Program Service, New York	717
LaSalle Industries, Chicago	719
Jubilee Record Company, New York	728
Mercury Records, Chicago	706
MGM Records, New York	729
Jimmy Martin-London Records, Chicago	742
M. A. Miller Company, Chicago	738
National Receptor Company, Chicago	725
Permo, Inc., Chicago	722
RCA Victor Records, Camden, N. J.	144
Rismat, Inc., Appleton, Wis.	120
Sky-Strak Records, San Francisco	741
Star Title Strip Company, Pittsburgh	725
Wood Printing Company, Dallas	718
Williams Manufacturing Company, Chicago	732

Two States Set Bills Favoring Bell Units

OLYMPIA, Wash., March 10.—The Washington State Senate has passed and sent to the House a bill permitting transportation of bell machines into the State. The vote was 28 to 17.

Federal law prohibits interstate transportation of bell machines and their parts unless authorized by the States into which they are shipped.

Sen. John Happy (R., Spokane) described the measure as "purely an enabling act." He pointed out that the machines now operate in private clubs and the bill would permit importation of parts to keep machines in working order. Happy added that the machines produce \$6,000,000 in State revenue each year.

ANNAPOLIS, Md., March 10.—Legislation which would insure the continued operation of bell machines in three Maryland counties has been introduced in the State Legislature.

"The economic and moral benefits which have accrued to the county since the bell machines were authorized in 1947 have been so great that any ambiguity in the present law must be erased," Senator Bailey (R., St. Mary's) said.

Solems Agree
This declaration was echoed by Senators Monroe (R., Charles) and Goldstein (D., Calvert), majority leader in the State Senate. The solems reminded their colleagues that prior to passage of the existing bills, political unrest was rife in their respective bailiwicks. Since legalization of the bells, the senators added, their counties

(Continued on page 146)

Exhibit Names Trans-World Export Distrib

CHICAGO, March 10.—Trans-World Trading Corporation has been appointed distributor by Exhibit Supply Company. Frank Mercuri, sales manager of the manufacturing firm, said the territory includes the entire world excluding Canada and the Benelux countries.

Trans-World has headquarters at 55 E. Washington Street, Chicago, and is headed by Joe Calderon, president. Jack Howard is vice-president in charge of the West Coast office located in Los Angeles. Before organizing the export company, Calderon was a sales executive with AMI. Previously he was in the banking field. Howard is a former official of Minneapolis Securities Company, Minneapolis.

Exhibit Supply was established in 1901 by the late Frank Meyer. Its officials include Ford Sebastian, executive vice-president, and Joseph A. Batten, vice-president and treasurer. Firm manufactures amusement games, including five-balls, shuffle games, arcade pieces, novelty games, card vendors and rotary merchandisers.

Sked Illinois Shuffle Meet

ROCKFORD, March 10.—The Illinois Shuffleboard Team Championship Tournament will be held at Lyran Hall here April 6-9 under the direction of Glen Fife and Harry Hogan, operators.

Among the cities expected to be represented in the meet, open to both men and women teams, are Bloomington, Galesburg, Decatur, Rockford, Chicago, Moline, Rock Island and Peoria.

Genco Distribs Hold Showings On Stop and Go

CHICAGO, March 10.—Genco distributors started showings this week of the five-ball game Stop and Go, featuring an auto race background.

Designed with a new type playfield, the game has a miniature racing car which speeds around a built-in track and piles up a score based on laps and miles. Stop and Go has six "go" buttons, to start the car around the track. These result in extra laps scored when hit. Game also has seven rebounds which keep racer in action thru powered bumper play. Game offers several ways to make replays.

Demand for Used Games, Music Pushing Prices Up

CHICAGO, March 10.—Paced by continued heavy demand for late model amusement and shuffle games and music equipment, prices on all but vending equipment moved slightly ahead in the past two weeks, according to The Billboard's Index of Advertised Used Machine Prices (appearing elsewhere in this issue). Pointing up the added use of the new trade feature by distributors as well as operators was the listing of more than 500 different units.

In shuffle games more than 12 per cent of units offered for sale for two consecutive weeks carried higher advertised prices while less than 4 per cent listed lower quotations. Increases ranged from \$5 to \$50 and included United's Shuf-

NPA LISTS GAMES, JUKES; VENDERS ARE EXEMPTED

Limit Steel, Copper, Aluminum Use During 1951 Second Quarter

WASHINGTON, March 10.—Manufacturers of coin-operated amusement machines will be limited to using 20 per cent less steel in the second quarter of this year than they used in the average quarter of the first six months of 1950, the National Production Authority (NPA) announced this week.

Amending steel order M-47, NPA included amusement devices in its first detailed list of items affected by the percentage cut announced last month. NPA also issued amendments to previous orders on aluminum and copper, limiting fabricators of copper to 75 per cent of their base period rate of consumption and restricting fabricators of aluminum to 65 per cent of their base period rate.

Steel Amendment

The steel amendment covers a wide variety of items which will be limited to use of 80 per cent of as much steel as was used in the average quarter during the first half of 1950. The average quarterly figure is arrived at by computing the average of the first two quarterly periods of 1950. In listing coin-operated devices under this order, the NPA described this category as follows:

"Coin-operated amusement ma-

chines, including but not limited to: pinball machines, juke boxes, bell-type machines, skill games and other arcade games."

Vending Machines

Noteworthy was the omission of vending machines. Commenting on this, an NPA spokesman said the order covers "only those items which are specifically listed."

NPA described its latest restrictions as aimed to obtain for defense needs in the second quarter of this year an additional million tons of finished steel products and further amounts of copper, aluminum, zinc, rubber, nickel and other strategic materials.

The agency stated that no limitation will be placed on the use of steel for the manufacture of replacement parts inasmuch as production of parts to assure continued operation of present facilities is encouraged by NPA.

As an aid to small business, manufacturers and assemblers of consumer durables who used more than 100 tons of iron or steel per quarter in the base period will be permitted to use an equal amount in the second quarter this year, NPA stated.

Buffalo Ops Go to Court in Pin Ban

BUFFALO, March 10.—Operation of pin games came to an abrupt halt here Friday (2) on orders of the Erie County district attorney, but at week's end court action had been instituted by the industry in an effort to return game operation to the legal status it has long enjoyed.

During the week an estimated 300 coin games were seized by police, following charges by District Attorney Gordon Steele that pinballs were gambling devices under State law.

Industry representatives countered that the "arbitrary" shutdown order and seizures without inspection of equipment or arrests were an unwarranted abuse of the police power and endangers tremendous investments in licensed

business enterprises.

Games concerned in the action are one and five-ball pin games. Shuffle bowling devices have not been affected. More than 1,800 pins have been licensed to operate in the city. Estimates place the total number of pins affected in the county at several thousands.

Yesterday (9) Supreme Court Justice Philip Halpern adjourned until next Friday a test action brought by two local operators asking an injunction preventing further game seizures by police. Attorney Charles J. McDonough, representing Charles F. Broderick, of Empire Vending, and Howard Sliker, of Ace Amusement, asked the court to order return of the games. McDonough also represented

(Continued on page 146)

Olsen, Permo Topper, Succumbs in Florida

MIAMI, March 10.—Arthur J. Olsen, inventor of the long-life phonograph needle and president of Permo, Inc., which he founded in 1928, died here Thursday night (8) after being stricken with a heart attack aboard his yacht while returning from a trip to Key West. Olsen had been spending the winter at his Florida home, recuperating from a broken rib and punctured lung suffered in an accident last fall.

Serving as a marine in World War I, Olsen was seriously wounded in action, receiving the Purple Heart. He first became interested in phonographs while convalescing six years in hospital before being released. It was actually the introduction of the life-time pen which started the wheels rolling which led to Olsen's invention of the long-life needle—an invention which revolutionized the juke box business and the home changer field.

Under Olsen's direction, Permo last year completed a 20-year research and development program which culminated in a new series of needle points. To complete this program—one to develop a needle which would fulfill the rigid requirements of the juke box operator—this included:

1. Investment of \$25,000 in a metallurgical development project at Armour Research Foundation. This work was carried out during the construction and expansion of

(Continued on page 147)

Washington Rep Sets Employee \$-Sharing Plan

WASHINGTON, March 10.—A new profit-sharing club was launched recently at the Hirsh Coin Machine Corporation here. Bill Schwartz, club president, said members would reap returns of their own contributions plus those of the company.

Eligible for membership are the full-time employees, now numbering 12. Each pays \$1 a week "dues," to which are added 20 per cent of Hirsh's gross on outside service calls and 30 per cent of the income from machine rentals. Employees also pay small "fines" when they're late, thereby swelling the fund, which subsequently is divided among them.

Elmer Tull is secretary-treasurer. Hirsh Coin also has sharply cut absenteeism by offering a bonus incentive for good attendance. Employees with one or no days out a year will get a full week's salary, with one day's pay of bonus deducted for each additional day's absence up to one week.



GET YOUR VICTORS WHILE YOU CAN ONLY A LIMITED SUPPLY AVAILABLE

because of government restrictions on materials

VICTOR VENDING CORPORATION 5701-13 W. GRAND AVENUE CHICAGO 39, ILLINOIS

LOCATION MEN WANTED in every State to sell cigarette vending machines...

SODA & SAWDUST

Outdoor Show Biz Is Target For Drink Ops

CHICAGO, March 10.—Beverage venders operators, during the past year, have taken token flight at developing a new type location for their equipment...

In a two-week period it was found that one soft drink cup machine did more volume than it had chalked up in the previous eight-month period...

Added Impetus Adding to the impetus to outdoor installation of beverage units over the past year were advances in machine design and performance...

One experimenting group of operators in the four-State area, comprising the Dakotas, Minnesota and Wisconsin, believes the outdoor show business location may be the answer to new volume records...

EDITORIAL PLAYS UP VENDING BIZ

NEW YORK, March 10.—Venders were the subject of an editorial in a recent issue of The Wall Street Journal...

The editorial developed its point further by noting the New York subway reported a profit from vending \$4,764,176 worth of cakes, candy, gum and nuts...

Tobacco Men Hit Proposed Fed. Tax Hike

WASHINGTON, March 10.—Tobacco producer, manufacturer and retailer witnesses appearing before Congress Thursday (8) brought protestations against the proposed federal tax increase on cigarettes and cigars.

J. C. Lanier, Greenville, N. C., owner of three tobacco farms, told the House Ways and Means Committee the increase would be a "rank discrimination"...

The new tax rate has been proposed by Secretary of the Treasury Snyder in order to raise an additional \$525,000,000 per year. This is expected to be raised by upping per pack cigarette tax to a dime and applying increases ranging from 50 cents to \$17.50 a thousand on cigars.

Continue Fight Against Hiked Cig Excise Tax

WASHINGTON, March 10.—Spokesman for tobacco interests opposing President Truman's proposed hike in the cigarette excise tax got strong encouragement Friday (9) from Rep. Noah M. Mason (R., Ill.)...

Midway during an afternoon session climaxed two days' testimony from tobacco spokesmen, Congressman Mason, a member of the House Ways and Means Committee, declared that the cigarette tax threatens to impose a burden "beyond the point of diminishing returns"...

Earlier, tobacco witnesses told the committee that purchases of cigarettes would drop "drastically" if the tax is raised from 7 cents a pack to 10 cents as proposed by Truman. John N. Berry, Lexington, Ky., president of the Burley Tobacco Growers' Co-Operative Association, said the tax would leave a serious surplus crop, and he reminded the committee of consumer resistance to a recent tax hike in cigarette packs in Tennessee...

New Views; Scale Op To Add Scopes

PLINT, Mich., March 10.—J. L. Bedard, who operates scales thru this area, plans the early addition of coin-operated telescopes to his route. Timed to take advantage of the outdoor weather coming up on the heels of a record "indoor" winter, he says the new scopes, made by American Telescope Company, Evansville, Ind., will enable a diversified "viewing" operation...

1950 Top Candy Production Year; See Package Curbs

SAN FRANCISCO, March 10.—Candy manufacturers enjoyed their biggest production year since World War II in 1950. Philip P. Gott, president of the National Confectioners' Association, told delegates who attended the two-day annual Western Candy Conference which ended Saturday (3)...

"The confection industry," Gott declared, "is taking on increasing importance with the advent of defense mobilization. We have an abundant supply of raw materials that go into the making of candy, but our greatest shortages will be cellophane wrappers and other materials"...

W. Va. Cig Tax

CHARLESTON, W. Va., March 10.—Herbert Nottingham, supervisor of the State cigarette tax division, reported that February collections of cigarette taxes were 16.5 per cent above the amount taken in during the same month in 1950. According to Nottingham, the receipts on meter impressions totaled \$146,950 while stamp sales amounted to \$40,899.82 for a total of \$187,849.82 compared with a total of \$161,138.88 in February, 1950.

Philip Morris Dividend

NEW YORK, March 10.—Philip Morris & Company, Ltd., Inc., reports the regular quarterly dividend of \$1 per share on its 4 per cent series cumulative preferred and 9 7/8 cents per share for its 3.90 per cent preferred series. Both are payable May 1 to stockholders of record April 16. Board of directors also voted a dividend payable April 30 in common stock at the rate of one share for each 20 shares of common outstanding to holders of record April 2.

OPERATORS - HERE IT IS!



Northwestern

SELECTIVE TAB GUM VENDOR

A sensation from the start! It has everything operators want in a gum vendor: big capacity, fast servicing, simple construction. It is a dependable, rugged machine proved on location for nearly a year before being offered. See your Northwestern distributor or write for circular.

THE NORTHWESTERN CORPORATION 179 E. Armstrong St. Chicago, Illinois

WRITE FOR CATALOG

- ALMONDS California Vendors packed in 10 lb vacuum sealed bags, 20 lbs per case, 75¢ lb, \$15.00 case. Plastic Churns, 10 lb, 1.50. Metal Colored Churns, 10 lb, \$3.75. Plastic Churns, 10 lb, 1.50. Candy & Nuts, 10 lb, 2.50. Hand Painted Imported Churns, per doz, \$1.50. New Set Rings, 1 gross, 1.50. New Car Buttons, 1 gross, 0.50.

STANDS

All steel - aluminum finish. We make to order. All sizes. Optional cement, etc. Ready for location. Models 17 lbs. \$3.25 each. EXTRA HEAVY STANDS \$3.99 each.

PARKWAY MACHINE CORP.

115 2nd St. Baltimore 2, Md.

NEW Northwestern '49 Special

- 10 or 20 Immediate Delivery! \$17.35 EA. 20 to 100 \$17.15 EA. 100 or more \$16.95 EA.

Write for Cherry & Marshburn's List of everything for sale. Optional of Lowest "Market" Prices at Time of Shipping.

179 2nd St. C.O.D. NORTHWESTERN SALES & SERVICE 1154 TREMONT ST., BOSTON, MASS.

SPECIAL SALE!

- Factory direct prices on 1000s. With Money Back Guarantee. 1000 WUBLITZER \$195.00. 1000 1516 600 \$150.00. 1000 1512 600 \$125.00. 1000 1514 600 \$125.00. 1000 1512 600 \$125.00. 1000 1512 600 \$125.00. 1 1/2 WHR Order, Balance C.O.D.

WANT TO BUY Sticker Cards, Cigarette Machines and All Vending Machines. CAMEO VENDING SERVICE 432-D West 42nd St., New York 18, N.Y. LONORE 3-3324

FRENCH BOY POPCORN

SHIPPED ANYWHERE IN THE COUNTRY

Packed in 2 1/2 lb. pack glassine bags. Arrives fresh and tasty, ready to eat.

ABC POPCORN CO. 3441 W. North Ave. CHICAGO 47

your best bet! The ATLAS 1c MIDGET VENDOR. All eyes are on the MIDGET, the small gum vendor created by popular demand. Its compact size, appearance and odd servicing open locations never available before. The MIDGET gives you quick returns, steady profits. SALESMEN AND DISTRIBUTORS, ask for catalog and complete price list.

From LITTLE ACORNS mighty INCOMES grow! ACORN ALL-PURPOSE VENDOR. Featuring the sensational new WHITE FLASH BRUSH HOUSING. Vends all bulk nuts - nuts, gum balls, candy, charms. Polished, easy to clean merchandise chute. Tamperproof! Held by top lock and body slams only. Guaranteed mechanically - weighs less than 7 lbs. Distributors: Choice Territories Still Open! Write, Wire, Phone! East & Mid-west: M. J. Abelson, gen. sales mgr. 1349 5th Ave., Pittsburgh - AT 1-6478. OAK manufacturing co., Inc. 11411 Knightsbridge Ave., Culver City, Calif.

Immediate Delivery! NEW Northwestern '49 Special. Cuts Cost and Servicing Time in Half. Less Than 25 \$17.35. Less Than 100 \$17.15. Over 100 \$16.95. AVAILABLE IN 1c OR 5c PLAY PLEASE SPECIFY WHEN ORDERING. WE TAKE TRADE-INS LIBERAL ALLOWANCE (50% Deposit, Balance C.O.D. Full Payment Must Accompany All Orders Under \$10.00. WRITE TO DEPT. V FOR COMPLETE LIST OF COIN-OPERATED MACHINES AND SUPPLIES.

Rake COIN MACHINE EXCHANGE. 609 SPRING GARDEN ST. PHILA. 23, PA. LOMBARD 3-2676.

SMOKESHOP "612" THE NATION'S FINEST CIGARETTE VENDOR. Buy And Sell All Types of CIGARETTES. AUTOMATIC PRODUCTS CO. 250 E W 57th St. NYC 19. Tel. 7-3733

GIVE TO DAMON RUNYON CANCER FUND

**—LARGEST—
PROFIT MAKER**
5c Silver King for Pistachios



Change NOW to 5c Model for REAL PROFITS

5c Change-over parts available for all 1c Models

Sample 12-19-50 Ea. 10 @ \$12.50 Pk. 100 or more write for low price

5c HOT NUT, \$39.50

Hot and Bull Cans Candy Charms Vendors, 1c-5c U.S. and Foreign Cans "Hot Nut" Vendors At all the best dealers or write

Ask about the new "Nutsman"

SILVER KING CORP.
621 Divisadero Parkway Chicago, Ill.

NAMA Reports Liaison Group

CHICAGO, March 10.—H. Houston, president of Spacbar, Inc., has been appointed chairman of NAMA's 1951 Government Liaison Committee, the group's president, J. B. Lanagan, announced this week.

The committee, composed of five operators and five machine manufacturers, is continuing the work started by the 1950 group and is working closely with the National Production Authority and other government agencies to integrate the services of the automatic merchandising industry with the nation's defense program, Lanagan stated.

Committee members are Waldo Bolen, the Northwestern Corporation, Morris, Ill.; D. J. Davidson, Davidson-Brothers, Los Angeles; Emmett Eckford, Coca-Cola Bottling Company of Baltimore; Ben Fry, National Vendors, Inc., St. Louis; Aaron Goldman, the G. B. Macke Corporation, Washington, D. C.; Marcus Kaplan, Virginia Cigarette Service Corporation, Roanoke, Va.; D. C. Letts, Smoky Mountain Canteen Company, Oak Ridge, Tenn.; John S. Mill, Rowe Manufacturing Company, Inc., New York, and Robert W. Wagstaff, the Vendo Company, Kansas City.

Secretary of the committee is C. S. Darling, NAMA executive director.

Coin Beauty Salon

Continued from page 140

town salon, houses five coin-operated dryers and a hatered sun ray lamp. Standard beauty treatments are offered as well as cut-price prices, and women patrons can do much of the work themselves. Those in for a hair wash or set use the coin dryers, and transients who wash their own hair at home are also asked to make use of the coin equipment.

Beauty has been satisfactory, according to Ferrago, who also runs a swank salon off Fifth Avenue. The Robco-metered dryers, 40 minutes for a quarter, and the sun lamp, at a dime a treatment, are well patronized. Among those using the sun lamp regularly are several male students from near-by New York University.

Ferrago hasn't abandoned his idea of a chain of mechanized self-service establishments. Equipment and store fixtures are too difficult to obtain now, he said, and additions to the test salon will have to wait easing of the supply situation.

Drinks Afloat

Continued from page 140

way in the Maritime Seas Transportation Service, Atlantic Command, it was stressed.

The move to place cup venders on ships is the result of the industry's development of compact, easy-to-repair machines, a move which has been watched carefully by Navy Ship Store officials. The MSTs-Atlantic vending program will be completed as soon as all ships belonging to the command are returned to the New York Port of Embarkation from emergency duty in the Pacific, the article stated.

The plan, which was developed before the Korean emergency, calls for placement of drink venders aboard all ships operated by the service except cargo freighters and the small LST's used for inter-island freight in the Caribbean. All passenger ships will have several cup venders, usually two on troop decks and one on cabin decks, to be placed at the direction of the ship's captain.

Canada Dry Dividends

NEW YORK, March 10.—Canada Dry announced a quarterly dividend of 20 cents per share on common stock, payable April 1 to stockholders of record March 15. Quarterly dividend also was announced for cumulative preferred, payment of \$1.0625 per share payable April 1 to holders of record March 15.

F. L. Jacobs Profits

DETROIT, March 10.—F. L. Jacobs Company, manufacturer of bottle vending equipment, announced that net profits for the six months ended January 31 were \$433,339. Net sales amounted to \$1,838,682. Figures include those

Cleveland Op's 2-Bar-for-10c

Continued from page 140

operate profitably and yet offer a candy bar for 5 cents."

Taking one two-bars-for-a-dime installation as an example, the weekly gross of a single machine before and after the change-over was studied. The week prior to the adoption of the two-bar system it grossed \$8.25; for the three weeks following the change, the gross was approximately \$8.90 per week without any appreciable fluctuation.

Top Two Names

To date, the Golden's say, the best two-bars have proved to be two Hershey bars, a Milky Way and a Scoop (a coconut bar), then almost any leading brand coupled with a coconut, mint or marshmallow bar.

As a customer incentive, Industrial Candy Vending has prepared a special vender sticker for use on its two-bar machines. It states that "instead of raising the price of candy to 6 cents... we will sell two bars in place of one and save you the difference. This machine is now set up to vend two 6-cent candy bars for 10 cents."

Because of competitive reasons, such as exist in most transient locations where a single nickel bar may be easily available elsewhere, the two-bar system is most effective in captive spots. The Golden's state acceptance is good in industrial stops, with hospital and university (and other institutional) second best. Offices and other public and semi-public buildings come in a low third.

Alternatives, If

Summing up, the Golden's declare: "We agree that if we could solve all of the problems, such as the position of our competitors, personnel directors' and con-

sumers' reactions and the appearance of popular brands in other machines and on endy counters at 5 cents, we would prefer to sell a straight dime bar. Our next choice would be to have a mechanism or means whereby we could sell bars at 7 cents each. However, we feel our effort in selling two nickel bars for a dime is helping us by keeping our volume at least where it was with less overhead to do the job."

Another potential benefit anticipated is that with customers becoming accustomed to using a dime to buy their candy, both patron and plant resistance to dime bars may be softened if, later, the need arises to vend the 10-cent candy.

Wrigley Sales Hit New Record

CHICAGO, March 10.—William Wrigley Jr. Company announced this week that record-breaking sales of \$72,154,132 for 1950 resulted in a moderate drop in net earnings, which were \$12,035,731. Sales during 1949 totaled \$68,400,270 with net earnings of \$12,409,356.

J. C. Cox, president, stated the dollar increase in sales was entirely in the domestic market. Net earnings of foreign subsidiaries in 1950 were \$1,259,194 compared with \$875,634 in 1949.

To date, sales for 1951 are running about 12 per cent ahead of the same period last year, Cox said.

NOW!
Bigger Profit
FROM EVERY LOCATION
With the New
Northwestern

CABINET STAND FOR MODEL 49



WRITE FOR DETAILS
OR SEE YOUR DISTRIBUTOR
THE NORTHWESTERN CORPORATION
829A ARMSTRONG STREET, MORRIS, ILL.

**GET *
NEWER
CHARMS**

Lower prices from America's newest Charm manufacturer. Over 30 new and different series of Charms. Our prices are lowest! Send 35c for complete samples.

PENNY KING CO.
110 Monroe Street, Philadelphia 26, Pa.

VICTOR'S TOPPER
ONLY \$12.50 Each (More)
34 or More ONLY \$11.75 Each (More)
ONLY \$11.25 Each (More)
34 or More

UNIQUE! BUILT FOR VENDING: BALL GUM, CANDY, PEANUTS, CHOCOLATE, SALTED PEANUTS, ETC.

LIBERAL EASY FINANCE PLAN!!! LOWEST PRICES ON Ball Gum, Candy, Charms, Stands. We stock all parts and supplies.

VENDING SPECIAL 1ST SINCE 1934. Write for FREE information regarding VENDING.

EDWARD K. BITTERMAN
1002 Truman Rd., Kansas City 1, Mo.

**Mixture of
GRAND PRIZES**

Containing Grocery Charms, Sport Knives, Metal Scissors, Jewel Charms, Bugs, Assorted Fortune Ball Mix—an array of talent-in-charms to empty machines.

ALL THIS—\$10 PER 1,000

EPHY
Samuel Ephy & Co., Inc.
91 15 14th Place, Jamaica 2, L. I. N. Y.

Try **VICTOR** Once and you will BUY **VICTOR** ALWAYS

ORDER TODAY!

VEEDCO SALES CO.
2124 Market St., Philadelphia 3, Pa.
Phone LOcUSt 7-1465

STAMP FOLDERS
Direct From Manufacturer
UNLIMITED QUANTITIES—IMMEDIATE DELIVERY—Write for Prices.

VEEDCO SALES CO.
2124 Market St., Philadelphia 3, Pa.
Phone LOcUSt 7-1465



The One for '51
**VICTOR'S
TOPPER DE LUXE
NOW AVAILABLE!!!**

with the
ALL-PLASTIC GLOBE

Taps in Design
Performance, Durability
Limited number available, order of once.

Send time payment plan—20 weeks to pay.
Write now for details.

ROY TORR
LANSDOWNE, PA.
Financing & serving operators since 1910.

delicious
INDIAN BRAND
PISTACHIO NUTS

RED—WHITE—NATURAL
Freshly Roasted and Salted
WRITE FOR PRICES

AGREST NUT & SEED COMPANY
Three St. at Third Ave., Brooklyn 15, N. Y.
MAIn 4-3213

30 DAY MONEY BACK TRIAL
Northwestern Sensational **MODEL 49**

Try this famous vender for 30 days. If it doesn't EARN MORE MONEY for you, return it and we'll refund your purchase price in full, plus freight both ways. You have nothing to lose, and we know we will gain a satisfied customer.

SPPECIAL THIS WEEK ONLY!
75 HAWKEYE—1c, Complete. As to... \$3.00 ea.
First Come—First Served

MERCHANTS AND SUPPLIES		M & M	
PISTACHIO, Jumbo	63¢	ALMONDS, 4oz. Cans	25¢
Queen	58¢	3 1/2oz. Vacuum Packed	25¢
PANCY TULIP, Large	58¢	RAINBOW PEANUTS	25¢
INDIAN NUTS	58¢	MIXED NUTS	53¢
CASHEW, Whole	58¢	BOSTON BAKED	25¢
CASHEW, Butts	53¢	BEANS	25¢
VIRGINIA PEANUTS	53¢	LIQ. COCOA LOZENGES	25¢
Whole	34¢	Complete Line of Peas, Suppl'es, Stands, Globes, Brackets, Charms, etc.	42¢
		1/3 Deposit, Balance C. O. D.	

Time Payment Plan Available—Trade-In Accepted

NORTHWESTERN SALES AND SERVICE COMPANY
MOE MANDELL
430 WEST 42nd STREET, NEW YORK 18, N. Y. (CHecking 4-0142)
4105 16th AVENUE, BROOKLYN, N. Y. (GEdney 8-3600)

CLIP THIS AD! MAIL TODAY!

NEW DISTRIBUTORS!
IMPORTANT MONEY MAKING TERRITORIES STILL OPEN

Alabama Arkansas Indiana Kansas Kentucky Louisiana Mississippi Montana Nebraska New Mexico New York North Dakota Oklahoma South Dakota Texas Utah

Check this list of profitable areas—then write OAK for information about ACORN, the only completely die-cast aluminum precision built All-Purpose 1c and 5c Vender on the market today! Get in on the ground floor of a rapidly growing industry! Remember, from little ACORNs mighty INCOMES grow!

Oak Manufacturing Co.
11411 Knightsbridge Avenue
Culver City, California

I am interested in the money-making opportunities offered in territory checked above. Please send me, free of charge and without obligation, complete information regarding the ACORN 1c and 5c All-Purpose Venders.

NAME _____
ADDRESS _____
CITY _____ STATE _____

OAK manufacturing co., inc.
11411 KNIGHTSBRIDGE AVE. - CULVER CITY, CALIFORNIA

The American Foundation for the Blind Lights the Way for Those Who Walk in Darkness

IMMEDIATE DELIVERY



Aluminum Discs for GROETCHEN TYPERS Guaranteed \$11.00 Per Perfect! 1/3 Deposit With Order TREMAX INDUSTRIES, Inc. Successors to Max Class Distributing Co. 914 Diversey Chicago 19, Ill.

CLEANEST IN TOWN PHONOGRAPHS

- 3 7504 WURLITZERS \$ 96.50
2 1428 ROCK BLAS 469.50
2 1100 WURLITZERS 395.00
5 1015 WURLITZERS 289.50
2 H146M SEEBURG HIDE AWAY 249.50
1 1017 WURLITZER HIDEAWAY 224.50

* SEEBURG BEAR GUN \$395.00 *

1-BALLS IN STOCK

NEW TURF KINGS WHITE CITATIONS \$269.50 CHAMPIONS 395.00

COMPLETE LINE NEW AND USED 5 BALLS

1/3 Deposit With Order STERLING NOVELTY CO., INC. 645 So. Broadway Phone 4446 Lexington, Ky.

NEW FILM CUTIES FOR PANORAMS MIDGET MOVIES AND ALL OTHER TYPES OF COIN OPERATED MOVIE MACHINES

POSTED BY NEW YORK'S MOST BEAUTIFUL MODELS WRITE FOR FREE CATALOG CAPITOL 16 192 West 62nd Street New York, N. Y.

SHUFFLE ALLEYS

Chicago Coin Bowling Alley, with Lite-Up Pins... 5-BALLS... 1-BALLS... GENERAL DIST. CO. 275 N. Broad St. New Orleans, La. Tulane 4779

For the best in PIN GAMES SHUFFLE ALLEYS RAY GUNS IT'S



Hurray Rosenthal 1346 Racine Street Chicago 13 CRaceland 2-0317

WILL SELL COIN MACHINE ROUTE Lowest Billboard prices Located at Manhattan, Wis. BOX D-7 The Billboard Cincinnati 22, O

GIVE TO THE RUNYON CANCER FUND

THE BILLBOARD Index of Advertised Used Machine Prices

Amusement Games

Equipment and prices listed below are taken from advertisements in The Billboard issues as indicated below. All advertised used machines and prices are listed. Where more than one firm advertised the same equipment at the same price, frequency with which the price occurred is indicated in brackets. Where quantity discounts are advertised, as in the case of bulk vendors, only the single machine price is listed. Any price obviously depends on condition of the equipment, age, time on location, territory and other related factors

For this week's prices consult the used machine advertisements in this issue.

Table with 4 columns: Issue of, Issue of, Issue of, Issue of. Lists various amusement games and their prices across different issues.

MOA CONVENTION PROGRAM

Continued from page 138

- 10:30 a.m. Congressman George P. Miller of California will address operators on legislation.
11:00 a.m. John Haddock, president of AMI, Inc., delivers address.
11:30 a.m. Arnold Shaw will present Carl Haverlin as speaker on the topic of The Music Business and the Music Operator.
Wednesday, March 21
10:00 a.m. Harrison W. Cail, authority on Fair Trade laws and attorney for the California Music Guild, will speak on the Fair-Trade Act and the possibility of it becoming a law in States where it is not being presently used.
10:30 a.m. Dick Steinberg, national secretary, will present a program on merchandising and promotion.
11:00 a.m. Hirsh de La Vlez, executive director, will speak on Public Relations.
11:30 a.m. George A. Miller, national chairman, will speak on tax problems in other States.
11:45 a.m. Frank W. Wood, of the Wood Printing Company, will speak on the importance of Juke Box Title Strips.
12 Noon A representative from the United States Military Service.
12:15 p.m. Representatives from the press, various trade journals, etc.
12:30 p.m. Discussion on Juke Box Jingles and advertising.
12:45 p.m. Sidney H. Levine, national legal counselor, will explain in detail the incorporation of Music Operators of America.
1:00 p.m. Election of officers for the coming year.
SOCIAL PROGRAM Monday, March 19
12 Midnight Private showing of Royal Wedding, a motion picture, for all MOA attendees. Tuesday, March 20
7:00 p.m. Annual banquet and entertainment, Palmer House. Tickets for radio and television shows will be made available to all those attending the convention

Table with 4 columns: Issue of, Issue of, Issue of, Issue of. Lists various amusement games and their prices across different issues.

THE BILLBOARD Index of Advertised Used Machine Prices

Arcade Equipment

Equipment and prices listed below are taken from advertisements in the Billboard issues as indicated below. All advertised used machines and prices are listed. Where more than one firm advertised the same equipment at the same price, frequency with which the price occurred is indicated in brackets. Where quantity discounts are advertised, as in the case of bulk vendors, only the single machine price is listed. Any price obviously depends on condition of the equipment, age, time on location, territory and other related factors.

For this week's prices consult the used machine advertisements in this issue.

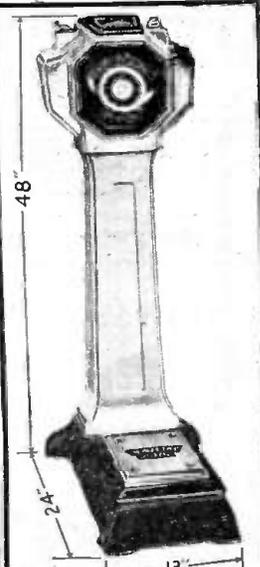
	Issue of March 10	Issue of March 3	Issue of Feb. 24	Issue of Feb. 17
Ace Bomber (Mutoscope).....	\$150.00			
Air Raider (Kreney).....	125.00			
Astronaut (Mutoscope).....	125.00			
Atomic Bomber (Mutoscope).....	150.00			
Bally Bomber (Mutoscope).....	65.00			
Bang-A-Flitz (Edelman).....	69.95			
Bank Ball (Amusement Enterprises).....			150.00	
Baiting Practice (Scientific).....	75.00	75.00		75.00
Bar Gun (Seeburg).....	375.00(2)	374.50	375.00	375.00
Big Lining (Bally).....	189.50			
Blood Pressure Gauge.....			150.00	
Boomerang (Amusement Corp.).....	45.00	45.00		45.00
Bowl-A-Score.....			75.00	
Box Score (Daval).....	49.50	75.00		75.00
Burning Machine (Mutoscope).....	199.95			
Cadillac Camera.....	75.00	15.00		15.00
Challenger (ABT).....	20.00	20.00		20.00
Chicago Sam (Seeburg).....	79.50	69.50		69.50
Chair Gun (Exhibit).....	60.00	49.50	95.00	85.00
	95.00	129.50 (late)	129.50	129.50
Deep Sea Raider.....	29.00			
Digger (Exhibit).....	49.00	95.00	95.00	95.00
Drive Mobile (Mutoscope).....	150.00		150.00	
Goaker (Chicago Coin).....	89.50	95.00	75.00	125.00
Grip Vus (Silver King).....	17.50	17.50		17.50
Heavy Hitter (Bally).....	65.00	65.00		60.00
Hi Ball (Exhibit).....	60.00	60.00		60.00
Monkey (Chicago Coin).....	95.00	95.00		95.00
Motocycle (Comco).....	495.00 (late)			90.00
Irish Poker Pool.....		100.00		100.00
Jack Rabbit (Amusement Corp.).....	100.00			100.00
Kicker & Catcher (Bates).....	5.00	18.50		
Magic Pen.....	99.00	150.00	250.00	
Planorans.....	250.00			
Peek (Shipman).....	125.00	125.00		125.00
Periscope.....	525.00			
Path Toboggan (Bally).....	375.00	795.00	375.00	795.00
Photomatic (Mutoscope).....		795.00 (late)		
Photomatic '47 (Mutoscope).....	695.00			
Pistol Pete (Chicago Coin).....	94.50	150.00	150.00	159.50
	159.50	189.50		
Pitch 'Em & Bat 'Em.....	169.50	225.00		225.00
Pool Table (Edelco).....	79.50	75.00	189.50	75.00
Quizzer.....	124.50	95.00	125.00	
Rabbit and Bear (Seeburg).....	275.00			
Rapid Fire (Bally).....	85.00	85.00		85.00
Ray Gun (Seeburg).....	25.00			
Recordio (Wilson-Gay).....	175.00	175.00		175.00
Rifle Range (ABT).....	299.95			
Rocket Busters.....	225.00	225.00		
Rotary Claw.....	275.00	275.00		
Rotary Pusher.....	275.00			
Seven High (Edelman).....	49.50(2)	49.50	49.50	49.50
	75.00(2)			
Shoot the Bear (Seeburg).....	395.00			
Silver Bullet (Exhibit).....	195.00	395.00		395.00
Six Shooter (Exhibit).....	295.00			
Slee Ball (Wurlitzer).....	150.00	150.00		150.00
Slee Roll (Wurlitzer).....		125.00		
Sky Fighter (Mutoscope).....	125.00		175.00	
Speedway Bombs.....	15.00	15.00		15.00
Spirit (General Scientific).....	349.50	349.50		362.00
Standard Metal Typer.....	195.00			
Super Bomber (Evans).....	5.00			
Targets (ABT).....	75.00	50.00	75.00	75.00
Team Hockey (United).....	75.00			
Tea Service (Evans).....	18.50	18.50		18.50
3-Way Gripper (Gottlieb).....	75.00			
Tommy Gun (Evans).....	95.00	125.00		95.00
Undersea Raider (Bally).....	95.00	95.00		95.00
Vindicator (Exhibit).....	395.00(2)	395.00		395.00
Voicegraph (Mutoscope).....	85.00	85.00		85.00
Western Baseball.....	85.00	85.00		85.00
X-Ray Poker (Scientific).....	85.00			

Music Machines

Equipment and prices listed below are taken from advertisements in The Billboard issues as indicated below. All advertised used machines and prices are listed. Where more than one firm advertised the same equipment at the same price, frequency with which the price occurred is indicated in brackets. Where quantity discounts are advertised, as in the case of bulk vendors, only the single machine price is listed. Any price obviously depends on condition of the equipment, age, time on location, territory and other related factors.

For this week's prices consult the used machine advertisements in this issue.

	Issue of March 10	Issue of March 3	Issue of Feb. 24	Issue of Feb. 17
AIREON				
Deluxe.....	\$45.00	\$95.00	\$79.50	\$95.00
Deluxe 75.....			\$79.50	\$95.00
Fiesta.....	125.00	125.00	125.00	125.00
AMI				
Model A.....	375.00	395.00		375.00
		525.00		
Model B.....		550.00	575.00	475.00
Streamliner.....	65.00		65.00	65.00
FILBEN				
Filben.....	\$175.00			
Hideaway.....	299.95			
Maestro.....	375.00			
MILLS				
Empress.....			65.00	
PACKARD				
Chromic Packard.....		20.00	20.00	20.00
Deluxe.....	125.00	125.00	125.00	125.00
Hideaway.....	199.00	219.00	265.00	249.00
Manhattan '47.....	75.00	79.50	124.50	79.50
ROCK-OLA				
Commande.....	49.00		49.00	49.00
Deluxe.....	85.00	75.00	85.00	85.00
Deluxe '39.....	50.00	69.00	69.00	75.00
Master '40.....	50.00	69.00	49.00	69.00
Master '45.....			79.50	79.50
Playmaster.....	79.50		79.50	79.50
Premier.....	50.00	69.00	69.00	79.50
Standard '39.....	75.00			
SEEBURG				
Cadet.....	50.00		50.00	
Cellar Unit.....	100.00			
Classic.....	50.00	69.00	50.00	69.00
Colonel.....	69.00	69.00	50.00	69.00
			65.00	
			50.00	
Commander.....	65.00		79.50	79.50
Envoy.....			79.50	79.50
Gen.....	59.00		59.00	59.00
H. 146 M Hideaway.....	250.00	254.50	259.00	259.00
		59.00		59.00
		69.00		79.00
Highstone ES.....			79.00	
Highstone.....			79.00	
Hot 246 M Hideaway.....	25.00	65.00		
			79.50	79.50
			79.00	79.50
Major.....	79.00		79.00	
Mayfair.....	59.00		50.00	59.00
Regal.....			39.50	
Victory.....	50.00		50.00	69.50
Vogue.....			79.50	
			249.50	
			299.50	
47.....			299.50	
146.....	295.00	299.50	299.00	299.50
146 M.....	249.00	250.00	245.00	249.00
146 S.....			275.00	
147 M.....	295.00	339.50	325.00	349.00
	349.00	350.00	350.00	349.50
147 MA.....		339.50		339.50
147 BM.....		389.00		389.00
147 S.....		299.50		325.00
148 M.....		395.00(2)		385.00
		409.00		409.00
H. 148M Hideaway.....		359.00		359.00
148 ML.....	425.00	449.00	415.00	449.00
146-148M.....		329.00		329.00
148 SL.....		255.00		255.00
H. 146 M RC SONG.....	269.50	299.00	299.00	269.50
H. 246 M Hideaway.....		99.00		99.00
1941 RC Special.....		185.00		185.00
1946 Hideaway.....		50.00		50.00
		69.50		69.50
8200 Hideaway.....	50.00	69.50	69.50	79.50
8800.....		99.95		99.95
9800.....	50.00	69.50	69.50	79.50
		110.00		110.00
WURLITZER				
Colonial.....	95.00	129.50	95.00	95.00
24.....			79.50	75.50
41.....	65.00	65.00	79.50	65.00
61.....	50.00	75.00	79.50	75.00
71.....	50.00	85.00	79.50	85.00
500.....		79.95		99.50
600.....	50.00	75.00	75.00	79.50
		89.95		69.00
600K.....		64.00		64.00
600R.....	40.00	65.00	65.00	79.50
700.....		95.00		99.50
750.....		139.95		
750E.....	96.50	129.50	96.50	134.50
780.....	75.00	129.00	129.00	129.00
800.....	75.00	124.50	95.00	100.00
850.....	89.00	129.95	89.00	129.00
850E.....		149.95		125.00
950.....		149.95		125.00
1015.....	269.50	275.00	265.00	269.50
		289.00		295.00
		289.50		289.50
		295.00(3)		295.00
		299.50		299.50
		224.50		
1017.....			249.50	275.00
1080.....	269.50	289.00	269.50	289.00
		295.00		295.00
1100.....	395.00	425.00	425.00	450.00
		469.00		525.00
		485.00		495.00
		599.00		565.00
1250.....			39.00	39.00
Victory.....	39.00	69.50		



NET WEIGHT 119 POUNDS
\$25 DOWN
 Balance \$10 Monthly
ALL WEATHER SCALE FOR OUTSIDE LOCATIONS
 The head and post of this penny weighing scale are made of pure aluminum, when highly polished and anodized it takes on a satin silver finish and makes it look like a piece of jewelry. It looks nice with any fixtures and will also stand the weather.
WRITE FOR PRICES
 Invented and Made Only by
WATLING
 Manufacturing Company
 4650 W. Fulton St. Chicago 44, Ill.
 Est. 1887—Telephone: Columbus 1-3772
 Cable Address: WATLINGITE, Chicago

Housecleaning Sale
 2 Kilroys
 1 Playboy
 1 Carouel
 1 Bermuda
 2 Rio
 1 Flying Trapeze
ALL FLIPPER GAMES
 \$15.00 each or all 8 for \$100.00
 1 Bowlette \$59.50
 1 United Shuffle Alley 49.50
 1 Keeney Ten Pins 49.50
 3 Coin Operated Pool Tables.
 ea. 79.50
 3 Uneda 500 Cig. Mach. ea. \$89.50
 3 Rock-Ola Scales, ea. 49.50
 1 Kick Scale 49.50
 Photo Finish 225.00
 CRation 225.00
 Champion 350.00
OHIO SPECIALTY COMPANY, INC.
 539 S. 2nd WVA 2465 Louisville 2, Ky

CLOSE-OUTS!
 New United 5-Player Rebound Write
 New Mutoscope Atomic Bomber \$130.00
 New Mutoscope Flying Saucer 160.00
 New Mutoscope Drop Kick 225.00
 Gottlieb Bowlettes 49.50
 Marquay De Luxe 13-Way Gripper
 Used Evans Bat-a-Score, 1947
 Exhibit Gun 75.00
 Chicago Coin Pistols 100.00
 Robco Winklers, 14 or 16 49.50
 Citations, clean 299.50
 Photo Finish, clean 225.00
 United Shuffle Express, clean 114.50
 Bally Speed Bowler, clean 114.50
 New A-B-7 Quarter Scale
 Special 139.50
WILLIAMS MUSIC BITE Write
 New Williams Double Header Write
 616 Chicago Coin Playball Write
 New Exhibit Gun Patrol Write
 Write or stop in for complete list of premiums
 Terms: 1/3 deposit, balance C.O.D.
K. C. VENDING CO.
 JACK KAUFFMAN, Prop.
 100 N. 3rd St. Philadelphia 13, Pa.
 Market 7-4865 or 7-6191

WRITE FOR PRICES!
 New—in Original Cases!
 UNITED 5-PLAYER TWIN MISS
 FLYCATCHER, TRING, PLAY BALL
 KNOCKOUT SIX SHOOTER, GUN
 PATROL, STOP-GO, WINNER
 SELECT-A-CARD, BOWLETTE
 SHOO-SHO, SUNSTREL MAN
Lehigh Specialty Co.
 824 N. Broad St., Philadelphia 30, Pa.
GIVE TO THE RUNYON CANCER FUND

USED ONE BALLS
 Reconditioned by our shop and ready for location

CHAMPIONS \$395.00	PHOTO FINISH \$350.00
CITATIONS \$275.00	SPECIAL ENTRY \$75.00

Also
NEW TURF KINGS—WINNERS
 1/3 Deposit, Balance C.O.D.
WRITE
VALLEY DISTRIBUTORS
 401 N. 16th Street Sacramento, California
 Phone Hudson 4-5819

(Continued on page 146)

SPRING HOUSE CLEANING

All games thoroughly gone over, rails scraped and ready for location.

FIVE BALL FREE PLAYS

Genco Floating Power	\$ 70.00	United Red Shoes	\$ 170.50
Genco Floating Ad	55.00	United Blue Shoes	149.50
Genco Canasta	130.00	United Ramona	54.50
Genco Harvest Time	149.50	United Semolina	64.50
Genco Memory	119.50	United Utah	104.50
Genco One-Two-Three	14.50	Chi-Coin Thrift	34.50
Genco Triple Action	34.50	Chi-Coin Pin Bowling	159.50
Genco Trade Winds	119.50	Chi-Coin Fighting Fish	159.50
Genco Henry Wilder	14.50	William Freshie	109.50
Genco Flying Saucers	174.50	William Lucky Lanning	110.00
Genco Rip Snorter	119.50	Williams George's	169.50
Corfield Jett 21	15.00	Williams Nitty	169.50
Corfield Bowlerite	89.50	Williams Plinky	179.50
Corfield Four Horseman	119.50	Williams Ragman	169.50
Corfield Spot Bowler	175.00	Escholt Morocco	42.50
Corfield Select-a-Card	94.50	Escholt Playtime	99.50
Corfield Old Fangled	119.50	Billy Melody	39.50
Corfield All Babo	44.50		

SHUFFLE GAMES

10 Pin Genco Bowling League	\$ 49.50	Billy Shuffle Bowler	\$ 49.50
8 Pin Genco Bowling League	19.50	Billy Shuffle Champ	139.50
Wm. Twin Shuffle	65.00	United Shuffle Alley	35.00
Wm. Deluxe Bowler	95.00	United Twin Sh. Alley Rebound	179.50
Chi-Coin Ace Bowler (Free Play)	175.00		

ONE BALLS

Special Entry	\$ 49.50	Gold Cup	\$ 145.00
Jackery Special	95.00	Citation	279.50

One-third deposit in cash, cashier's check or money order required on all orders. State method of shipment preferred.

WE ARE GENCO FACTORY DISTRIBUTORS.

Immediate Delivery on the New Sensational "STOP and GO" FIVE BALL GAME.

WRITE! PHONE!

SEWAGE OUR WATCHWORD
Morris Novelty Co., Inc.
 1007-09 OLIVE ST. PHON: FR 0767 ST. LOUIS 8, MO.

DAN STEWART COMPANY

Distributors for Universal, Rock-Ola, Exhibits, Genco, Chicago Coin & Automatic Products Company. Telephone 9-0911. 1/2 deposit on all orders. 140 East 2nd South, St. Louis, Mo. 4-5209.

NEW—WRITE FOR PRICES

C. C. The Thing	A.M.C. Bagatelle 30-31	Univ. Winner
Co. Seg & Co	R.M.C. 10-125 Wall Box	Univ. Hi Score Bowler
Ed. Gene Parol	A.P.E. Smokeship	Univ. Deluxe Twin Bowler
Co. Tri-Score	C. C. Playball	

NEW. CLOSE OUTS. STILL IN ORIGINAL CRATES
R.M.C. Moderne Speaker \$ 40.00 The Playrite \$95.00
R.M.C. 1424 Flammeter \$19.00 Color-Ex P.B. Stand \$ 3.00

USED MACHINES

FIVE BALL		ONE BALL	
Wm. Tanks	\$ 45.00	Ba. Victory	\$ 49.00
Col. Buttons & Bows	89.00	Ba. Jockey Club	125.00
Co. Canasta	159.00	Ba. Lexington	295.00
Ba. Melody	49.00	Univ. Photo Finish	375.00
Ba. Carnival	89.00	Ba. Entry	40.00
Ba. Ballroom	59.00	Ba. Jockey Special	125.00
Ba. Hot Rod	79.00	Co. Hot Tip	50.00
Un. Major League	49.00	Ba. Special Entry	79.00
Ba. Rancho	49.00	Ba. Red Dot Conv.	99.00
Un. Navajo	25.00	Ba. Champion	285.00
Three Fights	89.00		

ARCADE		MUSIC	
Sc. Pkch 'Em & Bar 'Em	\$225.00	R.M.C. Mam-40	\$ 79.00
Ba. Big Lanning	225.00	See. Co-Commander	59.00
Cor. Bowlerite	95.00	See. R.C. 1000	79.00
C. C. Playball	150.00	See. 148-1M	409.00
Univ. Hi Score Bowler	179.00	R.M.C. E-1411	175.00
Univ. Twin Bowler	119.00	See. Special Entry	79.00
Ba. Speed Bowler	152.00	Wartl 600	79.00
Co. Bag-a-Ball	90.00	Mills Combination	225.00
Er. Tommy Gun	85.00	Willam 2 Records	215.00
Er. Bar-a-Score	210.00	Musical Combination Wall Box	30.00
Wm. All Star	140.00	& Speaker	18.00
Ba. Strike (New Brand)	195.00	Packard Wall Boxes	18.00
Md. Drive Mobile	95.00		
Md. Sky Fighter	120.00		
Md. Ace Bomber	110.00		
Ba. Rapid Fire	95.00		
Ba. C. Goals	125.00	Weighted Strands	\$ 20.00
Ba. Darts Gun	119.00	M. C. Walters Automatic Cabinet	10.00
Lane Pilot	35.00	Color-Ads Punchcard Machine	10.00
		Color-Ads Rollin	4.25

Endorsing Only The Best Since 1917

NEW GAMES IMMEDIATE DELIVERY

Wmco De Luxe Twin Bowler
 De Shooter
 Cam Patrol

Twin Shufflecode
 Five Player Rebound
 Team Hockey
 Single Rebound

USED and BANNER REBUILT EQUIPMENT
 Every machine that operates with a coin. What Do You Need?

BANNER SPECIALTY COMPANY
 199 West Girard Avenue, Philadelphia 23, Pa., CArfield 3-2700
 1508 Fifth Avenue, Pittsburgh 19, Pa., GRant 3-1373

YOUR RELIABLE DISTRIBUTOR

Billy Turf King	Write	RECONDITIONED GAMES	
Universal Winner	Write	United Shuffle Alley, Rwy-away plus \$129.50	
Universal Photo Finish	\$375.00	William Twin Bowler	89.50
Champion	375.00	Kenney Yan Pin	89.50
Citation	279.50	Kenney Side Pin	165.00
Jockey Special	159.50	Billy Shufflecode	89.50
Special Entry	110.00	United Twin Bowler	89.50
		Chicago Coin Pinball	189.50
		Chicago Coin Pistol Pistol	129.50

NEW EQUIPMENT
 GENCO—WILLIAMS—CHICAGO COIN
 NEW KENNEY ELECTRIC CIGARETTE VENDORS

Write for complete list and prices of Arcade Equipment, Cigarette Vending Machines, Coin Counters and Changers.

AUTOMATIC COIN MACHINES & SUPPLY CO.
 TELEPHONE: CApitol 7-8243
 4135-43 ARMITAGE AVENUE • CHICAGO 39, ILLINOIS

Buffalo Ops Test Pin Ban

Continued from page 139

sents the Western New York Amusement Operators' Association.

Meanwhile, Justice Halpern ordered the district attorney to produce the coin equipment in city court and apply for an order to destroy them under Section 982 of the penal code, which bans operation of coin gambling devices. Purpose of the order, the justice made clear, is to expedite early clarification of the controversy via a test case.

McDonough, who asserted he represents the "vast majority" of operators in the county, got from Justice Halpern an order on Wednesday (?) directing the district attorney, Police Commissioner Michael C. Noeppel, and Sheriff Arthur D. Britt to show cause why they should not be enjoined from picking up coin equipment. Argument preceding the granting of the order indicated the pattern, the legal mix-up will probably follow.

"If there is no stay granted," McDonough declared, "the effect would be to destroy the business of the plaintiffs and others, and deprive persons of a livelihood. Many of these devices are not readily adaptable for gambling. The machines are dormant because of the fear instilled in the operators by the police actions as they moved wilyly nilly in the city."

Broderick and Silker denied that any of their games which were seized had free play devices or could be readily convertible for gambling purposes. Said Broderick:

"The mechanical condition of the machines was such that they could have been used for amusement only. No person was arrested at the time of the seizure.

"No attempt was made by the police officers or any other person

under their direction to play said machines to see whether they violated the law. The seizure was illegal and invalid." Broderick added that numerous other pinball machines in the County of Erie, which ordinarily are leased to storekeepers and other business establishments on a profit-sharing arrangement, in no way violate the law or have free-play devices."

Little doubt remains that the situation will be resolved without a full-dress case in the State Supreme Court, preceded by one or more tests at the magistrate level.

The move to seize coin equipment came with stunning suddenness as an offshoot of an investigation into gambling then being conducted by the county grand jury. District Attorney Steele, on whose orders the shut-down was carried out, has consistently refused comment. His standard answer throughout the week to queries on the reasons for the move was, "No comment."

Two States Set

Continued from page 139

have benefited economically as well. The annual income from license fees and a percentage of the profits totals \$125,000 in Charles County; \$90,000 in St. Marys County and \$85,000 in Calvert County. This is dedicated in each of the counties to general funds and public improvements.

Not Clear

The proposed bills were inspired by deficiencies in the original enabling acts, none of which had made clear in their titles that Maryland's general prohibition of gambling was being modified.

Need for clarification was brought to the fore when this oversight resulted in the Maryland Court of Appeals rejecting a 1949 statute, sanctioning bell machines in Prince Georges County. The measures now in effect were approved by the Legislature in 1947 for St. Marys County; in 1948 for Calvert County and in 1949 for Charles County. These are the only Maryland counties in which bell machines are permitted altho consoles are allowed in Anne Arundel County under a special amusement licensing authority granted the county commissioners.

Operation Jingle

Continued from page 138

poses: (1) Bring in added revenue to both the location and the operator at a time when both can use the money, and, (2) serve as play promoters—activating the juke box and thus calling attention to it.

Max Sparks, inventor of the Genii Switch, one of the methods used to play jingles in juke boxes, and head of Sar Enterprises, which manufactures the unit, said its primary function of consoles are allowed in Anne Arundel County under a special amusement licensing authority granted the county commissioners.

The Genii unit has been tested on location with jingles, and as a straight play-promoter, activating the juke box at certain given periods. Neither test was conducted by Sar, but by operators, Sparks reported. It was found that when used as a straight play-promoter, without singing jingles, the unit actually was able to increase weekly grosses.

ONE BALLS

12 CHAMPIONS	Phone: Capital 6363
43 CITATIONS	McDaniel
18 TURF KINGS	

SOUTHERN DISTRIBUTING CO.
 2612 FANNING, HOUSTON, TEXAS

NEW ORLEANS TO NOVA SCOTIA—NOT FAR AT ALL

NEW ORLEANS, March 10—In a somewhat round-about manner, Jules Peres, of the Peres Distributing Company, has sold a quantity of Solotone equipment to a Nova Scotia dealer and has received inquiries from another firm in that area.

Maritime Automatic Music Company, of Amherst, N. S., several weeks ago inquired by letter if any boxes of the Solotone type were available in the New Orleans area. Peres wired that he had some.

A long-distance call followed and the deal was closed for purchase of some of the boxes. Peres says he has received inquiries from another music house at Sidney, N. S., and is negotiating for the sale of additional Solotones to this firm.

THE BILLBOARD Index of Advertised Used Machine Prices

Continued from page 145

Shuffle Games

Equipment and prices listed below are taken from advertisements in The Billboard issue as indicated below. All advertised used machines and prices are listed. Where more than one firm advertised the same equipment at the same price, frequency with which the price occurred is indicated in brackets. Where quantity discounts are advertised, as in the case of bulk orders, only the single machine price is listed. Any price obviously depends on condition of the equipment, age, time on location, territory and other related factors.

For this week's prices consult the used machine advertisements in this issue.

	Issue of March 10	Issue of March 3	Issue of Feb. 24	Issue of Feb. 17
AAC Bowler (Keeney)			262.50	262.50
Ace Bowler (Chicago Coin)			159.50	
Baseball (Chicago Coin)	\$50.00 75.00	50.00 45.00	75.00 65.00	89.50 89.50
Baseball (Genco)			99.50	89.50
Baseball (Nation Wide)			99.50	
Bowler Classic (Chicago Coin)		129.50	190.00	195.00
Bowling Alley (Genco)			99.95	
Bowling Alley (Genco)	40.00 45.00		30.00	30.00
Bowling (Williams)	40.00 59.50	42.50 59.50	42.50 75.00	42.50 89.50
Bowlette (Castell)	75.00 89.50	75.00 89.50	89.50 105.00	110.00
Bowling Alley (Chicago Coin)	95.00 135.00(2)		135.00	
	65.00 67.50		57.50 80.00	57.50 67.50
	99.50 w/p		80.00 94.50	89.50 w/p, 86.00 89.50 w/p
Bowling League (Genco)	35.00 37.50	37.50 39.50	25.00 37.50	25.00 37.50
Baseball (Nation Wide)	39.50 49.50		39.50 49.50	
	79.50 w/p		79.50 w/p	
Deluxe Bowler (Williams)	75.00 80.00	165.00	79.50 105.00	79.50 99.50 w/p
	99.50 w/p			110.00
Deluxe Bowler (Keeney)	145.00		220.00 225.00	124.50 145.00
	195.00			225.00
Double Header (Williams)	149.50	179.50		149.50
Double Shuffle Alley (United)	89.50		124.50	89.50
Four Player Bowler (Keeney)	150.00			
Five Player Bowler (Keeney)	275.00			
Glider (Genco)	30.00			
King Pin (Keeney)	50.00 140.00	140.00 165.00	140.00 165.00	140.00 165.00
	165.00			
League Bowler (Keeney)			378.50	
Lucky Strike (Keeney)	30.00 39.50	47.50 59.50	30.00 47.50	30.00 47.50
Pin Bow (Keeney)	47.50 50.00	89.50 w/p	59.50 85.00	49.50 59.50
	59.50		145.00	
	67.50 w/p			
	85.00			
	89.50 w/p			
Shuffle Alley (United)	30.00 37.50	37.50 50.00	30.00 37.50	30.00 37.50
	36.00 49.50(2)	49.50 w/p	49.50 (2) 50.00	64.50 w/p
	49.50 w/p	75.00	64.50 w/p	89.50 w/p
	119.50 w/p (2)	129.50 w/p	89.50 w/p	129.50 w/p
	49.95		129.50 w/p	
	179.50 w/p			
	125.00(2)	139.50 145.00	99.90	104.50 w/p
	145.00			145.00
Shuffle Bowler (Baly)	40.00 49.50	49.50 82.50 w/p	49.50 (2) 64.50	49.50 (2)
	50.00		62.50 w/p	62.50 w/p
	62.50 w/p			
Shuffle Champ (Baly)	139.50			124.50 149.50
Shuffle Jingle (Rock-Ola)	37.50	37.50	37.50	37.50 39.50
Shuffle Lane (Rock-Ola)	37.50 39.50	34.50 37.50	37.50	37.50 39.50
				49.50
Shuffle Sleeper (United)			129.50	
Speed Bowler (Baly)	94.50 99.50	94.50 w/p	94.50 w/p	94.50 115.00
	125.00(2)			119.50
	163.00			149.50
Surix (Ertel)	49.50	79.00		
Super Shuffle (United)	49.50	79.00		
Super Twin Bowler (Universal)	139.50 150.00	119.50	169.50	169.50 129.50
The Pin (Keeney)	49.50 64.50	64.50 89.50	64.50 w/p	64.50 w/p 89.50
	89.50			89.50
Triple Bowl (Chicago Coin)			219.50	
Twin Bowler (Universal)	65.00 69.50	75.00 134.50	80.00 114.50	85.00 109.50
	99.50 w/p	169.50 w/p	124.50	124.50
	164.50 w/p		169.50 w/p	169.50 w/p
Twin Express Rebound (United)		245.00	249.50	
Twin Shuffle Alley Rebound (United)				124.50 w/p
Twin Shuffle (Williams)	35.00 39.50	89.50	35.00 39.50	35.00 39.50
	45.00 89.50		89.50	49.50 89.50
Two-Player Shuffle Alley Express (United)				219.50

THE BILLBOARD Index of Advertised Used Machine Prices

• Vending Machines

Equipment and prices listed below are taken from advertisements in The Billboard issues indicated below. All advertised used machines and prices are listed. Where more than one firm advertised the same equipment of the same price frequency with the price covered is indicated in brackets. Where quantity discounts are advertised, as in the case of bulk orders, only the single machine price is listed. Any price obviously depends on condition of the equipment, age, time of location, territory and other related factors.

For this week's prices consult the used machine advertisements in this issue.

	Issue of March 10	Issue of March 3	Issue of Feb 24	Issue of Feb 17
Adams Gun	514.50	\$ 14.50	\$ 34.50	\$24.50
Admiral Gun	7.95	7.95	7.95	7.50
Asa Hat Mail Set		12.50		
Atlas Bazaar		7.50	7.50	7.50
Care Vender (Establish)	35.00	35.00	35.00	35.00
Change Meter (Serrins)	349.95			
Columbus 1c Hat	7.95	7.95	7.95	7.95
Columbus 5c Hat	7.95	7.50	7.95	7.95
Columbus No 2 1c Hat	7.95	7.50	7.50	7.50 (2)
Columbus No 2B 5c Hat	8.00	8.00	8.00	7.50 (2)
Columbus Gun, 1c	7.95	7.95	7.95	7.50
Dogbreder Candy	57.50	57.50	57.50	57.50
Dogbreder Challenge	95.00	95.00	95.00	95.00
Dogbreder Model S (7 col.)	69.50	69.50	69.50	69.50
Dogbreder Model W (9 col.)	82.50	82.50	82.50	82.50
Dogbreder Model W (10 col.)	50.00	50.00	50.00	50.00
Greiner Scale (AST)		39.50		
Kirk's Astrology Scale	49.50	95.00	50.00	50.00
Lo Ray Scale	50.00	50.00	50.00	50.00
Lucky Boy Vender	9.75	9.75	9.75	9.75
Master	7.50	7.50	7.50	7.50
Master 1c. 5c	10.00	10.00	10.00	10.00
Master Pistachio 5c	7.95	7.95	7.95	7.95
Milli's Scale	50.00	50.00	50.00	50.00
Monarch (6 col.)	85.00	85.00	85.00	85.00
National 9 A	75.00	75.00	75.00	75.00
National 950	95.00	95.00	95.00	95.00
National 950A	95.00	95.00	95.00	95.00
N. Y. Stamp	12.50	12.50	12.50	12.50
Northwestern Deluxe	12.50	12.00	12.50 (2)	12.50
Northwestern Model 39	7.50	7.50	7.50	7.50
Northwestern 33 Hat	7.95	7.95	7.95	7.95
Northwestern 40	7.95	7.75	7.75	7.50
Northwestern 33 Ball Gun	6.95	7.50	7.50	7.50 (2)
Pop Core Set	89.50	89.50	89.50	89.50
Rock City Scale	49.50			
Rover Candy Vender (120 bar)	85.00	85.00	85.00	85.00
Rover Gun, 1c. 5c (5 col.)		9.95		
Rover Imperial (6 col.)	69.50	69.50	69.50	69.50
Rover Royal (6 col.)	82.50	82.50	82.50	82.50
Rover Royal (8 col.)	80.00	85.00	85.00	85.00
Rover Royal (10 col.)	49.50	85.00	85.00	85.00
Siren Brush-Up	75.00	75.00	75.00	75.00
Silver King 1 and 2c	7.95	7.95 (2)	7.95	7.50
Silver King Ball Gun	7.50	7.50	7.95	7.50
Silver King Candy Vender	19.50			
Stamp Vender (Shipman)	22.50	22.50	22.50	22.50
Unova (500)	89.50			
Unova 19 col. Model 500	100.00			
Unova 19 col. (5 col.)	75.00	75.00	75.00	75.00
Unova 19 col. (15 col.)	85.00	85.00	85.00	85.00
Unova 19 col. (20 col.)	35.00	27.50	35.00	35.00
Unova 19 col. (25 col.)	52.50	52.50	52.50	52.50
Victor Model V	8.50	8.50	8.50	8.50
Victor's Ticker	7.95	7.95	7.95	7.50

Tube Supplies Holding: W & H

CHICAGO, March 10.—Operators of phonographs in this week were promised a continuing supply of tubes by Sidney Horowitz, president of W & H Distributing, Chicago, who reported the firm now has full supplies of tubes required for jukeboxes, and is making immediate deliveries throughout the United States.

Horowitz also stated tube supplies for radio, television sets and loud speaker systems are also available in quantity.

Olsen Succumbs

• Continued from page 139

Permo's new metallurgical laboratories.
2. Employed William H. Leng to plan the new laboratory and direct its research program.
3. Purchased and installed new metallurgical production and quality control equipment.
4. Expanded the metallurgical staff.
5. Investigated and experimented with over 300 alloys to discover those which would materially improve phonograph needles.
6. Tested in the laboratory and in the field thousands of needles with tips made of the new alloys.
7. Perfecting production practices to assure commercial production of the new alloys.
8. Installed quality control equipment and procedures to insure uniform daily production of new alloys.

Olson is survived by his widow, Ruth I. Olson, and a daughter, Olive Arlyn. Services will be held Monday (12) at the Laine & Sons Chapel, 5501 North Ashland Avenue, Chicago.

Executives who served under Olson in the Permo organization include Sherman Patz, vice president, and Gail S. Carter, vice-president in charge of sales.

Chicago Coin

• Continued from page 139

opens downward and all major assemblies inside can be lifted out on a single board. Another highlight is that the juke box is sufficiently lighted on location to be clearly visible even when the location is dimly lit. This is accomplished by a concealed fluorescent bulb across the width of the machine which throws light against a spectrum which is reflected like a rainbow by mirrored metal behind the turntable.

Expansion

Chicago Coin was founded and is currently owned by Sam Gensburg and Sam Walberg. Constantly expanding in the past two decades, the firm is currently building a 25,000 square foot addition which will give the plant an over-all total of 110,000 square feet of production facilities, one of the largest in the industry. In World War II the firm, in 100 per cent war work, was cited by the government on several occasions for its production on computer instruments for the air force. In the current emergency, it was one of the first companies in the industry selected to produce precision instruments for defense.

Schneller Pin

• Continued from page 139

and backglass carry attractive multi-colored decorations.
6-Way Replay
Schneller pointed out that players can use six alternate methods to build up replay credits. They are point score, by hitting point targets and rebound counters, high score, via graduating scoring channels and bumpers; Bingo and Bango side lane specials, center target and roll-over button specials.

Games will be delivered fitted for nickel operation. However, they can be easily switched over to dime operation. Schneller asserted, and then adjusted on location to give either one or two plays for a dime. The adjustment is made by connecting or disconnecting a Jones plug, he said.
To keep the Schneller plant supplied with conversion material, operators purchasing the new game will be required to turn in an equal number of Just 21's. Schneller said the new game was tested extensively in arcade and operator locations before being put into production.

First Expands Premium Set-Up

CHICAGO, March 10.—For the second time this year, First Distributors this week expanded its premium division, adding both personnel and space to handle this phase of the business.

Joining the staff, headed by Mal Finke, is Maury Mayber who will travel the Illinois territory. Mayber has been in the selling field for the past eight years, specializing in hardware, including appliances and automobiles. Firm's headquarters also are being expanded to allow for more warehousing space for premiums.

FOR SALE

Turf Kings	Write
Champion	\$395.00
Citations	250.00
Photo Finish	350.00
Gold Cup	75.00
1100 Wurlitzer	450.00
750 E. Wurlitzer	115.00
A. M. I. Model A	375.00
A. M. I. Model B	495.00
Exhibit Six Shooter	Write
46 Seeburg 5	195.00
47 Seeburg 5	250.00
Mills Cancellation Factory Re-conditioned	\$297.50

ROCK CITY AMUSEMENT CO.
125 Sixth Ave. North
Nashville, Tenn.

World Wide Is Your Exclusive Distributor for ROCK-OLA, EXHIBIT, WILLIAMS, KEENEY

100 FIVE BALL Free Play FLIPPER GAMES
Completely Reconditioned
\$50 Each

WANTED TO BUY
Seeburg Model 100
Universal Winners
Bally Tuff Rings
Shim Dales Guns
Seeburg Shooey The Bears

The Newest and Finest PREMIUMS
of All Types
Sold to new Customers
AT COST!

Reconditioned SHUFFLE GAMES

UN. TWIN SHUFFLE ALLEY	3345	Rehault STRIKE	475
REBOUND	3345	Williams BOWLER	49
Seeburg DELUXE BOWLER	316	Dance OLIVER	30
UN. DELUXE BOWLER	325	Keeneey PIN BOY	30
Chicago Coin BOWLING CLASSIC	385	Williams TWIN SHUFFLE	45
Bally LINED BOWLING CLASSIC	385	Bally SHUFFLE BOWLER	45
Carlisle Bowler	375	BOWLING LEAGUE	35
Williams DELUXE BOWLER	375	SHUFFLE ALLEY	45

*with flyaway Pins

The Finest ONE BALLS Available
Reconditioned, Revalued, Guaranteed

Bally CHAMPIONS
CITATION
GOLD CUP
ENTRY

Keeneey TROPHY
LINDSEY
UNIVERSAL
Universal
PHOTO FINISH

MISCELLANEOUS EQUIPMENT

Seeburg SIX SHOOTER P.E.	595
Shim Dales SILVER SHOOTER	195
Williams STAR SERIES	195
Shim Dales GUN	125
Williams SIX FIGHTER	95
Bally HEAVY HITTER	50
Dance ADVANCE ROLL	35
Seeburg TOTAL ROLL	35
Baker KICKER & CATCHER	35
Seeburg BEAR GUNS	Write

CONVERSIONS
For every Shuffleboard, Ask the smart operator who uses them.

Keeneey BOWLING CHAMP
Keeneey 4 WAY BOWLER

Fully Automatic in Score-Jumping
Automatic Buck Return—Paid Action—
Scores All Ball Shots

New PIN GAMES

Williams SHOO SHOO
Dance TRI SCORE
Carlisle KNOCKOUT
C.N. Coin THING

Keeneey LEAGUE BOWLER
Full of rebound
over made. Up to 4 players. Terrific appeal! 8 1/2" length only.

EXHIBIT GUN PATROL
Timely as the bomb. Location proven on thousands of spots. Replaces bottle scores. Finishes in 1 minute.

ROCK-OLA ROCKET PHONOGRAPH
Years ahead of its time. Plays 45 or 78 RPM records. Handsome, eye-catching cabinet.

Best Buy of the WORLD WIDE

WORLD WIDE DISTRIBUTION

Chicago 4
Vermont 4-2300
2330 N. Western Ave.

Peres Adds TV Lines

NEW ORLEANS, March 10.—Julius H. Peres, head of Peres Distributing Company, coin machine agency, has entered the television field. Peres, secretary of the now inactive Amusement Association of New Orleans, said coin machine activity had slowed somewhat but that the TV lines would take up the slack in this lull. Firm is handling Emerson and Hallcraft video lines, and also has other makes to supplement these. He said tele sales have been especially good on the Mississippi golf coast.

Norfolk Disk Repts

• Continued from page 138

Barn Dance, has left Richmond on route for Korea on a three-month leave to entertain the armed forces.

Reps Present

Among those present were H. F. Barton, Walker Music Company; Cliff Wetzel, Wetzel Music Company; C. F. Moore, Ban Edgington, Graden, Sterling, Frank Harmon, Bonnaville-Harmon Music Company; Walter Campbell, Ace Music Company; George J. Young Jr., Mystic Music Company; J. S. O'Neill, O'Neill Novelty Company; Bernie Inge, Shug Inge, J. E. Harrison, Hal Hampton, Thomas O. Taylor, Tidewater Music Company.

Also, Clarence Johnson, C. L. Elderidge, C. N. Hilburn, Nancy E. Schroder, Sebring Music Corporation; Vernon Haumon, W. N. Beard, Joe Wigginton, Wigginton Amusement Company; Pat Patterson, Capitol Records; Leon Gary, Paul Giles, Mr. and Mrs. A. P. and John London, Sara Milliner, L. B. Martin, Randy Butler, C. W. Miller and James T. Harris, M & P Sales Corporation.

Charter Game Firm

SACRAMENTO, March 10.—Fascination, Inc., has been granted a charter by the secretary of state here to operate the amusement game Fascination in Los Angeles County. Authorized capital is \$1,000. Griffith, Harvey & Cramer of 357 North Canon Drive in Beverly Hills, Calif., filed the incorporation papers.
Directors of the firm are Philip A. Cramer, 1156 North Concord Street, Glendale; Cecelia De Roy, 151 1/2 South Doherty Drive, Los Angeles; and James Seabee, 717 North New Avenue, Monterey Park, Calif.

C. I. T. '50 Net Record

CHICAGO, March 10.—C. I. T. Financial Corporation reported consolidated net earnings of \$30,787,608 for 1950, compared with \$26,232,673 in 1949.

WHILE SUPPLY LASTS
Look Into These Choice 1951 Arcade Machines

Gun Patrol	Write
Sho Shoot	Write
Air Hockey	\$385.00
United Team Hockey	Write
Atomic Bomber	125.00
Jungle Joe Ray Gun	Write
Monkey Shines Ray Gun	175.00

As Well as These Proven Revenue Pieces—Reconditioned

Seeburg Shoot Me Bear	\$400.00
Salar Horoscope	110.00

TIMELY OFFER:
REBOUND CONVERSIONS for United & United Express and Bally Shuffle Alloys.
WRITE FOR PRICES

Write for Catalog—120 Illustrations.

MIKE MURPHY
877 10th Ave. (at 42nd St.)
New York 18, N. Y. BRyant 9-6677

HERCULOCK*
Double Feature Protection

1 Protect your money in coin machine cash boxes with HERCULOCKS for dependable security.

2 Your key number is registered in our files under your name. This code system will protect your individual key... keeps it reserved for your use.

Only Herculock has the Ico Gear-Tooth keyway—virtually pick-proof because only the Herculock key will fit. Investigate Herculocks right now for complete cash box security!

T.M. Reg. U.S. Patent Office

INDEPENDENT LOCK COMPANY
FITCHBURG • MASSACHUSETTS

GUARANTEED ONE BALLS BOWLING GAMES AT LOWEST PRICES

13 Chalmers	..... \$72.50 each
5 Chalmers	..... 37.50 each
10 Balls Speed Bowlers	..... EACH
Iffing pins	..... \$74.50
16 Balls Shuffle Bowlers	..... EACH
Iffing pins	..... \$82.50
17 Balls Shuffle Bowlers	..... EACH
Iffing pins	..... \$49.50
1 Universal Twin	..... EACH
Bowler	..... \$79.50
4 United Shuffle Allies	..... EACH
Iffing pins	..... \$69.50
1 United Shuffle Allies	..... EACH
Iffing pins	..... \$37.50
6 Kenney Pin Bows	..... EACH
Iffing pins	..... \$79.50
3 Kenney Pin Bows	..... EACH
Iffing pins	..... \$47.50
1 Kenney Pin Bows	..... EACH
Iffing pins	..... \$64.50
2 Ch. Coin Shuffles	..... EACH
Bowlers	..... \$79.50
23 Rock-Ola Shuffle Lanes	..... EACH
Iffing pins	..... \$37.50
4 Rock-Ola Shuffle Lanes	..... EACH
Iffing pins	..... \$37.50
2 Game Bowling Leagues	..... EACH
Iffing pins	..... \$37.50

SICKING, INC.
America's Oldest Distributor
Established 1892
1481 Central Pkwy., Cincinnati 14, O.

Coinmen You Know

Kansas City, Mo.

Jerry Adama, sales manager for Consolidated Distributing Company, has been called to active duty with his jet bomber outfit. Adama, a pilot with the rank of major, will take a few days off to be with his family in Nebraska City, Neb., before reporting to Barstow Field near Shreveport, La., for duty. Major Adama has been with Consolidated ever since the firm was founded in Kansas City at the end of World War II.

Bob Gilliland is the new parts man at Consolidated, replacing Bob Acheson, who is going into new ventures. With his experience in mechanics and electronics, Gilliland will be able to answer many technical questions raised by operators.

When more coin machines go to Mexico, they'll go in style. If Irvin Weiler, president of Consolidated, has anything to do with

it, Weiler, a pilot with over 6,000 hours in the air, recently came back from a flying trip south of the border. He flew his four-seater Belanca Cruise Master as part of a seven-plane caravan. Transportation for the two-week junket cost Weiler less than \$125, including gas, oil and hangar charges. He visited Tampico, Tuxpan, Mexico City and Acapulco.

Al McCall, one of the old-time Kansas City operators, is recovering from a major operation. A constant flow of friends is helping Al get well, and the secretary of the Central Association of Music and Coin Machine Operators hopes to be back on the job soon.

Vic Ross, of the Automatic Coin Machine Company, says that more and more operators are coming in these days looking for equipment. Defense work and other business and industrial developments in the Kansas-Missouri area have opened up new locations requiring coin operated equipment of all kinds.

Central Music Distributing Company has added a new department with all kinds of novelty and prize items for high scores on bowling games. President Bill Mashek says that operators have been clamoring for boosting plays on their bowling games thru the use of high score prizes.

home, to open a glass shop. . . . Arthur P. Sauve, Detroit distributor-operator, is expected back from his sojourn in Florida, about May 1. . . . James Rice, serviceman for the Sauve organization, is being seriously ill, a victim of pleurisy. . . . Norman LaFleur, of the Michigan Nickel Company, is enjoying his Florida vacation with his new Cadillac.

Los Angeles

Jack Spencer, operator in the Big Bear resort section, was in the city getting equipment for his arcade operation. With the summer vacation season soon to get under way, Spencer is making early preparations. . . . H. J. Smith, of Porterville, in from that city to look over equipment. He is entering his second year as an operator.

Jack Meyers, of Maywood, is a former dog trainer with the army during World War II and also piled up laurels as a jockey driver in the races held in his area. . . . Walt Schinkel, San Diego music operator, was in the city, making one of his infrequent buying trips. . . . A Wurliizer 1400, according to Stan Turner, of Paul Layman, was being installed in the foyer at the Hollywood Palladium to plug Stan Kenton's Capitol recordings.

Fred Vella has joined the staff of Budget Sales Company in the part-time merchandising department. He replaces Gene Rhodes, who resigned to become associated with his father. . . . Mary Solle, manager of the Leutenhagen Record Bar, has moved her day off to Wednesday. Her sister, Kay is taking Thursdays.

Lloyd Dendinger, Oceanside operator, a visitor. The increase in the number of servicemen at the camps in the Oceanside area is reported calling for additional equipment on location. . . . Marvin Farr, of San Pedro, who had been on a trip around the bay in the area, is in the city during the week.

Gene Anderson, Oceanside operator, visited last week. . . . Long Beach was represented on coin row by John Ketcher, Ed. Cahoon and Sheridan Thompson. . . . Mrs. Al Anderson, wife of the Shafter operator, recently was admitted to the hospital for surgery.

The cigarette operator of the Arizona Music Company, Kingman, Ariz., has been purchased by Ernest Scott. . . . Aubrey Stiemler, who has been handling routes on a brokerage basis, leaves soon for a swing thru the Northwest. . . . Jack Gutshall, San Luis Obispo operator, injured in a December auto accident, hopes to discard his crutches soon.

New York

Nat Cohn, president of the Bowl-o-Matic Sales Company, was busy last week getting everything lined up for the initial showing of the new 18-footer at the Park Sheraton Hotel Wednesday and Thursday (14-15). Cohn, one of the industry old-timers, is also a wanner. Op curiosity about the new game has been building.

Harry Zall, serviceman for Mac and Hy Pollay's Casino Music, was in a car crack-up Sunday (4) on the Manhattan Bridge. Max Weiss, of M. W. Vending, has left for a two-week stay in Florida. . . . A Joseph Geist, of Rockaway's Playland, has returned from a biz trip to California.

Al Denver, president of the Automatic Music Operators Association, will preside at a general meeting of the org Tuesday (13). The get-together was originally scheduled for last month, but members were away on midwinter vacations (forced the postponement). On the Friday following the meet, Den-

ver and Sid Levine take off for Chicago to help set up the convention of the Music Operators of America (MOA). Denver is MOA vice-chairman and Levine is the national group's attorney.

Bud Firestone, former game manufacturer, died here Monday (5) of a heart attack. He was 43. Firestone most recently was associated with George Ponsler, newly elected president of the Associated Amusement Machine Operators of New York. . . . Joe Lanuto, of Ridgewood Automatic, is in Brooklyn Jewish Hospital being treated for virus pneumonia. . . . Gil Engelman, of Columbia Music, is back on route duties after a long bout with the flu.

John R. Kaboo, of Union News Company, has been named chairman of the Tobacco and Candy Division of the Cardinal's Committee of the Laity in connection with the local Catholic charities fund appeal. John T. Collins, head of Canteen in New York, is vice-chairman of the committee's confectionery and restaurant division.

Ben Smith, of the ad agency bearing his name, and Barney Sugarman, Abe Green and Eddie Burg, of Runyon Sales, still being complimented on the planning responsible for the successful affair staged by Runyon and Permo. Inc. in Newark last week. . . . Harry Ebbin, partner with Nat Hochman and Jack Kata in the Unecda Vending Service, had to cancel a skedded biz trip to New England this week. Ebbin was tagged for jury duty in Brooklyn Supreme Court.

Milwaukee

Ray J. Ernsater, cigarette vending machine operator, is looking forward to business continuing at a profitable rate in the coming months. To back up his optimism, he recently added several new National cigarette machines to his growing inventory of equipment.

Nick DaQuisto, who recently bought a sizable music route from John Price, reports that his best nickel grabber in recent weeks has been "Sparrow in the Tree" by Bing Crosby and a disc runner-up is Patti Page's "Would I Love You."

A very sick lad for the past several months has been Elbert Allison, who is the sales representative for Capitol Records in Cen-

MUSIC OPERATORS!

Don't Forget...

to visit our headquarters at 1748 W. North Ave. when in Chicago for the M.O.A. Convention. You'll find the latest in everything or FIRST!



Country's Largest Stock of

SHUFFLE GAMES

All Guaranteed Perfect Completely Re-conditioned Cabinets Re-wired Plating Fields Replaced!

Kenney's Player League Bowler	..... \$79
Univ. Super Twin Bowler	..... 89
Ch. Coin Trophy Bowl	..... 105
Univ. Super Twin Bowler	..... 125
Ch. Coin Bowling Classic	..... 135
Bally Shuffle Champ	..... 145
Un. SHUFFLE ALLEY EXPRESS	..... 149
with rebound conversion & complete new plating field installed	..... 149
Kenney King Pin	..... 145
Bally Speed Bowler	..... 145
Ch. Coin Bowling Alley with Pin	..... 155
Univ. Twin Bowler	..... 155
Ch. Coin Bowling Alley	..... 155
Kenney ABC Bowler	..... 79
Ch. Coin Shuffle Baseball	..... 79
Williams Twin Shuffle	..... 59
Rock-Ola Shuffle Jumbo	..... 59
Bally Shuffle Bowler	..... 59
Univ. Shuffle Alley	..... 59
Game Bowling Champ, 19 1/2"	..... 79

PREMIUMS PLUS!

Heavy shipments of seasonal merchandise now arriving. For the nearest distributor in your district stop at FIRST or write today!

WANTED

We buy and sell only the finest if you're machine is clean, you'll get MORE CASH AT FIRST FOR

- FIVE BALL GAMES
- ONE BALL GAMES
- LATS PHONOGRAHS
- SALE DUMPS
- ARCADE EQUIPMENT

ATTENTION SHUFFLEBOARD OPERATORS

Convert your late boards and run these lush collections with Kenney's amazing NEW

4 WAY CONVERSION

22 or 24 shuffle game. Simple to install. Jumbo life-up pins. Automatic push return. 1 & 2 players. No marring of board. Now deliveries.

FIRST DISTRIBUTORS

Wally Fink & Co. Inc.
1748 W. North Avenue • Chicago 22, Illinois • Dickens 2-0300

YOU CAN'T BEAT THESE REDD-TESTED VALUES!

New England's Largest Stock of New and Used Equipment

MUSIC		SHUFFLE BOWLERS		ONE BALLS	
WURLITZER	Write	Bally	\$58.00	Large Assortment	Call or Write
1100	Write	Speed Bowler	Write	One Ball	Call or Write
1200	Write	Shuffle Champ	Write	Bally One Ball	Call or Write
71	Write	Hook Bowler (new)	Write		
1000	75.00				
600	40.00				
474	40.00				
SEEBURG		UNITED		ARCADE	
1000	Write	Standard	\$75.00	Shooter & Shooter	Write
1874	\$75.50	Super	50.00	Star Series	\$150.00
9000	50.00	Rebound	125.00	All Stars	65.00
1000	50.00	4 Player	Write	Panoram	150.00
Yocco	50.00	Single Rebound	Write	Scales, 12	75.00
Colet	50.00	Twin Rebound	Write		
Callor Unit	100.00				
Revue	65.00				
Ludlow	65.00				
Clowck	50.00				
7450	50.00				
ROCK-OLA		CHICAGO COIN		NEW ENGLAND OPERATORS ONLY	
1678 M Glow	\$295.00	Twin	\$45.00	New! In Stock!	
1232	235.00	Reebell	\$65.00	Bally Turf Kings	Write
1022	125.00	Univ. Shuffle	Write	Bally Head Bowler	Write
20 DeVuce	50.00	Twin	\$45.00	United Player	Write
20 Standard	50.00	Super	150.00	Univ. Shuffle	Write
40 Super	50.00	Univ. Shuffle	Write	United Team	Write
40 Heavy	50.00	Univ. Shuffle	Write	Ward's	Write
		Univ. Shuffle	Write	Bally Wards Draw	Write
		Univ. Shuffle	Write	Bell	Write
		Univ. Shuffle	Write	Exhibit Gun Patent	Write
		Univ. Shuffle	Write	Universal Hi-Boiler	Write
		Univ. Shuffle	Write	Univ. Twin Rebound	Write
		Univ. Shuffle	Write	Kenney C. Machine	Write
		Univ. Shuffle	Write	Chicago Coin	Write
		Univ. Shuffle	Write	Ch. Coin Bend Box	Write
MISC. MUSIC		WILLIAMS			
Albion Deluxe	\$55.00	Twin	\$25.00		
Pfeifer	75.00	Single	45.00		
Peckard 27	75.00	Deluxe	60.00		
		Ch. Coin Play Ball	Write		

EXCLUSIVE NEW ENGLAND DISTRIBUTORS FOR: WURLITZER, BALLY, UNITED, KENNEY, CHICAGO COIN AND EXHIBIT!

REDD DISTRIBUTING CO., INC.

298 Lincoln St. Allston, Mass.
AL 4-4040
BRANCH OFFICE 811 Union St. West Springfield, Mass. 6-5418

WANT A REAL MECHANIC

I have a good deal for a Man who is a mechanic, on Seeburgs Packards, Photomatics, pinballs and shuffle alloys. Send references, late picture of yourself, state if you have car and salary you expect. This job is permanent and is located in a large Eastern Virginia city. Rumors, loafers and lip artists, don't answer. Write

BOX D-5 CINCINNATI 22, OHIO

America's Finest

COIN TELESCOPE

\$790 TIME PAY PLAN

American Telescope Co.
EVANSVILLE 8, INDIANA

FOR SALE

15 Chicago Coin Bowling M'ys with Life Up Pins, late models @ \$ 55.00

1 Gottlieb Just "21" and 1 Gottlieb Underolls, both for 100.00

Universal Winner. Write

MASTASI DISTRIBUTING CO.
1010 Perdus St. New Orleans 13, La.
Phone: MAin 3236

ONE BALLS FOR SALE

TURF KINGS.....WRITE

WINNERS.....WRITE

PHOTO FINISH.....\$300.00

CHAMPIONS.....350.00

CITATIONS.....250.00

1/3 certified deposit with order

WANT BALLY HOT ROOS

COIN MACHINE SERVICE, INC.
1797 Union St. San Francisco, Calif.
Phone: PRospect 5-2976

CORRECTION

Due to a typographical error in the advertisement for the REDD DISTRIBUTING CO. published in our March 10th issue the price for Rock-Ola 1622 was listed as \$125.00. The correct price should have been \$165.00.

Wisconsin. Allison is fighting off the effects of a severe intestinal ailment at the Portage Hospital in Portage, Wis.

Tuesday (6) was a good day for many of the operators who wanted to get thru with a lot of work that had been piling up in their shops. Because it was election day here, the taverns were closed. Most of the ops took advantage of the day's layoff and either did repair work or got going on their income taxes.

Bob Puccio and Joe Pelligrino, partners at the P. & P. Distributing firm, are hunting for a new route. With their routes getting bigger right along, the work involved requires more experienced help, they insist. Several new Seeburg 100 plays were delivered to P. & P. recently to be used with 45 r.p.m. records. The doughnut shaped disks are finding more and more favor with both Puccio and Pelligrino.

The busiest man in town March 6-7 was Johnny O'Brien, Mercury Records distributor. Johnny's work for these days was the task of escorting Doris Draw, Mercury recording artist, around town to be interviewed by the local deejays and newspaper people. Right now Doris's first Mercury release "Brown Eyes" is doing a lot of business for ops.

Bob Markwardt, major domo of the stockroom at the Major Distributing headquarters, is top man in the bowling league on Saturday afternoons. Bob is pacing the rest of the keggers by a big two pins. The Major Distributing

team is ahead of the pack by a total of 13 games and looks like a cinch to take top honors.

In town looking for good records and coin equipment for his locations, was Chef Meisner, of Pewaukee. Mrs. Meisner came along with him for the day.

The wedding bells will be ringing May 26 for Sophie Ratka, record buyer, and clerk at the J. T. Novelty Company of Cudahy. The prospective bridegroom is David Firer. Trying to keep her mind on the record business as well as she can, Sophie reports that the J. T. Novelty music machines are doing a lot of business with waxings of "Mocking Bird Hill."

Adam Lynch, serviceman for the Ray's Amusement firm of West Allis, left his job recently and moved to California. Taking his place on the routes is Ray Assem, who previously was employed by the same firm.

Harry Jacobs Sr. is vacationing in Florida and should be back at the desk in several weeks. Meanwhile, Harry Jr. is holding down the fort at the United, Inc. headquarters on Vliet Street and anxiously waiting for the first possible chance to get those golf clubs out on his favorite course.

"What we could use right now," opines Toni Molik, Hastings Distributors record buyer, "is another record like Patti Page's 'Tennessee Waltz.' What was so unusual about it was the fact that it lasted so long on all the boxes and did top business in all kinds of locations."

Washington:

Washington disk jockeys currently tying in with the Washington Music Guild, Bill Schwartz reports, are Eddie Gallaher, WTOP; Milt Grant, WINX, and WWDC staffers Art Brown and Willis Conover. The Guild issues its 30 top selling juke box tunes, as tabulated in the Washington area, to the deejays. Grant, for example, airs the 30 top tunes on a three-hour session Friday nights, while Gallaher plays a Guild "record of the week," including such recent selections as Vic Damone's "Tell Me You Love Me" and the Andrews Sisters' "Penny a Kiss." Conover gives several mentions a week to The Billboard's listings.

Schwartz added that two new fnumbers the Guild is interested in are Columbia's "Sparrow in the Treetop" and "Beautiful Brown Eyes," recorded by Guy Mitchell. Schwartz, incidentally, just returned with Mrs. Schwartz from a Washington Birthday week-end in New York that included such highlights as a stop-over at the Waldorf and visits to hit shows.

Without benefit of a formal opening or announcement, the Spacarc of Washington vending machine exhibit room has been attracting considerable attention, reports Spacarc president Bayne E. Phipps. There have been many visits by operators in Washington and out-of-town, he said. The line-up of machines in February included Stoner Candy, Minute-Maid Orange Juice, Bert Mills Coffee, Spacarc Beverage Dispenser, Rowe Milk, National Cigarettes, Wendo Ice Cream and Coin Changers, and Merlin Cup. Other units were expected early in March, Phipps declared.

Tommy Sosebee's Coral Record of "She's My Easter Lily" was chosen by Washington Music Guild members as the song to push on Jukes for Easter.

Service Music Company has nipped its Modern Moods WEAM radio program (from 11:30 p.m. to 1 a.m.) with contests for listeners. All concerned reported that the annual banquet of the Associated Machine Operators of Baltimore at the Lord Baltimore was a really de luxe affair. Washington guests included Mr. and Mrs. Hirsh de La Vez, Mr. and Mrs. Phil Mason and Mr. and Mrs. Bill Schwartz.

Surveys of local officers' and non-commissioned officers' clubs in the area showed that the ban on bell machines forced higher prices on amusements and food in the clubs, according to Paul Culler, of the Military District of Washington's public relations staff.

Columbia Records' interests in Washington are now being ably served by Bob Green, with offices in Baltimore.

Cincinnati

Charles Kanter, president of the Automatic Phonograph Owners' Association, said that all signs point to a large Queen City delegation in attendance at the MOA convention in Chicago March 19-21. The local delegation will include, in addition to Kanter, Sam Chester, Diamond Vending Company; Milton Cole and Bill Harris, Ohio Specialty Company; Richard Morris, attorney for APOA; Morry Goret, T & L Distributing Company, and Jim Drivakis, Atlas Amusement Company. Kanter revealed that APOA will have a suite on the Palmer House exhibit floor, and passed along an invitation for all coinmen to drop in during the meet. Those in charge will make a special effort to handle any queries that coinmen may have. Kanter also revealed that Rome Johnson, radio and recording folk artist, had signed a contract with Abbey Records. His first platter, "Spain Upon My Heart," will be out this week. Johnson, who formerly recorded for MGM, will be on hand at the Abbey Records booth during the MOA convention.

Hartford, Conn.
John Colucci, of Mattatuck Music, Waterbury coin concern, and Mrs. Colucci drove back to Connecticut from their six-week Southern vacation. Dominick Fulco, Hartford coin operator, in the hospital with pneumonia.

Abe Fish, president of Connecticut State Coin Association, Inc., and owner-general manager, General Amusement Game of Hartford, showed up at a CSC gathering at DePasquale's Restaurant (Continued on page 150)



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DSR-12, S/15	DSR-12, S/15	Master 40
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Coinmen You Know

Continued from page 149

sporting a new hat. "The boys tell me I look 20 years younger with this derby." Fish remarked. Guests included Bob Jones, Red Distributing, Max Perlman, Atlantic-New York Corporation, Irv Kemper, Runyon Sales, and Stanley Gillespie. Hartford coin operator, Gillespie, a non-CSCA member, expressed some interest in the workings of the group.

John Fitzgerald, New Haven coinman, was expected back in Connecticut from Florida. Marvin Schroeder, son of Sam Schroeder, Hartford coin operator, has entered the University of Connecticut.

Miami

Gil Kitt, Empire Coin Machine Exchange, Chicago, back in Miami Beach enjoying the delightful climate. . . Ditto Samuel Wolberg, Chicago Coin Machine Company; Lynn Durant, United Manufacturing Company, and Walter Traisch, ABT Manufacturing Company.

Milly Green, who recently returned from New York, has sold his interest in the American Operating Company (pins, shuffle, music) to Gene Lane and Joe Wolfe. Lane and Green had been partners in the venture; now Lane, Wolfe and Morton (Buster) Aschell, the latter of Atlantic Vending, have joined forces under the banner of American Operating Company, Inc. Green retains his American Vending Company, which is being moved to his new building at 430 Jefferson Avenue, Miami Beach.

Harry Rosen, of Seaboard Atlantic Distributing Company, New York, is back at his Miami Beach residence. . . Mrs. Al Denver, wife of the proxy of the New York Music Operators' Association, vacationing at the London House.

Bush Distributing Company is awaiting arrival of the much-publicized Chicago Coin five-ball game. Thing . . . Joe Mathias, service manager at Automatic Cigarette Sales, and his wife, Jean, celebrated their wedding anniversary with a round of night clubs.

Lenny Butler, Taran Distributing Company, is on a buying and selling trip thru Florida and

Southern Georgia. . . The Taran company received 150 Meck television receivers and now has its TV dealer organization rolling.

Shell's, a Miami grocery which calls itself the world's largest, believes in using coin machines to the utmost. Among vendors spotted in the establishment are two Coca-Cola machines, one dispensing 7-Up, and several penny ball gum venders. The proceeds of the bulk venders are earmarked for various charitable organizations.

The four \$1 bills neatly framed in the office of Harry Goldberg, H & G Novelty Company, represent successful wagers on boxing matches with Gene Lane, American Operating Company. Goldberg says it was no small achievement getting Lane to part with the greenbacks.

Raymond Harrison, Automatic Cigarette Sales, and his wife took a fishing trip to Key West. An ardent angler, Harrison reported that nothing but the barracuda seemed to be biting that particular day. . . Taran Distributing looks for the new, as yet unnamed, United five-ball game to arrive soon. . . Frank Russo, Newark, N. J. jobber of pins and shuffle alleys, vacationing at his Miami Shores residence.

Joe Mangone, All-Coin Amusements Company, is traveling Florida, Georgia and South Carolina taking advance orders for the new Gottlieb five-ball game, Minstrel Man. Mangone, who is Gottlieb distributor for the three States, said he could have sold many more of the popular Knock Out game if they were available. From all indications, says Mangone, Minstrel Man will be at least as appealing to the public as was the animated minikin game.

Elmer Selge, Southern sales manager for Leigh Foundries, Inc., makers of PX cigarette machines, made the rounds of Miami coinmen. H & G Novelty Company is among the new local outlets for PX machines.

Alex Klimeski, Biscayne Equipment Company, formerly active in pins and shuffleboards, is considering entering the music field. Klimeski now operates a few shuffleboards.

Pittsburgh

Mrs. R. J. MacNeil, of Refreshment Service, Inc., believes a gum-and-mint column on newly designed machines might prove profitable because many people enjoy these confections. If the profit angle on the idea could be worked out satisfactorily.

Even before Baron Elliott's arrangement of "Shenandoah Waltz" could be purchased anywhere, Elmer Willett, of Stedford's retail store, said the phonograph-operator response would be "tremendous."

M. J. Abelson, general sales representative, Oak Manufacturing Company, reports the company's coming addition-to-its-plant party will spend three days at Las Vegas hotels, including the Thunderbird and Desert Inn where the cooking is wonderful.

Sidney Reinwasser, office manager, Pittaburgh Coin Machine Exchange, reports the firm's new building is progressing rapidly and will have a complete appliance, vending machines and repair department on the second floor.

James Winston, Columbia record distributor here, reports that despite bad weather and rail difficulties, improved deliveries of the 45-speed has stimulated their sales, bettering 78 and 45 activity. Makes it easier to gauge reaction and judge reorders.

Confection Specialties Company is improving its property. Herbert Cohen is manager. . . Herbert Rosenthal, of Banner Specialty Company, a business trip to Philadelphia. . . Vending Service, Inc., reports promptness in mailing out commission checks after the first of the month has won the firm compliments.

Lester D. Wyznick, partner, Coin Machine Agency, discussing the future, says "under a wartime economy we are planning increased promotion with its extent depending on developments current at the time."

R. J. MacNeil, of Refreshment Service Company, feels the 10-cent base is the coming thing. Taxes and rising costs, he explains, leave no incentive for 5-cent vending.

Raymond W. Waits, branch manager, Mills Automatic Merchandising Corporation, says a shortage of pennies caused by the charge now made by local trolleys for transfers, 6-cent pop, and penny charges for other items is cutting into penny-gum vending. "People today just don't spend pennies as readily as they used to," he said.

Morris Vinocur, of Monarch Music Company, feels Tommy Dorsey's return to recording on Decca, should benefit the music-box biz even tho he hasn't recorded for a while. Dorsey "always had a good following," he pointed out.

Morris Moskowitz, partner and route head for Sidmor Vending Company, reports specially selected charms at present help empty vending machines at a ratio of 1-4 as compared with a 6-6 ratio without them.

Joe Montgomery, service manager, Automatic Food & Refreshments Company, reports improvements on the Colonic machine were so well handled that Automatic has had no difficulty with them. "This is unusual," says Montgomery, "because problems generally develop around innovations."

Chicago

With orders for ShuffleCade and Five-Player Shuffle Alley rolling up, the production lines at United Manufacturing are going strong to meet schedules. Billy DeSalvo, general sales manager, reports shipments going out daily. Herb Ostinger, comptroller, getting ready for the golf season and discussing the game with visitors who drop in at the plant on a daily basis. Also busy on the sales front are Ray Riehl and Johnny Casola.

In a switch in plans, Wally Finke, partner in First Distributors, left Saturday (10) for a short vacation in Miami, with Joe Kline holding down the fort in his absence. Finke will fly back to Chicago for the MOA convention. Kline is also scheduling a Miami jaunt after Finke returns. Meanwhile, the coffee room at First continues to be one of the major coin machine meeting places in the city. Mal Finks, head of the premium department, reports the firm is continuing to expand this phase and has added new show cases for operator convenience.

Seymour Golden, head of Coin Machine Service, reports his daughter, Jacquelyn, who has been hospitalized for several weeks, is well along the road to recovery thanks to the ACTH drug. With Jackie showing marked improvement, Golden is once again putting in full time at the office, and Jerry Zachary, sales manager, is handling more outside work.

Gall Carter, Permo vice-president in charge of sales, back at the firm's headquarters after an Eastern business trip which included a stop-over in Washington, and attendance at the Permo-Runyon party last week in New York. Carter plans to take a trip to Miami after the MOA convention.

Len Micon, sales manager of World Wide Distributors, is making a steady recovery from a recent appendicitis operation. Meanwhile, his boss, Al Stern, and Monty West are doing double duty in handling their own customers as well as Micon's. Firm reports action on the Williams' Music Mit, 45 r.p.m. Counter Box and the Rock-Ola Rocket '51. The sales have been brisk this year. World Wide is still offering a complete stock of five balls, shuffle

VITAL STATISTICS

Deaths

Samuel L. Rheauame, known in the Detroit roll machine industry as Bob, died at Veterans Hospital, Dearborn, Mich., where he had been confined following an operation. He was the owner of the B and M Music Company, juke box operation, and was a partner of William Rheauame, another Motor City operator, who died about a year ago. He is survived by his widow, Marie; four brothers and a sister.

He games, arcade equipment and giant pinballs.

At Atlas Music Company, Bill Phillips is back from a two-week road swing with Bob Dunlop, Seaburg district manager. The pair toured Illinois cities and reported good reception of Seaburg's 45 cent installations. They also found many operators buying up Wall-o-Matic 100's in anticipation of curtailment of production of this type of accessory as well as play boosters. Phillips says that minimum record wear of 45 installations was a feature of the trip.

Williams Manufacturing Vice-President Sam Siera has been busy handling repeat orders on the Music Mit and Shoo Shoo and also supervising first shipments of fifth defense output. Herb Ferkala, Parveyor shuffleboard dealer, is back from a skiing trip in Michigan. He is now in the midst of a special sale of giant pinballs as made by Universal and Bally.

Exhibit Supply's Frank Mancuri is back from a biz trip thru Kentucky. Ford Sebastian, executive vice-president, is also due back from a road tour. Visitors at the plant for a look at Gon Patrol, the new vari-speed target game with a war background, included Joe Muaves, New York; Harold Leiberman, Leiberman Hy-G Music Company, Minneapolis; and Dan Stewart, Salt Lake City.

J. H. Keeney distributors report operators are showing steady interest in the firm's packaged candy venter. John Corcor, Charlie Pieri and Grant Shay have been greeting coinmen from out of town and the local area who have dropped in to see the firm's varied line of venders and the television line which now has an improved cabinet for the 17-inch console.

Joe Calderon, president of Trans World Trading, and manager of Ristaurac's export division, reports the Trans World Los Angeles office is growing in business volume every month. Jack Howard, formerly of Minneapolis, heads the West Coast branch.

Los Rieck, manager of H. C. Evans music division, states that Constellation distributors around the country find interest in the MOA convention running well ahead of last year's show. Evans will have rooms 734 and 735 at the Palmer House event.

Ristaurac's Joe Cohen originally planned a preview of the 446 Selective counter juke in Chicago last week but now will wait for the MOA confab to unveil the new model. Plant commitments in Appleton, Wis., changed his plans.

Visitors at Universal Industries last week included Ray Williams, Commercial Music, Dallas; Harold Leiberman, Leiberman Hy-G Music Company, Minneapolis; and Connie Confer, St. Louis.

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A.M.I. is the one proven, sturdy, dependable mechanism. Freedom from service difficulties has long since established its popularity.

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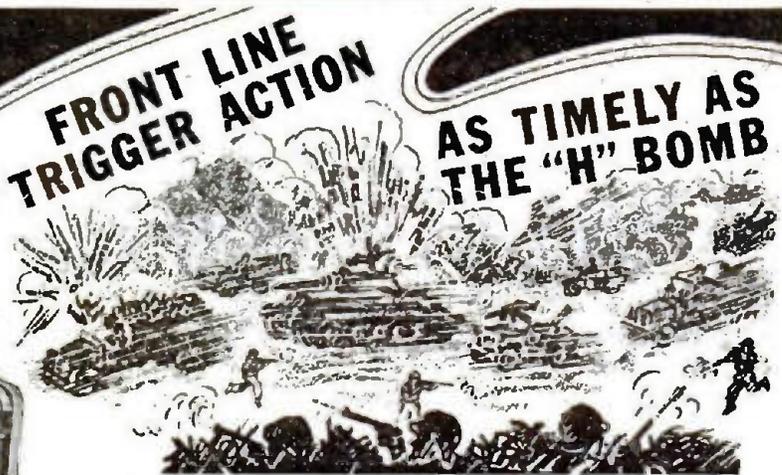


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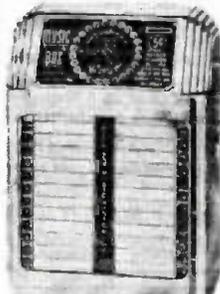
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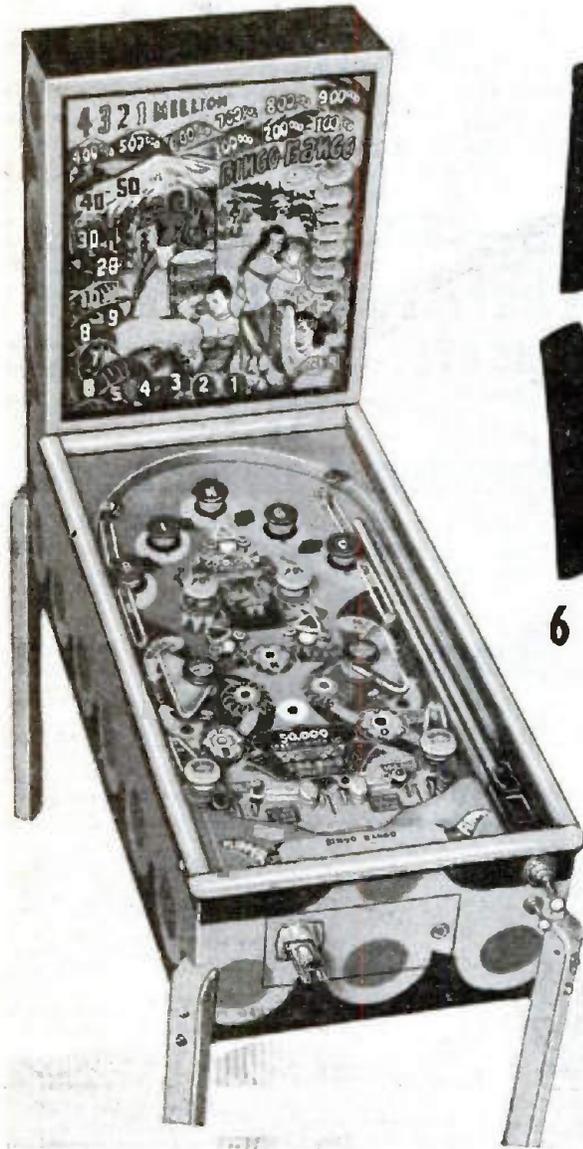
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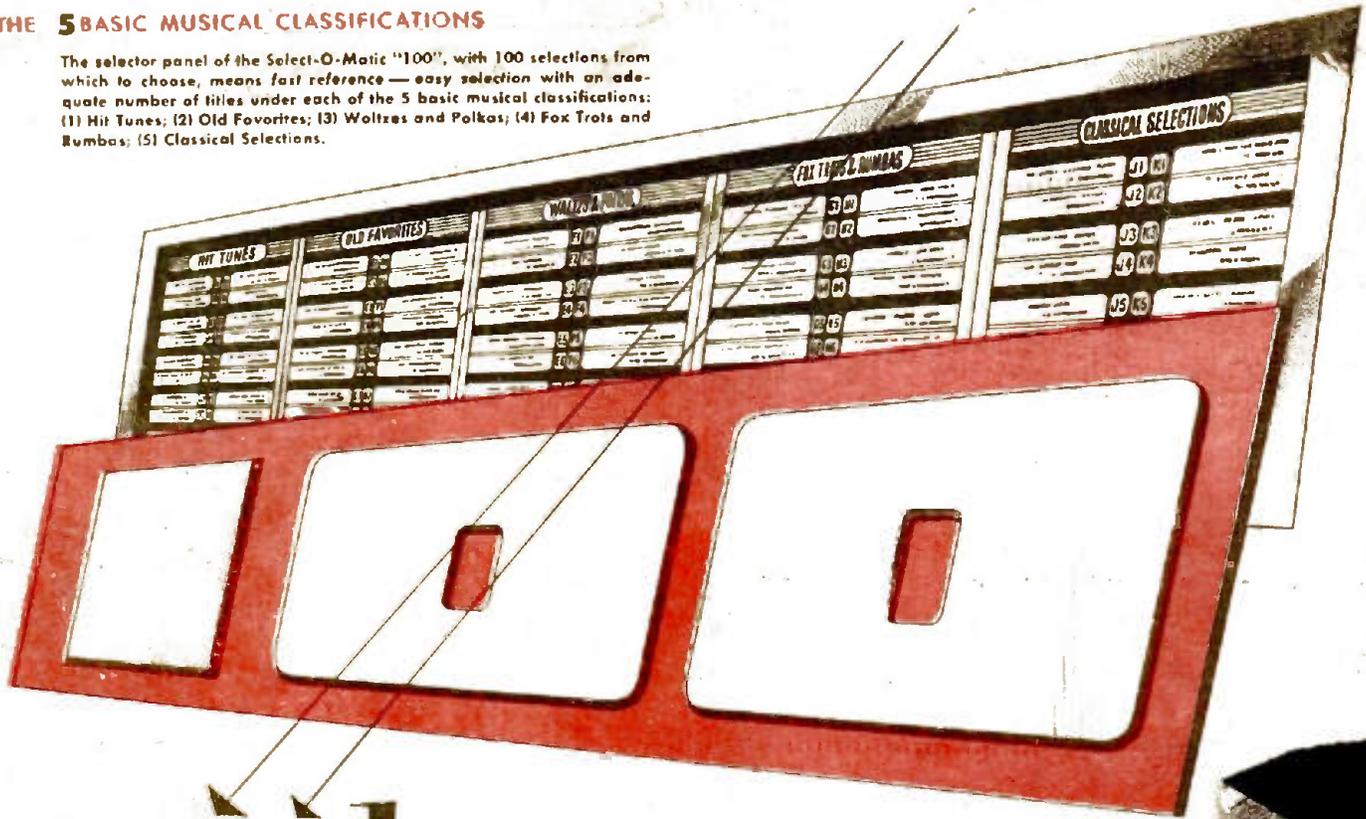
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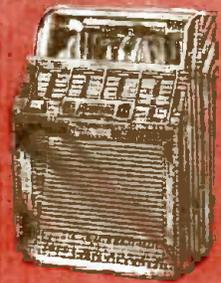


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