UP YOUR TAKE By Increasing Your **Capitol**

there's gold in them thar hits – and CAPITOL has 'em – LOOK!

- **THE PUSSY CAT SONG** *(New Yeh Yeh Yeh!)*  
  JO STAFFORD and GORDON MacRAE  
  And THE STARLIGHTERS with Orchestra  
  Capitol Record 15342

- **POWDER YOUR FACE WITH SUNSHINE** *(Smile! Smile! Smile!)*  
  JO STAFFORD and GORDON MacRAE  
  With Paul Weston and His Orchestra  
  Capitol Record 15351

- **'WILL STRING ALONG WITH YOU'**  
  JO STAFFORD and GORDON MacRAE  
  With Paul Weston and His Orchestra  
  Capitol Record 15337

- **'LAVENDER BLUE' (Dilly Dilly)!**  
  JOHNNY MERCER and THE PIEPPIPERS  
  With Paul Weston and His Orchestra  
  Capitol Record 15335

- **'IS IT YES?'**  
  ANDY AND DELLA RUSSELL  
  With Orchestra  
  Capitol Record 15343

- **'ROSE OF OLD PAWNEE'**  
  ROY WILLING  
  And His Riders of The Purple Sage  
  Capitol Record 15900

- **'BRUSH THOSE TEARS FROM YOUR EYES'**  
  JO STAFFORD and GORDON MacRAE  
  And THE STARLIGHTERS with Orchestra  
  Capitol Record 15770

- **'MY DARLING, MY DARLING'**  
  JO STAFFORD and GORDON MacRAE  
  And THE STARLIGHTERS with Orchestra  
  Capitol Record 15770

- **'YOU WAS'**  
  PEGGY LEE and DEAN MARTIN  
  With Orchestra  
  Capitol Record 15339

- **'SOMEONE LIKE YOU'**  
  PEGGY LEE with Orchestra  
  Capitol Record 15278

- **'ROSE OF OLD PAWNEE'**  
  ROY WILLING  
  And His Riders of The Purple Sage  
  Capitol Record 15900

- **'I LOVE YOU SO MUCH IT HURTS'**  
  JIMMY WAKELY  
  (Vocal by Jimmy Wakely with Cowboy Band)  
  Capitol Record 15243

- **'THE MATADOR'**  
  JACK SMITH with The Clark Sisters  
  And Earl Sheldon and His Orchestra  
  Capitol Record 15235

- **'FAR AWAY PLACES'**  
  MARGARET WHITING and The Crew Chiefs  
  With Orchestral Accompaniment  
  Capitol Record 15278

- **'MY OWN TRUE LOVE'**  
  MARGARET WHITING  
  With Frank DeVol and His Orchestra  
  Capitol Record 15278

- **'BRUSH THOSE TEARS FROM YOUR EYES'**  
  ROY WILLING  
  And His Riders of The Purple Sage  
  Capitol Record 15900

- **'I DON'T WANT YOUR SYMPATHY'**  
  JIMMY WAKELY  
  (Vocal by Jimmy Wakely with Cowboy Band)  
  Capitol Record 15243

- **'IS IT YES?'**  
  ANDY AND DELLA RUSSELL  
  With Orchestra  
  Capitol Record 15343

- **'ROSE OF OLD PAWNEE'**  
  ROY WILLING  
  And His Riders of The Purple Sage  
  Capitol Record 15900

- **'MY DARLING, MY DARLING'**  
  JO STAFFORD and GORDON MacRAE  
  And THE STARLIGHTERS with Orchestra  
  Capitol Record 15770

- **'GIRLS WERE MADE TO TAKE CARE OF BOYS'**  
  JO STAFFORD and GORDON MacRAE  
  Capitol Record 15770

- **'BANK ON CAPITOL IN '49'... to Keep the hits coming**

---

**BOOTH #78**  
COIN INDUSTRY CONVENTION  
JANUARY 17-18-19
Dear Radio Editors, Columnists, Critics:

My warmest thanks for voting me the No. 1 girl singer for the 8th consecutive year in your annual poll.

Thanks, Too, Juke Box Operators . . .

. . . for your consistent use of my Columbia Records in the Nation's Music Machines.

Gratefully,

DINAH SHORE
All-Star Performers

Roy Acuff * Jesse Ashlock *

Fred Lowery * Marlin Sisters * Mary Ann McCull * Memphis Minnie * Modernaires * Bill Monroe *
Ray Noble * Old Hickory Singers * Harry Owens * Hot Lips Page *
Tony Pastor * Andy Reynolds * Jane Russell * Hazel Scott * Dorothy Shay * Dinah Shore * Frank Sinatra * Skeets & Frankie * Speer Family * Kay Thompson *
Floyd Tillman * Deacon Uffle & Smile A While Quartet & Kirby Walker * Wiley Walker & Gene Sullivan * Jerry Wynne * Alvy West * Curly Williams & His Peach Pickers * Joe Williams

Long-Life Surfaces

The crisp, clear, life-like quality of reproduction on Columbia Records is due to their wonderful plastic surfaces. These modern surfaces, in addition to the famous Columbia process of laminated record manufacture, mean more play per record, more listening pleasure per play. No wonder it’s the “Record of The Stars”!
Guy LOMBARDO and His Royal Canadians

 Latest DECCA Releases

 DOWN BY THE STATION backed by
 SWEET GEORGIA BROWN Decca 24555
 RED ROSES FOR BLUE LADIES backed by
 EVERYWHERE YOU GO Decca 24549
 THE BIRTH OF THE BLUES backed by
 STORMY WEATHER Decca 24531

 "The Sweetest Music this side of Heaven"

* the other 2% will when they get another nickel!
Thank you... Mr. Operator!

for helping to make DECCA America's Fastest-Selling Records

These current DECCA Hits are setting a New HIGH in record popularity:

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Catalog Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>A LITTLE BIRD TOLD ME</td>
<td>AL JOLSON and MILLS BROTHERS</td>
<td>Decca 24616</td>
</tr>
<tr>
<td>BRUSH THOSE TEARS FROM YOUR EYES</td>
<td>Al Jolson and Mills Brothers</td>
<td>Decca 24616</td>
</tr>
<tr>
<td>FAR AWAY PLACES</td>
<td>BING CROSBY</td>
<td>Decca 24456</td>
</tr>
<tr>
<td>YARRA YARRA YARRA-LAR</td>
<td></td>
<td>Decca 24456</td>
</tr>
<tr>
<td>DOWN AMONG THE SHELTERING PALMS</td>
<td></td>
<td>Decca 24456</td>
</tr>
<tr>
<td>IS IT TRUE WHAT THEY SAY ABOUT DIXIE?</td>
<td></td>
<td>Decca 24456</td>
</tr>
<tr>
<td>AL JOLSON and MILLS BROTHERS</td>
<td></td>
<td>Decca 24456</td>
</tr>
<tr>
<td>THE PUSY CAT SONG (Nyow! Nyot Nyow!)</td>
<td>PATTY ANDREWS and Bob Crosby</td>
<td>Decca 24456</td>
</tr>
<tr>
<td>DON'T WORRY 'BOUT STRANGERS</td>
<td>ANDREWS SISTERS</td>
<td>Decca 24458</td>
</tr>
<tr>
<td>ANDREWS SISTERS</td>
<td></td>
<td>Decca 24458</td>
</tr>
<tr>
<td>I'VE GOT MY LOVE TO KEEP ME WARM</td>
<td></td>
<td>Decca 24458</td>
</tr>
<tr>
<td>I LOVE YOU SO MUCH IT HURTS</td>
<td></td>
<td>Decca 24458</td>
</tr>
<tr>
<td>DECCA Records</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Single Records $9.9 each (plus tax)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

ORDER TODAY!

America's Fastest-Selling Records!

January 22, 1949
2 great Hits for 1949!

1949 starts with 2 great Hits!

ALAN DALE
with Ray Bloch & his Orch.
on Sig 15234

JOHNNY LONG
and his Orch.
vocal by ensemble
on Sig 15243

MEET ME TONIGHT IN DREAMLAND

SWEET SUE, JUST YOU

ORDER TODAY FROM YOUR NEAREST DISTRIBUTOR

Cedar Distributing Co.
12649 Linwood Avenue
Detroit, Michigan
Phone: Twaswood 9-5950

C. & C. Distributing Co.
1770 North West Marshall
Portland, Oregon

C. & C. Distributing Co.
112 5th Street, North
Seattle, Washington
Phone: Elliot 3770

Chord Distributors
2320 So. Michigan Ave.
Chicago 16, Illinois
Phone: Danube 8-1040

Eddy's Record Distributors
2818 Dowling Street
Houston, Texas
Phone: Atwater 8-3463

G. & S. Distributing Co.
243 West Kellogg Blvd.
St. Paul, Minnesota
Phone: Cedar 7-640

W. E. Horvey Co.
234 Walnut Street
Cincinnati, Ohio
Phone: Dunbar 3152

Major Distributing Co.
723 11th Avenue
New York, N. Y.
Phone: Plaza 7-2815

Maple Leaf Records, Ltd.
455 Craig St., W.
Montreal, Que., Canada
Phone: MA 4221

Marvel Distributing Co.
1422 Fairmount Avenue
Philadelphia 30, Pa.
Phone: Stevenson 2-3650

Millier Record Sales Co.
110 North 18th Street
St. Louis, Missouri
Phone: Central 5-681

Music Suppliers Of New England
17 Chadwick Street
Roxbury, Massachusetts
Phone: Highlands 5-8886

Nola Record Distributors
816 Corinodlet Street
New Orleans, Louisiana
Phone: Canal 8743

Northwest Music Co.
Pierce, South Dakota
Phone: Pierre 2897

Pan American Distributing Co.
90 Riverside Avenue
Jacksonville, Florida

Pan American Record Supply Co.
2061 Champa Street
Denver, Colorado

Pan American Distributing Co.
170 N.W. 53rd Street
Miami, Florida

Reddi Supply Company
45 East 4th Street
Salt Lake City, Utah
Phone: Salt Lake City 5-2817

Schwartz Brothers
2931 17th Street, N.E.
Washington, D. C.
Phone: Michigan 4500

Seaboard Distributors
110 Ann Street
Hartford, Connecticut
Phone: Hartford 2-5882

Pan American Record Supply Co.
110 North 18th Street
St. Louis, Missouri
Phone: Central 5-681

Music Suppliers Of New England
17 Chadwick Street
Roxbury, Massachusetts
Phone: Highlands 5-8886

Nola Record Distributors
816 Corinodlet Street
New Orleans, Louisiana
Phone: Canal 8743

Northwest Music Co.
Pierce, South Dakota
Phone: Pierre 2897

Pan American Distributing Co.
90 Riverside Avenue
Jacksonville, Florida

Pan American Record Supply Co.
2061 Champa Street
Denver, Colorado

Pan American Distributing Co.
170 N.W. 53rd Street
Miami, Florida

Reddi Supply Company
45 East 4th Street
Salt Lake City, Utah
Phone: Salt Lake City 5-2817

Schwartz Brothers
2931 17th Street, N.E.
Washington, D. C.
Phone: Michigan 4500

Seaboard Distributors
110 Ann Street
Hartford, Connecticut
Phone: Hartford 2-5882

Specialty Sales
134 North 6th Street
Birmingham, Alabama

Staff Distributing Co.
P.O. Box 2447
Dallas, Texas
Phone: Transpact 7-2883

Staff Distributing Co.
Municipal Auditorium
Oklahoma City, Oklahoma
Phone: Oklahoma City 79-2118

Standard Distributing Co.
Of Pittsburgh
5721 15th Avenue
Pittsburgh 19, Pa.
Phone: Allegheny 8557

Southland Distributing Co.
641 Edgewood Avenue, N.E.
Atlanta, Georgia
Phone: Lemon 7213

Tennessee Music Sales
220 Woodland Avenue
Nashville, Tennessee
Phone: Nashville 6-7992

January 22, 1949
COLE PORTER HITS
from
KISS ME KATE

A SAINT SUBLER and LEMUEL AYERS PRODUCTION
Starring
ALFRED DRAKE — PATRICIA MORRISON

Music and Lyrics by COLE PORTER Book by BELLA SPEWACK

SO IN LOVE
WHY CAN’T YOU BEHAVE
WUNDERBAR
BIANCA
WERE THINE THAT SPECIAL FACE
ALWAYS TRUE TO YOU (IN MY FASHION)

T. B. HARRMS COMPANY

RKO Building Rockefeller Center, New York
By Arrangement with Boston Hill Music Corporation
MR. YOUNG AMERICA

Gene WILLIAMS

and his Orchestra
Featuring ROBIN SCOTT

Just 6 months old today...
and already one of the most successful bands in America. Just concluded SMASH engagements at...

* CLICK PHILADELPHIA
* Avalon NEW YORK
* TEENTIMERS MBS Coast to Coast

Personal Management
BARBARA BELLE 1619 BROADWAY, NEW YORK 19, N. Y.
"TWO-TON" BAKER
The Mercury Record Maker

Psst.....
Have you Played:
"AN OLD FLAME NEVER DIES"
Mercury No. 5105
"I'M A LONELY LITTLE PETUNIA"
Mercury No. MMP 35
"I WUV A WABBIT"
Mercury No. MMP 24

JUKE BOX OPERATORS
A "Two-Ton" load of thanks for keeping my tunes spinning. Watch me go to town in '49.

The Friendliest Guy in Show Business

For those rollickin', rousin' hits that coin the dough!

LATEST RELEASES
"ROLL THE PATROL"
"SUNFLOWER"
Two Terrific Tunes in the Jolly Two-Ton Baker Style,
made to order for Juke Box Play! Order Now—
Mercury Record No. 5239

RADIO
WGN-MUTUAL
"TWO-TON BAKER THE MUSIC MAKER"

TELEVISION
WGN-TV

CONTACT FOR PERSONAL APPEARANCES AL BORDE
203 N. Wabash Ave.
CHICAGO 1, ILLINOIS

January 22, 1949
Here's what the Juke boxes need

MORE BEER

by

LAWRENCE DUCHOW

and his

RED RAVEN ORCHESTRA

with Johnny Olsen

(Famous Network Star of "Ladies Be Seated")

and chorus

VICTOR RECORD NO. 20-5337

Brewed with

"SPIDER HOP"

by Joe Bivianos

and the RCA Victor Accordion Orchestra

2 Smash Hits on 1 Record

RCA Victor Records

Watch for my next release!

"RED RAVEN WALTZ"

VICTOR NO. 20-3219

Page 10 The Billboard Juke Box Supplement

January 20, 1949
He's signed up with RCA VICTOR!

CLAUDE THORNHILL

Another great name added to RCA Victor's star-studded roster! Watch for Thornhill's first RCA Victor post-ban waxing—to be released shortly. And watch for a steady stream of hits from RCA Victor in '49. Yes, it looks like a banner year—a banner year for riding high with RCA Victor!

THE STARS WHO MAKE THE HITS ARE ON RCA Victor Records

January 22, 1949
America's No. 1 SINGING COWBOY on Records Says . . . . THANKS TO OPERATORS AND DISK JOCKEYS

Jimmy Wakely ON Capitol RECORDS

JUST RELEASED
"FOREVER MORE"
"THINK OF ME THINKING OF YOU"
"TIL THE END OF THE WORLD"
"MOON OVER MONTANA"

3 HITS RIDIN' AT ONE TIME
"ONE HAS MY NAME"
"I LOVE YOU SO MUCH IT HURTS"
"MINE ALL MINE"

My Thanks to LEE GILLETTE and All the Folks at Capitol

IN PRODUCTION
MONOGRAM PICTURES
6 A YEAR
"REDWOOD STAMPEDE"

IN RELEASE
"COURTIN' TROUBLE"

Thanks to SCOTTY DUNLAP,
LOU GRAY and IRENE SCHRECK
who keeps the score

Exclusive Management: RAY WHITLEY, 2041 Vista Del Mar, Hollywood 28, California

January 22, 1949
The Juke Box Supplement

TABLE OF CONTENTS

The Juke Box Network

Part I — The Manufacturing Story...... 17
Part II — The Distributor's Story...... 18
Part III — The Operating Story...... 18
Part IV — The Record Story...... 20

Part I of Juke Box Operator Poll (Trade and Location Aspects)...... 23
Best All-Round Record Company Service...... 24
Best Information Regarding New Record Releases...... 24
Best Records From Standpoint of Wearing and Reproduction...... 24
Who Buys the Records for Juke Boxes?...... 24
Sources of Information as Guide to Buying Records...... 25
Effect of Record Ban on Operation...... 25
Fair Price for Operators To Pay for Records...... 26
Price Operators Can Afford for New Juke Box...... 27

Part II of Juke Box Operator Poll (Popularity)...... 53
The Year's Most-Played Records...... 55
The Year's Top Bands...... 56
The Year's Top Male Vocalists...... 57
The Year's Top Female Vocalists...... 58
The Year's Top Singing and Instrumental Groups...... 59
The Year's Most-Played Folk Records...... 61
Company Labels With the Year's Most-Played Folk Records...... 63
The Year's Top Artists on Folk Records...... 64
The Year's Most-Played Race Records...... 65
The Year's Top Bands on Race Records...... 66
The Year's Top Male Vocalists on Race Records...... 66
The Year's Top Singing and Instrumental Groups on Race Records...... 67

The Year's Top Female Vocalists on Race Records...... 67
Company Labels With the Year's Most-Played Race Records...... 68

Music Popularity Charts...... 28-30
Honor Roll of Hits...... 28
Best-Selling Sheet Music...... 29
England's Top Twenty...... 29
Canada's Top Tunes...... 30
Records Most Played by Disk Jockeys...... 32
Songs With Most Vocal and Instrumental Plugs in Key Areas (RH System)...... 32
Songs With Greatest Radio Audiences (ACI)...... 32
Best-Selling Popular Retail Records...... 24
Best-Selling Children's Records...... 24
Best-Selling Records by Classical Artists...... 25
Best-Selling Record Albums by Classical Artists...... 26
Best-Selling Popular Record Albums...... 26
Most-Played Juke Box Records...... 37
Best-Selling Retail Race Records...... 38
Most-Played Juke Box Race Records...... 38
Advance Race Record Releases...... 38
Most-Played Juke Box Folk Records...... 40
Folk Talent and Tunes...... 40
Best-Selling Retail Folk Records...... 41
Advance Folk Record Releases...... 41
Record Reviews...... 42
Album Reviews...... 47
The Billboard Picks...... 48
The Disk Jockeys Pick...... 48
The Retailers Pick...... 48
The Operators Pick...... 48
Advance Record Releases...... 49
Honor Roll of Popular Songwriters...... 50

Record Labels and Manufacturers...... 69
The Billboard's Cavalcade of Juke Box Hits...... 74-80
"Mr. Rhythm" Frankie

WITH CARL

AT THE

ON MERCURY RECORDS

Latest Releases
"IT ONLY HAPPENS ONCE"
"ROSETTA"

Going Strong
"TARA TALARA TALA"
"OLD FASHIONED LOVE"

Management: GENERAL ARTISTS CORPORATION
CURRENTLY ON
PEGGY LEE’S
CHESTERFIELD SUPPER CLUB
EVERY THURSDAY
N. B. C. Coast to Coast

Soon To Be Seen In
"MAKE-BELIEVE BALLROOM"
A Columbia Picture

Personal Management: GABBE, LUTZ and HELLER
6272 Sunset Blvd., Hollywood 28, Calil.
Publicity RED DOFF
Hollywood

1619 Broadway, New York City, N. Y.
MILTON KARLE
New York
"THE GOLDEN TOUCH"
(IN THE JUKE BOX, TOO!)

Frankie CARLE
HIS PIANO AND HIS ORCHESTRA

Latest COLUMBIA Record Album
"ROSES IN RHYTHM"

Latest COLUMBIA Record Hit Releases
LITTLE JACK FROST GET LOST
I COULDN'T STAY AWAY FROM YOU
AN OLD MAGNOLIA TREE
CONGRATULATIONS

Just Released
LET A SMILE BE YOUR UMBRELLA
SWEET SUE
PART 1 \ THE MANUFACTURING STORY

YEAR 1948 was an eventful one for the music machine manufacturer—1949, according to all indications, will be a fruitful year. And in those words, eventful and fruitful, rest the story of an industry.

There can be no chronological sequence to the happenings of the past year, for insignificant matters that cropped up early in 1948, loomed as important factors as 1949 dawned. Most important, however, is the general theme that was passed along from operator to distributor and then to the manufacturer, the theme of leveling off, financially, physically and administratively.

Because the operator, as the ultimate consumer of the manufacturer’s product, is such a vital factor, his situation must be explained.

The year 1948 was perhaps the roughest year in the history of the coin-operated music business. The war years and their resulting lull periods were definitely a part of the past. Newcomers to the business, on the operating level, were divided into three classes: Those who tried and failed; those who managed to eke out a living but foresaw disaster in the future because of inexperience or unsound financial structures, and, finally, the handful who made a success of their operations.

Each of these classifications made their mark on the manufacturer. The first group by losing their equipment; the second by their inability to add to their equipment, and the third, by their unwillingness to expand until the leveling off period passed.

What has been the effect of the manufacturing level? In the least, it has been shattering.

Manufacturers have, thru their close proximity to the operator, felt the brunt of the drastically reduced incomes of the latter group. As a result, the producers, who were slowed down, some were halted entirely... In the case of the Rudolph Wurlitzer Company, heavy losses were reported. Fewer new models hit the market, for that same market could barely absorb those units already on the distributors’ floors. Low-priced units made their debut, but the success of this move has yet to be determined, and coin-operated television-juke box units took a step forward, albeit a small one.

Taken company for company, the story follows the same general theme, but with variations.

What Was Coming

Wurlitzer, because of its position as the leader in the field, was among the first to see what was coming. In April of 1948 the production lines at North Tonawanda were shut down, and distributors started to dispose of their large stocks of 1100 and 1018 models. What was reported to be a one-month shutdown extended thru the balance of the year.

Late in the year, from the desk of R. C. Rolff, president, came a special financial report, in which the phonograph division of the company was given the blame for a $1,991,978 loss. In his statement Rolff revealed that the price of the firm’s music machines had been cut; that personal changes were being made (resignation of Mike Hambergren and radical switches in the distributor network); revision of selling policies had been effected.

Most encouraging, however, was Rolff’s comment that production was expected to resume in the near future, and that the company expected to operate at a profit during the final six months of its fiscal year. Thus Wurlitzer follows the theme of an eventful 1948, and the hopes for a fruitful 1949.

New Seeburg Model

Seeburg, without shutting down production lines, still had its ear attuned to the industry. Earlier in 1948 the firm brought out its SICM unit, a non-coin operated, industrial-commercial phonograph offering 200 selections. This was a custom-built unit, and was aimed at industrial locations, clubs, etc. But the SICM unit, while holding little interest for the operator, held a prevue of things to come. For early in December Seeburg introduced its new coin-operated phonograph, called the Select-o-Matic, in which 100 selections were offered by using the same record principles as were employed in the SICM unit. Gala showings, by Seeburg distributors throughout the country prior to Christmas 1948 indicated that the unit would be well received.

Thus 1949 looked like a fruitful year to the Seeburg family of manufacturer, distributor and operator.

AMI, from its headquarters in Grand Rapids, Mich., appeared to also be heading for a bright future in the business. Introducing its second phonograph, the Model B, early in the summer, the firm, after enjoying moderate success with its Model A, found itself moving ahead more swiftly with the smaller phonograph.

Priced in the Wurlitzer-Seeburg range, the AMI phonograph was gradually appearing in more and more new locations as the year drew to a close.

Sales Promotion

To make 1949 a fruitful year, John Haddock, Lindy Force and the balance of the AMI family were aggressively merchandising their product. Traveling trailers were supplied to distributors to travel the highways and byways, hitting every available operator. And, with coin-operated television becoming more active, the firm was experimenting along these lines, too, using a Model B with a Magnavox tele receiver attached.

Rock-Ola, quiet during the first half of 1948, was headed for a boom as the new year rolled around. Production had been going ahead at the Rock-Ola plant during the slow period, but on a reduced scale. Then came shuffleboards, and with the firm among the first to bring out a board that operators found acceptable, the music business started to move ahead. It is here the new Rock-Ola model for awhile, but their 1948-49 model is in production, and is moving from the distributors’ showrooms to operators’ locations.

Also looking forward to a brighter year in ’49 is the Aircon Manufacturing Company. Financially, the going has been rough for this Kansas City, Kan., firm, but that problem seems to have been licked. The re-organization plan approved by the court in the fall of 1948 opened the door to full-scale production. The Coronet, which was originally announced to list at $495, and has since been raised to $590 to $545, has been the answer to many operators who sought a new phonos for a smaller location. Too, the firm introduced its combination Juke box-tele vision set, and Bernard D. Craig, sales manager, reports the trend toward this unit is excellent.

Patent Problems

Second low-priced unit is the Fibex, originally on the market in 1949 and now listing at $445, Beret with legal problems involving their use of patents, the Fibex was permitted to remain part of 1948, was slow to move, but there was hope for the future in that the firm was working hard to get its legal problems solved so that the way would be clearer for concentration on production and sales.

There was little word from the Indianapolis headquarters of Packard during most of the year. The firm was producing its wall box, and some new machines. Sam Homer E. Cepheus was deep in his duties in Washington.

So, as 1949 dawned, manufacturers were rolling up their sleeves. There was much work to be done, and the time was ripe to start. The operator was looking forward to 1949 with optimism. If the coming new year would indeed be a fruitful one for the manufacturer.
THE JUKE BOX NETWORK

PART 2

THE DISTRIBUTOR'S STORY

The 12 months ending last December marked a period of adjustment for the juke box business as a whole. And that period was doubly challenging for the distributors of phonographs. Competition was at its keenest pitch. Selling in a buyer's market was complicated by resistance to high prices. Inventories of many a solid distributing organization were swollen out of all proportion as a result of so-called "floor plan" arrangements. And, above all, lines of credit tightened in varying degrees for all distributors.

If, at year's end, distributors were not too sure of the answers to their problems, at least the problems stood out sharply and the goals were easy to define. Most phonograph manufacturers had already canceled a large number of distributing contracts to appoint new sales representatives. Distributors switched lines, and some for reasons ranging from lack of credit to bad management—simply closed their doors or went into other lines.

Leveling Off

No one believed that the year's end would see an end to these many problems. Most were convinced that the worst of the leveling-off period was passed and that 1949 would be more stable and prosperous for good managers. The principal reason for this feeling of optimism seemed to stem from the fact that inventories have been steadily reduced by aggressive sales policies.

Despite the fact that two manufacturers—Aireon and Paddock—set up new sales programs which meant, in effect, disbanding their distributor organizations, the industry as a whole reaffirmed its belief in the distributor as a necessary and useful factor in the business.

High prices, too-large inventories and lack of credit were factors felt all the way down the line from manufacturers to operators. Distributors, who had built up heavy investments in their businesses and who had high fixed overhead expenses to meet, were caught in the middle when the industry as a whole overproduced during the past two and one-half years. Altho production slacked off early last spring, existing inventories on many a distributor's floor could be sígnificantly reduced over a longer-than-usual period of time. Partly because of the financial position, distributors found these inventories caused, and partly because of general economic conditions, credit began to tighten noticeably at the same time inventory headaches were recognized.

Diversified Lines

Distributors who had diversified their lines to include other types of coin-operated equipment from games to vending and service machines were in a somewhat stronger position than the distributor who dealt exclusively in music. Altho the margin of profit in games and venders was considerably smaller than the margin of profit in music, games and vender sales did help pull many distributors over the hump.

One manufacturer, the J. P. Seeburg Corporation, gave its distributors an opportunity to try their hand selling allied music equipment. Seeburg introduced a non-coin operated music system for industrial plants, institutions, and similar locations, and gave its distributors first chance at marketing the unit. The results were not phenomenal, but they did serve to point up the need for diversifying the music distributor's line and that trend can certainly be expected to continue.

Firmer prices seem to be in the prospect for the remainder of this year, and firmer prices will help distributors in many ways. Principally, of course, firmer prices in the juke box market help the credit picture. Banks and finance companies, watching last year's wide variations between asking prices and selling prices, questioned the stability of the business. An operator financed at last price might find it to his advantage to allow the financing agency to repossess his unpaid-for equipment if he could buy the same merchandise for a price lower than his unpaid balance. Distributors, holding paper on deals such as this, had cause to be concerned. That very factor of instability in prices made it necessary for distributors to operate more and more routes and posed a heavy management chore since the distributor had to keep on top of both his selling and his operating activities with the result that one or both might suffer.

Future Outlook

At the beginning of this month, there were indications that buying would pick up. Phonographs purchased in 1946 and 1947 were paid out, or nearly paid out, which meant that good operators anxious to keep their routes at peak efficiency would be replacing older equipment. Sales volume was not expected to match 1946, but most distributors have now tightened up their organizations to cut overhead expenses. This will enable many to realize a fair profit even the volume does run less than the recent peak years.

Most encouraging news of all, however, were reports from distributors who asked for and received credit from local banks and financing companies. They reported that, while money was definitely not as easy to come by as it had been, sound deals could be cleared. And manufacturers appeared more conscious of the distributors' problems since heavy inventories on distributors' floors eventually spell trouble for the manufacturer. That awareness was an encouraging sign for a better year.
TUE axeil upon which the entire coin-operated music industry turns is the operator, for no matter what kind of a machine the manufacturer makes and what sales policies are used to push those products to the ultimate user, the operator is still the determining factor in whether or not the industry is a healthy, profitable one.

The operating picture in 1948 was one of varying economic degrees, in which the first postwar "leveling off" period arrived, and the operators as a whole found themselves reaping a 5-cent product, as they did before and during the war, in the face of rising costs that did deeply fisle their cash reserves. For many wartime and postwar operators, 1946 was a year of decision. These operators were faced with the problem of continuing operations on ever-narrowing margins of profit, or throwing in the sponge, and seeking a livelihood elsewhere. Many chose the latter course.

The old-timer in the music field, he who had made a living selling music prior to the outbreak of war, and the business man-operator, who had learned to set up his operation on a sound business basis, were for the most part unaffected by the market and, as a result, see the makings of a rainbow on the horizon, as 1948 bowed out.

The direction in which the operating wind blew was determined early in the year just past. The easy money and easy spending of the early 40’s were long gone—nor slowly, but rather at hurricane speed.

And, as operators saw their grosses decline, many began to look out for another source of income. As many of the newcomers met the operating disaster head-on, and were swept away with the tide. Others who had entered the field during and after the war were able to hold their own as they followed the examples set by those operators already operating and solidifying their routes, dropping marginal spots that became unprofitable locations due to extra servicing and higher supply costs, and replacing equipment only when it became an absolute necessity.

Nickel Music

By late spring the 5-cent price of music was level, and the end of long period of much debate throughout the country. Many of the newer operators felt that they should juggle their per-play rates into a dime, and, despite advice to the contrary, many in the business became ev’n that the public, accustomed to the nickel per record price, would not, in most cases, pay a dime.

Argued pro and con for weeks, it was finally conceded by most operators that except for specialized locations, such as private clubs, the Juke box would have to continue on nickel play, and that another solution would have to be found by the operators to make up the difference between the rising costs and the diminishing sales.

One such solution was a revision of the commissions paid to locations. Here, the operator found he was treading on thin ice indeed, but by properly marking his way forward, slowly and with businesslike procedure, the results were often favorable.

Revamp Commission

In Sioux Falls, S. D., for example, Norman Griffin, secretary of the South Dakota Phonograph Operators’ Association, together with his fellow local operators, worked out a sliding scale of commissions. Locations, after studying the operators’ presentations, agreed to the commission revision, and a healthy music business was the result.

From Peoria, III., headquarters of the Central Illinois Phonograph Operators’ Association, came further word that the revision of commissions not only was feasible, but could also be the difference between profit and loss for the operator. Here the operators, headed by Lee Arnold, association president, worked out a 60-40 commission scale, and, like several other localities in various parts of the country, found the location owner agreeable to the change when he was shown the heavily increased costs the operator was forced to bear while still getting the same price for his product.

Associations

This move to revamp the long-accepted 50-50 commission projected still another age-old axiom before the operator—in unity there is strength. For operators, soon discovered that by working together they could more easily show both the necessity for the commission changes. Thus, the association, strong in some areas, weak in others, and nonexistent in most, took on added significance. And, along these lines, came the organizations of the Music Operators of America (MOA), a national music association designed to improve the lot of all operators. Headed by George A. Miller, Oakland, Calif., and with Al Denver, New York as association president as second in command, the national organization appeared ready to do a man-sized job in ‘49. The meetings of the MOA, which will be held during the CMI convention, will be all-important as far as the music operator is concerned.

Meanwhile, with the national organization functioning, local groups began sprouting up. In Des Moines, the Iowa Automatic Music Operators’ Association became a reality. An aggressive group of music merchants met in Albuquerque, and with Miller on hand to advise them, formed a New Mexico association. These, along with similar groups throughout the country, were formed by operators who were looking for action. They are men banded together for the purpose of building their business on a sound, profitable basis.

Promotion Factor

A notable development during the year was the increasing trend toward promotion, on-location and off, by the music machines industry. Influx of hit-time-of-the-month drivers, which included special title strips, radio tie-ins and placards, proved a definite shot in the arm in some areas, although many problems made it impossible for the promotion to be used in all parts of the country.

To hypo interest in the music machines of many operators and associations turned to radio as an advertising and promotional medium. Special advertising spots were made in such areas as Washington, Chicago and other cities, and the results were gratifying.

While still a toddler as ‘48 dawned, promoters saw the means of increasing play was becoming more popular with operators throughout the country, and, more important, was actually doing a job in those areas where it was being tried.

Conclusion

High on the list of matters to be followed closely during the coming year will be local, State and national legislation, as well as the need for a second group of operators. High on the list of matters to be followed closely during the coming year will be local, State and national legislation, as well as the need for a second group of operators. High on the list of matters to be followed closely during the coming year will be local, State and national legislation, as well as the need for a second group of operators. High on the list of matters to be followed closely during the coming year will be local, State and national legislation, as well as the need for a second group of operators. High on the list of matters to be followed closely during the coming year will be local, State and national legislation, as well as the need for a second group of operators. High on the list of matters to be followed closely during the coming year will be local, State and national legislation, as well as the need for a second group of operators. High on the list of matters to be followed closely during the coming year will be local, State and national legislation, as well as the need for a second group of operators. High on the list of matters to be followed closely during the coming year will be local, State and national legislation, as well as the need for a second group of operators. High on the list of matters to be followed closely during the coming year will be local, State and national legislation, as well as the need for a second group of operators. High on the list of matters to be followed closely during the coming year will be local, State and national legislation, as well as the need for a second group of operators.

Also of importance is the television situation. Coin-operated operators, rather than non-coin-operated alike, Video has been a strong competitor of the music machines in the past. It is spreading like a wild fire, and will continue to compete for the patron’s attention.

Coin tele will get its first taste of that in ‘49, and may well prove to be an added source of income for the Juke box operator.
THE RECORD STORY

NOTWITHSTANDING a number of the recording ban, lowered takes, etc.) the juke box network continued to prove itself of prime importance to record companies, recording artists and music publishers. It remained the single source of top exploitation for the record people, who paid for the privilege of supplying such exploitation. Record sales to operators, despite lower takes on most locations, held a fairly high level and made up a substantial part of the average record company's gross and net sales figures.

Conversely operators found these same negative factors surrounding the same problem that they had in the past, of little consequence. The American Federation of Musicians ban on new recordings had little effect on records available to operators, or on the buying and selling habits of those records in their machines. For one thing all the record companies built a considerable backlog of records before the ban actually went into effect. While it turned out that a large portion of such recordings were below standard both musically and physically, the independent record manufacturers filled the breach in great style. When the top name bands and singers on the major labels failed to turn up money-luring disks, the indies came up with tunes and artists which somehow struck a responsive chord in the public pocketbook. Details are omitted in this review because the picture is clearly outlined in the poll published elsewhere on this issue. Here the week-by-week development on the recording end is clearly outlined.

Ban-Over

Now that the ban has been lifted, however, there seems to be some reason to believe that even the ban's effects were practically nil, the return of top popular bands and singers with current hit tunes will lift operator sales, even if only to a small degree. Over a long pull it has been amply demonstrated that the appeal of major attractions performing current hits is difficult to match at the box office, whether the b.o. be at a theater or the coin chute of a juke box.

Aside from the question of talent and tunes, most operators are primarily concerned with the price they are required to pay for their records.
A PERSONAL MESSAGE
TO EVERY MUSIC OPERATOR

A phonograph's TRUE VALUE to the music operator is measured by this yardstick:

Will it get and hold top locations, operate dependably at minimum expense and maximum profit, in sensible relation to the investment it represents?

Over the years Wurlitzer Phonographs have faithfully and probably held to that concept of phonograph value.

As a result, Wurlitzers have been by all odds the world's largest selling phonograph, have consistently commanded highest trade-in values, have earned for Wurlitzer the dominant leadership of the commercial music industry.

BUT LEADERSHIP IMPLIES RESPONSIBILITY

Under today's conditions Wurlitzer recognizes as its primary responsibility the continuance of quality merchandise built to the desires of the public, the location and the operator. It is no idle boast that current Wurlitzer models, at today's prices and by every accepted standard, are the greatest phonograph values ever offered to music operators.

That is as it should be, for it is important that ALL of us face the future with confidence. And we at Wurlitzer sincerely believe that we have a stake in your future as you have in ours.

Wurlitzer Engineered Music Systems enable you to serve and profit from every type of commercial music installation. Wurlitzer Phonographs are location tested and proved ... EASY TO PLAY, easy to service, economical and profitable to operate.

What you get for what you pay is still a fundamental of your business. And when you buy a Wurlitzer you buy the best—in value, dependability, earning power, and in public and location acceptance.

THE RUDOLPH WURLITZER COMPANY
NORTH TONAWANDA, NEW YORK
Welcome to the members of the coin machine industry from M-G-M Records' "Forty-Niners". The hits of '49 recorded in '49:

- The Pussy Cat Song (Hey! Hey! Hey!)
- Any State in the Forty-Eight is Great
- Cruising Down the River
  Powder Your Face With Sunshine
- No Orchids For My Lady
  Bewildered
- Someone Like You
  I've Got My Love To Keep Me Warm
- Careless Hands
  These Will Be The Best Years Of Our Lives

M-G-M Records: The Greatest Name in Entertainment
TRADE AND LOCATION ASPECTS

QUESTIONS

1. Best All-Round Record Company Service

2. Best Information Regarding New Record Releases

3. Best Records From Standpoint of Wearing and Reproduction

4. Who Buys the Records for Juke Boxes?

5. Sources of Information as Guide to Buying Records

6. Effect of Record Ban on Operation

7. Fair Price for Operators To Pay for Records

8. Price Operators Can Afford for New Juke Box
## QUESTION #1
Which record companies give you the best all-round service? (List in order of preference.)
(Three places, three points for 1st place; two for 2d; one for 3d.)

<table>
<thead>
<tr>
<th>RECORD COMPANY</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capitol</td>
<td>452</td>
</tr>
<tr>
<td>Victor</td>
<td>343</td>
</tr>
<tr>
<td>Columbia</td>
<td>220</td>
</tr>
<tr>
<td>Decca</td>
<td>190</td>
</tr>
<tr>
<td>Mercury</td>
<td>76</td>
</tr>
<tr>
<td>MGM</td>
<td>68</td>
</tr>
<tr>
<td>King</td>
<td>63</td>
</tr>
</tbody>
</table>

## QUESTION #2
Which record companies keep you best informed regarding their new releases? (List in order of preference.)
(Three places, three points for 1st place; two for 2d; one for 3d.)

<table>
<thead>
<tr>
<th>RECORD COMPANY</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capitol</td>
<td>471</td>
</tr>
<tr>
<td>Victor</td>
<td>298</td>
</tr>
<tr>
<td>Columbia</td>
<td>228</td>
</tr>
<tr>
<td>Decca</td>
<td>205</td>
</tr>
<tr>
<td>MGM</td>
<td>58</td>
</tr>
<tr>
<td>Mercury</td>
<td>50</td>
</tr>
<tr>
<td>King</td>
<td>45</td>
</tr>
</tbody>
</table>

## QUESTION #3
Which record companies turn out the best records from the standpoint of wearing and reproduction qualities? (List in order of preference.)
(Three places, three points for 1st place; two for 2d; one for 3d.)

<table>
<thead>
<tr>
<th>RECORD COMPANY</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Victor</td>
<td>443</td>
</tr>
<tr>
<td>Decca</td>
<td>272</td>
</tr>
<tr>
<td>Capitol</td>
<td>264</td>
</tr>
<tr>
<td>Columbia</td>
<td>251</td>
</tr>
<tr>
<td>London</td>
<td>70</td>
</tr>
<tr>
<td>MGM</td>
<td>57</td>
</tr>
<tr>
<td>Mercury</td>
<td>33</td>
</tr>
<tr>
<td>King</td>
<td>24</td>
</tr>
<tr>
<td>Tempo</td>
<td>18</td>
</tr>
</tbody>
</table>

## QUESTION #4
Who buys the records for your juke boxes?
(a) You, as owner of the route.
(b) Your servicemen.
(c) Someone in your office.

<table>
<thead>
<tr>
<th>Option</th>
<th>Checks</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a)</td>
<td>207</td>
</tr>
<tr>
<td>(b)</td>
<td>42</td>
</tr>
<tr>
<td>(c)</td>
<td>36</td>
</tr>
<tr>
<td>No Answer</td>
<td>(6)</td>
</tr>
</tbody>
</table>
### TRADE ASPECTS DIVISION

**QUESTION #5**

Check the sources of information you use as a guide to buying records:

- (a) Location requests
- (b) Personal taste
- (c) Actual machine count
- (d) Record salesmen advice
- (e) Trade paper advertising
- (f) Trade paper editorial buying service features

<table>
<thead>
<tr>
<th>Source</th>
<th>Checks</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a)</td>
<td>187</td>
</tr>
<tr>
<td>(b)</td>
<td>114</td>
</tr>
<tr>
<td>(c)</td>
<td>178</td>
</tr>
<tr>
<td>(d)</td>
<td>40</td>
</tr>
<tr>
<td>(e)</td>
<td>111</td>
</tr>
<tr>
<td>(f)</td>
<td>142</td>
</tr>
<tr>
<td>No Answer</td>
<td>(8)</td>
</tr>
</tbody>
</table>

### OPERATIONS ASPECTS DIVISION

**QUESTION #6**

What effect, if any, has the record ban had on your operation during the past year?

<table>
<thead>
<tr>
<th>Answer</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Answered &quot;None&quot;</td>
<td>154</td>
</tr>
<tr>
<td>Answered &quot;Very Little&quot;</td>
<td>29</td>
</tr>
<tr>
<td>Answered With Comments</td>
<td>65</td>
</tr>
<tr>
<td>No Answer</td>
<td>(15)</td>
</tr>
</tbody>
</table>

---

**Marksmanship... is another way of saying BIG-TIME HITS**

**WIND IN MY SAILS**

Music by MARIA GREVER

Lyric by ERVIN DRAKE and JIMMY SHIRL

**EVERY DAY'S MY BIRTHDAY**

By IRVIN GRAHAM

**MANHATTAN**

By RODGERS and HART from MGM's "Words and Music"

**SAY SI SI**

By TERENCE LEO from 20th Century Fox's "When My Baby Smiles on Me"

Edward B. MARKS Music Corporation

RCA BUILDING, RADIO CITY, NEW YORK, N.Y.

YEAR AFTER YEAR—SINCE 1894—
THE HOUSE OF MARKS HAS BEEN PUBLISHING THE BEST IN POPULAR MUSIC.
**Question #7**

**Operations Aspects Division**

What do you consider a fair price to pay per record for your recordings?

<table>
<thead>
<tr>
<th>Price</th>
<th>Votes</th>
</tr>
</thead>
<tbody>
<tr>
<td>5¢</td>
<td>1</td>
</tr>
<tr>
<td>10¢</td>
<td>1</td>
</tr>
<tr>
<td>11¢</td>
<td>1</td>
</tr>
<tr>
<td>12¢</td>
<td>1</td>
</tr>
<tr>
<td>13¢</td>
<td>1</td>
</tr>
<tr>
<td>14¢</td>
<td>1</td>
</tr>
<tr>
<td>15¢</td>
<td>1</td>
</tr>
<tr>
<td>16¢</td>
<td>1</td>
</tr>
<tr>
<td>17¢</td>
<td>1</td>
</tr>
<tr>
<td>18¢</td>
<td>1</td>
</tr>
<tr>
<td>19¢</td>
<td>1</td>
</tr>
<tr>
<td>20¢</td>
<td>1</td>
</tr>
<tr>
<td>21¢</td>
<td>3</td>
</tr>
<tr>
<td>21¢ to 31¢</td>
<td>1</td>
</tr>
<tr>
<td>22¢</td>
<td>1</td>
</tr>
<tr>
<td>23¢</td>
<td>1</td>
</tr>
<tr>
<td>24¢</td>
<td>8</td>
</tr>
<tr>
<td>25¢ to 30¢</td>
<td>2</td>
</tr>
<tr>
<td>25¢ to 35¢</td>
<td>1</td>
</tr>
<tr>
<td>26¢</td>
<td>2</td>
</tr>
<tr>
<td>28¢</td>
<td>3</td>
</tr>
<tr>
<td>29¢</td>
<td>2</td>
</tr>
<tr>
<td>30¢</td>
<td>9</td>
</tr>
<tr>
<td>30¢ to 35¢</td>
<td>1</td>
</tr>
<tr>
<td>30¢ to 40¢</td>
<td>2</td>
</tr>
<tr>
<td>31¢</td>
<td>1</td>
</tr>
<tr>
<td>32¢</td>
<td>1</td>
</tr>
<tr>
<td>33¢</td>
<td>1</td>
</tr>
<tr>
<td>33 1/3¢</td>
<td>1</td>
</tr>
<tr>
<td>35¢</td>
<td>59</td>
</tr>
<tr>
<td>35¢ to 40¢</td>
<td>0</td>
</tr>
<tr>
<td>35¢ to 45¢</td>
<td>1</td>
</tr>
<tr>
<td>35¢ to 50¢</td>
<td>1</td>
</tr>
<tr>
<td>37¢</td>
<td>4</td>
</tr>
<tr>
<td>37¢ to 45¢</td>
<td>1</td>
</tr>
<tr>
<td>39¢</td>
<td>1</td>
</tr>
<tr>
<td>39¢ to 45¢</td>
<td>1</td>
</tr>
<tr>
<td>40¢</td>
<td>38</td>
</tr>
<tr>
<td>40¢ to 45¢</td>
<td>1</td>
</tr>
<tr>
<td>40¢ to 50¢</td>
<td>2</td>
</tr>
<tr>
<td>42¢</td>
<td>1</td>
</tr>
<tr>
<td>45¢</td>
<td>4</td>
</tr>
<tr>
<td>49¢</td>
<td>1</td>
</tr>
<tr>
<td>49¢ to 60¢</td>
<td>1</td>
</tr>
<tr>
<td>50¢</td>
<td>15</td>
</tr>
<tr>
<td>50¢ to 65¢</td>
<td>1</td>
</tr>
<tr>
<td>55¢</td>
<td>1</td>
</tr>
<tr>
<td>60¢</td>
<td>1</td>
</tr>
<tr>
<td>63¢ (retail)</td>
<td>2</td>
</tr>
<tr>
<td>65¢</td>
<td>2</td>
</tr>
<tr>
<td>No Answer</td>
<td>(19)</td>
</tr>
</tbody>
</table>
Meet these famous
DECCA
ARTISTS IN PERSON
at the C.M.I. Convention

DECCA Convention Booth
NO. 75
and afterwards at the
DECCA Hotel Suite

EVELYN KNIGHT
The celebrated, exclusive DECCA artist of
the smash best sellers — “A Little Bird Told
Me” and “Powder Your Face With Sunshine.”

APPEARS Tuesday, Jan. 18th, 3 p.m.
DECCA BOOTH NO. 75
and AFTERWARDS AT DECCA’S HOTEL SUITE

SPECIAL APPEARANCE
LAWRENCE WELK
the popular, exclusive DECCA artist

APPEARS Mon., Jan. 17th, 3 p.m.
DECCA BOOTH NO. 75
and
LATER AT DECCA’S HOTEL SUITE

January 23, 1949
THE NATION'S NO. 1 TRIO IN 1949
DO RAY and ME
NOW DOING THEATRES COAST TO COAST!

THE NATION'S TOP TUNES

1. A LITTLE BIRD TOLD ME
By Harvey O'Brecht
Published by Renown (ASCAP)
Records available: L. S. Edgar, Oriol, Columbia 15360; S. Reilly, Kidney-Star, 14226; Vandor 121; J. Young-A. Davis, Columbia 36369; Rose Murphy, Vitter 20-3210; The Wayfarers, London 318; (Note: information on electrical transcription libraries available as The Billboard goes to press.)

2. BUTTONS AND BOWS
By Livingston and Evans
Published by Famous (ASCAP)

3. ON A SLOW BOAT TO CHINA
By Frank Loesser
Published by E. B. Marks (ASCAP)

4. MY DARLING, MY DARLING
By E. B. Marks (ASCAP)
Published from the Broadway musical production "Three's Company"

5. FAR AWAY PLACES
By Whitney and Kramer
Published by Laredi (ASCAP)
Records available: L. Rus, Day-Circey, Decca 15353; Margaret Whiting-The Crew Chief, Capitol 15317; V. Dannew, Mercury 3318; D. Shure, Columbia 36369; Jack Smith-The Clark & Smith, Capitol 15320; Varsity 123; B. Terry, Columbia-H. National, the Broadcasters, American, 28977; C. Cannon, Columbia 28978. Electrical transcription libraries: Phil Eleis, Associated; Bob Short, World; Curt Mauro, Associated; Curt Stapler, Concord, Associated; Curt Stapler, Concord.

6. LAVENDER BLUE (Dilly, Dilly)
By Eltie Daniel and Larry Marcy
Published by Santa-Joy (ASCAP)
From the Walt Disney film "It's a Bear to My Heart"
Records available: M. Campbell-L. Ford-J. Hill, Tri, Columbia J-3944; V. Lewis, Columbia, 28183; J. Rus, Day-Circey, Decca 15353; D. Shure, Columbia 36369; Jack Smith-The Clark & Smith, Capitol 15320; Varsity 123; B. Terry, Columbia-H. National, the Broadcasters, American, 28977; C. Cannon, Columbia 28978. Electrical transcription libraries: Phil Eleis, Associated; Bob Short, World; Curt Mauro, Associated; Curt Stapler, Concord, Associated; Curt Stapler, Concord.

7. POWDER YOUR FACE WITH SUNSHINE
By Lombardi and Nathaniel
Published by Lombardo (ASCAP)
Records available: D. Brown-T. Black, Decca 28013; J. Knight-The Broadcasters, Decca 28013; F. Rus, Day-Circey, Decca 15353; B. Terry-R. Associated ANP, Associated ANP, the Broadcasters, American, 28977; D. Shure, Columbia 36369; Burks-Day-Boot-Clyde, Columbia 28978; Carmen Kaye, Victor 26-2521. (Note: information on electrical transcription libraries available as The Billboard goes to press.)

8. YOU WERE ONLY FOOLIN'
By Larry Futter-Billy Futter-Fred Mankow
Published by Shady-Bernstein (ASCAP)
Records available: D. Brown-A. J. Black, Oriol, 28013; J. Knight-The Broadcasters, Decca 28013; B. Terry-R. Associated ANP, Associated ANP, the Broadcasters, American, 28977; D. Shure, Columbia 36369; Burks-Day-Boot-Clyde, Columbia 28978; Carmen Kaye, Victor 26-2521. (Note: information on electrical transcription libraries available as The Billboard goes to press.)

9. CIANTO LE GUSTA
By Gabriel Rain and Billy Gilbert
Published by Peer (BMI)
From the MGM film "You State With Jupe"
Records available: D. Brown-V. Thoms, Columbia 28013; A. Smith, Columbia 28013; J. Knight-The Broadcasters, Decca 28013; J. Knight-The Broadcasters, Decca 28013; B. Terry-R. Associated ANP, Associated ANP, the Broadcasters, American, 28977; D. Shure, Columbia 36369; Burks-Day-Boot-Clyde, Columbia 28978; Carmen Kaye, Victor 26-2521. (Note: information on electrical transcription libraries available as The Billboard goes to press.)

10. GALWAY BAY
By Cole and Derwent
Published by Leeds (ASCAP)
Records available: Bill Crosby, Decca 28013; R. Johnson, Columbia 36369; B. Lester, Rainbow 3318; J. McPhail-R. Green, Oriol, Columbia 28013; J. McPhail-R. Green, Oriol, Columbia 28013. (Note: information on electrical transcription libraries available as The Billboard goes to press.)
KING OF THE COWBOYS

Roy Rogers

THAT MISS FROM MISSISSIPPI
I'M A ROLLIN'

AMERICA'S No. 1 BAND

Vaughn Monroe

RED ROSES FOR A BLUE LADY
MELANCHOLY MINSTREL

THE CERTAIN SEVEN

20-3061 "Until" Tommy Dorsey
20-3123 "On a Slow Boat to China" Freedy Martin
20-3100 "Lavender Blue" Sammy Kaye
20-3314 "Far Away Places" Eddy Arnold
20-2806 "Bouquet of Roses" Jose Iturbi
11-8851 "Clair de Lune"

POLARP

PERRY COMO
20-3329 With A Song In My Heart

DENNIS DAY
20-3333 Turn To-Laura To-Ler
20-3331 Streets of Laredo
20-3325 Yes, You, You Are The One
20-3323 Moonlight Romance

JACK LATHROP
20-3317 Don't Hang Around
20-3309 One Has My Name

ROY ROGERS
30-3313 That Miss From Mississippi
30-3318 I'll Be Happy
The Three Suns
30-3322 Singing In My Soul
30-3314

JACK LATHROP and the Drought Ctenchens

FOLK

ROY ROGERS
30-3318 Until The Cows Come Home

INTERNATIONAL

JEAN SABLON
20-3315 Un Air De L'Acordeon
30-7323

RCA Victor Records

This Week's Release!

Don't Hang Around

One Has My Name

Until The Cows Come Home

The stars who make the hits are on

RCA Victor Division, Radio Corporations of America, Camden, N. J.

January 25, 1946

The Billboard Juke Box Supplement Page 39
Randy Woods, I sentence you to 30,000 in 30 days.

AND HE DID IT!
WITH BULLET RECORDS 253, 254, 284, 292, 255, 275, 276 and 295

Randy's Record Shop, Gallatin, Tennessee, sold 30,000 BULLET Records in 30 days! A record and then some!

Conclusive Proof of the Ever-Increasing Demand for BULLET Records
America's Largest Growing Independent Record Company

BULLET RECORDS
423 BROAD STREET
NASHVILLE, TENN.
Tops in 48...

THIRD ANNUAL MUSIC-RECORD POLL

The Year's Top Sheet Music Sellers

SONG

POINTS

You Can't Be True, Dear

Blasco

355

“TELL ME A STORY”

“RAMBLING ROSE”

LAUREL

LAUREL

FAR AWAY PLACES

BENJAMIN AND WEISS'S NEW HIT TUNE...

“I DON'T SEE ME IN YOUR EYES ANYMORE”

LAUREL MUSIC CO.

TOMMY VALANDO • 1619 B'WAY, NEW YORK

HOLLYWOOD

ARTIE VALANDO

NEW YORK

VICTOR PELLE • GENE PILLER

CHICAGO

BENNY MILLER

January 22, 1949
**RECORDS MOST PLAYED BY DISK JOCKEYS**

Records listed here in numerical order are those played over the greater number of record shows. List is based on replies from weekly surveys among 4,300 disk jockeys throughout the country. Lists shown in this chart, other available charts in the Honor Roll of Hits, Music Popularity Chart, Part 1, and the Top 50 Tunes plus ties. (P) Indicates tune is from a film; (M) indicates tune is from a teen musical.

| No. 1 | 1. A LITTLE BIRD TOLD ME... | Rank: 1 | Weeks: 10 | Chart Issue Date: January 14, 1949 | Label: Columbia | Publisher: Witmark-ASCAP | Artist: The Chordettes |
| No. 2 | 2. MY DARLING, MY DARLING... | Rank: 2 | Weeks: 9 | Chart Issue Date: January 14, 1949 | Label: Decca | Publisher: Witmark-ASCAP | Artist: The Chordettes |
| No. 3 | 3. BUTTONS AND BOWS... | Rank: 3 | Weeks: 8 | Chart Issue Date: January 14, 1949 | Label: Columbia | Publisher: Witmark-ASCAP | Artist: Dinah Shore |
| No. 4 | 4. FAR AWAY PLACES... | Rank: 4 | Weeks: 7 | Chart Issue Date: January 14, 1949 | Label: Capitol | Publisher: Witmark-ASCAP | Artist: Kate Smith |
| No. 5 | 5. ON A SLOW BOAT TO CHINA... | Rank: 5 | Weeks: 7 | Chart Issue Date: January 14, 1949 | Label: Capitol | Publisher: Witmark-ASCAP | Artist: The Carriers |
| No. 6 | 6. A LITTLE BIRD TOLD ME... | Rank: 6 | Weeks: 6 | Chart Issue Date: January 14, 1949 | Label: Columbia | Publisher: Witmark-ASCAP | Artist: The Chordettes |
| No. 7 | 7. YOUR RECORDS, ANYONE... | Rank: 7 | Weeks: 6 | Chart Issue Date: January 14, 1949 | Label: Decca | Publisher: Witmark-ASCAP | Artist: Dinah Shore |
| No. 8 | 8. FAR AWAY PLACES... | Rank: 8 | Weeks: 5 | Chart Issue Date: January 14, 1949 | Label: Capitol | Publisher: Witmark-ASCAP | Artist: Kate Smith |
| No. 9 | 9. SHE'S GONE... | Rank: 9 | Weeks: 5 | Chart Issue Date: January 14, 1949 | Label: Decca | Publisher: Witmark-ASCAP | Artist: Dinah Shore |
| No. 10 | 10. DADDY... | Rank: 10 | Weeks: 5 | Chart Issue Date: January 14, 1949 | Label: Columbia | Publisher: Witmark-ASCAP | Artist: Martha Tilton |

**SONGS WITH MOST VOCAL AND INSTRUMENTAL PLAYS IN KEY AREAS (RH SYSTEM)**

Tunes listed received the greatest number of key radio plug reports according to information supplied by the Edward Eimer clip logging system. Also given on this chart are listings: 1 point per sustaining instrumental, 2 points per sustaining vocal. 3 points for commercials instrumental; 4 points per sustaining vocal. Tops: A minimum of 500 radio plays in New York, Chicago and California were received per point.

**Week of January 7-13**

| No. 1 | 1. A LITTLE BIRD TOLD ME... | Rank: 1 | Plays: 240 | Chart Issue Date: January 14, 1949 | Label: Columbia | Publisher: Witmark-ASCAP | Artist: The Chordettes |
| No. 2 | 2. MY DARLING, MY DARLING... | Rank: 2 | Plays: 240 | Chart Issue Date: January 14, 1949 | Label: Decca | Publisher: Witmark-ASCAP | Artist: The Chordettes |
| No. 3 | 3. BUTTONS AND BOWS... | Rank: 3 | Plays: 240 | Chart Issue Date: January 14, 1949 | Label: Columbia | Publisher: Witmark-ASCAP | Artist: Dinah Shore |
| No. 4 | 4. FAR AWAY PLACES... | Rank: 4 | Plays: 240 | Chart Issue Date: January 14, 1949 | Label: Capitol | Publisher: Witmark-ASCAP | Artist: Kate Smith |
| No. 5 | 5. ON A SLOW BOAT TO CHINA... | Rank: 5 | Plays: 240 | Chart Issue Date: January 14, 1949 | Label: Capitol | Publisher: Witmark-ASCAP | Artist: The Carriers |

**SONGS WITH GREATEST RADIO AUDIENCES (ACI)**

(Ties at the same ACI figure for the week ending January 13, 1949)

| No. 1 | 1. A LITTLE BIRD TOLD ME... | Rank: 1 | Audience: 201,087 | Chart Issue Date: January 14, 1949 | Label: Columbia | Publisher: Witmark-ASCAP | Artist: The Chordettes |
| No. 2 | 2. MY DARLING, MY DARLING... | Rank: 2 | Audience: 201,087 | Chart Issue Date: January 14, 1949 | Label: Decca | Publisher: Witmark-ASCAP | Artist: The Chordettes |
| No. 3 | 3. BUTTONS AND BOWS... | Rank: 3 | Audience: 201,087 | Chart Issue Date: January 14, 1949 | Label: Columbia | Publisher: Witmark-ASCAP | Artist: Dinah Shore |
| No. 4 | 4. FAR AWAY PLACES... | Rank: 4 | Audience: 201,087 | Chart Issue Date: January 14, 1949 | Label: Capitol | Publisher: Witmark-ASCAP | Artist: Kate Smith |
| No. 5 | 5. ON A SLOW BOAT TO CHINA... | Rank: 5 | Audience: 201,087 | Chart Issue Date: January 14, 1949 | Label: Capitol | Publisher: Witmark-ASCAP | Artist: The Carriers |

(Continued on page 31)
These Are Facts!

FACT 1
LONDON RECORDS ARE LONG WEARING RECORDS...
YOU GET TWICE THE NUMBER OF PLAYS PER RECORD.

FACT 2
LONDON RECORDS ARE BETTER SOUNDED RECORDS...
THEY ARE FULL RANGE RECORDINGS. (30 TO 14,000 CYCLES)

FACT 3
LONDON RECORDS ARE FREE FROM DISTRACTING SURFACE NOISE...
THEY CONTAIN MORE THAN 20% SHELLAC.

FACT 4
LONDON RECORDS ARE HIT RECORDS... THEY GAVE YOU GRACIE FIELDS’
"NOW IS THE HOUR", PRIMO SCALA’S "UNDERNEATH THE ARCHES;
CAMARATA'S "FIDDLE FADDLE" AND MORE!

NOW! MORE LONDON HITS...
NO. 362 — GRACIE FIELDS' "FOREVER & EVER"
NO. 365 — JOY NICHOLLS & BENNY LEE "THE PUSSYCAT SONG"

10" Blue Label series — 75c phon box

January 22, 1949

The Billboard Juke Box Supplement  Page 38
Retail Record Sales

Based on reports received last three days of Week Ending January 14

BEST-SELLING POPULAR RETAIL RECORDS

Records listed are those selling best in the nation's retail record stores dealers.
Listed on The Billboard's weekly survey among 4,970 dealers in all sections of the country. Records are listed numerically according to greatest sales. (P) Indicates tune in a film; (M) Indicates tune in a legitimate musical. The B side of each record is listed in Italics.

**POSITION**

**Record**

**Company**

**Artist**

**Note**

1 1. A LITTLE BIRD TOLD ME.
   Specialty 1154
   Frank Sinatra.
   Columbia

2 2. BUTTONS AND BOWS.
   Specialty 1143
   Dinah Shore.
   Decca

3 3. ON A SLOW BOAT TO CHINA.
   Decca 24574
   Kay Kyser and His Orchestra.
   Columbia

4 4. M'LINGUING, MY DARLING.
   Columbia 23824
   J. Stafford-C. MacRae and The Carpetbaggers.
   Columbia

5 5. FAIR WAY PLACES.
   Columbia 23828
   M. Wallis and The Crew Chords.
   Columbia

6 6. LAVENDER BLUE.
   Capitol 23178
   Dean, Among the Shakers.
   Capitol

7 7. ON A SLOW BOAT TO CHINA.
   Columbia 23830
   P. Martin and O. Hughes.
   Columbia

8 8. CARELESS LOVE.
   Columbia 23831
   A. Crosby.
   Columbia

9 9. POWER OF THE FOUNTAIN SIDE.
   Columbia 23832
   E. Knight.
   The Stargliders.

10 10. MY DARLING.
    Columbia 23833
    D. Day-B. Clark.
    Columbia

**MEMO TO**

The Juke Box Ops at the CMI Convention:

For BIG PLAY on the Turntables...

Don't forget to order...

'MORE BEER!

ANDREWS SISTERS............. Deca
AMES BROS............ Coral
LAWRENCE DUCHOW.. Victor
JOLLY FRANZELL & PAYSON SISTERS... Rondo
LUCKY STEEL & TRAIL RIDERS... 20th Century
PRIMO SCALA...... London
RHINELANDERS...... Manhattan
STARLIGHTERS...... Capitol
RAYMOND ZAWSIZA... 20th Century

BILTMORE MUSIC CORP.
1650 Broadway
New York 19, N.Y.

ATTENTION, JUKE BOX OPERATORS!

We carry a complete line of

- Victor
- Columbia
- Capitol
- Decca
- MGM

and many others

In addition we also carry a complete line of singles or albums on every major label. We also export all over the world.

Any hit (Pop—Race or Hillbilly) is available for immediate shipment. Terms C.O.D. No order too small or too large. Our price 5 cents over wholesale cost per record. Albums 30% Discount from full price.

Consult Billboard's Lists of "Best Selling" Records for Selection

Sam Goody
Record Wholesalers
853 9th Ave.
N.Y. 19, N.Y.

Page 34 of The Billboard Juke Box Supplement

January 22, 1949
BEST-SELLING CHILDREN'S RECORDS

Record listings are those children's records 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>
<thead>
<tr>
<th>POSITION</th>
<th>ARTIST</th>
<th>TITLES</th>
<th>RECORD</th>
<th>SELL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Chappie's Polkas</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Clay Da Luna</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Blooming Happiness</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>S. Temple-Chorus</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>The Little Puddle Album</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Danny Kaye</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Mickey and the Beanstalk</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Rusty in Orchestaville</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Wilson Livingston-Henry Blair</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Mother Goose (One Record)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Nursery Rhymes (Two Records)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Frank Luther</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Peggy Bill (Three Records)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Roy Rogers-Song of the Pioneers</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Peter and the Wolf (Two Records)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Sterling Holloway</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Bobo and His Rocket Ship (Two Records)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Billy Mar with Orch-Vance &quot;Pinto&quot; Calve</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

BEST-SELLING RECORDS BY CLASSICAL ARTISTS

Record listings are those classical and semi-classical records 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>
<thead>
<tr>
<th>POSITION</th>
<th>ARTIST</th>
<th>TITLES</th>
<th>RECORD</th>
<th>SELL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Chappie's Polkas</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Clay Da Luna</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Blooming Happiness</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>S. Temple-Chorus</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>The Little Puddle Album</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Danny Kaye</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Mickey and the Beanstalk</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Rusty in Orchestaville</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Wilson Livingston-Henry Blair</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Mother Goose (One Record)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Nursery Rhymes (Two Records)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Frank Luther</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Peggy Bill (Three Records)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Roy Rogers-Song of the Pioneers</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Peter and the Wolf (Two Records)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Sterling Holloway</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Bobo and His Rocket Ship (Two Records)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Billy Mar with Orch-Vance &quot;Pinto&quot; Calve</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

BEST-SELLING RECORD ALBUMS BY CLASSICAL ARTISTS

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

<table>
<thead>
<tr>
<th>POSITION</th>
<th>ARTIST</th>
<th>TITLES</th>
<th>RECORD</th>
<th>SELL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Chappie's Polkas</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Clay Da Luna</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Blooming Happiness</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>S. Temple-Chorus</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>The Little Puddle Album</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Danny Kaye</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Mickey and the Beanstalk</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Rusty in Orchestaville</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Wilson Livingston-Henry Blair</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Mother Goose (One Record)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Nursery Rhymes (Two Records)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Frank Luther</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Peggy Bill (Three Records)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Roy Rogers-Song of the Pioneers</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Peter and the Wolf (Two Records)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Sterling Holloway</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Bobo and His Rocket Ship (Two Records)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Billy Mar with Orch-Vance &quot;Pinto&quot; Calve</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

BEST-SELLING POPULAR RECORD ALBUMS

Albums listed are those selling best in the nation's retail record stores (dealers). List is based on The Billboard's weekly survey among 4,878 dealers in all sections of the country. Albums are listed numerically according to greatest sales.

<table>
<thead>
<tr>
<th>POSITION</th>
<th>ARTIST</th>
<th>TITLES</th>
<th>RECORD</th>
<th>SELL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Chappie's Polkas</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Clay Da Luna</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Blooming Happiness</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>S. Temple-Chorus</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>The Little Puddle Album</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Danny Kaye</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Mickey and the Beanstalk</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Rusty in Orchestaville</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Wilson Livingston-Henry Blair</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Mother Goose (One Record)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Nursery Rhymes (Two Records)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Frank Luther</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Peggy Bill (Three Records)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Roy Rogers-Song of the Pioneers</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Peter and the Wolf (Two Records)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Sterling Holloway</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Bobo and His Rocket Ship (Two Records)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Billy Mar with Orch-Vance &quot;Pinto&quot; Calve</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Retail Record Sales

Based on reports received last three days of Week ending January 14

Frank Yankovic

King of the Polkas

AND THE

Greatest 5 Piece
Band in the Land

A JUKE BOX NATURAL ON COLUMBIA RECORDS

- Just Because
- Rendezvous Waltz
- Cafe Polka
- Linda's Lullaby

Watch for the Hit of '49

"BLUE SKIRT WALTZ"

Record Smashing Engagements at

DEVIN'S MILLION DOLLAR BALLROOM, Milwaukee
ARAGON BALLROOM, Pittsburgh
TRIANGLE BALLROOM, Chicago
WESTVIEW PARK, Pittsburgh
VILLAGE BARN, New York
COPA CLUB, Pittsburgh
MERRY-GO-ROUND CLUB, Youngstown

DIRECTION: GENERAL ARTIST CORP.
MANAGEMENT-ROBERT J. KENNEDY

Page 36 The Billboard Juke Box Supplement

January 23, 1949
MOST-PLAYED JUKE BOX RECORDS

Records listed are those receiving the greatest play in the nation's juke boxes. List is based on The Billboard's weekly survey among 1,200 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 chart, other available records of tunes listed here will be found in the Honor Roll of Hits, Music Popularity Chart, Part I.

Juke Box Record Plays
Based on reports received last three days of Week Ending January 14

DORIS DAY'S MY DREAM IS YOURS AND SOMEONE LIKE YOU COLUMBIA 3375

WARNING: In utilizing these charts for buying purposes readers are urged to pay particular attention to information listed which shows the length of time a record has been on the chart, and whether a record's popularity has increased or decreased. This information is shown in the left-hand columns under the heading "Weeks to Date," "Increased" or "Decreased." If a record has an unusually long run, or if its current position "last week" versus "last week" shows a sharp drop, readers should test with caution.

SONGS WITH GREATEST RADIO AUDIENCES

(Continued from page 22)

Hear the great artists at their best on Columbia Records.

Hearing tapes available at your record store.
ALWAYS Poppin' up with HITS!

The RAVENS

TIPS on coming TOPS

In the race department, National's great Ravens, with that outstanding base, bring thus a distinctive version of the Irving Berlin perennial, ALWAYS.

ALWAYS

backed by

ROOSTER

(A FOLK NOVELTY)

#9064

Catch them at the

ROYAL ROOST

NEW YORK

Opening January 20

UNIVERSAL ATTRACTIONS

347 Madison Ave., New York, N. Y.
**Folk Record Section**

**MOST-PLAYED JUKE BOX FOLK RECORDS**

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

**POSITION**

**RECORD**

1. "I LOVE YOU SO MUCH" J. Wakely and Cowboy Band... Capitol 15185-BMI
2. "HURTIN' BABY" J. Wakely and Cowboy Band... Capitol 15182-BMI
3. "THEN I TURNED AND WALKED SLOWLY AWAY" E. Arnold... Victor 20-3176-BMI
4. "A HEART FULL OF LOVE" E. Arnold... Victor 20-3174-BMI
5. "BOUQUET OF ROSES" E. Arnold... Victor 20-3175-BMI
6. "JUST A LITTLE LOVIN" E. Arnold, the Tennessee Plow... Victor 20-3173-BMI

**WARNING!**

In utilizing these charts for buying purposes readers are urged to pay particular attention to information listed which shows the length of time a record has been on the chart, and whether a record has been re-entered in the chart. This information is found in the left-hand column under the headings: "WEEKS TO DATE," "Last Week," and "This Week." If it currently appears in the chart for the first time this week, it probably will be played more than the others in the chart.

**FOLK TALENT AND TUNES**

By Johnny Stipe

Ray Whitley, manager of Jimmy Wakely and former Western film singer, reports that the One Has My Name walker will return to Hollywood February 1 after a long p-a tour. Wakely, who is currently in Texas on territory, recently cut a series of sides for Capitol in Cincinnati, backed by the Pleasant Valley Boys. Jerry Vaughn, formerly arranger for the Dinning Sisters, Roy Willing and Roy Rogers, is in Anchorage, Alaska.

Jimmy Davis, the Louisiana governor, now operating the Stables in Palm Springs, Calif., will do One Has My Name in a Monopin show he is making. Smoky Smith and the Gold Coast Boys will be the first folk music group to work the Hollywood Show Bar, Pittsburgh, which opens Friday... Roma Johnson cut sides for MGM in Cincinnati last week. He's still at WLW... Ambrose Robey, Mercury artist, and the Nicholas Sisters, who cut for Decca, switched from WBBR, Rochester, N.Y., where they've worked two years, to WEN in the same city.

Art Satterlee, Columbia folk music topper, is in Texas territory... Lou Levy, president of Leeds Music, has purchased Jimmy Wakely's three music publishing companies and is incorporating them into the Leeds' catalog. Bob Stern, Hollywood rep for Leeds, has been named to head the firm's Western and hillbilly catalog. Art's Tenney Sisters, now airing on WHAI, Greenfield, Mass., have their first pairing on Don Home label, Why Did It?, and Keepin' House With You. Murray Nash recently huddled with execs of Mercury Records in Chicago, formulating plans for expansion of the b.b. and Western catalog.

Rex Allen, Mercury artist and featured singer on WLS, Chicago, has been signed from that station after an association with a member of the station's production department... Guy Campbell, of the Down home, WITC, Hartford, Conn., and an executive of Down Home Records, has returned from a 7,000-mile trip in South America... Tex Cannon and his Texas Range Riders have just completed a three-month stand at Gill's Cafe, New York, and plan an Eastern theater tour.

John Bava's Country Coons, who have left WDNE, Elkins, and WHAB, Clarksville, W. Va., for the winter because of travel difficulties, have cut four more sides for Cory label. Bob Hall has moved in with the West Virginia Hill Folks at WPDX, Clarksburg... Archie (Porky) Mason is manager of the Hayloft Barn Dance Jamboree show, big new folk music promotion in New Orleans... Clark Peer's newly organized five-piece h. b. unit will appear at WBBO, Forest City, N. C., soon and cut for Cory... Tex Sutter, of the Texas Trail Blazers, Ogden, Utah, will cut for Cory also and has a foil coming out for John Bava.

Pete Kammec, promotion manager for Art Rupe's Specialty Records, West Coast outfit, reports that the race label is expanding into the h. b. and Western field... Signed for Art Rupe are Earl Nesb and His Almahem Brothers, featuring vocalist Leo Stantec, Johnny Brock, and Bruce Trent and His Western Tunes. EGB, Los Angeles group... Tex Williams, a prolific record producer, is back in Los Angeles. He's been in New York for the purchase of an iron lung for the polio ward of the Los Angeles Hospital.
**BEST-SELLING RETAIL FOLK RECORDS**

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

**POSITION**

<table>
<thead>
<tr>
<th>Week</th>
<th>Record</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>18</td>
<td>6.</td>
<td>&quot;TENNESSEE SATURDAY&quot;</td>
<td>Red Foley (The Cumberland Valley)</td>
</tr>
<tr>
<td>6</td>
<td>9.</td>
<td>&quot;GREEN LIGHT&quot;</td>
<td>Hank Thompson and His Braves</td>
</tr>
<tr>
<td>8</td>
<td>10.</td>
<td>&quot;DON'T LET TEE-JUS,&quot;</td>
<td>T. Williams, Capital 15273-ASCAP</td>
</tr>
<tr>
<td>5</td>
<td>12.</td>
<td>&quot;LITTLE COMMUNITY&quot;</td>
<td>E. Munday and His Blue Grass Church</td>
</tr>
<tr>
<td>15</td>
<td>17.</td>
<td>&quot;RITZ BUTTONS AND MORE&quot;</td>
<td>Eddy Arnold, The Tennessee Tassel</td>
</tr>
<tr>
<td>24</td>
<td>14.</td>
<td>&quot;SWEETER THAN THE FLOWERS&quot;</td>
<td>Moses Mosillac, King 673-BMI</td>
</tr>
</tbody>
</table>

**ADVANCE FOLK RECORD RELEASES**

- "RITZ BUTTONS AND MORE" by Eddy Arnold, The Tennessee Tassel, Capitol 15187-BMI
- "DON'T LET TEE-JUS," by C. Robison, NMR 16224-ASCAP
- "LITTLE COMMUNITY" by E. Munday and His Blue Grass Church, Columbia 20484
- "RITZ BUTTONS AND MORE" by Eddy Arnold, The Tennessee Tassel, Capitol 15187-BMI
- "SWEETER THAN THE FLOWERS" by Moses Mosillac, King 673-BMI

**FOLK TALENT AND TUNES**

- "ROSE OF SORRENTO" by M. O'Day & The Cumberland Mountain Folks (The Black) Columbia 10180
- "ROSES OF YESTERDAY" by E. Evans & The Four Lorimers (Don't Cry) Victor 20-3055
- "THINKING" by T. Tillman (Good Time) Columbia 20382
- "HOPE YOU LIKE TEE-JUS" by R. Wills & His Texas Playboys (That's Right) Capitol 15238
- "HAPPY GO LUCKY TEA" by Back Sliders-Hearted (Good Time) Capitol 15344
- "DON'T BELIEVE THEM ALL" by The Cumberland Mountain Folks (The Black) Columbia 15187
- "GOLDEN WINDS" by R. Wills & His Texas Playboys (Yes, Sir) Decca 20-3057
- "A GOOD TIME" by E. Evans & The Four Lorimers (Don't Cry) Victor 20-3055
- "GUITAR" by Eddy Arnold, The Tennessee Tassel, Capitol 15187-BMI
- "GREEN LIGHT" by Hank Thompson and His Braves, Valley Boys |

**WATCH FOR THIS NEWEST CAPITOL RELEASE**

"YOU BROKE MY HEART (On Little Billy Plays) and I FIND YOU CHEATING ON ME"

**Dear Friends!**

Looking back over 1948, I'm mighty proud to be the number three folk artist with HUMPTY DUMPTY HEART. I am also glad that you liked GREEN LIGHT AND YESTERDAY'S MAIL! Thanks to all of you Dealers, Operators and Disc Jockeys. Sure hope you like what I've got in store for 1949.

In all sincerity,

**HANK THOMPSON**

**OTHER SURE FIRE MONEY MAKERS**

- "SECOND HAND GAL" "JIGSAW PUZZLE"

**HANK THOMPSON TUNES**

- "DON'T FLIRT WITH ME" "ROCK IN THE OCEAN"
- "YOU REMEMBER ME" "TODAY"
- "CALIFORNIA WOMEN"

**FOR PERSONAL APPEARANCES CONTACT**

H. W. "RIP" GIERSDORF

**HANK THOMPSON**

P. O. BOX 5052

DALLAS, TEXAS

**METRO MUSIC, Inc.**

DALLAS, TEXAS

**BOX 5052**

January 22, 1949
### Billboard Music Popularity Charts

**PART VIII

Record Reviews**

- Based on reports received last three days for Week Ending January 14

#### ARTIST TUNES LABEL AND NO. COMMENT

<table>
<thead>
<tr>
<th>Artist</th>
<th>Tune</th>
<th>Label</th>
<th>No.</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HARRY JAMES</strong></td>
<td><strong>MARION MORGAN</strong> (Columbia 13458)</td>
<td>Love</td>
<td>87-89-87-85</td>
<td>This is one of Harry’s greatest records. His trumpet playing is headed straight down the road of the chorus and Marion Morgan delivers an exceptional performance of the pretty tune.</td>
</tr>
<tr>
<td><strong>THE THREE SUNS</strong> (Artie Dunn)</td>
<td>You Grew Up To Be Some Baby</td>
<td>(Victor 20-3265)</td>
<td>69-68-68-70</td>
<td>The polished show tunes are delivered with easy-going, downbeat flair, with attractive warbling by Artie Dunn, but there’s nothing special here.</td>
</tr>
<tr>
<td><strong>VAUGHN MONROE ORK</strong> (Victor 35-2359)</td>
<td>Red Roses for a Blue Lady</td>
<td>90-90-90-90</td>
<td>Monroe is relaxed and at home with this simple little tune. Good and airy and so it is in good taste.</td>
<td></td>
</tr>
<tr>
<td><strong>JOHNNY MERCER &amp; THE PIED PIPERS</strong> (Paul Weston Ork) (Capitol 13372)</td>
<td>Would You?</td>
<td>78-79-79-79</td>
<td>Originally a novelty with Pipers serving up a funny gimmick, catchlight which may draw some listeners in and prepare for some upcoming vocals.</td>
<td></td>
</tr>
<tr>
<td><strong>Lavender Blue</strong></td>
<td>(Capitol 1365)</td>
<td>Let’s Fix Din</td>
<td>66-66-65-65</td>
<td>Radially served little tune with some melodicreated melody by Hunter.</td>
</tr>
<tr>
<td><strong>Lavender Blue</strong></td>
<td>(Capitol 1365)</td>
<td>Let’s Fix Din</td>
<td>66-66-65-65</td>
<td>Radially served little tune with some melodicreated melody by Hunter.</td>
</tr>
<tr>
<td><strong>SISTER ADELINE</strong></td>
<td><em>a song</em></td>
<td>59-59-59-60</td>
<td>Rather ordinary song is given a rather ordinary performance by the singer and band.</td>
<td></td>
</tr>
</tbody>
</table>

#### RATINGS

- 90-100 TOPS • 80-89 EXCELLENT • 70-79 GOOD
- 60-69 SATISFACTORY • 0-39 POOR

### ARTIST TUNES LABEL AND NO. COMMENT

<table>
<thead>
<tr>
<th>Artist</th>
<th>Tune</th>
<th>Label</th>
<th>No.</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>THE WAYFARERS</strong> (London 288)</td>
<td>Sam Don’t Tell Me</td>
<td>75-72-75-74</td>
<td>After a novel production at first, the record shows some tendency to be rather abrasive and the singer’s voice is not very pleasing.</td>
<td></td>
</tr>
<tr>
<td><strong>Sufrag Bay</strong></td>
<td>This old-fashioned song delivers this old-fashioned manner with tremendous feeling. The melody is a close relative to “Sweet Adeline.”</td>
<td>67-66-66-66</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SAM BROWNE</strong> (Stanley Black Ork)</td>
<td>An Old Magnolia Tree</td>
<td>68-67-70-65</td>
<td>Tune is a smart melody with a lesser archaic feeling. Lyric wins it slightly, but the melody is strong.</td>
<td></td>
</tr>
<tr>
<td><strong>VIRGINA LYNN</strong> (Bob Parson Ork)</td>
<td>These Will Be The Best Years</td>
<td>72-72-72-72</td>
<td>Pretty ballad is beginning to show signs of life, but Brown’s music is attractive.</td>
<td></td>
</tr>
<tr>
<td><strong>DANNY CAZZELL ORK</strong> (Vocal Ensemble) (Cooper-Don 2-2268)</td>
<td>April, May</td>
<td>58-58-57-60</td>
<td>Lipsong draws a clean singing and winking instrumental performance.</td>
<td></td>
</tr>
<tr>
<td><strong>THE GANG THAT Sang</strong> (Heart of My Heart)</td>
<td>Here’s a “sleeper” performance. It’s a bright, attractive little tune which makes for a sweet debut in effective and entertaining fashion.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>DORIS DAY</strong></td>
<td><strong>BUDDY CLARK</strong> (Mitchell Ayres Ork)</td>
<td>(Vocal Symphony) (Cooper-Jones 2-3380)</td>
<td>75-74-75-72</td>
<td>If you will marry me, I’ve revealed the true personality of a woman who is looking at the charm.</td>
</tr>
<tr>
<td><strong>You</strong></td>
<td><em>a song</em></td>
<td>84-85-84-84</td>
<td>More in their role “Love &amp; Leisure” with this delightful duet version of a cute new little.</td>
<td></td>
</tr>
<tr>
<td><strong>HUGH CAMERON</strong></td>
<td><strong>BUSS ADAMS</strong> (dir. C. 1466)</td>
<td>(Vocal Symphony) (Cooper-Jones 2-3380)</td>
<td>75-74-75-72</td>
<td>If you will marry me, I’ve revealed the true personality of a woman who is looking at the charm.</td>
</tr>
<tr>
<td><strong>Sarah Little</strong></td>
<td>Things</td>
<td>59-59-59-60</td>
<td>Rather ordinary song is given a rather ordinary performance by the singer and band.</td>
<td></td>
</tr>
</tbody>
</table>

### RATINGS

- 90-100 TOPS • 80-89 EXCELLENT • 70-79 GOOD
- 60-69 SATISFACTORY • 0-39 POOR

<table>
<thead>
<tr>
<th>Artist</th>
<th>Tune</th>
<th>Label</th>
<th>No.</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CATHERINE MANN</strong> (J. M. Arkin Ork)</td>
<td>(Crystal 186)</td>
<td></td>
<td>42-42-40-44</td>
<td></td>
</tr>
<tr>
<td><strong>ROSE MURPHY</strong> (Victor 30-3290)</td>
<td>A Man Has His Day</td>
<td>77-77-76-78</td>
<td>Rose’s magnificent vocals are backed up by a well-arranged band with those who like this kind of music.</td>
<td></td>
</tr>
<tr>
<td><strong>Baby, Baby</strong></td>
<td></td>
<td>(20-3320)</td>
<td>65-66-66-64</td>
<td>More whispered vocal, good accompaniment leaving cold impression with too much repetition.</td>
</tr>
</tbody>
</table>

### RATINGS

- 90-100 TOPS • 80-89 EXCELLENT • 70-79 GOOD
- 60-69 SATISFACTORY • 0-39 POOR

<table>
<thead>
<tr>
<th>Artist</th>
<th>Tune</th>
<th>Label</th>
<th>No.</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>KATHY MANN</strong></td>
<td>(J. M. Arkin Ork)</td>
<td>(Crystal 186)</td>
<td>42-42-40-44</td>
<td></td>
</tr>
<tr>
<td><strong>PERRY COMO</strong> (The Fontane Sisters)</td>
<td>(Song Hits)</td>
<td>83-83-83-83</td>
<td>The track is a truly magical vehicle for its inspiring lines, the song is an expression of the folk dance.</td>
<td></td>
</tr>
<tr>
<td><strong>THE DINING SISTERS</strong></td>
<td></td>
<td>68-71-66-68</td>
<td>Harmonic sound</td>
<td></td>
</tr>
<tr>
<td><strong>SAM DONAHUE</strong></td>
<td>(Capitol 13510)</td>
<td>Out in the Cold Again</td>
<td>68-70-68-70</td>
<td></td>
</tr>
<tr>
<td><strong>GAYE SONG LOVE</strong></td>
<td></td>
<td>79-81-78-78</td>
<td>The track is a truly magical vehicle for its inspiring lines, the song is an expression of the folk dance.</td>
<td></td>
</tr>
<tr>
<td><strong>AL GOODMAN ORK</strong></td>
<td></td>
<td>69-71-64-65</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>JOG SISTERS</strong></td>
<td></td>
<td>79-81-78-78</td>
<td>Harmonic sound</td>
<td></td>
</tr>
<tr>
<td><strong>THE RAPER SISTERS</strong></td>
<td></td>
<td>83-83-83-83</td>
<td>The track is a truly magical vehicle for its inspiring lines, the song is an expression of the folk dance.</td>
<td></td>
</tr>
<tr>
<td><strong>FREQUENT SORRENTO</strong></td>
<td></td>
<td>69-71-64-65</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>PAGE CAVANAUGH</strong></td>
<td></td>
<td>79-81-78-78</td>
<td>Harmonic sound</td>
<td></td>
</tr>
<tr>
<td><strong>THE Cal US Who’s  Got My Heart</strong></td>
<td></td>
<td>79-81-78-78</td>
<td>Harmonic sound</td>
<td></td>
</tr>
</tbody>
</table>

### WARNING!

Although the excellent judgment of the Billboard’s record reviewers has been proved in the great majority of cases by the excellence of the reviews, there are always exceptions. These reviews, therefore, are not to be used as a guide to buyers: a guide which is in the majority of instances has proved trustworthy, but which should, nevertheless, be considered in the light of local and seasonal sales problems and other information pertinent to the disk in question.
Things are shaping up fine for '49!

START WITH THESE GREAT NICKEL GRABBERS & WATCH FOR MORE TO COME!

Vic Damone
"FAR AWAY PLACES"
"Senorita"
No. 5198

Eddy Howard
"BEST YEARS OF OUR LIVES"
"Don't Tell Her What Happened"
No. 5209M

Frankie Laine
"ROSETTA"
"It Only Happens Once"
No. 5227

John Laurenz
"ONCE IN LOVE WITH AMY"
"Sweet And Lovely"
No. 5226

Patti Page
"SO IN LOVE"
"Where's The Man"
No. 5230

MERGENCY
THE COMPANY THAT STARS THE ARTIST
RECORDS

January 22, 1949
The Billboard Juke Box Supplement Page 43
www.americanradiohistory.com
NOW...more than ever before...  
**"A PERENNIAL"**  
(says The Billboard)

NICK LUCAS  
America's Troubadour  
on Capitol RECORDS

Newest Sensational Release  
**"DON'T GAMBLE WITH ROMANCE"**  
**"TEA TIME ON THE THAMES"**  
** **

And These Perennial Hits  
**"TIP TOE THROUGH THE TULIPS"**  
**"SIDE BY SIDE"**  
** **

Currently Appearing  
KEN MURRAY’S "BLACKOUTS"  
HOLLYWOOD  
** **

TELEWAYS TRANSCRIPTIONS  
** **

Personal Management: JACK BEEKMAN  
Bank of America Building  
Beverly Hills, Calif.

* * *

WARNING!  
Albeit the excellent judgment of The Billboard's record reviewers has been proved in the great majority of cases by sales figures, prospective buyers are hereby warned that no reviewer is infallible. Thus, no matter how thoroughly they review the records of a given artist, a guide which is the result of their professional and subjective appraisals must be tempered by the holder's own market research and sales experience. The conclusions as to the suitability of any new recording are based on the evidence before the reviewer at the time he wrote the article. The opinions expressed are intended as an aid to record buyers, but should not be taken as authoritative or conclusive. Indeed, these conclusions are open to question and may be subject to change as new evidence comes to light. 

January 22, 1949
THE CATEGORIES

1. Production Name
2. Recording Artist/Group
3. Performance/Source
4. Manufacturer's Distribution Power
5. Ratings
6. Editors' Note
7. Commercial Notes
8. Manufacturers' Production Efficiency

HAYDN: SYMPHONY No. 88 in G MINOR (NOS. 13—THE PHILADELPHIA ORCHESTRA—EUGENE OMANN, Conductor) (Columbia CS 8028) [TALLINN, LORD]
One of six symphonies which Haydn wrote in a single season, this rather rare work, the last of his Minor series, has as a feature of a particular merit the virtuoso group of a solo violin and a solo viola. The technical requirements are excellent and are kept in strict line from the first one sound which the Philadelphia group manages to achieve with grandeur at the helm. An audience never would have missed the execution of this masterpiece package.

JUKE: JOKES
Recommended for FM and long-playing shows.

CHANSON PARISIENNES-EDITHE PIAG (non-10"")
(Columbia K 35) [LANDY]
A long-time favorite here is the latest addition to the series, the latest of the famous classic. It is an excellent record, quite recommended for any long-playing package.

ANDREWS SISTERS KING WITH THE MENEM CAVALARDO DUO LOMBARDO, SINGING "HE WOULD HAVE KNOWN," by G. T. "THE HINNEW ALBUM" (Tallinna)
On the Avenue: Swell Martini; Pack Up Your Troubles in Your Old Kit Bag and Smile; Little Black Sambo; Good Day: Mingle Mangle; Big Band: Eyes of All-Eye Blues; Brothers: Medicine Man; A Brother to a Million Shores: Conquering the maternal monster assembled under this cover, there are the Andrews' other stars in a brilliant arrangement. The Andrews have been using arrangements as a tool, and will not have to rely on a package. Outstanding among the selections are the "Little Black Sambo," the "Blue Lights," with Ethel Hovets, and "Good Day," with Hovets and the Andrews. In the Andrews' four ensemble numbers, there are some of the best of the Andrews.

JUKE: JOKES
Not suitable.

CONCERT IN VIENNA ALBUM—TIVOLI PRODUCTIONS, INC. MAGNUSSEN, Director.
(London K 30)
Another in the series of excellent London albums which seems to be the best of all. It contains many of the most popular and beautiful pieces from the past, and it is a joy to listen to. It is a must for any long-playing package.

JUKE: JOKES
Not suitable.

FILM MUSIC ALBUM—LONDON JUKE: JOKES
Not suitable.

Edward K. E. Matheson, Director.
(London K 30)
Another in the series of excellent London albums which seems to be the best of all. It contains many of the most popular and beautiful pieces from the past, and it is a joy to listen to. It is a must for any long-playing package.

JUKE: JOKES
Not suitable.
THE BILLBOARD PICKS:

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

CARELESS HANDS... Sammie Kaye with Don Cornell and the Three Keys.... Victor 20-3237

Combining an appealing ballad quality with a score, folk-like storyline, Kaye's distinctive treatment of a perennial favorite tastes right out and hits you where you live. Credit goes to composer Cornell and the smooth Kaye trio with a strong assist. Strong material for both part and pop consumption.

ROSEWOOD SPINET

LOVE ME, LOVE ME, LOVE ME..... Eddy Howard..... Mercury 5288

Showcase figures to have a double-headed winner in this pairing of a cream-smooth ballad and a fetching honky-dittie. "Spirits" is one of the songs that has a story that may be subversive in the song's treatment. It England in a very slow, hypnotic tempo. Mc is one of those ruminating things that gets you humming after a while. It is captivatingly chanted by the Howard vocal trio.

I'LL STRING ALONG WITH YOU..... Doris Day-Buddy Clark..... Columbia 38394

The high-ranking duo do handsomely with this fine side that seems to have worn exceedingly well with the years. Day and Clark, and Captains Jo Stafford and Gordon MacKerr, whose treatment of the number is akin to a standard, may well have started the revival ball rolling for this quality ball, which is spotted in the forthcoming Day flick, "My Dream Is Yours."

THE DISK JOCKEYS PICK:

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

1. DOWN BY THE STATION..... Tommy Dorsey..... Victor 20-3317
2. WOULD YOU?..... Johnny Mercer..... Capitol 15337
3. RED ROSES FOR A BLUE LADY..... John Laurence..... Mercury 2481
4. SO IN LOVE..... Patti Page..... Mercury 2520
5. CONGRATULATIONS..... Jo Stafford..... Capital 15319
6. HURRY I'LL STAY..... Jo Stafford..... Capital 15319
7. THE PUSY CAT SONG..... Bob Crosby-Patty Andrews..... Decca 24533
8. ROSETTA..... Frankie Laine..... Mercury 5277
9. A LITTLE LEARNIN' IN DANGER..... Jo Stafford..... Capitol 15335
10. IT ONLY HAPPENS ONCE..... Frankie Laine..... Mercury 3636

THE RETAILERS PICK:

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

1. CRUSING DOWN THE RIVER..... Blue Barron..... MGM 10348
2. MELANCHOLY MINSTREL..... Vanya Monroe..... Victor 20-3327
3. BY THE WAY..... Perry Como..... Victor 20-3009
4. ROSETTA..... Frankie Laine..... Mercury 2481
5. EVERY DAY I LOVE YOU..... Jo Stafford..... Capital 15319
6. WHAT A GOOD MAN..... Jo Stafford..... Capital 15319
7. COLUMBUS STOOLIDGE BLUES..... Vanya Monroe-Sue of the Giants..... Victor 20-3285
8. IS IT TRUE WHAT THEY SAY ABOUT DIXIE?..... Al Jolson-Mills Brothers..... Deca 24534
9. ONCE IN LOVE WITH AMY..... Frank Sinatra..... Columbia 36301
10. SUSY..... Gracie Fields..... London 353

THE OPERATORS PICK:

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

1. MORE DEEP..... Andrews Sisters..... Deca 24548
2. DOWN BY THE STATION..... Tommy Dorsey..... Victor 20-3317
3. ROSETTA..... Frankie Laine..... Mercury 5277
4. RED ROSES FOR A BLUE LADY..... Guy Lombardo..... Decca 24534
5. CRUSING DOWN THE RIVER..... Blue Barron..... MGM 10348
6. IS IT TRUE WHAT THEY SAY ABOUT DIXIE?..... Al Jolson-Mills Brothers..... Deca 24534
7. FOREVER AND EVER..... Gracie Fields..... London 353

ARTISTS LISTED ALPHABETICALLY

SANTLY-JOY, Inc.
EDDIE JOY, Gen. Prof. Mgr.
1619 BROADWAY NEW YORK 19, N. Y.
NEW YORK • BOSTON • CHICAGO • HOLLYWOOD

THE BILLBOARD MUSIC POPULARITY CHARTS

PART X

Record Possibilities

Based on reports received last three days of Week Ending January 14

www.americanradiohistory.com
No. 3—James A. Bland

IN THE 1890’s, James A. Bland was hailed across the Atlantic as “the prince of Negro songwriters.” He gave nominal credit for the composition of the ditties that Victoria and her son, Edward, Prince of Wales, had learned in 20 years his work. He himself was a disciple of the English music halls, and knew the security of pound notes and gold coins on engraving.

In his homeland, however, Bland was practically unknown even tho his songs were not unang. While performers, who introduced them, often claimed them as their own. American publishers, who bought them for a pitance, profited handsomely from their popularity. And when Bland died, destitute, in Philadelphia, May 3, 1911, not a single obituary notice to his name passed the press.

Yet James A. Bland left an indelible imprint on American popular music, and blazed the trail for other “Gay Nineties race who, unlike him, received recognition for contribu-
cional reward for their contributions to the American music market and Negroes like William Handy, Cole and Johnson and Duke Ellington, to numberless others.

Bland was born of free colored parents at Flushing, N. Y., October 22, 1854, and spent most of his boy-

hood in Washington, where his father, a native of Charleston, S. C., and a graduate of Wilberforce University, served as an examiner in the United States Office of Patents, and was the first Negro to be appointed to such a position following the Civil War.

Upon graduation from high school, with a scholarship award from the Howard University to study law, and (See James A. Bland, opposite page)

JAMES A. BLAND'S GREATEST SONGS AND RECORDINGS AVAILABLE

1878—CARRY ME BACK TO OL' VIRGINNY
(English: RCA Victor No. 1834, Marion Anderson, Ethel Smith, Mrs. C. Scott, and Marion Anderson, 1950.5, Byron Wolfe’s Orchestra; Capitol No. 2231, 1952, Paul Weston’s Orchestra; Columbia No. 29704, M. B. 829, Frank Trumbull with male quartet and orchestra.)

1879—IN THE EVENING ON THE MOONLIGHT BAY (Available on Columbia Victrola No. 1356, and Old-Time Quarter Century Orchestra with orchestral accompaniment.)

1880—GOLDEN SLIPPERS (Available on RCA Victor No. P-2019-1931, in Album No. P-105, Carmen Rob-

in and His plantation Boys.)

1880—HAND ME DOWN MY WALKING CANE DANCING IN THE MORNING BY THE BRIGHT CLOSE DEM WINDOWS

THE exact dates when the following songs were written are unknown.

1893—THE SOUTH OF THE SACRED FAMILY AND SHORTS

1894—SHE MAY HAVE SEEN BETTER DAYS

1895—WILL YOU Pardon Words by Clara Hauenricht, Edward B. Marks and Marion Anderson. On荜

THE BANES IN THE PARK

W. L. Wright and J. S. Entrekin. (Available on the following Decca records: No. 1936, No. 1938, the Kinkerbacker Sereadners; Decca records: No. 217, No. 219; and Decca Quartet and orchestra.)

1897—THE OLD EDMOND

Edward B. Marks and Marion Anderson. This song is sung in JACOBS's book, and this title is in the form of a letter, one of the lyrics is said to have been made after a drinking drink while he was taking the Kenly cure.

1898—ROSE PACHOLKA

RCA Victor No. 1895. (Available in Album No. P-105, Carmen Robi-

No. 4—James Thornton

"DO YOU hear the singing Jim Thornton pulled last night?'” This was a common daily greeting along Broadway 50 and more years ago, and Jim Thornton, who capades this songwriting mongrel born in the small town of Pan Alley and the various hard he played.

Also born in Liverpool, England, Jim Thornton was as Irish as the Lakes of Killarney, his ready wit and being reflected in his songs and sto-

ries, his blarney getting him out of tight places with his tongue never bering any and all who crossed him, drunk or sober.

In addition to being tin Pan Al-

ley’s champion elbow-hander, Thoron was the most erudite of time-

smen, able to quote Shakespeare, Jones, Elgar and Coleridge, and his classi-

cal education began when he was the night watchman at the Boston print-

ing plant of Blaid & Avery, and so less an authority than Henry Wadsworth Longfellow advised him what was to read.

New York City first heard Jim Thornton as singing "The” Allen’s Bal Balhille on Bleeker Street, where Jim worked as a sing-

No. 5—Carrie Jacobs Bond

“I found them waiting for me at the door, the BODY KNOCKED." She was a_successful as a song-writer. Left practically penniless in the wake of her husband’s death of a fever, she was helping billing court, she moved from Iron River, Mich., to Chicago where the opened with an ad “Back from Europe and eventually turned to song-

writing to supplement a less-than-

adequate income.

After selling a few songs for $35 or 50 each, she decided to publish her own songs, and raised $350 for the venture by giving a concert in Stein-

way Hall, which she had decorated from a lace curtain. With an additional $300 borrowed from a neighborhood druggist, Mrs.

Bond set up her one-woman publish-

ing firm in a hotel bedroom, where she not only wrote music and lyrics but designed and illustrated the song books她 wrote.

The business flourished and grew from the start. With a year, Mrs. Bond gave recitals at the White House, and soon after the turn of the century, her songs were selling a million copies or more, bettering the country’s most successful woman in the music business.

During the administrations of The-
doore Roosevelt and Warren G. Hard-

send. Mrs. Bond gave recitals at the White House, but her songs were written for the concert halls and the popular music of the day. Her songs were the enduring heritage of the American people, easy to sing but hard to forget. And these songs are the enduring heritage of the American people, easy to sing but hard to forget.

CARRIE JACOBS BOND'S GREATEST SONGS AND RECORDINGS AVAILABLE

1900—JUST A WEEPIN’ FOR YOU

Carrie Jacobs Bond and Son. (Available on Decca records: RCA Victor No. 2984, 1909, 200.21, etc.)

1909—A FARE IMPERIAL

RCA Victor No. 21197.

1910—BELOVED

RCA Victor No. 21197.

1919—LUCY LEE

RCA Victor No. 21197.

1920—I LOVE YOU TRULY

RCA Victor No. 21197.

1921—MY SWEETHEART'S THE MAIN MAN

RCA Victor No. 21197.

1922—MY SWEETHEART'S THE MAIN MAN

RCA Victor No. 21197.

1923—MY SWEETHEART'S THE MAIN MAN

RCA Victor No. 21197.
JAMES A. BLAND
(Continued from opposite page)
who, in his spare time as a page in the House of Representatives, wrote several songs that, regardless of their musical value, were instrumental in advancing the cause of black people in the nation's capital.

After hearing his songs of black pride, Bland found Blackstone Hall and was unimpressed. Let others make of it what they will, thought Bland, the time has come to write and sing the songs he believes in.

During the latter part of the 19th century, Bland, who had moved to Alabama, joined Col. John W. Peter's Colored Minstrels, and finally with Col. Peter's Colored Minstrels, which toured the United States and Europe, he began to understand the management of Charles and Gustave Trolle.

During this period of comparative influence and the 10 years of poverty that followed, Bland wrote the words for music that was sold in sheet music shops. His 700 songs, only 37 are on file in the Library of Congress. What happened to the 600-odd others is anybody's guess, but it is a fairly safe conjecture that many of them were claimed, autographed and published by others for their own advancement.

In 1938, thru the efforts of James A. Bland, the renowned ASCAP, dug up, published, collected, and paid royalties to the recently discovered Bland songs.

The best known of Jim songs is Jim Bland, all of which are in the public domain. They are listed in this issue of The Billboard.

JAMES THORNTON
(Continued from opposite page)
who got in Jim's company and became a writer of hit songs and special comedy material. Jim Thornton was a master of rough-and-tumble repartee.

When Lew Dockstader, the minstrel, was on the following wire:
"Send monologues for writing--will send you actual pay as a sharp as it was short: "Vice versa."

Another Thornton but not left in color, was a New Haven house party owner who was notorious for booking acts at cut rates, speaking as it was as sharp as it was short.

ALBUM REVIEWS
(Continued from page 47)
FLICK THE BOOK--BERT KELL
LONDON AND LONDON AGAIN
F. POLLARD--LONDON
ROBERT BARN--(10-"
This tedious tale could have been ended with a bang but no one would have been interested. Whiledictionary dealing with fire engines, this book is a necessary guide to those who are interested in the history and development of fire engines. It is a recommended purchase for those who are interested in the history and development of fire engines. This latter section should be of interest to those who are interested in the history and development of fire engines. The book is intended for those who are interested in the history and development of fire engines.

When the stuff you have to drink nowadays tastes like vinegar and you have to sober up on paint remover, it's time to quit! he declared with dramatic finality. And Jim kept that pledge until he answered the final call in the 1930's at the age of 79.

SONGWRITERS COMING UP!
January 29 Issue
P[aul] DRESSER
AND CHARLES K. HARRIS
February 5 and 12 Issues
VICTOR HERBERT
February 19 Issue
JOE HOWARD
February 26 Issue
JOHN PHILIP SOUSA
and JOHN STROMBERG
(Writer of Weber & Fields Shows)
March 5 Issue
REGINALD DE KOVEN
and FRED FISHER
March 12 Issue
GUSTAV KERKER
and GUS EDWARDS
March 19 Issue
HARRY VON TILZER
and AL VITION
March 26 Issue
GEORGE M. COHAN

SONGS WITH MOST VOCAL AND INSTRUMENTAL PLUGS IN KEY AREAS (RH SYSTEM)
(Continued from page 22)

RECORDS MOST LIKELY TO DISK JOCKEYS
(Continued from page 52)
Record Reviews
(Continued from page 46)

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

ARTIST
TUNES
LABEL AND NO.
COMMENT

MARCEL LAURANCE
(Capitol 19238)
Let the Rest of the World Go By
The old waltz draws a
28--63--64--65

Ragtime
The organ steals out
28--63--64--65

RUTH WALLIS & DELUXE RHYTHM MEN
(Decca L198)
Evolution
Little tune, smart lyrics
62--64--60--62

SLIM COATES-
GHOSTS OF BAKER STREET
(Crystal 1003)
Sheena's Lounge
Novel spooky treatment,
70--70--70--70

NESS COULON
(Capitol C471)
More Than Anything in
the World
Attractive ballad num-
er, but performance
55--55--55--55

JOSE MELIS ORK
(Errol C476)
Why Should I
Dirty old thing about
50--53--48--50

RAY DOREY
(Rudy Records G942)
Tell Me (Tell Me Why)
Katie's try a slow
67--65--68--67

KATE SMITH
(MGM 12298)
Till We Meet Again
Katie is more at
70--70--70--70

NESS COULON
(Capitol C471)
Wind In My Sails
Pretty production
40--40--40--40

RACE
TINA DIXON & THE GENE NERO ORK
(Errol C475)
Parrot Bar Boogie
Duet combo provides
40--40--40--40

BILLY ECKSTINE & HIS ORK
(National 5406)
My Silent Love
Innovative style
75--75--75--75

TAY DOREY
(Hollywood G943)
I Wish I Didn't Love
You So
You can hear
82--83--81--81

LONNIE JOHNSON
(King 461)
Beckoned
80--80--80--80

MANHATTAN PAUL
WITH THE THREE RIFFS
(Atlantic 201)
Back on Main Street
87--88--86--87

DADDY-O
Hard Racin' Mama
Fast moving, driving
75--75--75--75

CONCERTS • THEATRES • HOTELS • RADIO • TELEVISION • PICTURES
NOW ON SIGNATURE RECORDS
OUTSTANDING CLASSICAL AND POPULAR PIANO AND VOCAL INTERPRETATIONS
DIRECTIONS: MCA ARTISTS, LTD.

THE MOST VERSATILE ENTERTAINER IN THE SHOW WORLD
HE PLAYS! HE SINGS! HE'S 28 AND HANDSOME!

LIBERACE
(LIBER-AH-CHEE)

WARNING!
Always check the latest edition of The Billboard's record reviews. The information here has been selected from the majority of reviews. This selection may not represent the majority of reviews. Therefore, the opinions expressed may not be those of the majority of reviewers. This selection is intended to give you a good idea of the records listed. No guarantees or warranties are expressed or implied. The publisher assumes no responsibility for any loss or injury resulting from the use of this publication.

January 32, 1949
PART II

The Billboard
Second Annual
Juke Box Operator
Poll...

POPULARITY

SECTIONS

1. The Year's Most Played Records
2. Company Labels With the Year's Most Played Records
3. The Year's Top Bands
4. The Year's Top Male Vocalists
5. The Year's Top Female Vocalists
6. The Year's Top Singing and Instrumental Groups
7. The Year's Most Played Folk Records
8. Company Labels With the Year's Most Played Folk Records
9. The Year's Top Artists on Folk Records
10. The Year's Most Played Race Records
11. The Year's Top Bands on Race Records
12. The Year's Top Male Vocalists on Race Records
13. The Year's Top Female Vocalists on Race Records
14. The Year's Top Singing and Instrumental Groups on Race Records
15. Company Labels With the Year's Most Played Race Records
The Year's Most Played Records on the Nation's Juke Boxes

<table>
<thead>
<tr>
<th>RECORD</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. My Happiness</td>
<td>Jon and Sondra Steele</td>
<td>Damon D-11133</td>
<td>280</td>
</tr>
<tr>
<td>2. You Call Everybody Darlin'</td>
<td>Al Trace</td>
<td>Regent 117</td>
<td>258</td>
</tr>
<tr>
<td>3. Twelfth Street Rag</td>
<td>Pee Wee Hunt</td>
<td>Capitol 15105</td>
<td>237</td>
</tr>
<tr>
<td>4. You Can't Be True, Dear</td>
<td>Ken Griffin-Jerry Wayne</td>
<td>Rondo R-228</td>
<td>209</td>
</tr>
<tr>
<td>5. Now Is the Hour</td>
<td>Bing Crosby</td>
<td>Decca 24279</td>
<td>209</td>
</tr>
<tr>
<td>6. A Tree in the Meadow</td>
<td>Margaret Whiting</td>
<td>Capitol 15122</td>
<td>207</td>
</tr>
<tr>
<td>7. I'm Looking Over a Four Leaf Clover</td>
<td>Peggy Lee</td>
<td>Capitol 15022</td>
<td>202</td>
</tr>
<tr>
<td>8. Beg Your Pardon</td>
<td>Art Mooney</td>
<td>MGM 10119</td>
<td>197</td>
</tr>
<tr>
<td>9. My Happiness</td>
<td>Francis Craig</td>
<td>Bullet 1012</td>
<td>171</td>
</tr>
<tr>
<td>10. Woody Woodpecker</td>
<td>Pied Pipers</td>
<td>Capitol 15094</td>
<td>165</td>
</tr>
<tr>
<td>11. Ballerina</td>
<td>Kay Kyser</td>
<td>Columbia 28197</td>
<td>164</td>
</tr>
<tr>
<td>12. You Can't Be True, Dear</td>
<td>Vaughn Monroe</td>
<td>Victor 20-2433</td>
<td>151</td>
</tr>
<tr>
<td>13. Little White Lies</td>
<td>Ken Griffin</td>
<td>Rondo R-129</td>
<td>158</td>
</tr>
<tr>
<td>14. Too Old Oola Doolies</td>
<td>Dick Haymes</td>
<td>Decca 24280</td>
<td>144</td>
</tr>
<tr>
<td>15. Nature Boy</td>
<td>Andrews Sisters</td>
<td>Decca 24280</td>
<td>144</td>
</tr>
<tr>
<td>16. It's Magic</td>
<td>King Cole</td>
<td>Capitol 15054</td>
<td>133</td>
</tr>
<tr>
<td>17. Baby Face</td>
<td>Doris Day</td>
<td>Columbia 38188</td>
<td>132</td>
</tr>
<tr>
<td>18. My Happiness</td>
<td>Art Mooney</td>
<td>MGM 10156</td>
<td>129</td>
</tr>
<tr>
<td>19. Now Is the Hour</td>
<td>Ella Fitzgerald</td>
<td>Decca 24446</td>
<td>114</td>
</tr>
<tr>
<td>20. Beg Your Pardon</td>
<td>Gracie Fields</td>
<td>London 110</td>
<td>112</td>
</tr>
<tr>
<td>21. Buttons and Bows</td>
<td>Frankie Carle</td>
<td>Columbia 38036</td>
<td>105</td>
</tr>
<tr>
<td>22. Maybe You'll Be There</td>
<td>Dinah Shore</td>
<td>Columbia 38284</td>
<td>101</td>
</tr>
<tr>
<td>23. Love Somebody</td>
<td>Gordon Jenkins</td>
<td>Decca 24403</td>
<td>95</td>
</tr>
<tr>
<td>24. Golden Earrings</td>
<td>Doris Day-Buddy Clark</td>
<td>Columbia 38174</td>
<td>93</td>
</tr>
<tr>
<td>25. I'll Dance at Your Wedding</td>
<td>Peggy Lee</td>
<td>Capitol 15009</td>
<td>88</td>
</tr>
<tr>
<td>26. Too Fat Polka</td>
<td>Ray Noble-Buddy Clark</td>
<td>Columbia 37967</td>
<td>78</td>
</tr>
<tr>
<td>27. Underneath the Arches</td>
<td>Arthur Godfrey</td>
<td>Columbia 37921</td>
<td>78</td>
</tr>
<tr>
<td>28. Now Is the Hour</td>
<td>Andrews Sisters</td>
<td>Decca 24480</td>
<td>75</td>
</tr>
<tr>
<td>29. On a Slow Boat to China</td>
<td>Eddy Howard</td>
<td>Majestic 1191</td>
<td>72</td>
</tr>
<tr>
<td>30. How Soon</td>
<td>Kay Kyser</td>
<td>Columbia 38301</td>
<td>67</td>
</tr>
<tr>
<td>31. I'm Looking Over a Four Leaf Clover</td>
<td>Jack Owens</td>
<td>Tower 1258</td>
<td>66</td>
</tr>
<tr>
<td>32. How Soon</td>
<td>Bing Crosby</td>
<td>Decca 24101</td>
<td>66</td>
</tr>
<tr>
<td>33. It's Magic</td>
<td>Russ Morgan-Milt Herith</td>
<td>Decca 24319</td>
<td>64</td>
</tr>
<tr>
<td>34. Underneath the Arches</td>
<td>Vaughn Monroe</td>
<td>Victor 20-2533</td>
<td>62</td>
</tr>
<tr>
<td>35. Near You</td>
<td>Dick Haymes-Gordon Jenkins</td>
<td>Decca 23826</td>
<td>57</td>
</tr>
<tr>
<td>36. Just Because</td>
<td>Andrews Sisters</td>
<td>Decca 23940</td>
<td>57</td>
</tr>
<tr>
<td>37. Civilization</td>
<td>Danny Kaye</td>
<td>London 238</td>
<td>51</td>
</tr>
<tr>
<td>38. Underneath the Arches</td>
<td>Primo Scala's Banjo &amp; Accordion Ork-The Keynotes</td>
<td>London 238</td>
<td>51</td>
</tr>
<tr>
<td>39. Near You</td>
<td>Francis Craig</td>
<td>Bullet 1001</td>
<td>47</td>
</tr>
<tr>
<td>40. Just Because</td>
<td>Frank Yankovic</td>
<td>Columbia 38072</td>
<td>47</td>
</tr>
</tbody>
</table>
## Company Labels With
### The Year's
#### Most Played
##### Records
on the Nation's
Juke Boxes

<table>
<thead>
<tr>
<th>LABEL</th>
<th>RECORD NO.</th>
<th>SONG &amp; ARTIST</th>
<th>POINTS</th>
<th>TOTAL POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Capitol</td>
<td>15105</td>
<td>Twelfth Street Rag (Pee Wee Hunt)</td>
<td>237</td>
<td>1034</td>
</tr>
<tr>
<td></td>
<td>15122</td>
<td>A Tree in the Meadow (Margaret Whiting)</td>
<td>207</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15022</td>
<td>Manana (Peggy Lee)</td>
<td>202</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15004</td>
<td>My Happiness (Pied Pipers)</td>
<td>165</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15054</td>
<td>Nature Boy (King Cole)</td>
<td>135</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15009</td>
<td>Golden Earrings (Peggy Lee)</td>
<td>88</td>
<td></td>
</tr>
<tr>
<td>2. Decca</td>
<td>24279</td>
<td>Now Is the Hour (Bing Crosby)</td>
<td>209</td>
<td>1021</td>
</tr>
<tr>
<td></td>
<td>24280</td>
<td>Little White Lies (Dick Haymes)</td>
<td>144</td>
<td></td>
</tr>
<tr>
<td></td>
<td>24380</td>
<td>Toolie Oolie Doolie (Andrews Sisters)</td>
<td>140</td>
<td></td>
</tr>
<tr>
<td></td>
<td>24446</td>
<td>My Happiness (Ella Fitzgerald)</td>
<td>114</td>
<td></td>
</tr>
<tr>
<td></td>
<td>24403</td>
<td>Maybe You'll Be There (Gordon Jenkins)</td>
<td>95</td>
<td></td>
</tr>
<tr>
<td></td>
<td>24590</td>
<td>Underneath the Arches (Andrews Sisters)</td>
<td>75</td>
<td></td>
</tr>
<tr>
<td></td>
<td>24101</td>
<td>How Soon (Bing Crosby)</td>
<td>66</td>
<td></td>
</tr>
<tr>
<td></td>
<td>24319</td>
<td>I'm Looking Over a Four Leaf Clover (Russ Morgan-Milt Herth)</td>
<td>64</td>
<td></td>
</tr>
<tr>
<td></td>
<td>23826</td>
<td>It's Magic (Dick Haymes-Gordon Jenkins)</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td></td>
<td>23940</td>
<td>Civilization (Andrews Sisters-Danny Kaye)</td>
<td>57</td>
<td></td>
</tr>
<tr>
<td>3. Columbia</td>
<td>38197</td>
<td>Woody Woodpecker (Kay Kyser)</td>
<td>164</td>
<td>855</td>
</tr>
<tr>
<td></td>
<td>38188</td>
<td>It's Magic (Doris Day)</td>
<td>132</td>
<td></td>
</tr>
<tr>
<td></td>
<td>38035</td>
<td>Beg Your Pardon (Frankie Carle)</td>
<td>105</td>
<td></td>
</tr>
<tr>
<td></td>
<td>38084</td>
<td>Buttons and Bows (Dinah Shore)</td>
<td>101</td>
<td></td>
</tr>
<tr>
<td></td>
<td>38174</td>
<td>Love Somebody (Doris Day-Buddy Clark)</td>
<td>93</td>
<td></td>
</tr>
<tr>
<td></td>
<td>37987</td>
<td>I'll Dance at Your Wedding (Ray Noble-Buddy Clark)</td>
<td>79</td>
<td></td>
</tr>
<tr>
<td></td>
<td>37921</td>
<td>Too Fat Polka (Arthur Godfrey)</td>
<td>78</td>
<td></td>
</tr>
<tr>
<td></td>
<td>38081</td>
<td>On a Slow Boat to China (Kay Kyser)</td>
<td>67</td>
<td></td>
</tr>
<tr>
<td></td>
<td>30072</td>
<td>Just Because (Frank Yankovic)</td>
<td>47</td>
<td></td>
</tr>
<tr>
<td>4. Rondo</td>
<td>R-226 &amp; R-128</td>
<td>You Can't Be True, Dear (Ken Griffin-Jerry Wayne)</td>
<td>367</td>
<td>367</td>
</tr>
<tr>
<td>5. MGM</td>
<td>10119</td>
<td>I'm Looking Over a Four Leaf Clover (Art Mooney)</td>
<td>197</td>
<td>325</td>
</tr>
<tr>
<td></td>
<td>10158</td>
<td>Baby Face (Art Mooney)</td>
<td>129</td>
<td></td>
</tr>
<tr>
<td>6. Damon</td>
<td>D-11133</td>
<td>My Happiness (Jon and Sandra Steele)</td>
<td>280</td>
<td></td>
</tr>
<tr>
<td>7. Regent</td>
<td>117</td>
<td>You Call Everybody Darlin' (Al Trace)</td>
<td>258</td>
<td>258</td>
</tr>
<tr>
<td>8. Victor</td>
<td>20-2433</td>
<td>Ballerina (Vaughn Monroe)</td>
<td>161</td>
<td>223</td>
</tr>
<tr>
<td></td>
<td>20-2533</td>
<td>How Soon (Vaughn Monroe)</td>
<td>62</td>
<td></td>
</tr>
<tr>
<td>9. Bullet</td>
<td>1012</td>
<td>Beg Your Pardon (Francis Craig)</td>
<td>171</td>
<td>218</td>
</tr>
<tr>
<td></td>
<td>1001</td>
<td>Near You (Francis Craig)</td>
<td>47</td>
<td></td>
</tr>
<tr>
<td>10. London</td>
<td>110</td>
<td>Now Is the Hour (Gracie Fields)</td>
<td>112</td>
<td>163</td>
</tr>
<tr>
<td></td>
<td>238</td>
<td>Underneath the Arches (Primo Scala-Orke-The Keynotes)</td>
<td>51</td>
<td></td>
</tr>
<tr>
<td>11. Majestic</td>
<td>1191</td>
<td>Now Is the Hour (Eddy Howard)</td>
<td>72</td>
<td>72</td>
</tr>
<tr>
<td>12. Tower</td>
<td>1239</td>
<td>How Soon (Jack Owens)</td>
<td>66</td>
<td>66</td>
</tr>
</tbody>
</table>

January 22, 1949

The Billboard Juke Box SupplementPage 55
ROY MILTON
SP 317 NEW YEAR'S RESOLUTION
SP 314 EVERYTHING I DO IS WRONG
HOP, SKIP, AND JUMP

CAMILLE HOWARD
SP 318 SUNDAYS WITH YOU
SP 307 YOU DON'T LOVE ME
BUMP IN THE ROAD BOOGIE
X-TEMPORANEOUS BOOGIE

JIMMIE LIGGINS
SP 319 CAREFUL LOVE
SP 521 TEARDROP BLUES
HOMECOMING BLUES
CADILLAC BOOGIE

EARL NUNN
701 DOUBLE TALKING WOMAN
I'VE LOVED YOU TOO LONG
TO FORGET YOU

JOHNNY CROCKETT
702 JUST A MINUTE
SMOKY MOUNTAIN FOLKA

BRUCE TRENT
703 ALIMONY
RIVER BLUES

FOLK AND WESTERN

THE PROFESSOR'S KNOWLEDGE OF BIRDlore PROVED EXTENSIVE. "WOODY WOODPECKER" FOR COLUMBIA LANDED HIM FOURTH AMONG TOP BANDS ON NATION'S JUKE BOXES.

BAND | RECORD NAME, LABEL & NUMBER | POINTS
---|-------------------------------|------
1. Art Mooney I'm Looking Over a Four-Leaf Clover (MGM 10119) | 326
   Baby Face (MGM 10158) | 258
2. Al Trace You Call Everybody Darlin' (Regent 117) | 258
3. Pee Wee Hunt Twelfth Street Rag (Capitol 15105) | 237
4. Kay Kyser Woody Woodpecker (Columbia 38197) | 331
   On a Slow Boat to China (Columbia 38011) | 285
5. Vaughn Monroe Ballerina (Victor 20-2433) | 223
   How Soon (Victor 20-2523) | 237
6. Francis Craig Beg Your Pardon (Bullet 1012) | 218
   Near You (Bullet 1001) | 203
7. Gordon Jenkins Maybe You'll Be There (Decca 24403) | 152
   It's Magic (Decca 23826) | 152
8. Frankie Carle Beg Your Pardon (Columbia 38038) | 105
9. Ray Noble I'll Dance at Your Wedding (Columbia 37967) | 79
10. Eddy Howard Now Is the Hour (Majestic 1191) | 72
11. Russ Morgan I'm Looking Over a Four Leaf Clover (Decca 24319) | 64
12. Primo Scala Underneath the Arches (London 238) | 51
13. Frank Yankovic Just Because (Columbia 38072) | 47

Rush Order Form
PLEASE SHIP ME THE QUANTITIES OF RECORDS I HAVE MARKED BESIDE EACH CATALOG NO.
NAME ____________________________
STREET ___________________________
CITY ___________________________
STATE ___________________________

SEND YOUR ORDER DIRECT TO US...WE WILL FORWARD IT TO OUR SPECIALTY DISTRIBUTOR CLOSEST TO YOU.
The Year's Top Male Vocalists on the Nation's Juke Boxes

1. Bing Crosby ..... Now Is the Hour (Decca 24279) 275
   How Soon (Decca 24101) 209
2. Jerry Wayne ..... You Can't Be True, Dear (Rondo R-228)
3. Dick Haymes ..... Little White Lies (Decca 24280) 201
   It's Magic (Decca 23826) 172
4. Buddy Clark ..... Love Somebody (Columbia 36174)
   I'll Dance at Your Wedding (Columbia 37967) 135
5. King Cole ..... Nature Boy (Capitol 15054) 78
6. Arthur Godfrey ..... Too Fat Polka (Columbia 37921) 66
7. Jack Owens ..... How Soon (Tower 1258) 57
8. Danny Kaye ..... Civilization (Decca 23849) 57

Der Bingle, but match, snatched top honors among male vocalists on nation's juke boxes.

It's the truth: "Little White Lies," Dick Haymes' Decca etching, landed the warbler third among top male vocalists on juke boxes.

The Year's Top Male Vocalists from the Nation's Juke Boxes

Exclusive KING RECORDING STAR

TO ALL OF YOU FOR HELPING MY CLimb UP THE FOLK HIt PARADES

KING 736 MOM IS DYING TONIGHT
          FOLK
          Backed by
          A VACANT SIGN UPON MY HEART

KING 725 FOREVER FAR APART
          FOLK
          Backed by
          IT'S SO HARD TO SMILE

KING 715 MY HEART ECHOES
          FOLK
          Backed by
          YOUR LIES HAVE BROKEN MY HEART

AND SOON TO BE RELEASED

KING 768 SON, PLEASE MEET ME IN HEAVEN
          FOLK
          Backed by
          NOT UNLOVED NOR UNCLAIMED

KING RECORDS, INC., DISTRIBUTORS OF KING and DE LUXE
1540 Brewster Ave., Cincinnati, Ohio

January 25, 1949
The Year's Top Female Vocalists on the Nation's Juke Boxes

Margaret Whiting's 1948 biggie, "A Tree in the Meadow," spurred the chip into third place among the nation's femme nickel grabbers.

It was a bonanza year for Peggy Lee who not only tops the juke box lovelies but also copped virtually every other female singing honor for 1948.

<table>
<thead>
<tr>
<th>VOCALIST</th>
<th>RECORD NAME, LABEL &amp; NUMBER</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Peggy Lee ..........</td>
<td>Manana (Capitol 15022)</td>
<td>290</td>
</tr>
<tr>
<td></td>
<td>Golden Earrings (Capitol 15008)</td>
<td></td>
</tr>
<tr>
<td>2. Doris Day .........</td>
<td>It's Magic (Columbia 38174)</td>
<td>225</td>
</tr>
<tr>
<td></td>
<td>Love Somebody (Columbia 38174)</td>
<td></td>
</tr>
<tr>
<td>3. Margaret Whiting A Tree in the Meadow (Capitol 15122)</td>
<td>207</td>
<td></td>
</tr>
<tr>
<td>4. Ella Fitzgerald ..</td>
<td>My Happiness (Decca 24446)</td>
<td>114</td>
</tr>
<tr>
<td>5. Gracie Fields .....</td>
<td>Now Is the Hour (London 110)</td>
<td>112</td>
</tr>
<tr>
<td>6. Dinah Shore ......</td>
<td>Buttons and Bows (Columbia (38284)</td>
<td>101</td>
</tr>
</tbody>
</table>

In her first year as a single, Doris Day scored both movie success and wax popularity as she spun into the second top female slot.
Milt Herth, whose trio has been kicking around for many moons, waxed strong in '48 riding on the crest of the smash success of "Four Leaf Clover."

In fourth place among the singing and instrumental groups, the Pied Pipers have remained somewhere around the top of the heap ever since their Tommy Dorsey days in the early '40s.

The Andrews Sisters, with three hit Decca records, earned third slot among the juke box singing and instrumental group faves.
A New Western Film Star Is Born!

Tex Williams
Starring in Universal-International Pictures
With
The Western Caravan
Featuring Smokey Rogers and Deuce Spriggins

Capitol Records
Held Over 35th Week
Riverside Rancho
Management: Cliff Carling
Hollywood

Top Honors in '48... 5 Winners
On the Billboard Music-Record Poll

Pee Wee Hunt
And His Orchestra
With 12th St. Rag
Capitol Record No. 15105

1. 1st Year's Top Retail Record
2. 1st Company Label With Best Selling Popular Record
3. 2nd Year's Top Selling Band
4. 2nd Year's Top Band on Disk Jockey Shows
5. 5th Year's Top Disk Jockey Record

53 Weeks at the Palladium Ballroom, Hollywood

Watch my next Capitol Record Climbs!

Wabash Blues
Management:
General Artists Corp.

Arthur
"Guitar Boogie"
Smith
And the Cracker-Jacks
On MGM Records

Current Most Played Juke Box Folk Records
"Boomening" #33
"Guitar Boogie #33"
MGM No. 10294
"Riding High!"
"Raindrop Polka"
"Have a Little Fun"
MGM No. 10229
"12th St. Rag"
"Once Upon a Time"
MGM No. 10294
"Raindrop Polka"
"Cubanada Glide"
MGM No. 10268

Special Jan. Release
"Foolish Questions"
"Raindrops & Teardrops"
MCM #10333

Thanks to:
Irvin and Israel Feld
1110 Seventh St., N. W., Washington, D. C.
For Sterling and Pushing the Cracker-Jacks on a Record Career.
The Year's Most Played Folk Records on the Nation's Juke Boxes

<table>
<thead>
<tr>
<th>RECORD</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Anytime</td>
<td>Eddy Arnold</td>
<td>Victor 2U-2700</td>
<td>300</td>
</tr>
<tr>
<td>2. Bouquet of Roses</td>
<td>Eddy Arnold</td>
<td>Victor 20-2808</td>
<td>261</td>
</tr>
<tr>
<td>3. Humpty Dumpty Heart</td>
<td>Hank Thompson</td>
<td>Capitol 40065</td>
<td>221</td>
</tr>
<tr>
<td>4. I'll Hold You in My Heart</td>
<td>Eddy Arnold</td>
<td>Victor 20-2332</td>
<td>187</td>
</tr>
<tr>
<td>5. Texarkana Baby</td>
<td>Eddy Arnold</td>
<td>Victor 20-2808</td>
<td>162</td>
</tr>
<tr>
<td>6. Tennessee Waltz</td>
<td>Pee Wee King</td>
<td>Victor 20-2690</td>
<td>142</td>
</tr>
<tr>
<td>7. Just a Little Lovin'</td>
<td>Eddy Arnold</td>
<td>Victor 20-3013</td>
<td>138</td>
</tr>
<tr>
<td>8. What a Fool I Was</td>
<td>Eddy Arnold</td>
<td>Victor 20-2700</td>
<td>121</td>
</tr>
<tr>
<td>9. Signed, Sealed and Delivered</td>
<td>Cowboy Copas</td>
<td>King 658</td>
<td>110</td>
</tr>
<tr>
<td>10. One Has My Name</td>
<td>Jimmy Wakely</td>
<td>Capitol 15162</td>
<td>95</td>
</tr>
<tr>
<td>11. Never Trust a Woman</td>
<td>Tex Williams</td>
<td>Capitol 40054</td>
<td>83</td>
</tr>
<tr>
<td>12. Bubbles in My Beer</td>
<td>Bob Wills</td>
<td>MGM 10116</td>
<td>81</td>
</tr>
<tr>
<td>13. Sweeter Than the Flowers</td>
<td>Moon Mullican</td>
<td>King 673</td>
<td>75</td>
</tr>
<tr>
<td>14. (Don't Telephone, Don't Telegraph) Tell a Woman</td>
<td>Tex Williams</td>
<td>Capitol 40081</td>
<td>69</td>
</tr>
<tr>
<td>15. Life Gets Tee-Jus, Don't It?</td>
<td>Carson Robison</td>
<td>MGM</td>
<td>53</td>
</tr>
<tr>
<td>16. Never Trust a Woman</td>
<td>Red Foley</td>
<td>Decca 46074</td>
<td>47</td>
</tr>
<tr>
<td>17. Suspicion</td>
<td>Tex Williams</td>
<td>Capitol 40108</td>
<td>46</td>
</tr>
<tr>
<td>18. Deck of Cards</td>
<td>T. Texas Tyler</td>
<td>Four Star 1229</td>
<td>44</td>
</tr>
<tr>
<td>19. To My Sorrow</td>
<td>Eddy Arnold</td>
<td>Victor 20-2491</td>
<td>34</td>
</tr>
<tr>
<td>20. Tennessee Waltz</td>
<td>Cowboy Copas</td>
<td>King 898</td>
<td>34</td>
</tr>
<tr>
<td>21. I'm My Own Grandpaw</td>
<td>Lonzo and Oscar</td>
<td>Victor 20-2563</td>
<td>31</td>
</tr>
<tr>
<td>22. Signed, Sealed and Delivered</td>
<td>Bob Atcher</td>
<td>Columbia 37991</td>
<td>25</td>
</tr>
<tr>
<td>23. I Love You So Much It Hurts</td>
<td>Jimmy Wakely</td>
<td>Capitol 13243</td>
<td>25</td>
</tr>
<tr>
<td>24. Peepin' Through the Keyhole</td>
<td>Cliffie Stone</td>
<td>Capitol 40083</td>
<td>24</td>
</tr>
<tr>
<td>25. Forever Is Ending Today</td>
<td>Ernest Tubb</td>
<td>Victor 20-2620</td>
<td>24</td>
</tr>
<tr>
<td>26. My Daddy Is Only a Picture</td>
<td>Eddy Arnold</td>
<td>Decca 46134</td>
<td>23</td>
</tr>
<tr>
<td>27. Tennessee Saturday Night</td>
<td>Red Foley</td>
<td>Victor 20-3013</td>
<td>23</td>
</tr>
<tr>
<td>28. Seaman Blues</td>
<td>Ernest Tubb</td>
<td>Decca 46136</td>
<td>21</td>
</tr>
<tr>
<td>29. I Love You So Much It Hurts</td>
<td>Floyd Tillman</td>
<td>Decca 46119</td>
<td>16</td>
</tr>
<tr>
<td>30. Juke folk favorites</td>
<td></td>
<td>Columbia 20430</td>
<td>16</td>
</tr>
</tbody>
</table>
Both sides will rain coins!

Save a spot in every loc for

Bill Boyd

And his sensational new waxing of

"Too blue to care"

and

"I always lose"

Thanks ops and Dee Jays! Thanks for spinning these records of Bill's:

Over the Waves
Under the Double Eagle 20-2068
You're Laughing Up Your Sleeve
Southern Steel Guitar 20-2199
Never Break Your Promise to a Woman
Skater's Waltz 20-2067
Pull Down the Shades
Monterrey Polka 20-2950
I'm Writing a Letter to Heaven
Vacant Heart 20-2697

Thanks Operators for making these record hits in 1948

Signed, sealed and delivered

Oppportunity is knocking at your door

Rose of Oklahoma
Believe It Or Not

Tennessee Moon
The Hope of a Broken Heart

Tennessee Waltz
How much do I owe you

Cowboy Copas

Exclusive King Recording Star

Watch for these latest releases to climb to the top of your nickel parade in 1949

Too many teardrops
Peaches and Cream

An old farm for sale
Where you goin'

Down in Nashville, Tennessee
I'm Waltzing with tears in my eyes

Down in Nashville, Tennessee
I love you so much it hurts

Personal Management
Les Hutchings

Tulane Hotel
Nashville, Tennessee

RCA Victor Records
### Company Labels With The Year's Most Played Folk Records on the Nation's Juke Boxes

<table>
<thead>
<tr>
<th>LABEL</th>
<th>RECORD NO.</th>
<th>SONG &amp; ARTIST</th>
<th>POINTS</th>
<th>TOTAL POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Victor</td>
<td>20-2700</td>
<td>Anytime (Eddy Arnold)</td>
<td>300</td>
<td>1418</td>
</tr>
<tr>
<td></td>
<td>20-2806</td>
<td>Bouquet of Roses (Eddy Arnold)</td>
<td>261</td>
<td></td>
</tr>
<tr>
<td></td>
<td>20-2332</td>
<td>I'll Hold You in My Heart (Eddy Arnold)</td>
<td>187</td>
<td></td>
</tr>
<tr>
<td></td>
<td>20-2806</td>
<td>Texarkana Baby (Eddy Arnold)</td>
<td>152</td>
<td></td>
</tr>
<tr>
<td></td>
<td>20-2806</td>
<td>Tennessee Waltz (Pee Wee King)</td>
<td>142</td>
<td></td>
</tr>
<tr>
<td></td>
<td>20-3015</td>
<td>Just a Little Lovin' (Eddy Arnold)</td>
<td>133</td>
<td></td>
</tr>
<tr>
<td></td>
<td>20-2700</td>
<td>What a Fool I Was (Eddy Arnold)</td>
<td>121</td>
<td></td>
</tr>
<tr>
<td></td>
<td>20-2806</td>
<td>Texarkana Baby (Eddy Arnold)</td>
<td>162</td>
<td></td>
</tr>
<tr>
<td></td>
<td>20-2332</td>
<td>I'll Hold You in My Heart (Eddy Arnold)</td>
<td>187</td>
<td></td>
</tr>
<tr>
<td></td>
<td>20-2700</td>
<td>Anytime (Eddy Arnold)</td>
<td>300</td>
<td></td>
</tr>
<tr>
<td></td>
<td>20-2806</td>
<td>Bouquet of Roses (Eddy Arnold)</td>
<td>261</td>
<td></td>
</tr>
<tr>
<td></td>
<td>20-2332</td>
<td>I'll Hold You in My Heart (Eddy Arnold)</td>
<td>187</td>
<td></td>
</tr>
<tr>
<td></td>
<td>20-2806</td>
<td>Texarkana Baby (Eddy Arnold)</td>
<td>152</td>
<td></td>
</tr>
<tr>
<td></td>
<td>20-2806</td>
<td>Tennessee Waltz (Pee Wee King)</td>
<td>142</td>
<td></td>
</tr>
<tr>
<td></td>
<td>20-3015</td>
<td>Just a Little Lovin' (Eddy Arnold)</td>
<td>133</td>
<td></td>
</tr>
<tr>
<td></td>
<td>20-2700</td>
<td>What a Fool I Was (Eddy Arnold)</td>
<td>121</td>
<td></td>
</tr>
<tr>
<td>2. Capitol</td>
<td>40065</td>
<td>Humpty Dumpty Heart (Hank Thompson)</td>
<td>221</td>
<td>563</td>
</tr>
<tr>
<td></td>
<td>15162</td>
<td>One Has My Name (Jimmy Wakely)</td>
<td>95</td>
<td></td>
</tr>
<tr>
<td></td>
<td>40054</td>
<td>Never Trust a Woman (Tex Williams)</td>
<td>83</td>
<td></td>
</tr>
<tr>
<td></td>
<td>40081</td>
<td>Don't Telephone, Don't Telegraph Tell a Woman (Tex Williams)</td>
<td>69</td>
<td></td>
</tr>
<tr>
<td></td>
<td>40108</td>
<td>Suspicion (Tex Williams)</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15243</td>
<td>I Love You So Much It Hurts (Jimmy Wakely)</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td></td>
<td>40083</td>
<td>Peepin' Through the Keyhole (Cliffie Stone)</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>3. King</td>
<td>658</td>
<td>Signed, Sealed and Delivered (Cowboy Copas)</td>
<td>110</td>
<td>219</td>
</tr>
<tr>
<td></td>
<td>673</td>
<td>Sweeter Than the Flowers (Moon Mullican)</td>
<td>75</td>
<td></td>
</tr>
<tr>
<td></td>
<td>696</td>
<td>Tennessee Waltz (Cowboy Copas)</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>4. MGM</td>
<td>10116</td>
<td>Bubbles in My Beer (Bob Wills)</td>
<td>81</td>
<td>134</td>
</tr>
<tr>
<td></td>
<td>10224</td>
<td>Life Gets Tee-Jus, Don't It? (Carson Robison)</td>
<td>53</td>
<td></td>
</tr>
<tr>
<td>5. Decca</td>
<td>46074</td>
<td>Never Trust a Woman (Red Foley)</td>
<td>47</td>
<td>107</td>
</tr>
<tr>
<td></td>
<td>46134</td>
<td>Forever Is Ending Today (Ernest Tubb)</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td></td>
<td>46135</td>
<td>Tennessee Saturday Night (Red Foley)</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td></td>
<td>46119</td>
<td>Seaman Blues (Ernest Tubb)</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>6. Four Star</td>
<td>1228</td>
<td>Deck of Cards (&quot;T&quot; Texas Tyler)</td>
<td>44</td>
<td>44</td>
</tr>
<tr>
<td>7. Columbia</td>
<td>37991</td>
<td>Signed, Sealed and Delivered (Bob Atcher)</td>
<td>25</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>20430</td>
<td>I Love You So Much It Hurts (Floyd Tillman)</td>
<td>16</td>
<td></td>
</tr>
</tbody>
</table>
## Top Artists on Folk Records

on the Nation's Juke Boxes

<table>
<thead>
<tr>
<th>Artist</th>
<th>Record Name, Label &amp; Number</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Eddy Arnold</td>
<td>Anytime (Victor 20-2700)</td>
<td>1221</td>
</tr>
<tr>
<td></td>
<td>Bouquet of Roses (Victor 20-2808)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I'll Hold You in My Heart (Victor 20-2332)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Texarkana Baby (Victor 20-2308)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Just a Little Lovin' (Victor 20-3013)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>What a Fool I Was (Victor 20-2700)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>To My Sorrow (Victor 20-2381)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>My Daddy Is Only a Picture (Victor 20-3019)</td>
<td></td>
</tr>
<tr>
<td>2. Hank Thompson</td>
<td>Humpty Dumpty Heart (Capitol 40065)</td>
<td>221</td>
</tr>
<tr>
<td>3. Tex Williams</td>
<td>Never Trust a Woman (Capitol 40054)</td>
<td>198</td>
</tr>
<tr>
<td></td>
<td>(Don't Telephone, Don't Telegraph) Tell a Woman</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Capitol 40081)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Suspicion (Capitol 40109)</td>
<td></td>
</tr>
<tr>
<td>4. Pee Wee King</td>
<td>Tennessee Waltz (Victor 20-2890)</td>
<td>142</td>
</tr>
<tr>
<td>5. Cowboy Copas</td>
<td>Signed, Sealed and Delivered (King 659)</td>
<td>134</td>
</tr>
<tr>
<td></td>
<td>Tennessee Waltz (King 696)</td>
<td></td>
</tr>
<tr>
<td>8. Jimmy Wakely</td>
<td>One Has My Name (Capitol 15162)</td>
<td>120</td>
</tr>
<tr>
<td></td>
<td>I Love You So Much It Hurts (Capitol 15248)</td>
<td></td>
</tr>
<tr>
<td>7. Bob Wills</td>
<td>Bubbles in My Beer (MGM 10118)</td>
<td>81</td>
</tr>
<tr>
<td>9. Moon Mullican</td>
<td>Sweeter Than the Flowers (King 673)</td>
<td>75</td>
</tr>
<tr>
<td>10. Red Foley</td>
<td>Never Trust a Woman (Decca 46074)</td>
<td>68</td>
</tr>
<tr>
<td></td>
<td>Tennessee Saturday Night (Decca 46136)</td>
<td></td>
</tr>
<tr>
<td>11. Carson Robison</td>
<td>Life Gits Tec-Jus, Don't It? (MGM 10224)</td>
<td>53</td>
</tr>
<tr>
<td>12. Ernest Tubb</td>
<td>Forever Is Ending Today (Decca 46134)</td>
<td>39</td>
</tr>
<tr>
<td></td>
<td>Seaman Blues (Decca 46119)</td>
<td></td>
</tr>
<tr>
<td>13. Lonzo and Oscar</td>
<td>I'm My Own Grandpaw (Victor 20-2563)</td>
<td>31</td>
</tr>
<tr>
<td>14. Bob Atcher</td>
<td>Signed, Sealed and Delivered (Columbia 37991)</td>
<td>25</td>
</tr>
<tr>
<td>15. Cliffie Stone</td>
<td>Peepin' Through the Keyhole (Capitol 40063)</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td>and Victor 20-2620)</td>
<td></td>
</tr>
<tr>
<td>16. Floyd Tillman</td>
<td>I Love You So Much It Hurts (Columbia 20430)</td>
<td>16</td>
</tr>
</tbody>
</table>
The Year's Most Played Race Records on the Nation's Juke Boxes

<table>
<thead>
<tr>
<th>RECORD</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Tomorrow Night</td>
<td>Lonnie Johnson</td>
<td>King 4201</td>
</tr>
<tr>
<td>2.</td>
<td>I Love You. Yes I Do</td>
<td>Bull Moose Jackson</td>
<td>King 4181</td>
</tr>
<tr>
<td>3.</td>
<td>Long Gone</td>
<td>Sonny Thompson</td>
<td>Capitol M-126</td>
</tr>
<tr>
<td>4.</td>
<td>King Size Papa</td>
<td>Julia Lee</td>
<td>Four Star 1254</td>
</tr>
<tr>
<td>5.</td>
<td>Pretty Mama Blues</td>
<td>Ivory Joe Hunter</td>
<td>King 4210</td>
</tr>
<tr>
<td>6.</td>
<td>Good Rockin' Tonight!</td>
<td>Wynonie Harris</td>
<td>Capitol 40028</td>
</tr>
<tr>
<td>7.</td>
<td>Snatch and Grab It</td>
<td>Julia Lee</td>
<td>Capitol 40082</td>
</tr>
<tr>
<td>8.</td>
<td>Run Joe</td>
<td>Louis Jordan</td>
<td>Decca 24448</td>
</tr>
<tr>
<td>9.</td>
<td>I Can't Go on Without You</td>
<td>Bull Moose Jackson</td>
<td>King 4230</td>
</tr>
<tr>
<td>10.</td>
<td>Fine Brown Frame</td>
<td>Nellie Lutcher</td>
<td>Capitol 15032</td>
</tr>
<tr>
<td>11.</td>
<td>Corn Bread</td>
<td>Hal Singer Sextette</td>
<td>Savoy 671</td>
</tr>
<tr>
<td>12.</td>
<td>Barnyard Boogie</td>
<td>Louis Jordan</td>
<td>Decca 24300</td>
</tr>
<tr>
<td>13.</td>
<td>Messin' Around</td>
<td>Memphis Slim</td>
<td>Miracle M-125</td>
</tr>
<tr>
<td>14.</td>
<td>All My Love Belongs to You</td>
<td>Bull Moose Jackson</td>
<td>King 4189</td>
</tr>
<tr>
<td>15.</td>
<td>My Heart Belongs to You</td>
<td>Arbee Stidham</td>
<td>Victor 20-2572</td>
</tr>
<tr>
<td>16.</td>
<td>It's Too Soon to Know</td>
<td>The Orioles</td>
<td>Natural 5000</td>
</tr>
<tr>
<td>17.</td>
<td>He's a Real Gone Guy</td>
<td>Nellie Lutcher</td>
<td>Capitol 40017</td>
</tr>
<tr>
<td>18.</td>
<td>Nature Boy</td>
<td>King Cole</td>
<td>Capitol 15054</td>
</tr>
<tr>
<td>19.</td>
<td>Write Me a Letter</td>
<td>The Ravens</td>
<td>National 9038</td>
</tr>
<tr>
<td>20.</td>
<td>Boogie Woogie Blue Plate</td>
<td>Louis Jordan</td>
<td>Decca 24104</td>
</tr>
<tr>
<td>22.</td>
<td>Late Freight</td>
<td>Sonny Thompson</td>
<td>Miracle M-128</td>
</tr>
<tr>
<td>23.</td>
<td>I Can't Give You Anything But Love</td>
<td>Rose Murphy</td>
<td>Mercury 8111</td>
</tr>
<tr>
<td>24.</td>
<td>Blues After Hours</td>
<td>Pee Wee Crayton</td>
<td>Modern 20-824</td>
</tr>
<tr>
<td>25.</td>
<td>I Want a Bowlegged Woman</td>
<td>Bull Moose Jackson</td>
<td>King 4189</td>
</tr>
<tr>
<td>26.</td>
<td>Hurry on Down</td>
<td>Nellie Lutcher</td>
<td>Capitol 40002</td>
</tr>
</tbody>
</table>

January 22, 1949

The Billboard's Second Annual Juke Box Operator Poll

One of the newest and brightest stars on the year's horizon is stylish Nellie Lutcher, whose Capitol waxings have been sure-fire nickel grabbers. Bull Moose Jackson's easy ballad stylings helped propel the King label to a top slot in the coin machine derby.

Versatile is the word for Ivory Joe Hunter, who penned and sang his own tunes—like "Pretty Mama Blues"—to juke box stardom for the Four Star label.

The chee-chee gal, Rose Murphy, attracted a strong juke play when she debuted on Majestic. Mercury has those masters now, and Miss Murphy's future work will bear the RCA Victor stamp.
The Year's
Top Male Vocalists on Race Records
on the Nation's Juke Boxes

<table>
<thead>
<tr>
<th>VOCALISTS</th>
<th>RECORD NAME, LABEL AND NO.</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Bull Moose Jackson</td>
<td>I Love You, Yes I Do (King 4181) 307</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I Can't Go on Without You</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(King 4230)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>All My Love Belongs to You</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(King 4189)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I Want a Bowlegged Woman</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(King 4189)</td>
<td></td>
</tr>
<tr>
<td>2. Lonnie Johnson</td>
<td>....Tomorrow Night (King 4201)    180</td>
<td></td>
</tr>
<tr>
<td></td>
<td>All My Love Belongs to You</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(King 4181)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I Want a Bowlegged Woman</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(King 4189)</td>
<td></td>
</tr>
<tr>
<td>3. Ivory Joe Hunter</td>
<td>....Pretty Mama Blues (Four Star 1254) 140</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Four Star 1254)</td>
<td></td>
</tr>
<tr>
<td>4. Wynonie Harris</td>
<td>....Good Rockin' Tonight (King 4210) 138</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(King 4210)</td>
<td></td>
</tr>
<tr>
<td>5. Memphis Slim</td>
<td>Messin' Around (Miracle M-128)   93</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Miracle M-128)</td>
<td></td>
</tr>
<tr>
<td>6. Arbee Stidham</td>
<td>....My Heart Belongs to You</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Victor 20-2572)</td>
<td></td>
</tr>
<tr>
<td>7. King Cole</td>
<td>....Nature Boy (Capitol 15054)    84</td>
<td></td>
</tr>
</tbody>
</table>

The Year's
Top Bands on Race Records
on the Nation's Juke Boxes

<table>
<thead>
<tr>
<th>BAND</th>
<th>RECORD NAME, LABEL AND NO.</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Louis Jordan</td>
<td>Run Joe (Decca 22448)</td>
<td>224</td>
</tr>
<tr>
<td></td>
<td>Barnyard Boogie (Decca 24300)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Boogie Woogie Blue Plate</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Decca 24104)</td>
<td></td>
</tr>
<tr>
<td>2. Sonny Thompson</td>
<td>Long Gone (Miracle M-126)</td>
<td>210</td>
</tr>
<tr>
<td></td>
<td>Late Freight (Miracle M-128)</td>
<td></td>
</tr>
<tr>
<td>3. Hal Singer Sextette</td>
<td>Corn Bread (Savoy 671)</td>
<td>89</td>
</tr>
<tr>
<td>4. Pee Wee Crayton</td>
<td>Blues After Hours (Modern 20-624) 34</td>
<td></td>
</tr>
</tbody>
</table>

Earl (Fatha) HINES TRIO

"WIZARD OF SWING"
Universally Imitated...Never Quite Equaled

"SWEET HONEY BABE"
Earl takes old man rhythm for a joy ride right down the middle for the Juke Box and Swing fans

MGM RECORD NO. 10329
Order From Your Distributor

WALTER MELROSE MUSIC CO.
54 W. Randolph St.
Chicago 1, Illinois
The Year's Top Female Vocalists on Race Records on the Nation's Juke Boxes

<table>
<thead>
<tr>
<th>ARTISTS</th>
<th>RECORD NAME, LABEL AND NO.</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Julia Lee</td>
<td>King Size Papa (Capitol 40082)</td>
<td>295</td>
</tr>
<tr>
<td></td>
<td>Snatch and Grab It (Capitol 40028)</td>
<td></td>
</tr>
<tr>
<td>2. Nellie Lutcher</td>
<td>Fine Brown Frame (Capitol 15032)</td>
<td>184</td>
</tr>
<tr>
<td></td>
<td>He's a Real Gone Guy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Capitol 40017)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hurry on Down (Capitol 40062)</td>
<td></td>
</tr>
<tr>
<td>3. Dinah Washington</td>
<td>Am I Asking Too Much?</td>
<td>43</td>
</tr>
<tr>
<td></td>
<td>(Mercury 8095)</td>
<td></td>
</tr>
<tr>
<td>4. Rose Murphy</td>
<td>I Can't Give You Anything But Love (Mercury 8111)</td>
<td>36</td>
</tr>
</tbody>
</table>

One of the faves in vocal groups this year is the Ravens, whose National platter, "Write Me a Letter," scored second among race singing combos.

Eddy Arnold's Latest Record Release

"A Positive Bet for Big Sales"

Eddy Arnold's A Positive Bet for Big Sales

**RCA VICTOR Record No. 20-3174**

**A Positive Bet for Big Play**

**PUBLISHED BY ADAMS, VEE & ABBOTT, Inc. (AVA)**

216 SOUTH WABASH AVE.
CHICAGO 4, ILLINOIS
Company Labels With The Year's Most Played Race Records on the Nation's Juke Boxes

<table>
<thead>
<tr>
<th>LABEL</th>
<th>RECORD NO., SONGS &amp; ARTISTS</th>
<th>POINTS</th>
<th>TOTAL POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. King</td>
<td>4201—Tomorrow Night (Lonnie Johnson)</td>
<td>180</td>
<td>703</td>
</tr>
<tr>
<td></td>
<td>4181—I Love You. Yes I Do (Bull Moose Jackson)</td>
<td>177</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4210—Good Rockin' Tonight (Wynonie Harris)</td>
<td>138</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4230—I Can't Go on Without You (Bull Moose Jackson)</td>
<td>99</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4189—All My Love Belongs to You (Bull Moose Jackson)</td>
<td>79</td>
<td></td>
</tr>
<tr>
<td></td>
<td>4189—I Want a Bowlegged Woman (Bull Moose Jackson)</td>
<td>32</td>
<td></td>
</tr>
<tr>
<td>2. Capitol</td>
<td>40082—King Size Papa (Julia Lee)</td>
<td>161</td>
<td>533</td>
</tr>
<tr>
<td></td>
<td>40028—Snatch and Grab It (Julia Lee)</td>
<td>134</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15032—Fine Brown Frame (Nellie Lutcher)</td>
<td>98</td>
<td></td>
</tr>
<tr>
<td></td>
<td>40017—He's a Real Gone Guy (Nellie Lutcher)</td>
<td>56</td>
<td></td>
</tr>
<tr>
<td></td>
<td>15054—Nature Boy (King Cole)</td>
<td>54</td>
<td></td>
</tr>
<tr>
<td></td>
<td>40002—Hurry On Down (Nellie Lutcher)</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td>3. Miracle</td>
<td>M-126—Long Gone (Sonny Thompson)</td>
<td>172</td>
<td>293</td>
</tr>
<tr>
<td></td>
<td>M-125—Messin' Around (Memphis Slim)</td>
<td>83</td>
<td></td>
</tr>
<tr>
<td></td>
<td>M-128—Late Freight (Sonny Thompson)</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>4. Decca</td>
<td>24448—Run Joe (Louis Jordan)</td>
<td>104</td>
<td>834</td>
</tr>
<tr>
<td></td>
<td>24300—Barnyard Boogie (Louis Jordan)</td>
<td>87</td>
<td></td>
</tr>
<tr>
<td></td>
<td>24104—Boogie Woogie Blue Plate (Louis Jordan)</td>
<td>43</td>
<td></td>
</tr>
<tr>
<td>5. Savoy</td>
<td>671—Corn Bread (Hal Singer Sextette)</td>
<td>89</td>
<td>89</td>
</tr>
<tr>
<td>6. Mercury</td>
<td>8095—Am I Asking Too Much? (Dinah Washington)</td>
<td>43</td>
<td>78</td>
</tr>
<tr>
<td></td>
<td>8111—I Can't Give You Anything But Love (Rose Murphy)</td>
<td>38</td>
<td></td>
</tr>
<tr>
<td>7. Victor</td>
<td>29-2572—My Heart Belongs to You (Arbee Stidham)</td>
<td>78</td>
<td>78</td>
</tr>
<tr>
<td>8. Natural</td>
<td>5000—It's Too Soon To Know (The Orioles)</td>
<td>62</td>
<td>62</td>
</tr>
<tr>
<td>9. National</td>
<td>9038—Write Me a Letter (The Ravens)</td>
<td>50</td>
<td>50</td>
</tr>
<tr>
<td>10. Modern</td>
<td>20-624—Blues After Hours (Pee Wee Crayton)</td>
<td>34</td>
<td>84</td>
</tr>
</tbody>
</table>
### Juke Box Standard Favorites

In a poll conducted last fall among several hundred juke box operators recordings of the following standards were voted by the operators as the standard tunes which have made most money for operators down thru the years.

<table>
<thead>
<tr>
<th>RATING</th>
<th>SONG TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>Star Dust</td>
</tr>
<tr>
<td>2.</td>
<td>Begin the Beggining</td>
</tr>
<tr>
<td>3.</td>
<td>Blue Skies</td>
</tr>
<tr>
<td>4.</td>
<td>On the Sunny Side of the Street</td>
</tr>
<tr>
<td>5.</td>
<td>Always</td>
</tr>
<tr>
<td>6.</td>
<td>Night and Day</td>
</tr>
<tr>
<td>7.</td>
<td>Temptation</td>
</tr>
<tr>
<td>8.</td>
<td>Easter Parade</td>
</tr>
<tr>
<td>9.</td>
<td>Beer Barrel Polka</td>
</tr>
<tr>
<td>10.</td>
<td>Alexander's Ragtime Band</td>
</tr>
<tr>
<td>11.</td>
<td>April Showers</td>
</tr>
<tr>
<td>12.</td>
<td>My Blue Heaven</td>
</tr>
<tr>
<td>13.</td>
<td>Smoke Gets in Your Eyes</td>
</tr>
<tr>
<td>14.</td>
<td>Body and Soul</td>
</tr>
<tr>
<td>15.</td>
<td>Embraceable You</td>
</tr>
<tr>
<td>16.</td>
<td>I Can't Give You Anything But Love, Baby</td>
</tr>
<tr>
<td>17.</td>
<td>Tea for Two</td>
</tr>
<tr>
<td>18.</td>
<td>Dancing in the Dark</td>
</tr>
<tr>
<td>19.</td>
<td>Tico Tico</td>
</tr>
<tr>
<td>20.</td>
<td>All the Things You Are</td>
</tr>
<tr>
<td>21.</td>
<td>South</td>
</tr>
<tr>
<td>22.</td>
<td>What Is This Thing Called Love?</td>
</tr>
<tr>
<td>23.</td>
<td>Of Man River</td>
</tr>
<tr>
<td>24.</td>
<td>Lover</td>
</tr>
<tr>
<td>25.</td>
<td>Boogie Woogie (Tommy Dorsey)</td>
</tr>
<tr>
<td>26.</td>
<td>Oh Lady Be Good</td>
</tr>
<tr>
<td>27.</td>
<td>Somebody Loves Me</td>
</tr>
<tr>
<td>28.</td>
<td>Where or When</td>
</tr>
<tr>
<td>29.</td>
<td>Just One of Those Things</td>
</tr>
<tr>
<td>30.</td>
<td>Summertime</td>
</tr>
<tr>
<td>31.</td>
<td>Man I Love</td>
</tr>
<tr>
<td>32.</td>
<td>Take Me Out to the Ball Game</td>
</tr>
<tr>
<td>33.</td>
<td>In the Mood</td>
</tr>
<tr>
<td>34.</td>
<td>June Is Bustin' Out All Over</td>
</tr>
<tr>
<td>35.</td>
<td>I Know That You Know</td>
</tr>
</tbody>
</table>

### Key to Record Label Symbols

- Mercury-Mercury Records
- Modern-MGM Records
- National-National Records
- Paramount-Paramount Records
- Decca-Decca Records
- Columbia-Columbia Records
- Columbia-Decca
- Decca-Columbia
- RCA Victor

### 1938 POPULAR

- Bailey, Mildred
- Page, Bernard
- Basie, Count
- Page, Bernard
- Bessie, Count
- Page, Bradley
- D'Amico, Sammy
- Nelson, Goodman
- Nelson, Rogers
- Ambrose, Clinton
- Nelson, Goodman
- Nelson, Rogers
- Nelson, Ambrose-D

### 1939 POPULAR

- Ambrose-D
- Page, Bernard
- D'Amico, Sammy
- Nelson, Goodman
- Nelson, Rogers
- Nelson, Ambrose-D

### CAVALCADE OF JUKE BOX HITS

- 1938 to 1948

### Billboard

- The Billboard Juke Box Supplement
- Page 74
- January 22, 1948
TEDDY PHILLIPS

His Golden Saxophone and His Orchestra
Featuring Lynn Hoyt—Richard Hayes
And the Phillip-Aires
Now Exclusively on
Tower Records

Listen to the first
Tower-Iffic hit

"Don't Call Me
Sweetheart Any More"
Backed by

"I'll Get By"
Tower Record 1453
Available now
And there's more coming your way
Management—Music Corporation of America

Great in '48—Fine in '49
Tower Does It Again
Another First
Another Original

"Don't Call Me
Sweetheart Any More"
Featuring Teddy Phillips
And His Orchestra
Backed by

"I'll Get By"
An old standard with vocal duet

Tower Record 1453

Tower Record No. 1270
By the Young Man Who Sings the Old Songs

Thanks, Oys
For Making
"That Certain Party"
on Tower Records
No. 1271
A hit in 1948
Benny Strong

Tower Records
540 N. Michigan
Chicago, Illinois

Juke Box Operators!
For Top Play Try...
Darwin Dane's
Terrific Recording Of...

"The Things You Left In My Heart"
Tower Record No. 1277

Personal Management—Mildred Ruben
Chicago, Illinois

Still Popping Up Big

"Popcorn Polka"
Buttered All Over on Tower Records

Eddie Ballantine
Musical Director

For
Don McNeill's ABC Breakfast Club

January 22, 1949
WELL: Oh, Look At Me Now
Dede...
I Guess I'll Have To Dream The Rest
The Live Music

ducin', Eddie—Co.
I Gave You My Word

O'Connor, Benny—Co.
There'll Be Some Changes Made
Intermezzo

My Sister and I

Horace—Co.

"Hot-Salt Song"

Cocktail

Daddy

Kaye, Sammy—V 4/5 Song"

Dream Valley

Along the Santa Fe Trunk

I Give You My Word.

High on a Windy Hill

Anacardia

Benny

Three Little Fishes

Moon Love

1940 Popular

ALEXANDER, PAT—V The Little Red Rooster

ANDREW'S SISTERS—D Our Joe

Say It—D

The Woodpecker Song

Three Little Pitches

Moon Love

The Pearl Line for '49

WE are starting the New Year with two great
records — a novelty and a beautiful ballad.

Health—What Happened to My Fancy?

(banjo feature song)

Beautiful—Larry 1 Said Good-bye

Beautiful—Larry I Said Good-bye—Larry Silverman (hair of gold fame) and Larry Vincent (I Had My Life To Live Over)

Other songs in the Pearl Line coming up:

If I loved You

You Can't Go Wrong With An Irish Song

A new song in the Pearl Line for '49

Don't Blow Your Top

Mama Won't Let Me Cuff 'Em With You

Watch this one go.

We have Distributors From Coast to Coast

For Catalog of Our Specialties

Operator, Dealers

Thanks a lot for making this a success-

ful year for Pearl.

1941 Popular

ATREE, MITCHELL—Co.

I Give You My Word

Just a Little Bit South of North Carolina

BARRON, CHARLIE—Co.

I Heard A Rhapsody

BOWMAN, CONNIE—D

A story

Along The Santa Fe Trunk

Boats All

Trouble

You and I

Thief River Serenade

Dorsey, Jimmy—D

High on a Windy Hill

Anacardia

Dale ofway, cowboy

There's Some Good News

Chocs.

BIRD—Co.

Good Day To Walk Without You

Moonlight Cocktail

Be Careful, My Heart

Deep in the Heart of Texas

Dorsey, Tommy— V

Chorus

Tommy

Boats All

Trouble

You and I

Thief River Serenade

Dorsey, Jimmy—D

High on a Windy Hill

Anacardia

Dale ofway, cowboy

There's Some Good News

Chocs.
1946 POPULAR

ANDREWS SISTERS-D

Humors Are Flying

BENEKE, TEX-MILLER ORK-V

Five Minutes More

BROWN, LES-Co.

You Won't Be Satisfied (Until You Break My Heart)

CARLE, FRANKIE-Co.

Oh! What It Seems To Be

CARMICHAEL, HOAGY-

Chattanooga Choo-Choo

COMO, PERCY- V

I'm Diggin'

HAMPTON, SIOUX

BARRIS.

HUNTER, JORDAN,

The Ole Min'fe

JUKE BOX OPERATORS

Watch for Complete Details on Universal's Double Feature Record

Universal Records
20 Nasher
W.acker, Chicago, Illinois

Juke Box Nameplates

RCA Victor Records

January 22, 1946

1946 FOLK

ALLEN, RONALD-V

I Want To Be A Cowgirl's Sweetheart

Guitar Polka

ARNO, EDGAR, V

Chattanooga Choo Choo

BROWN, INK

Silver Spurs (On The Golden Sidewalk)

COLEY, SPICE- Co.

Detour

COWBOY COPAS- V.

 originated in Okla.

CRASS, WESLEY- Ca.

New Start, Guitar Rag

DION, ELTON-V

Someday

BOYD, BILL-V

My Girl, My Lady

BRITT, ELTON-V

Have You Told Me Yet That I Love You?

1947 POPULAR

ANDREWS SISTERS-D

Near You

BASIE, COUNT-V

Open The Door, Richard

BENEKE, TEX-MILLER ORK-V

 Anniversary Song

BROWN, LES-Co.

They're Singing It's Wonderful

CHOSBY, BING- D

Symphony

COLEMAN, ROY- Co.

South America, Take It Away

DAMES, DICK- D

It Might As Well Be Spring

ROUSE, EDDY-V.

A Man, A Woman

To Each His Own

MUTTON, BETTY- Ca.

WON'T YOU COME TO THE QUINCY, OHIO TOWN MEETING?

INK SPOTS- D

The Gypsy

To Each His Own

KAYE, SAMMY- V

If I Were A Girl Now

The Gypsy

Singing On The Outside (Crying On The Inside)

The Old Lamplighter

KAYE, RAY- Ca.

The Old Lamplighter

OUTERBRIDGE, MARTIN-

Freddy, Freddy-

Symphony

To Each His Own

MONROE, VAUGHN-

I'm Singing In The Snow!

SPACE, BORE- Co.

Laughing On The Outside (Crying On The Inside)

The Gypsy

WON'T YOU COME TO THE QUINCY, OHIO TOWN MEETING?

RHYTHM RHYTHM RHYTHM

AGIN' I'M THINKIN' ABOUT YOU!

1946 RACE

RAMPTON, LIONEL- D

Hoot-Deh-Deh-Deh


Plastic Baby

MANKINS, BENSON-V

Get A Riff Of It, To Cry

RUTTER, "IVORY" JOE-Ex. 

Rise Of Sacrifice

INK SPOTS- D

The Gypsy

WITT, IN THE LAMPA

Buzz Me

SHORE, DINAH- Co.

Don't Worry 'Bout That Nellie

BOWMAN, FRANK-

Old Man That'S Still To Be Fine Minuter More

Hopeful Hints

For California distribution.

W. H. LEUNENHAGEN

RECORD BAR

1311 W. Pico Blvd., Los Angeles 6, Calif.

Phone: Dial 1345

Order Today! Operators' Service 20% Discount From List Prices.

DISTRIBUTORS!

List "Possible Hits" with us for California distribution.

THE BILLBOARD JUKE BOX SUPPLEMENT Page 79
**Record Reviews (Continued from page 59)**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL AND NO.</th>
<th>RATING (100 Point Maximum)</th>
<th>OVERALL</th>
<th>DETAIL</th>
</tr>
</thead>
<tbody>
<tr>
<td>RACE</td>
<td>JAMES QUINTET</td>
<td>73-72-70-70-76</td>
<td>Pleasing You</td>
<td>Bewildered</td>
</tr>
<tr>
<td>RACE</td>
<td>CHUBBY &quot;HIP SHAKIN'&quot; NEWSOM &amp; HER HIP SHAKERS</td>
<td>35-30-35-40</td>
<td>Hip Shakin' Mama</td>
<td>Three minutes more of noise.</td>
</tr>
<tr>
<td></td>
<td>TEDDY JACKSON ORK</td>
<td>56-56-54-58</td>
<td>Sweet and Lovelv</td>
<td>Bluntly descriptive, not as much rhythm as needed.</td>
</tr>
<tr>
<td></td>
<td>VERA OLIVER ORK</td>
<td>82-84-83-78</td>
<td>Sad Story Blues</td>
<td>Everything squeals and wails, but nothing new or original.</td>
</tr>
<tr>
<td></td>
<td>ROY BROWN ORK</td>
<td>84-84-83-84</td>
<td>Keep Your Big Mouth Shut</td>
<td>No drums, no beat, just a lot of noise.</td>
</tr>
<tr>
<td></td>
<td>ROY BROWN ORK</td>
<td>81-81-80-82</td>
<td>Keep Your Big Mouth Shut</td>
<td>No drums, no beat, just a lot of noise.</td>
</tr>
</tbody>
</table>

**RATINGS (100 Point Maximum)**

**90-100 TOPS = 80-89 EXCELLENT = 70-79 GOOD**

**40-69 SATISFACTORY = 0-39 POOR**

**ARTIST TUNES**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL AND NO.</th>
<th>RATING (100 Point Maximum)</th>
<th>OVERALL</th>
<th>DETAIL</th>
</tr>
</thead>
<tbody>
<tr>
<td>RACE</td>
<td>RUSSELL JACQUET &amp; HIS ALL STARS</td>
<td>76-76-70-70-70</td>
<td>Scamparolo</td>
<td>Relaxing, good instrumental, well recorded, with well-worn attention of the purists.</td>
</tr>
<tr>
<td></td>
<td>JAY McNEELEY</td>
<td>85-86-84-84</td>
<td>The Bessie's Hop</td>
<td>Multi-tracks, good beat, and good rhythm.</td>
</tr>
<tr>
<td></td>
<td>LIONEL HAMPTON &amp; HIS QUINTET</td>
<td>75-79-75-72</td>
<td>How High the Moon</td>
<td>Very well-recorded, and more swinging then the Goodman days.</td>
</tr>
<tr>
<td></td>
<td>JESSE STONE ORK</td>
<td>68-68-68-68</td>
<td>Keep Your Big Mouth Shut</td>
<td>No drums, no beat, just a lot of noise.</td>
</tr>
<tr>
<td></td>
<td>Ernie Lee</td>
<td>81-81-80-82</td>
<td>&quot;Don't Bring Lulu&quot;</td>
<td>Offered recently.</td>
</tr>
</tbody>
</table>

**HOT JAZZ**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL AND NO.</th>
<th>RATING (100 Point Maximum)</th>
<th>OVERALL</th>
<th>DETAIL</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAMIE TREVOR</td>
<td>71-70-71-72</td>
<td>Never Saw My Baby</td>
<td>Diverting, solidly humorous, lighthearted, and smooth.</td>
<td></td>
</tr>
<tr>
<td>JAY McNEELEY</td>
<td>65-65-63-67</td>
<td>Jealous Blues</td>
<td>Line-up on fake, blues adequately performed but still in feeling.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>HOMER AND JETHRO</td>
<td>72-70-72-74</td>
<td>I Feel That Old Age Creeping On</td>
<td>Often doesn't deliver the best it can, with fresh &quot;quality&quot; material. Writing especially funny about the double meaning lines.</td>
</tr>
<tr>
<td></td>
<td>BUNNY BELL</td>
<td>56-56-54-56</td>
<td>Religious Frieze</td>
<td>Good tune, no song.</td>
</tr>
<tr>
<td></td>
<td>RAY FOREST</td>
<td>56-56-54-56</td>
<td>&quot;Satisfied&quot;</td>
<td>&quot;Satisfied&quot;</td>
</tr>
</tbody>
</table>

**TWO GREAT SONGS ON ONE RECORD!**

<table>
<thead>
<tr>
<th><strong>&quot;SNOW TRAIN&quot;</strong></th>
<th>C-1720</th>
<th>&quot;CHRISTMAS IN JULY&quot;</th>
<th>C-1740</th>
</tr>
</thead>
<tbody>
<tr>
<td>Both by Arthur Kern</td>
<td>&quot;Snow Train&quot;</td>
<td>Both by Arthur Kern</td>
<td>&quot;Christmas in July&quot;</td>
</tr>
<tr>
<td>Ray Doby and the Twinsaires</td>
<td>&quot;Snow Train&quot;</td>
<td>Ray Doby and the Twinsaires</td>
<td>&quot;Christmas in July&quot;</td>
</tr>
</tbody>
</table>

**BILLY BISHOP AND HIS ORCHESTRA**

**ON BULLET RECORDS**

**WATCH FOR**

**TWO TERRIFIC TUNES—NATURALS FOR JUKE BOXES**

**ANNABELLE**

**DON'T BRING LULU**

**BULLET RECORD NO. 1000**

TO BE RELEASED FEBRUARY 1

---

**Ernie Lee**

RCA Victor Recording Artist

"Tomorrow's Just Another Day to Cry"

Victor No. 20-2645

"Every Dog-Gone Time"

Victor No. 20-3233

WATCH FOR MORE HITS TO COME!

Featuring on... Radio Station WLW — Every Day
ENTERING ITS 36th YEAR OF SERVICE

ASCAP

The American Society of Composers, Authors and Publishers will have completed its 35th year on February 13, 1949. Down through the years, from the pioneering days when Victor Herbert and a small group of far-seeing associates organized it as America's first performing rights society, ASCAP has given constantly expanding service to members and patrons.

Its membership has grown from a little more than 100 to some 2400 composers, authors and publishers. Men and women of every state and territory of the United States, and Americans by adoption born in more than forty countries are on the ASCAP roster. The great mass of American music created by this array of talent is augmented by myriads of works of affiliates in other countries. This great melodic stream becomes the life blood of many thousands of business enterprises whose music problems are solved through the simple machinery of the ASCAP license.

On the eve of its 36th year, ASCAP, now a truly national institution, takes this opportunity to express its grateful appreciation of the loyal support of its licensees in all fields.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
30 Rockefeller Plaza, New York 20, N.Y.

BRANCH OFFICES IN 25 CITIES, COAST TO COAST, FOR CONVENIENCE OF PATRONS
... and this year, the girl who was voted one of the "most promising" girl singers of 1948 in The Billboard's Second Annual Disk Jockey Poll will make you more money than ever before! Watch for Fran's brand-new records from RCA Victor!

Here's her first post-ban RCA Victor hit...

"Joe" and "Why Is It?"

with orchestra conducted by Henri Rene... It's RCA Victor 20-3318

Remember! THE STARS WHO MAKE THE HITS... AND THE HITS THAT MAKE YOU MONEY ARE ON

WELCOME TO THE CONVENTION!

RCA Victor wants to meet all CMI members at our Penthouse Headquarters—"The House On The Roof"—atop the Hotel Sherman. Drop by and talk things over with us—we'll be waiting for you!