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CHICAGO, ILLINOIS
MARCH, 1950

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34. SAN ANTONIO—R. Warncke Co., 121 North 11th St., R. Warncke, Mgr.
35. MEMPHIS—Delta Record Dist. Corp., 2092 Union Avenue, R. M. Donald, Mgr.

CAPITOL'S CONVENTION

HEADQUARTERS
Room 731
PALMER HOUSE

CAPITOL'S CONVENTION
HEADQUARTERS
Room 731
PALMER HOUSE

MARGARET WHITING
Capital's official hostess

JIMMY WAKELY — TENNESSEE ERNIE — ART VAN DAMME
and other Capitol Recording Artists are expected

Greetings from Capitol Artists on following pages . . . . . .

Come Up and See Us!
Jo Stafford

riding
HIGHER THAN EVER
on the Nation's
Juke Boxes!

"DIAMONDS ARE A GIRL'S BEST FRIEND"
backed by
"OPEN DOOR - OPEN ARMS"

With The Starlighters
And Paul Weston And His Orchestra

78 rpm No. 824
45 rpm No. F824

March 4, 1950

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RAY ANTHONY and HIS ORCHESTRA

Acclaimed America’s Top Dance Band!

"COUNT EVERY STAR"
Backed by the popular Anthony version of "BAMBOO"

78 rpm No. 859 • 45 rpm No. F859

"Sitting By The Window" and "Dixie"
78 rpm No. 794 • 45 rpm No. F794

"A Dreamer’s Holiday" and "Bye Bye Baby"
78 rpm No. 761

"I’ll See You In My Dreams" and "My Baby Is Blue"
78 rpm No. 819 • 45 rpm No. F819

WATCH CAPITOL FOR JUKE BOX HITS IN 1950!
The "OPS" are TOPS with me!

Thanks a million, fellows, for the grand job you've done in keeping my platters spinning... I'll be in Chicago at the Convent... to express my appreciation personally!

Margaret Whiting

CURRENTLY TERRIFIC!
"I SAID MY PAJAMAS"
"BE MINE"

Backed by
78 rpm No. 841 · 45 rpm No. F841

AND WATCH FOR
"DREAM PEDDLER'S SERENADE"

(Winning Song from Capitol's Song Contest)

WATCH CAPITOL FOR JUKE BOX HITS IN 1950!
In Appreciation:

Thanks for the splendid support you've given my records. I'll be seeing you at the convention!

-Jimmy Wakely

"DUST"—backed by "THE TOUCH OF GOD'S HAND"

78 rpm No. 40283 • 45 rpm No. F40283

"BROKEN DOWN MERRY-GO-ROUND" with Margaret Whiting backed by "THE GODS WERE ANGRY WITH ME"

78 rpm No. 806
45 rpm No. F800

"I'LL NEVER SLIP AROUND AGAIN" with Margaret Whiting backed by "SIX TIMES A WEEK AND TWICE ON SUNDAY"

78 rpm No. 40246
45 rpm No. F40246

"YOU'RE ONLY IN MY ARMS (TO CRY ON MY SHOULDER)" backed by "I DON'T KNOW WHY I LOVE YOU (BUT I DO DO DO)"

78 rpm No. 40252
45 rpm No. F40252

—And the great

"SLIPPING AROUND" backed by "WEDDING BELLS" with Margaret Whiting

78 rpm No. 40224
45 rpm No. F40224

Capitol
RECORDS
HOLLYWOOD

WATCH CAPITOL FOR JUKE BOX HITS IN 1950!
"I ALMOST LOST MY MIND"

Vocal by Nat "King" Cole And the Trio
78 rpm No. 889  ·  45 rpm No. F889

WATCH FOR "TWISTED STOCKINGS"
78 rpm No. 915  ·  45 rpm No. F915

"ID'VE BAKED A CAKE"

Backed by "DOES THE SPEARMINT LOSE ITS FLAVOR ON THE BEDPOST OVERNIGHT"
78 rpm No. 916  ·  45 rpm No. F916

"If You're Irish Come Into The Parlor"
Backed by "Elsie Shultzenheim"
78 rpm No. 834  ·  45 rpm No. F834

"Save A Little Sunbeam (For A Rainy, Rainy Day)"
backed by "Who's Your Little Who-Zis"
78 rpm No. 802  ·  45 rpm No. F802

March 4, 1950
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"THE BEES AND THE BIRDS"
backed by
"REAL GONE GALOOT"

78 rpm No. 816
45 rpm No. F816

"THE CRY OF THE WILD GOOSE"
backed by
"THE DONKEY SERENADE"

78 rpm No. 40280 • 45 rpm No. F40280
— still going strong

"ANTICIPATION BLUES"

78 rpm No. 40258 • 45 rpm No. F40258

"SMOKY MT. BOOGIE"

78 rpm No. 40212
45 rpm No. F40212

WATCH CAPITOL FOR JUKE BOX HITS IN 1950!
Tex Williams

"WITH MEN WHO KNOW TOBACCO BEST"

"THREE LITTLE GIRLS DRESSED IN BLUE"

Capitol Record No. 40276
ON 45 RPM No. F40276

*Beachwood Pub. Co.

Watch Capitol for Juke Box Hits in 1950!
CAPITOL ARTISTS SALUTE THE OPERATORS!

Peggy Lee

"SUNSHINE CAKE"
backed by
"GOODBYE, JOHN"
78 rpm  No. 849
45 rpm  No. F849

"MY SMALL SENOR"
backed by
"WHEN YOU SPEAK WITH YOUR EYES"
78 rpm  No. 801
45 rpm  No. F801

Woody Herman

"NOT REALLY THE BLUES"
backed by "DETOUR AHEAD"
78 rpm  No. 837
45 rpm  No. F837

Nellie Lutcher

"THAT'S A PLENTY"
backed by
"I'LL NEVER GET TIRED"
78 rpm  No. 878
45 rpm  No. F878

"FOR YOU MY LOVE"
backed by
"CAN I COME IN FOR A SECOND" (With Nat King Cole)
78 rpm  No. 847
45 rpm  No. F847

Nat "King" Cole

"TWISTED STOCKINGS"
backed by "CALYPSO BLUES"
78 rpm  No. 915
45 rpm  No. F915

"IT'S ONLY A PAPER MOON"
backed by "EMBRACEABLE YOU"
78 rpm  No. 983
45 rpm  No. F883

WATCH CAPITOL FOR JUKE BOX HITS IN 1950!
Kay Starr

Her latest -
"I'M THE LONESOMEST GAL IN TOWN"
backed by
"YOU GOT TO SEE MAMA EVERY NIGHT"
78 rpm No. 854 * 45 rpm No. F854
"POOR, PAPA (He's Got Nothin' At All)"
and "FLOW GENTLY SWEET AFTON"
78 rpm No. 817 * 45 rpm No. F817
"A GAME OF BROKEN HEARTS"
and "TELL ME HOW LONG THE TRAIN'S BEEN GONE"
78 rpm No. 792 * 45 rpm No. F792

Clark Dennis

with Orchestra conducted by Lou Busch
"PATSY FAGAN (The Dacent Irish Boy)"
backed by
"HOW CAN YOU BUY KILLARNEY"
78 rpm No. 871 * 45 rpm No. F871

Jan Garber

and his Orchestra

"WILHELMINA"
backed by
"I DON'T WANNA BE KISSED"
78 rpm No. 870 * 45 rpm No. F870

Art Van Damme "Quintette"

"GYPSY RONDO"
backed by
"I WANT A GIRL (Just Like the Girl That Married Dear Old Dad)"
78 rpm No. 827 * 45 rpm No. F827

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WATCH CAPITOL FOR JUKE BOX HITS IN 1950!
Hank Thompson

"ALL THAT GOES UP MUST COME DOWN"
and "STANDING ON THE OUTSIDE"
(Looking In Now)"
78 rpm No. 876 • 45 rpm No. F876

"Give A Little, Take A Little"
and "A Cat Has Nine Lives"
78 rpm No. 40264 • 45 rpm No. F40264

"Whoa Sailor" and
"Swing Wide The Gate Of Love" 78 rpm No. 40218

Jimmie Davis

"WHITE LACE, RED CLAY, A BLACK COFFIN"
78 rpm No. 40281 • 45 rpm No. F40281

"Gotta Have My Baby Back" 78 rpm No. 40213

"Don't Lock Your Heart
And Throw The Key Away" 78 rpm No. 40219

Ramblin' Jimmie Dolan

"America's Cowboy Troubadour"

"I AIN'T GONNA BRING MY BACON HOME TO YOU"
78 rpm No. 40267 • 45 rpm No. F40267

"I'm Gonna Whittle You Down To Size" 78 rpm No. 40261

"Tennessee Baby" 78 rpm No. 40213

Roy Hogsed Trio

"RAG MOP" and
"RAINBOW POLKA"
78 rpm No. 40286 • 45 rpm No. F40286

"Cocaine Blues" and "Fishtail Boogie"
78 rpm No. 40274 • 45 rpm No. F40274

"Dill Pickles" and "Let's Go Dancin" 78 rpm No. 40220

Capitol Records

WATCH CAPITOL FOR JUKE BOX HITS IN 1950!
The Starlighters

“RAG MOP”
backed by
“IT NOT BAD”
78 rpm No. 844 • 45 rpm No. F844

Mickey Katz
And His Orchestra

“THERE’S A HOLE IN THE IRON CURTAIN”
78 rpm No. 869 • 45 rpm. No. F869
and
“(Put Another Nickel In)
MUSIC! MUSIC! MUSIC!”
78 rpm No. 862 • 45 rpm No. F862

The Jubilaires

“THAT OLD PIANO ROLL BLUES”
backed by
“A DREAM IS A WISH YOUR HEART MAKES”
78 rpm No. 845 • 45 rpm No. F845

Sugar Chile Robinson

WATCH FOR
“SAY LITTLE GIRL”
78 rpm No. 897 • 45 rpm No. F897
backed by
“BOUNCING BALL BOOGIE”
Even better than his terrific
“NUMBERS BOOGIE”

WATCH CAPITOL FOR JUKE BOX HITS IN 1950!
Thanks for all those spins—

Let's Take An Old Fashioned Walk

Bibbidi-Bobbidi-Boo

I Wanna Go Home (With You)

A Dream Is A Wish Your Heart Makes

Forever And Ever

Bali Hai

Pussy Cat Song

A Dreamer's Holiday

Some Enchanted Evening

Hush Little Darlin'

Perry Como

Latest Release—

Did Anyone Ever Tell You, Mrs. Murphy?

Backed with

Please Believe Me

RCA Victor Records

Direction—

General Artists Corporation

Thomas B. Rockwell, President


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ONLY "LONDON" HAS THE RECORDING FROM THE ORIGINAL SOUND TRACK OF THE FILM

"THE 3RD. MAN"

The Carol Reed Motion Picture Production by Graham Greene,
Presented by David O. Selznick and Sir Alexander Korda.

ANTON
KARAS' ZITHER SOLO "THE 3RD. MAN THEME"

LONDON RECORDS

NO. 536 (78 RPM)
NO. 30005 (45 RPM)
SOLID MARKET

All signs point to firm gains in music during 1950 as industry works toward realistic goal.

By DICK SCHREIBER

DEMAND for new equipment and prompt delivery of products - the best barometers of conditions in the juke box industry - indicate the music business has more confidence in its future in 1950 than it has had at anytime since the lush months of 1946.

The present optimism is based on a return to normal conditions on the part of all segments of the industry, according to officials of finance companies who are building files on the operators with whom they do business.

Production is closely geared to sales.

Retail credit is checked, Dun and Bradstreet reports are used, and credit applications for new purchases are thoroughly investigated. In fact, where many operating firms are establishing credit for new purchases in much the same manner as other businesses.

For the operator, this means keeping a detailed, accurate record which can be used to demonstrate the value of his route's profit picture. The increasing number of selections (24-40-48) means the operator must do a better job of programing and buying records, he is going to realize the full potential of his equipment. (For further information on this factor see the feature on Programming elsewhere in this supplement).

Healthy Market

With greatly increased sales in the new models, operators expect to sell locations which have never before had juke boxes. It is doubtful whether this will appreciably increase the number of phonographs now on location - approximately 400,000. But handling the replacement market means a healthy chunk of business every 12 months.

During the peak production years of 1946-47, an estimated 200,000 phonographs came off the line. Equipment prices and operating costs limited the number of locations in which new equipment could be placed profitably. During the 1939-40 period, by way of comparison, juke box manufacturers made and sold an average of 600 boxes each year.

No one has been able to estimate what percentage of the 200,000 boxes produced during 1946-47 changed hands at least once. However, manufacturers' inventories and distributors' showrooms held the overflow of this production until early 1949.

Supply and Demand

Over-production affected the operating picture in several ways. Because supply exceeded demand, and some distributors were pressed for capital, phonographs were sold at a wide variety of prices. For both new and used equipment varied so greatly that the problem of trade-ins was complicated to a point where distributors shied away from trade deals.

Finance companies, which often had full routes on their books, found operators simply walked away when their unpaid balance on individual boxes was larger than the price of a new phonograph.

During the last half of 1949 and the first two months of 1950, these problems cleared up. Operators indicated they would buy more boxes this year than last, but most had established the percentage of phonographs on both new and used equipment varied so greatly that the problem of trade-ins was complicated to a point where distributors shied away from trade deals.

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Juke Box Yardstick

The Third Annual Juke Box Poll, conducted by The Billboard among 2,619 of the country's top operators, provided a yardstick for probable sales in 1950.

A total of 410 music operators participated in this year's poll. Of that group, 388 responded to a query as to the number of boxes they currently operate. The questionnaire showed the 388 operators owned 97,918 juke boxes, or an average of 72 phonographs per operator.

Asking how many of these machines they had purchased in 1948 and 1949, 441 operators said they bought 3,539 phonographs, an average of 16 new boxes per operator for the two years. In still another question, the operators were requested to write in the number of new phonographs they expect to purchase in 1950. They indicated they would purchase, on the average, nine each. It should be noted that only 215 of the 410 operators filled in this particular question.

How Many in 1950?

In percentages, then, the average operator expects to buy new phonographs to the tune of at least 12 1/2 per cent of his present number. This would mean phonograph manufacturers could expect to sell in the neighborhood of 48,000 new boxes during 1950.

Manufacturers estimate in off-the-record conversations, that the industry can be expected to absorb approximately 75 per cent of the figure it reached in the 1949-50 period. In other words, the manufacturers conservatively estimate 1950 sales of new machines at 45,000 units.

(Results on other aspects of the Third Annual Juke Box Poll are published elsewhere in this supplement).

Couple these factors with better commission arrangements - first money contracts especially for new boxes with higher earning capacity - and the outlook for 1950 adds up to what will probably be called the first normal year since the end of the war.

Vital Statistics

- Total number juke boxes on location - 400,000
- Number of juke box operators - 5,550
- Average number of machines per operator - 72
- Average number of new machines purchased per operator during 1948 and 1949 - 16
- Anticipated sales of new phonographs during 1950 - 48,000
- Number of records purchased weekly by average operator - 156
- Total weekly purchase of records for juke boxes - 900,000
- Annual purchases of records for juke boxes - 46,800,000

DIVERSIFICATION

- Music operators who operate pinball games - 64%
- Operate cigarette venders with phonographs - 14%
- Operate other games than pinball with music - 39%
- Operate other venders than cigarettes with music - 16 1/2%

EMPLOYMENT

- Percentages of juke box operations having employees:
  One-man operations and operations with one employee - 44%
  Two employees - 37%
  Three employees - 13%
  Four employees - 2 1/2%
  Five or more employees - 3 1/2%
PROGRAMMING—THE KEY TO SUCCESSFUL MUSIC MERCHANDISING. Just as a menu provides fast and adequate selection of a meal—so programming on the Selector Panel gives easy selection of music to suit any taste. By grouping record titles under the five basic musical classifications, you assure fast reference and accurate selection with a wide choice of titles under each classification. This is possible only with the Seeburg Select-O-Matic "100" which offers sufficient selections to permit constructive and varied musical programming.

Seeburg

DEPENDABLE MUSIC SYSTEMS SINCE 1902

J. P. SEEBURG CORPORATION
Chicago, Ill.
Let's stop kidding ourselves. Unless we in the coin-operated music business offer the public a better, broader music service, we cannot hope for greater rewards.

It's a fact that today you cannot rely on the all too short life of "popular" numbers. The novelty of a coin-operated phonograph is a thing of the past. Today, the public wants the music of its choice—readily available—properly played—by its favorite artists.

You have a music system to offer that broader service—it's the Seeburg Select-O-Matic "100"!

WHY 100 SELECTIONS? The answer is simple... to provide "music for everyone." 100 selections permit a sufficient number of titles under basic classifications to suit every musical taste. And this broad selection is neatly presented in five groups... all visible at one time.

100 SELECTIONS HAVE OPENED NEW MARKETS FOR YOU. Today, people who never before spent a nickel in a coin-operated phonograph are playing the Select-O-Matic "100". WHY? Because the Select-O-Matic "100" has music to suit everyone's taste—from tots to teen-agers to old-timers. Light opera, symphonies—better music on both 10 and 12-inch discs. Old favorites. Regional songs. Fox trots and rumbas. Waltzes and polkas. And, of course, the latest hit tunes.

But, even more important, today fine restaurants, elite cocktail lounges, even private clubs... places of business never even considered a part of the coin-operated music market... are included among the thousands and thousands of Select-O-Matic "100" locations.

REMOTE CONTROL. Seeburg brings the same 100 selections—again cataloged under five musical classifications—right to the finger tips of guests wherever seated with the remarkable Wall-O-Matic "100".

PROVED PERFORMANCE. If you have any Select-O-Matic "100" equipment on location, you know that this greater music service assures you the maximum potential wherever it is installed. If you have still to enjoy the advantages that Seeburg Select-O-Matic "100" Music Systems can bring to your business, see your Seeburg Distributor at your first opportunity.
Location Promotion, Pay Off

By Fred Amann

Location Promotion, receiving greater emphasis by juke box operators, has played an important part in the nationally rising grosses noticeable since last October. In their efforts to boost play-stimulating activities and programs which affect location profits, operators have been devoting attention to different parts of the country. A survey, by The Billboard resulted in the compilation of a 10-point check-list of the most profitable and proven methods of play stimulation now used (see accompanying check-list).

Realizing that location promotion is a form of advertising, and that the right kind of advertising pays off, operators have found many creative ideas that work. Operators have come up with many ideas, with good results. While a juke box may be a good tool, clean, working efficiency on any juke box properly spotted will draw satisfactory play. It takes a "little something extra" to earn extra dollars.

Mystery Record

A play-stimulator that has added from 10 to 30 per cent to normal weekly grosses from most locations whose operators have tried it is the idea that was originated by Charles Wiloth, Tri-County Music, Chicago. For the past year, the idea has paid steady dividends, bringing good reports.

In practice, Wiloth, or his service men, select an old record (one without a label) and corresponding title strip on the selection panel with the words "Mystery Tune" in standard juke-hall print; then he submits the record to the mystery record, and carries the good news that the person properly identifies the mystery record, and the mystery record, all this at a time, however. With the mystery record, there is a limited number of cards, providing space for the customer’s title suggestions, his name. These are left with the location owner, along with a large placard for wall mounting.

To Wiloth, the mystery record is an addition to the mystery record, also carries the good news that the person properly identifies the mystery record, and the mystery record, all this at a time, however. With the mystery record, there is a limited number of cards, providing space for the customer’s title suggestions, his name. These are left with the location owner, along with a large placard for wall mounting.

Local interest in the mystery record is increased by having the mystery record slips, along with posters advertising the mystery record, and the mystery record, all this at a time, however. With the mystery record, there is a limited number of cards, providing space for the customer’s title suggestions, his name. These are left with the location owner, along with a large placard for wall mounting.

Mystery Record, proceeded to the mystery record, all this at a time, however. With the mystery record, there is a limited number of cards, providing space for the customer’s title suggestions, his name. These are left with the location owner, along with a large placard for wall mounting.

Money-Making Promotion Ideas

Mystery Tune. Using a "guess-the-name-of-this-title" approach, the offering of a prize for correct identification results in more repeat sales, brings customers back to location to "see if they've won." Ups juke play, location business.

Jukebox Mystery Record. Jukebox with good following picks top tune of the week, makes winners through reverse advance play on selection. Jockey plucks jukebox title, drops record in slot in return.

The Billboard. Placement of top 10 record charts on or near juke box, pin-points player interest.

Hit-of-the-Week Selection. Operators bond together to select one or two discs each week, placard locations with tune title, spot in top position.

Hit-of-the-Week Selections. Operators bond together to select one or two discs each week, placard locations with tune title, spot in top position.

Local artist promotion. Blanket placement of home-town recording talent draws plus-play. Usual radio, live performances by such talent centers attention on their discs, audience is increased.


Gives 

Local artist promotions. Blanket placement of hometown recording talent draws plus-play. Usual radio, live performances by such talent centers attention on their discs, audience is increased.

Local artist promotions. Blanket placement of hometown recording talent draws plus-play. Usual radio, live performances by such talent centers attention on their discs, audience is increased.

Local civic promotion. Bulldog public good will thru prize offerings or kid shows, benefits etc. Result: Increase in increased customer potential; also bring write-ups in local press.


What About the Speeds?

**Who’re Pressing What Speeds?**

**Record Outlook:**

**Juke Box Outlook**

March 4, 1950

PUBLIC ACCEPTANCE

The acceptance of Columbia's LP record, of course, is an old story. But one of the major developments within the last months is the sudden consumer and dealer acceptance of RCA Victor's 45 system. Reasons for this acceptance are obvious: they contribute distinct advantages when comparing for or against the conventional 78, and only one other company, of course, are Decca and Columbia. These majors thus far press only 33 1/3 in addition to 78. It is expected, however, that Decca before management, will announce plans for adding 45 to its line. The disk industry is on this matter and that if and when the move is made both companies would act simultaneously.

The situation, of course, is indicative of one over-all point; namely, an increasingly amount of standardization has gradually come about, with an ever-growing list of manufacturers adding either one or both of the new speeds to their regular 78 line.

**Disk Advantages**

To the juke box trade, of course, the promotion of the seven-inch microgroove as a competitive disk to Victor's 45 is one of the more interesting facets of the speed situation. Both distributors and manufacturers, of course, are looking for an increase in sales. As of now, of course, 45 would have the advantage inasmuch as the number of artists available on that disk in comparison with the Victor. But the rosters of all companies making 45 are rapidly increasing. Columbia makes the seven-inch LP.

Further standardization within the disk industry is expected. Companies, of course, are Decca and Columbia. These majors thus far press only 33 1/3 in addition to 78. It is expected, however, that Decca before management will announce plans for adding 45 to its line. The disk industry is on this matter and that if and when the move is made both companies would act simultaneously. Only time will tell. But certainly, two majors, RCA and Capitol, are pressing all three speeds, and the list of three-speed diskeries is increasing weekly. A glance at the appended chart will show what the line-up is to date.

**First Activity**

That the juke box manufacturers have given many long months of study and thought to the question of the various disk speeds can be seen from the progress reports of these some concerns.

The introduction of the converter for the Wurlitzer unit did not "just happen." Nor did the results of the Seeburg study just "fall into line" on an executive report. The battle of the speeds as this situation has been called for the past year, brought much confusion to juke box manufacturers. This was the picture early in '49 when the manufacturers started their intensive studies. Time was a factor in their favor, however, in that 78 was the conventional speed, and the 45 and 33 1/3 r.p.m. mechanism is expected.

**Results**

To date only one company has actually brought out a phonograph which can handle speeds other than the standard 78, and only one other firm, Seeburg, is known to be preparing plans for adding 33 1/3 r.p.m. along with the 45. The listing production plans for a juke box which can handle the 45 r.p.m. disks.

**What, then, has happened with the studies made by other manufacturers?**

AMI, which introduced its new Model C early this year, made no provisions for any speed other than 78.
Progranwing Key to Better Take

Progranwing Check List

<table>
<thead>
<tr>
<th>Option</th>
<th>Action Required</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>Do you study locations to assure the proper records are installed to guarantee greatest profit?</td>
<td>Yes, it is imperative to know the market potential.</td>
<td></td>
</tr>
<tr>
<td>Do you make it a habit to determine patrons' musical tastes?</td>
<td>Yes, it is important to know the preferences of the patrons.</td>
<td></td>
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<tr>
<td>Do you time your purchases?</td>
<td>Potential hits should be placed in the top run of the tune's popularity.</td>
<td></td>
</tr>
<tr>
<td>Do you check record quality?</td>
<td>A poor record which gives a distorted sound is a money-loser.</td>
<td></td>
</tr>
<tr>
<td>Do you include regional favorites?</td>
<td>Yes, it is important to know the local tastes.</td>
<td></td>
</tr>
</tbody>
</table>

To overcome this problem, Imig carefully scans the review charts. He is not only a hit-spot scout but also a hit-spot scout. He is able to track down the reports of new hits and “hot” diskers. In this manner, he is able to predict the future of records and thus be able to profit from them. He is also able to profit from the reports of new hits and “hot” diskers. He is able to predict the future of records and thus be able to profit from them. He is also able to profit from the reports of new hits and “hot” diskers. He is able to predict the future of records and thus be able to profit from them.

March 4, 1950
For the first time in history, The Billboard presents below a complete list of records currently available of the top song hits from 1900 to 1939. This list is a result of the joint efforts of American Society of Composers, Authors and Publishers (ASCAP) and Broadcast Music, Inc. (BMI), who prepared the list of tunes, and of the record companies. Information on records available, it represents the most complete catalog of recordings of "Old Time Favorites" ever compiled. It is presented primarily as an old to be used juke box programming.

The many uses, however, to which it also can be put by radio program directors is something which only a study of the complete list of records currently available of the top song hits from 1900 to 1939. This list, pages 85 to 91.

*Records listed here will not, generally, be as readily available for delivery as records of current popularity. Time required for delivery on orders based on these listing can be obtained from local distributors (see distributor list, pages 85 to 91."

(A) ABOUT A QUARTER TO NINE
AFTER YOU'VE GONE (1918)
AIN'T MISBEHAVIN' (1929)
ALT7.:ANDER'S RAGTIME BAND
AIN'T SHE SWEET? (1927)
Andy Russell
Xavier Cugat ... Col 87397
Al Jolson ... Deo 24400
Records Available* on
Roy Eldridge ... Dec 24117
Knickerbocker Serenaders
Jose Morand
James P. Johnson .
Eugene Conley-Farnon Ork .
Jess Crawford ... V 22333
Bash Fomeen .
Carmen Cavallaro
Tiny Hill
Ban Light ... Tempo 566
Benny Goodman Sextet .
Louis Armstrong .
Carmen Cavallaro ... Dec 24552
(Kern & Sloop)
Ted Straeter
Miff Mole & Little Molers ... Col 38280
Al Goodman Ork ... Col 36449
Al Goodman Ork
Bob Grant
Gordon Jenkins ... Cap 125
Al Goodman Ork
Gordon Jenkins .
Freddy Martin ;
Bing Crosby ... Dec 23620
Frcd Waring ... Dec 23727
Frankle Laine
Helen Forrest ... MGM 10029
Count Basle ... Col 36675
Ray Benson .
Clark Dennis -Paul Weston
Paul Weston
Andre Kostelanetz Ork ... Col 4268-M
Al Goodman Ork ... Col 35750
Eddy Duchin
Irene Dunne
Guy Lombardo ...
Charles Baum ... Dec 24095 (Medley)
Roche's Harp & Shamrock Ork
The Three Suns . .. V 20-3340
Freddy Martin ,
Buddy Clark
Bing Crosby ... Dec 24086 (Medley)
Jan Peerce .
Margaret Whiting .
Rise Stevens -Dudley King Ork
Deanna Durbin
Art Mooney Ork
Bill Gale
Billie Holiday -Rudy Vallee Ork
Billie Holiday - Art Hodes
Les Paul Trio
Bing Crosby ... Dec 24087 (Medley)
Las Vegas String Band
Clifford Beaman...
Burl Ives
Billie Holiday - Art Hodes
Billie Holiday - D'Harles" (1939)
Felix Knight-Mississippi Wedding (Col 8458)
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Hey, Louis Armstrong

Dig me being you on my latest Decca Record
“BASIN STREET BLUES”

Ella "Satchmo" Fitzgerald

comes up with a masterpiece of mimicry on...

"BASIN STREET BLUES"
backed by

"I'm Waiting for the Junk Man"

Decca 24868

March 4, 1950

The Billboard Juke Box Supplement  Page 25
The Charleston's Back and Spike's Got It!

"In the Charleston Contest which followed dinner, Barbara Stanwyck and Caesar Romero won silver cups" ...

LOUella PARSONS

"Most exciting sight in a long time was Betty Grable doing the Charleston. She's tops!"

ERSKINE JOHNSON

"Highlight of the Bal Masque at the Beverly Hills Hotel Saturday night, which drew 350 of the town's select was the gang doing the Charleston."

HERB STEIN

"Charleston's hit Hollywood like a ton of dynamite" ...

JIMMY STARR

"Jimmy Cagney and Barbara Stanwyck won the Charleston Contest" ...

SHEILA GRAHAM

"Last night I saw a Charleston contest ... participated in by society's darlings dressed in gowns and satins."

FLORABEL MUlr

By ALINE MOSBY

HOLLYWOOD, Feb. 5.—(UP)—Along with sapper hair cuts and the be-spangled short evening dresses of the roaring '20s, Hollywood has revived the Charleston.

Arthur Murray is teaching the younger generation that energetic dance in a hurry. Spike Jones, the bandleader of Bedlam, is rushing out a record album of Charleston tunes like "Doin' The New Raccoon."

Private parties feature Charleston contests by the swimming pool. UCLA students say the Charleston has swept the campus, and the most popular coed is an expert who is teaching everybody else how to do it. One dress shop is billing "Charleston" dresses with flapping fringe on the bottom.

Now a swanky night club on the Sunset Strip has launched a weekly Charleston contest for the sophisticated set. And movie stars like Ann Miller and Ginger Rogers are kicking up their heels like they were back in the days of bathtub gin and spit curls.

The scene of this weekly workout is Mocambo, where luminaries formerly did nothing more strenuous than support each other on a jam-packed dance floor and grind their sacroiliacs to rhumba tunes.

The first Charleston contest was won by Bill Bendix, who electrified other Charleston addicts by doing the crossing-the-knees trick. He nosed out experts Miller and Rogers and took home a mammoth silver cup, properly inscribed. Second prize went to Preston Foster.

Mocambo Manager Charlie Morrison says he dug up the dance because he thinks the life of the lusty '20s is coming back again.

"When I heard about the success of the Broadway hit, 'Gentlemen Prefer Blondes,' I decided to get in on the beginning of the revival."

"Beautiful Ann Sheridan tells me she's the latest to take up the Charleston ... which is sweeping through Hollywood."

COBINA WRIGHT

"The Charleston, spanning two generations, from the "Oh you kid!" Twenties, to the "Well, all right!" Forties, has returned to popularity in high schools along with short hair cuts and middy blouses."

LADIES' HOME JOURNAL

"Don't know where it all started—perhaps Anne Baxter and Dan Dailey did it in "You're My Everything"—but the Charleston is certainly all over the place."

LOYD SLOAN

"Everyone in Hollywood seems to be doing the Charleston these days. Those Monday night sessions at Mocambo literally shake the walls!"

HARRISON CARROL

"The Charleston—that hey-hey dance of the terrible twenties—is having a genuine revival. All the swank parties recently have included at least two or three Charleston sessions."

DOROTHY KILCALLEN

"The newest party for the mid-century gang is a Mad Twenties Party, complete with the Charleston."

BEETY BETZ

"I wonder where my baby is tonight" "Varsity Drag"

"The newest party for the mid-century gang is a Mad Twenties Party, complete with the Charleston."

Betty Betz

American Weekly

Spike Jones and his City Slickers

"Play the Charleston" an RCA VICTOR ALBUM

With Charleston instruction inside

"The Charleston" "Charlestono-Mio" "Doin' the New Raccoon" "Black Bottom" "I Wonder Where My Baby is Tonight" "Varsity Drag"

Vocals by Gil Bert and Sully Van

Personal Management

ARENA STARS, INC.
RALPH WONDERS, Pres.

Direction

MUSIC CORPORATION OF AMERICA

March 4, 1950
"THE HIT MAKER"

RED FOLEY

* NO. 1 STAR OF *
"GRAND OLÉ OPRY"
WSM-NBC

Here's Red Foley's HONOR ROLL OF HITS for 1950 . . .
2 Hits on EVERY Record!

1. "CHATTANOOGIE SHOE SHINE BOY"
   Decca 46205
   backed with
   "SUGARFOOT RAG"

2. "SUNDAY DOWN IN TENNESSEE"
   Decca 46197
   backed with
   "EVERY STEP OF THE WAY"

3. "TENNESSEE BORDER NO. 2"
   Decca 46200
   backed with
   "DON'T BE ASHAMED OF YOUR AGE"

4. "CARELESS KISSES"
   Decca 46201
   backed with
   "I GOTTA HAVE MY BABY BACK"

5. "HAVE I TOLD YOU LATELY THAT I LOVE YOU!"
   Decca 46206
   backed with
   "CHURCH MUSIC"

Management:
BILL ELLSWORTH

75 East Wacker Drive, Chicago, Illinois

March 4, 1950
JOHNY MORRIS-SILLY RUTTERFIELD
Cap 30277
Lionel Harkham ... V 11973
Joe Ventoni-Bobby Maxwell ... Cap 50006

IT HAD TO BE YOU (1924)
Reynardine ... Dec 20579
Harmonica "Rosetta" ... Dec 20578

JOHNNY STAFFORD (1936)
Frank Froeba ... Dec 20604
Horse Fisher ... Dec 20579

IT'S A SIN TO BE HAPPY (1926)
Sidney Staton ... Dec 20603
Machito ... Dec 20578
Henry King ... Deo 25082

JEEPS CREEPERS (1939)
Bob Grant ... Deo 24040 (Medley)
Basil Fomeen ... Dec 24004 (Medley)
Abe Lyman Ork ... Col 37510
Basil Fomeen ... Dec 24044 (Medley)

JEFFERSON'S LADY (1937)
Bob Grant ... Dec 24065 (Medley)
Ray Benson ... Dec 24006 (Medley)

JUST A FEELIN' (1920)
Ray Benson ... Dec 23721
Brother Bones ... Dec 18168

JUST A GIT (1932)
Bob Grant ... Dec 24065 (Medley)

JUST A MEMORY (1927)
Bob Grant ... Dec 24065 (Medley)
Andy Russell ... Cap 10085

JUST A WAY OF HAVING YOU (1901)
Bing Crosby ... Dec 26971
Evelyn and Russ Case -Vocalists-Pitt Spitalny Ork ... Col 5022

JUST AN ECHO IN THE VALLEY (1922)
Garnet Campbell ... Dec 50004
Charles Kurland ... Dec 50004-D

JUST ANOTHER OF THOSE THINGS (1935)
Bing Crosby ... Dec 38917 & 40770
Ray Benson ... Dec 25087

JUST BECAUSE (1917)
Ray Benson ... Dec 24006 (Medley)

JUST A WALKER (1937)
Ray Benson ... Dec 26972

JUST A WALK TO REMEMBER (1955)
Bing Crosby ... Dec 28325

JUST A WEEKEND (1929)
Evelyn and Russ Case -Vocalists-Pitt Spitalny Ork ... Col 5022

JUST DANCIN' (1929)
Evelyn and Russ Case -Vocalists-Pitt Spitalny Ork ... Col 5022

JUST IN TIME (1932)
Garnet Campbell ... Dec 50004

JUST IN TIME (1935)
Bing Crosby ... Dec 38917 & 40770
Ray Benson ... Dec 25087

JUST SAY IT (1935)
Kansas City Kids ... Dec 35982 (Medley)

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Kansas City Kids ... Dec 35982 (Medley)
And ANOTHER Renewal on our Coast to Coast ABC Radio Show SPONSORED BY Miller HIGH LIFE "The Champagne of Beer" MILWAUKEE, WISCONSIN EVERY WEDNESDAY NITE COAST TO COAST 10 TO 10:30 P.M. E.S.T. JUST CLOSED 21st ENGAGEMENT TRIANON BALLROOM, CHICAGO NOW ON TOUR! WATCH FOR US IN YOUR TERRITORY. OPENING ROOSEVELT HOTEL, NEW YORK MARCH 27th Exclusive Management MUSIC CORPORATION OF AMERICA Personal Direction SAM LUTZ

Current Smash Hit! "WHAT A-YA-DOING TONIGHT, DEAR" Mercury 5381

March 4, 1959.
FACTS

worth repeating
and
worth re-reading
about the WURLITZER

Twelve Fifty

PLAYS 40 SELECTIONS ON 24 RECORDS
No increase in your record investment yet no question of enough tunes to satisfy any patron.

PLAYS ANY SPEED RECORD
Can be quickly, economically adapted to play 55½ or 45 RPM records. No danger of obsolescence.

DOESN'T OBLITERATE PRESENT REMOTE CONTROL EQUIPMENT
All current Wurlitzer Wall and Bar Boxes can be used with the Wurlitzer 1250. Wurlitzer has protected your investment in remote equipment.

AMAZING DYNATONE SOUND SYSTEM
Brings out best musical qualities of any speed record by a mere turn of a tone control knob. Accurately reproduces high fidelity of the new speed records.

ZENITH-COBRA RECORD ECONOMY
Twin Cobra Tone Arms assure finest tone with 50% saving in record and needle wear.

NEW EYE AND PLAY APPEAL
Sensational cabinet beauty. Maximum eye appeal at upper level where visible from entire location.

NEW SERVICE ACCESSIBILITY
All service units instantly accessible, readily replaceable. Greatest savings yet in service time and costs.

DESIGNED AND PRICED FOR TODAY'S MARKET
New all the way through. Priced to produce a profit — the Wurlitzer Twelve Fifty is the culmination of Wurlitzer's long years of leadership.
1928—"LONESOME ROAD"
1930—"SONG OF THE VAGABOND"
1932—"BROTHER CAN YOU SPARE A DIME"
1933—"Hallelujah I'M A BUM"

Now...the great hit of 1950

WANDERIN' SAMMY KAYE

INTRODUCED ON A POWERFUL "DOWN TO EARTH" SMASH HIT RECORD BY...

WITH A SENSATIONAL VOCAL BY...

TONY ALAMO

RCA VICTOR Records

March 4, 1950
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.

"I ALMOST LOST MY MIND"... Fran Warren... RCA Victor 20-3686

By far the finest side this thrush has turned in to date is this moving rendition of the fast-stepping rhythm and blues item. Excellent singing is aided wonderfully by superb Henri Rene orchestra.

"I ALMOST LOST MY MIND"
backed by
"WHO CARES"

RCA Victor Records
78 rpm 20-3686
45 rpm 47-3209
AMI MODEL "C"
DELIVERS
50% Extra Visibility!

Built for the Operator!
AMI quality manufacture, AMI lightning-fast one door servicing, produce new pleasure and profits for "C" operators! The famous AMI 20 record, 40 selection mechanism reduces trouble to the vanishing point. The "C" has everything—it’s an engineer's masterpiece, a mechanical showpiece.

Wins the Location! The "C", offering a host of new mechanical features is loaded with lure! Dominates with its high style, handsome looks, but occupies only 5.1 sq. ft. of floor space. Weighs only 253 lbs.; clean, flat back has no protruding points. Beautiful blond or rich, natural mahogany cabinets. Wide choice of colored lighting effects to suit the most meticulous locations.

Thrills the Public! Thrills the eye with its astral vista design and its vast areas of all-revealing Plexiglas. Before-playing appearance accentuates golden plastic interior lining and beautiful finish of mechanism with lavish combinations of light and color. While playing, whirling disc reflected in top mirror, is visible from any view, any distance. The glorious music of the "C's" new sound system amazes the entire music world and delivers to the public musical quality it never thought possible on an automatic machine. See them clamor to buy tunes! See those locations clamor to be first in their neighborhood with the "C"! No wonder operators cheer because all this clamor is swelling the double size cash box to the breaking point!

See the AMI Exhibit, Room 736, Palmer House . . . MOA Convention, March 6, 7, 8

AMI Incorporated

General Offices and Factory: 1500 Union Ave., S. E., Grand Rapids 2, Mich. • Sales Office: 127 N. Dearborn St., Chicago 2, Ill.

March 4, 1950
WAVOVAI Sings the thrilling NEW HIT
GOD'S COUNTRY
Sings the thrilling NEW HIT
GOD'S COUNTRY
coupled with
LET'S GO WEST AGAIN
Both Vocal with Chorus and Orchestra with VIC SCHOEN
DECCA 24905
America's fastest selling records
The Nation's Top Tunes

**HONOR ROLL OF HITS**

(Trade Mark Reg.)

This Week

1. **CHATTANOOGA SHOE SHINE BOY**
   - Record available: B. Howard, V(78)20-3603; B. Crosby, Standard; E. H. Morris (SCAP)
   - Response: B. Howard, Oct 22-19, (45)3208; E. H. Morris (SCAP), Nov 12-19, (45)47-3113
   - Permission granted by Walt Disney (ASCAP)

2. **RAG MOP**
   - Record available: Hill & Range Songs (BMI)
   - Response: J. Bond Ork, MGM 10627; (33)841; D. Sausage, Rega 3251; J. Wills, Bo:let 696; J. Dorsey, Col 38710, (33)1-499
   - Permission granted by Hill & Range Songs (BMI)

3. **DEAR HEARTS AND GENTLE PEOPLE**
   - Record available: T. Brewer, London 604; B. Strong, Cap 57-757; R. Flanagan, Rondo R-222
   - Permission granted by M. Whiting -F. Seitz

4. **DEAR HEARTS AND GENTLE PEOPLE**
   - Record available: T. Brewer, London 604; B. Strong, Cap 57-757; R. Flanagan, Rondo R-222
   - Permission granted by M. Whiting -F. Seitz

5. **MUSIC! MUSIC! MUSIC!**
   - Record available: Ames Brothers, Coral 60153; T. Brewer, London 604; B. Strong, Cap 57-757; R. Flanagan, Rondo R-222
   - Permission granted by E. H. Morris (SCAP)

6. **IT A6**
   - Record available: Ames Brothers, Coral 60153; T. Brewer, London 604; B. Strong, Cap 57-757; R. Flanagan, Rondo R-222
   - Permission granted by E. H. Morris (SCAP)

7. **MOP**
   - Record available: Ames Brothers, Coral 60153; T. Brewer, London 604; B. Strong, Cap 57-757; R. Flanagan, Rondo R-222
   - Permission granted by E. H. Morris (SCAP)

8. **CRY OF THE WILD GOOSE, THE**
   - Record available: F. Lane, Mar 5671; T. Martin, V(78)20-3582; (45)137-3079; G. Ravelman, Dec 21792; C. Schmitt Ork, London 834; W. Winterhalter, Col 38605; B. Strong, Cap 57-737; R. Flanagan, Rondo R-222
   - Permission granted by E. H. Morris (SCAP)

9. **BABA DOODLE**
   - Record available: Tete Honna, Associated; Al Trace, Associated; P. Page, Mer 5336; D. Shore, Col 38605; B. Strong, Cap 57-757; R. Flanagan, Rondo R-222
   - Permission granted by E. H. Morris (SCAP)

10. **DEAR HEARTS AND GENTLE PEOPLE**
    - Record available: T. Brewer, London 604; B. Strong, Cap 57-757; R. Flanagan, Rondo R-222
    - Permission granted by M. Whiting -F. Seitz

11. **MOP**
    - Record available: Ames Brothers, Coral 60153; T. Brewer, London 604; B. Strong, Cap 57-757; R. Flanagan, Rondo R-222
    - Permission granted by E. H. Morris (SCAP)

12. **MOP**
    - Record available: Ames Brothers, Coral 60153; T. Brewer, London 604; B. Strong, Cap 57-757; R. Flanagan, Rondo R-222
    - Permission granted by E. H. Morris (SCAP)

13. **IT A6**
    - Record available: Ames Brothers, Coral 60153; T. Brewer, London 604; B. Strong, Cap 57-757; R. Flanagan, Rondo R-222
    - Permission granted by E. H. Morris (SCAP)

14. **MOP**
    - Record available: Ames Brothers, Coral 60153; T. Brewer, London 604; B. Strong, Cap 57-757; R. Flanagan, Rondo R-222
    - Permission granted by E. H. Morris (SCAP)

15. **MOP**
    - Record available: Ames Brothers, Coral 60153; T. Brewer, London 604; B. Strong, Cap 57-757; R. Flanagan, Rondo R-222
    - Permission granted by E. H. Morris (SCAP)

16. **MOP**
    - Record available: Ames Brothers, Coral 60153; T. Brewer, London 604; B. Strong, Cap 57-757; R. Flanagan, Rondo R-222
    - Permission granted by E. H. Morris (SCAP)

17. **MOP**
    - Record available: Ames Brothers, Coral 60153; T. Brewer, London 604; B. Strong, Cap 57-757; R. Flanagan, Rondo R-222
    - Permission granted by E. H. Morris (SCAP)

18. **MOP**
    - Record available: Ames Brothers, Coral 60153; T. Brewer, London 604; B. Strong, Cap 57-757; R. Flanagan, Rondo R-222
    - Permission granted by E. H. Morris (SCAP)

19. **MOP**
    - Record available: Ames Brothers, Coral 60153; T. Brewer, London 604; B. Strong, Cap 57-757; R. Flanagan, Rondo R-222
    - Permission granted by E. H. Morris (SCAP)

20. **MOP**
    - Record available: Ames Brothers, Coral 60153; T. Brewer, London 604; B. Strong, Cap 57-757; R. Flanagan, Rondo R-222
    - Permission granted by E. H. Morris (SCAP)
This week's
New Releases
... on RCA Victor

RELEASE No. 20-9

POPPULAR

DENNIS DAY
There's an "X" in the Middle of Texas
The Horse Told Me 20-3707—(47-3240)*
(From the Paramount film "Riding High"
)

PHIL HARRIS
God's Country
Lazy River 20-3708—(47-3241)*

RAY MCKINLEY
I Don't Wanna Be Kissed (By Anyone But You)
20-3709—(47-3242)*

TONY MARTIN AND FRAN WARREN
Darn It Baby-That's Love
That We Is Me and You 20-3710—(47-3243)

WESTERN

ROY ROGERS (Ring of the Cowhays)
Peter Cottontail
Next to Bee X la TOMOS 21-01731—(48-0207)*

EDDIE ARNOLD'S FAVORITE SACRED SONGS

EDDY ARNOLD, The Tennessee Plowboy and His Guitar
Evil Tempt Me Not
The Lily of the Valley
Beautiful Isle of Somewhere When Jesus Brought Me Home 21-0160—(48-0166)*
(In Too) Hard of Tomorrow Soofty and Tenderly 21-0161—(48-0167)*

COUNTRY

BILL BOYD
The Bandits Waltz Letters Have No Arms 21-0174—(48-0208)*

POP SPECIALTY

SIX FAT DUTCHMEN
Happy Go Lucky Polka Moonbeam 21-0151—(58-0056)*

NOTE: All records in this panel are listed alphabetically by song title. $... indicates records which, according to actual sales, are recognized hits. The trade is urged to keep ample stocks of these records on hand, or to reorder promptly when current stocks begin to approach the "sold-out" stage. 7... designates that record is one of RCA Victor's "Certain Seven"—among the leading numbers on the trade paper best selling retail sales charts. Obviously, sure things!

Bamboo
Vaughs Monroe 20-3527—(47-3145)*

Dear Hearts and Gentle People
Dennis Day 20-3596—(47-3102)*

Bibbidi-Bobbidi-Boo
Perry Como 20-3607—(47-3113)*

I Said My Pajamas
Tony Martin-Fran Warren 20-3613—(47-3119)*

It Isn't Fair
Sammy Kaye 20-3609—(47-3115)*

Marta
Tony Martin 20-3598—(47-3104)*

Mommy and Daddy Broke My Heart
Eddy Arnold 21-0146—(48-0150)*

Old Master Painter
Phil Harris 20-3608—(47-3114)*

Rag Mop
Ralph Flanagan 30-0025—(54-0020)*

There's No Tomorrow
Tony Martin 20-3582—(47-3078)*

I Almost Lost My Mind
Fran Warren 20-3604—(47-3209)*

(One) Man's Meat
Fran Warren 20-3605—(47-3208)*

Chattanoogie Shoe Shine Boy
Bradford and Romano 20-3606—(47-3220)*

I Do Believe
Tony Martin 20-3607—(47-3221)*

Quicksilver
Elton Britt -Rosalie Allen 21-0157—(48-0168)*

Roulette
Tony Martin 20-3608—(47-3219)*

The Trade is urged to watch these records carefully in order to maintain stocks consistent with demand.

The stars who make the hits are on RCA VICTOR Records

RCA VICTOR DIVISION
RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

March 4, 1950

The Billboard Juke Box Supplement Page 43
JACK
OWENS

THE TWO SIDED HIT RECORD
"HALF A HEART"

Flip Side
"MONDAY, TUESDAY, WEDNESDAY"
Decca No. 24874

"YOU'RE IRISH AND YOU'RE BEAUTIFUL"
Decca No. 24903

THE BILLBOARD PICKS:
HALF A HEART
Jack Owens With 5 Owen and a Prop... Decca 24874
Straightforward, honest delivery of a sincere and affecting ballad which has gradually been picking up steam.

"DID ANY ONE EVER TELL YOU, MRS. MURPHY"

Currently Appearing
STATLER HOTEL
CLEVELAND, OHIO

RECORD PROMOTION
JIM McCARTHY
Exclusive MANAGEMENT
M.C.A.
The ORIGINAL version sung by the cockney that wrote it!

Ernie 'Iggins
AND THE COSTER MONGERS
"A Paper Full Of
FISH N' CHIP'S
(HAVE-A-BA-NAH-NA)
Mercury 5379

...and Another Smash Record!
Written by the Same Cockney

"WHAT-A-YA-DOING TONIGHT DEAR"
Recorded By
Lawrence Welk
AND HIS ORCHESTRA
Mercury 5381

TWO NATURALS!
THE SINGER
Richard Hayes
THE SONG
"IT ISN'T FAIR"
Flip Side
"THUNDER IN MY HEART"
Mercury 5382

Only Mercury has the Hits on NON BREAKABLE RECORDS
Radio Popularity

SOGNS WITH GREATEST RADIO AUDIENCES (CD)

RUSH SYSTEM

In the legitimate musical; (R) indicates tune is available on records. Of this material except in trade papers; no other use is permitted.

TRIESTICE FROM DIXIE . . . Tom Smith was elected chief announcer of U. of Carolina station WUSA. . . . Tom Anderson, alias "U-Horn John," Richmond, to WJZ, Hagerstown, Md., runs a three-hour show end show. . . . Tom features the 10 tunes listed on The Billboard's Honor Roll of Hits. . . . (Saturday night several weeks back. . . . After the WDFK, WJZ, chief announcing engineer for the WFXA, Wilton, Ct., of the disc jockey, where live bands alternated with disk jockeys. . . . Program director does the show. Grady M. Reeves has taken over the station's Tune-O and Dixie Quiz. . . . W. V. is informed us that when Candy Kiser came out on disc jockey, a big hit, but by the time and when My Little Red Book was released, promotion people sent him a little red book. Now he's one of the most talked about disc jockeys in the business.

W.EASTERN WAX WHIRL . . . Follies, with Gene Kelly and Debbie Reynolds, have joined Weinkeel and WIRE, Detroit. Better known as "Jack the Beloved," McKenzie is planning a trip to Paris next month. . . . Dick Cline recently had a talk with Jack Typer, WLOL Minneapolis, with Typer sponsoring a birthday party for the disc jockey. . . . A note from WJHK, Rogers City, Mich. states: "Chuck Phillips must be "Fool's Gold."

PHILLY PHADDE . . . Stu Wayne, after seven years the morning Musical Clocker on KYW, during which time he brought in many new listeners. His gambling system, which resulted in being picked up for kidder recordings, switched his spinning to WIP, Philadelphia, where he gets his six hours a week. The station borrowed a note from the Juke Box during the post World War II period. "What's the matter with you, Stu? You're not putting over any hit tunes."

GIRL SYSTEM

Vox Jox

VOX JOX

STRICTLY FROM DIXIE . . . Tom Smith was elected chief announcer of U. of Carolina station WUSA. . . . Tom Anderson, alias "U-Horn John," Richmond, to WJZ, Hagerstown, Md., runs a three-hour show end show. . . . Tom features the 10 tunes listed on The Billboard's Honor Roll of Hits. . . . (Saturday night several weeks back. . . . After the WDFK, WJZ, chief announcing engineer for the WFXA, Wilton, Ct., of the disc jockey, where live bands alternated with disk jockeys. . . . Program director does the show. Grady M. Reeves has taken over the station's Tune-O and Dixie Quiz.

GIMMIX . . . Freddie Hahl, WLOG, Logan, W. Va., is airing a Sunday afternoon show called "Reminiscing," with listeners invited to send in requests with details of memories associated with the station. . . . (Saturday night "Talk-a-Line" is now a feature of Mr. John's show, WJZ, Hagerstown, Md., every Saturday night at eight o'clock.) . . . Words and music are from "I Don't Want to Miss This Weekend." . . . Voice is from a vox jox.

Page 44 The Billboard's Blue Box Supplement March 4, 1943
MR. OPS! THESE ARE TOPS!

ARTUR GODFREY
(everybody's baritone!)
sings
CANDY AND CAKE

with the Chordettes
aired with
"DEAR OLD GIRL"
with The Mariners
Orchestra Under The Direction Of Archie Bleyer
Columbia Record 38721 or 7-inch 1-547

GET'EM SET TO SPIN — RAKE THE NICKELS IN

DINAH SHORE
(That golden girl again!)
sings
IT'S SO NICE TO HAVE
A MAN AROUND THE HOUSE

Paired With
"MORE THAN ANYTHING ELSE IN THE WORLD"
Orchestra Under The Direction Of Harry Zimmerman
Columbia Record 38689 or 7-inch 1-469

COMING UP FAST

"My Baby Is Blue"
HARRY JAMES
Columbia Record 38717 or 7-inch 1-542

"Roses Of Picardy"
and
"These Foolish Things"
FREDDY GARDNER
Columbia Record 38716 or 7-inch 1-540

"Rain" and
"Mother, Mother, Mother"
(Pin A Rose On Me)
TONI ARDEN
Columbia Record 38739 or 7-inch 1-562

COLUMBIA RECORDS

First, Finest, Foremost in Recorded Music • Originators of LP Records For Uninterrupted Listening Pleasure

March 4, 1960

The Billboard Juke Box Supplement  Page 47
CHILDREN'S RECORDS

Records listed are those records selling best in the Nation's retail record stores (deals), according to The Billboard's weekly survey of music in retail record sales. List is based upon The Billboard's weekly survey among the 1,450 largest dealers, representing every important market area. Survey reviewed by record company according to stock received. Records listed numerically, according to greatest sales. The "#1" side of each record is also listed.

**POSITION**

<table>
<thead>
<tr>
<th>Week</th>
<th>#1 Record</th>
<th>#2 Record</th>
<th>#3 Record</th>
<th>#4 Record</th>
<th>#5 Record</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DADDY'S LITTLE GIRL (Two Records)</td>
<td>2.000,000</td>
<td>E. Woods &amp; Others</td>
<td>1.640,999</td>
<td>1.307,867</td>
</tr>
<tr>
<td>2</td>
<td>BINGO</td>
<td>1.600,000</td>
<td>R. Smith &amp; Gene Autry</td>
<td>1.307,867</td>
<td>1.168,391</td>
</tr>
<tr>
<td>3</td>
<td>GENTLE PEOPLE</td>
<td>1.200,000</td>
<td>J. Danko</td>
<td>1.168,391</td>
<td>1.120,742</td>
</tr>
<tr>
<td>4</td>
<td>TEDDY BEAR</td>
<td>1.000,000</td>
<td>J. Danko</td>
<td>1.120,742</td>
<td>1.081,363</td>
</tr>
<tr>
<td>5</td>
<td>SONG OF THE FISHING BOAT</td>
<td>900,000</td>
<td>J. Danko</td>
<td>1.081,363</td>
<td>1.041,979</td>
</tr>
<tr>
<td>6</td>
<td>OH, DEAR MR. DOOFUS AND THE AIR-BOO-DEE-DOO-</td>
<td>800,000</td>
<td>J. Danko</td>
<td>1.041,979</td>
<td>1.002,566</td>
</tr>
<tr>
<td>7</td>
<td>LITTLE BELLE</td>
<td>700,000</td>
<td>J. Danko</td>
<td>1.002,566</td>
<td>963,182</td>
</tr>
<tr>
<td>8</td>
<td>MAMA MAMA</td>
<td>600,000</td>
<td>J. Danko</td>
<td>963,182</td>
<td>923,801</td>
</tr>
<tr>
<td>9</td>
<td>MAMA MAMA MAMA</td>
<td>500,000</td>
<td>J. Danko</td>
<td>923,801</td>
<td>884,422</td>
</tr>
<tr>
<td>10</td>
<td>LITTLE LIL</td>
<td>400,000</td>
<td>J. Danko</td>
<td>884,422</td>
<td>845,043</td>
</tr>
</tbody>
</table>

**CLASSICAL SINGLES**

1. "You Are My Sunshine," Ray Price (78)49-2041, (45)59-0039
3. "When I Look In Your Eyes," The Browns (78)DM-1338, (45)F-49200
6. "I'm New Here," Frank Sinatra (78)DM-1338, (45)F-49200
7. "Be My Lady," The Browns (78)DM-1338, (45)F-49200
8. "Mama Mama," The Browns (78)DM-1338, (45)F-49200
10. "I'm New Here," Frank Sinatra (78)DM-1338, (45)F-49200

**CLASSICAL ALBUMS**

1. Tchaikovsky: The Nutcracker Suite (Three Records)
2. Beethoven: Symphony No. 5 (Three Records)
3. Brahms: Symphony No. 1 (Three Records)
4. Wagner: Tristan und Isolde (Three Records)
5. Mozart: Don Giovanni (Three Records)
6. Chopin: Piano Concerto No. 1 (Three Records)
7. Schubert: Symphony No. 8 (Three Records)
8. Beethoven: Symphony No. 7 (Three Records)
9. Bach: The Well-Tempered Clavichord (Six Records)
10. Tchaikovsky: The Nutcracker Suite (Three Records)

**POP ALBUMS**

4. "I'm New Here," Frank Sinatra (78)DM-1338, (45)F-49200
5. "Be My Lady," The Browns (78)DM-1338, (45)F-49200
8. "I'm New Here," Frank Sinatra (78)DM-1338, (45)F-49200
BILLY ECKSTINE
MY FOOLISH HEART
Sure Thing
M-G-M Non-Breakable 10633
SITTING BY THE WINDOW
Lost In A Dream
M-G-M Non-Breakable 10602

BLUE BARRON
ARE YOU LONESOME TONIGHT
Penny Wise And Love Foolish
M-G-M Non-Breakable 10628
BIG MOVIE SHOW IN THE SKY
Mr. Disk Jockey
M-G-M Non-Breakable 10594

ART MOONEY
THE CRY OF THE WILD GOOSE
The Flying Dutchman
M-G-M Non-Breakable 10651
ZITHER SERENADE
Trudy
M-G-M Non-Breakable 10656

ART LUND
SUGARFOOT RAG
Wilhelmina
M-G-M Non-Breakable 10648
LOVE IS
Kissing Me
M-G-M Non-Breakable 10603

JOHNNY DESMOND
C'EST SI BON
If You Could Care
M-G-M Non-Breakable 10613
DON'T CRY JOE
The Last Mile Home
M-G-M Non-Breakable 10518

SARAH VAUGHAN
ONCE IN A WHILE
The Man I Love
M-G-M Non-Breakable 10549
THE LORD'S PRAYER
Sometimes I Feel Like A Motherless Child
M-G-M Non-Breakable 10592

BILL FARRELL
GOD'S COUNTRY
Spring Made A Fool Out Of Me
M-G-M Non-Breakable 10652
IT ISN'T FAIR
Bamboo
M-G-M Non-Breakable 1063F

GEORGE SHEARING
THE CONTINENTAL
Nothing But D. Best
M-G-M Non-Breakable 10596
EAST OF THE SUN
Conception
M-G-M Non-Breakable 10520

George Shearing
QUINTET

Jack Fin
SPAGHETTI RAG
Shangri-La
M-G-M Non-Breakable 10610
DOWN HOME RAG
Waltz In C Sharp Minor
M-G-M Non-Breakable 10644

HANK WILLIAMS
LONG GONE LONESOME BLUES
My Son Calls Another Man Daddy
M-G-M Non-Breakable 10645
I JUST DON'T LIKE
THIS KIND OF LIVIN'
May You Never Be Alone
M-G-M Non-Breakable 10609

IVORY JOE HUNTER
S. P. BLUES
Why Fool Yourself
M-G-M Non-Breakable 10618
I ALMOST LOST MY MIND
If I Give You My Love
M-G-M Non-Breakable 10578

ARTHUR GUATE BOOGIE SMITH
GUITAR AND PIANO BOOGIE
I'm Only Telling You
M-G-M Non-Breakable 10608
And of course—The Original
GUITAR BOOGIE
Boomerang
M-G-M Non-Breakable 10298

M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT
701 SEVENTH AVE., NEW YORK 19, N.Y.

March 4, 1950
You remember Dennis Day's "Clancy Lowered the Boom"! Now he tops everything he's done with his new RCA VICTOR sensation "HOW CAN YOU BUY KILLARNEY?" A great new Irish song, destined for immortality! It'll be THE big St. Patrick's record, sure. Grab it!

MOST-PLAYED JUKE BOX RECORDS

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Record Title</th>
<th>Artist</th>
<th>Label</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>February 24</td>
<td>&quot;Clancy Lowered the Boom&quot;</td>
<td>Dennis Day</td>
<td>RCA Victor</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>&quot;If I Were Lucky&quot;</td>
<td>Bing Crosby</td>
<td>Decca</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>&quot;Let's Do It&quot;</td>
<td>Fred Astaire &amp; Ginger Rogers</td>
<td>Columbia</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>&quot;I'll Get By&quot;</td>
<td>Billie Holiday</td>
<td>Decca</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>&quot;I Remember How It Feels To Be Wanted&quot;</td>
<td>Bing Crosby</td>
<td>Capitol</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>&quot;Fifteen Minutes of Happiness&quot;</td>
<td>Liberace</td>
<td>RCA Victor</td>
<td>6</td>
</tr>
</tbody>
</table>

WARNING: In utilizing these charts for posting 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 that it is the most-played record for the purposes stated. This information is shown if the record is ranked among the top three in any given category.

March 4, 1950

Page 50
"HIT-A-MONTH"

Phil HARRIS
SCORES AGAIN!

JANUARY 1950

"The Old Master Painter"

FEBRUARY 1950

"Chattanooga Shoe Shine Boy"

MARCH 1950

"GOD'S COUNTRY"

RCA VICTOR RECORDS
ATTENTION NEW HITS COMING...

HANK WILLIAMS
Greatest Release
"LONG GONE LONESOME BLUES"
written by Red Sovine-BMI
on MGM No. 10645

RED SOVINE
Greatest Release
"GROOVY BOY"
written by Red Sovine-BMI
on MGM 10642

CURLY WILLIAMS
Greatest Release
"BARBECUE RAG"
on Columbia No. 20633

Beware: It's Not the End of the World Yet
by Jimmy Dean

The Billboard
MUSIC POPULARITY CHARTS

Folk (Country & Western) Record Section
Based on reports received last three days of Week Ending February 24

BEST-SELLING RETAIL FOLK (COUNTRY & WESTERN) RECORD RELEASES

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

POSITIVE

WEEK | LAST WEEK | TITLE
--- | --- | ---
7 | 1 | CHATTANOOGIE SHOE SHINE BOY
8 | 2 | DRY OF THE WILD GOOSE, THE
9 | 3 | BROKEN DOWN NINETY-GO-ROUND
10 | 4 | RAG WOLF
11 | 5 | I LOVE YOU BECAUSE
12 | 6 | TAKE ME IN YOUR ARMS AND HOLD ME
13 | 7 | I'M PAYING WITH A BROKEN HEART
14 | 8 | TENNESSEE BORDER NO. 2
15 | 9 | LETTERS HAVE NO ARMS
16 | 10 | I'LL TAKE A BACK SEAT FOR YOU

WARNING!

In utilizing these charts for copying 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 column under the headings "Last Week," "This Week," and "This Week's Change." If a record has had an unusually long run, or if its current position "This week versus 'Last week'" shows a sharp drop, readers should buy with caution.

ADVANCE FOLK (COUNTRY & WESTERN) RECORD RELEASES

These records are scheduled for release within the next week and are listed in order of estimated popularity:

1. "I'M PAYING WITH A BROKEN HEART" by Jimmy Dean
2. "LET ME SHARE YOUR NAME" by Sons of the Pioneers
3. "DON'T BE ASHAMED OF YOUR AGE" by Hank Williams
4. "TENNESSEE BORDER NO. 2" by Red Sovine
5. "I'LL TAKE A BACK SEAT FOR YOU" by Curly Williams
6. "I'M PAYING WITH A BROKEN HEART" by Jimmy Dean
7. "LET ME SHARE YOUR NAME" by Sons of the Pioneers
8. "DON'T BE ASHAMED OF YOUR AGE" by Hank Williams
9. "TENNESSEE BORDER NO. 2" by Red Sovine
10. "I'LL TAKE A BACK SEAT FOR YOU" by Curly Williams

Place Your Order Now with Your Record Distributor

WE DO NOT SELL RECORDS • SHEET MUSIC AVAILABLE

Page 52 The Billboard Box Supplement

March 4, 1950
MEMO TO:  
Juke Box Operators...  

THANKS FOR  
THE YEAR'S TOP FOLK RECORDS  
... according to  
RETAIL SALES  

From:  
1949'S JUKE BOX FOLK MUSIC RECORDING SENSATION!  

January 14, 1950  

According to JUKE BOX PLAYS  

LOVESICK BLUES  
(HANK WILLIAMS & HIS DRIFTING COWBOYS - MGM)  

Record No. 1716  

Record, Artist & Label:  
Lovesick Blues  
(Hank Williams & His Drifting Cowboys - MGM)  

And thanks for these '49 plays, too—  
"WEDDING BELLS"  
"MIND YOUR OWN BUSINESS"  
CURRENTLY  
"I JUST DON'T LIKE THIS KIND OF LIVIN'"  
flip  
"MAY YOU NEVER BE ALONE"  
MGM Record 10609  

FOR '50, HERE'S ANOTHER WILLIAMS SMASH HIT!  

Release date March 10th  
"LONG GONE LONESOME BLUES"  
MGM RECORD  

Recording Exclusively for  
M-G-M RECORDS  
THE GREATEST NAME IN ENTERTAINMENT  

March 4, 1950  

The Billboard Juke Box Supplement Page 53
RECORDS
Page 54

The Billboard hike Ilea Surpleasmat

PERSONAL APPEARANCES COAST TO COAST

Thanks, operators, for keeping me in the tap juke BM plays for

KING

"More Precious Than Silver or Gold"
King Record 846

Thanks, operators, for keeping me in the top Juke Box plays for


PERSONAL APPEARANCES COAST TO COAST

WSM ARTISTS BUREAU

NASHVILLE, TENNESSEE

March 4, 1950

FOLK TALENT AND TUNES

By Johnny Sipple

Artists' Activities: Rex Allen (Mercury) is setting a 9 to 9:30 p.m. (CST) show Fridays over a Midwestern and Mountain web of CBS for Phillips Oil Company. Cast also will include the Sons of the Pioneers (Victor). Show will replace the "National Barn Dance," WLS-emanated show, which was aired by Phillips for a half-hour Saturday night over ABC... Homer and Jethro (Victor) are at the Phoenix Barn, New York. Arena Stars, Inc., the p.m. reps, are sure of a Perry Como show shot and one angle for an appearance with Arthur Godfrey... Jimmy Wakely (Capitol) reports that he has canceled his two-week date at the Oriental Theater, Chicago, to make Coast commitments. He will attend the Music Operators' Association's first convention in Chicago, along with Tennessee Ernie and Margaret Whiting... Roy West, of the Range Riders, WGBS, Cleveland, reports that his group does a one-hour TV show weekly over WEWS, Cleveland. They also may travel to Hollywood for a Republic piece commitment. Howard Wellman, who doubles four instruments, has joined the crew, replacing Tex Brad.

Jim Myers, of Myers Music, Philadelphia, reports that Mac McLeod and his Harmony Rangers are getting a Mutual web shot... Arnold and Myers are still at WSM, Nashville. They just added a one-man band... Smiley Burnett (Capitol) reports that 19,361 kids had their pictures taken with him during his recent p.m. tour of 18 States. Margis Keener, of Marietta, Ga., was judged the most photogenic for an advertising picture and was awarded a Shetland pony. Milton Estes, formerly with Decca and King, has inked with MGM. He and the Musical Mills are still at WSM, Nashville... Jimmy Osborne (King) has inked a third-year pact with WLEX, Lexington, Ky.

Don Law, of Columbia's country music department, reports that the firm has inked Les and Tommy Thompson, husband and wife team who have worked for the WSM Artists' Bureau and the original (Continued on page 63)
NEWEST STAR
ON
WSM, NASHVILLE
"GRAND OLE
OPRY"

"The Singing Ranger"
AND HIS RAINBOW
RANCH BOYS

There's No Business
Like
"SNOW" Business

A FAVORITE IN ANY
CORNER OF THE COUNTRY

STANDARDS
"MARRIAGE VOWS"
"STAR-SPANGLED WALTZ"
"BRAND ON MY HEART"
"I'LL NEVER FORGET MY MOTHER'S PRAYER"
"BLIND BOY'S DOG"
"ANNIVERSARY OF MY BROKEN HEART"
"MY MOTHER"
"MY SWEET TEXAS BLUE BONNET QUEEN"
"I'M GONNA BID MY BLUES GOODBYE"
"JUST A FADED PETAL"

POPS
"NOBODY'S CHILD"
"THE ONLY ROSE"
(I 78 rpm) 21-0143
"I WONDER WHERE YOU ARE
TONITE"
"THE DRUNKARD'S SON"

Personal Management:
ROBERT ROSS
WSM, Nashville, Tennessee

RCA VICTOR RECORDS
### Rhythm & Blues Records

**BEST-SELLING RETAIL RHYTHM & BLUES RECORDS**

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

**POSITION**

<table>
<thead>
<tr>
<th>Weeks</th>
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**BEST-SELLING RETAIL RHYTHM & BLUES RECORDS**

Records listed are rhythm and blues records most played in juke boxes according to reports received from juke box operators whose locations vary.

**POSITION**

<table>
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**RHYTHM & BLUES RECORD CHARTS**

This page contains the Billboard's special weekly survey among a selected group of juke box operators whose locations vary and require rhythm and blues records.

**POSITION**

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**ADVANCE RHYTHM & BLUES RECORD RELEASES**

Don't Take Your Love From Me

S. Churchill—R. Jones ( Crescent On Or )

Am 273

S. King (Merry Blues) Aladdin 2046

Highway 66

E. Bostic (No Name) King 4545

Sun Ray

A. Hay (Howard) Cap 665

Double Trouble

T. Douglas (Dorothy) Cap No 667

**IN ALL R & B POPULARITY CHARTS**

**IMPERIAL RECORDS**

**“FATS” DOMINO**

On Record No. 5058

**THE FAT MAN**

Backed by

**DETROIT CITY BLUES**

**JEWEL KING**

On Record No. 5055

**“3x7=21”**

Backed by

**DON'T MARRY TOO SOON**

**DAVE BARTHOLOMEW**

On Record No. 5064

**THAT'S HOW YOU GOT KILLED BEFORE**

Backed by

**CARNIVAL DAY**

**COUNTRY JIM**

On Record No. 5065

**AVENUE BREAKDOWN**

Backed by

**RAINY MORNING BLUES**

Order Now From Your Nearest Distributor!

**IMPERIAL RECORD CO., INC.**

137 NORTH WESTERN AVE. • LOS ANGELES 4, CALIF.

---

**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. The headings: "Weeks to Date," "Last Week" and "This Week." shows the length of time a record has been on the chart and urges to pay particular attention to information listed which

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**BEST-SELLING JUKE BOX RHYTHM & BLUES RECORDS**

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

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Order Now From Your Nearest Distributor!

**IMPERIAL RECORD CO., INC.**

137 NORTH WESTERN AVE. • LOS ANGELES 4, CALIF.
"They're Better in a Dozen Different Ways!"

TEMPO'S GREAT LITTLE 45's
Wide Range, High Fidelity—and 40% Heavier Than Any Other 45's!

HERE'S THE BRILLIANT TUNE—AND—TALENT LINE-UP
THE ONLY ZITHER RECORDINGS AVAILABLE ON 45's

#4720—THE THIRD MAN THEME
Lili Marlene

Recorded by the Famous European Zither Virtuoso, Franz Gottschalk

At the Hammond & Novachord
KERN & SLOOP

The Incredible Piano of
BEN LIGHT

TEMPO'S GREAT LITTLE 45's

11 AVONDALE ROAD
AVONDALE ESTATES, GA.

March 4, 1950

The Billboard Juke Box Supplement  Page 57
THE BILLBOARD PICKS:

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

YOU NEED MORE MONEY TO MAKE BISCUIT

ON NATIONAL RECORD No. 9103

"If I Knew You Were Comin' I'd've Baked A Cake"

backed by "Poco Loco in the Coco"

INSURE YOURSELF PLENTY OF DOUGH BY PICKING THIS ORIGINAL HIT VERSION THAT THESE EXPERTS CHOOSE.

MARTIN BLOCK
Station WNEW
Calls it the novelty record of the week.

TED STEELE
Station WMCA
Calls "Bake A Cake" on National Records the Number 1 Release.

HAROLD JACKSON
Station WLIB
Says this is it! Sensational 1950 hit!

THE DISK JOCKEYS PICK:

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

1. I KNEW YOU WERE COMIN' I'D'VE BAKED A CAKE
   Eileen Barton in National's "If I Knew You Were Comin' I'd've Baked A Cake."

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 them on what the record retailers think tomorrow's hits will be:

1. BEYOND THE SUNSET
   Jo Stafford - Gordon MacRae

THE OPERATORS PICK:

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

1. 20,000 LITTLE SHELL
   Jo Stafford - Gordon MacRae

THE COUNTRY & WESTERN DISK JOCKEYS PICK:

PICKS that appear for three consecutive weeks or three times within a six-week period will not be repeated below. Based on a weekly survey among them on what the Country & Western disk jockeys think tomorrow's hits will be:

1. DUST
   Jimmy Wakely

3. I'LL SIT MYSELF DOWN
   Ray Smith

THE BILLBOARD MUSIC POPULARITY CHARTS

Record Possibilities
FOUR HITS IN ONE RELEASE!!!!
NOW YOU HAVE IT!!!

Eddie CANTOR
with 3 BEANS and A PEEP
Sings the Song which finally happened
"ENJOY YOURSELF"
("It's Later Than You Think")
HIS FIRST BIG

45 rpm 47-3238 RCA VICTOR RECORDS 78 rpm 20-3705

THE "VOICE" ON "IT ISN'T FAIR"
DON CORNELL
Sings... Great New Lyric to Traditional Masterpieces
"COME BACK TO ME"
backed by SANTA LUCIA

45 rpm 47-3239 RCA VICTOR RECORDS 78 rpm 20-3706

A GREAT SONG
"Dream A Little Longer"
A GREAT RECORD...
by
Tex Beneke
and his Music in the Miller Mood!

45 rpm 47-3236 RCA VICTOR RECORDS 78 rpm 20-3703

LOVELY LISA KIRK
Sings the song that'll Shoot her to the TOP...

"SWEET PROMISES AND GOOD INTENTIONS"

45 rpm 47-3237 RCA VICTOR RECORDS 78 rpm 20-3704

March 4, 1950

The Billboard Book Supplement  Page 39
These two are knockouts for any juke box...

Jimmy Dorsey

“When You Wore A Tulip” and “Clap Hands Here Comes Charlie”
How Ratings Are Determined

The Categories

1. Record Title and Performance - Suitable
2. Interpretation - Emotionally moving and genuine
3. Performance - Excellent
4. Vocal Placement - Sensitive
5. Arrangement - Unfamiliar
6. Vocals - Excellent
7. Recording - Excellent
8. Production - Excellent
9. Commercial Potential - Excellent

RATINGS

ARTIST

LABEL AND NO.

TUNES

COMMENT

Joey Nash-Ted

EDDY ORK

Happiness

106

POPULAR

It's Not Fair

72--74--72--70

Robert, who worked on the original Dick Hickerson dixie of "Flirt," some years back, does a nostalgic job in a sweet, pure style."

I'll Never Forget You

76--77--76--75

That jazz piano same ol' jazz out of the hot with a solid, elegant reading.

You're a Real Sweetheart

75--72--75--78

Berry, sentimental rhythm duet done in a agreeably sentimental fashion. Tingly piano in combo adds to effect. Good one for the jukes.

That's Right

64--66--64--62

The Sapphires Quartet

Nothing really ditty is done with hop overtones by a quartet and small combo. Becomes a bit involved.

ETHEL SMITH

Decca 24905

The Galloping Comedians

74--76--74--72

The remarkable color piece is the subject of yet another pop interpretation here. Good material for the rapping page ticket of Miss Smith.

Sleigh Ride

77--79--77--75

Organist gets an old-fashioned, wistful feeling in her rendition of the delightful Leroy Anderson ditty. A few feet Jazzy would help sales.

Guy Lombardo

Deca 24908

Tilt - Roller Skating Song

75--75--74--76

Medley and bandleader thru a pleasant novelty in wild tempo.

A Cow and a Plough and a Frau

73--74--73--72

Novelty ditty from the "Aren't and the Girl" musical gets a bouncy job. Material doesn't impress as having commercial potential.

GORDON MacRAE

(Paul Weston Ork)

Capitol 812

Just One More Chance

68--68--68--68

Straightforward rendition of the standard is pleasant but has nothing acquiring hit status. Worth it sounds perfunctory.

I'm Yours

68--68--68--68

As with flip, MacRae sings in good voice, but seems casual and indifferent.

RAY BLOCH ORK

Signature 15165

Time to Start the Day

64--66--64--62

Tune is one of those great-the-way-Angered-down things. Competently executed by Jimmy Sanders and the ork.

Small Town

77--66--76--78

Sprinkled, gang treatment of a simple, old-fashioned novelty ditty.

RUSSELL MORGAN ORK

Deca 24904

Copper Canyon

71--71--70--72

The music does the wear honors on the button-hooded, button-wristed picture. Cheerful but slight performance.

Sentimental Me

87--88--88--86

A really beautiful slow ballad gets a fine mood warbling from Morgan with a good backing. Perfect material for the dreamy Morgan manner.

AL Jolson

Deca 24905

God's Country

74--75--75--72

Jolson kicks off a forced nature-ly poem for the Smith-directed operas.

Let's Go West Again

61--62--61--60

An oldie, Jolson tune from "Annie Get Your Gun" is done stably by Jolson and chorus.

BILL DARNELL

(Ray Ross Ork)

Dailey 46163

The Cry of the Wild Goose

71--72--71--70

David sets a distinctly and sentimentally, but a thrilled tone to each film time.

Trouble Ain't Nothin' But the Blues

83--83--83--83

Stirred sweet blues started by a country-styled dixie gets a heartfelt, in-the-mood production by Darnell. Has rhythm-blues pop potential.

MARIAN MORGAN

Deca 24901

These Are Things I Want to Share

64--65--64--68

With You

Throw those off-tempo jobs with a fairly pretty but pathetically-beat ballad.

Tell Him I'm Blue

64--65--64--68

About the flip-natural and performance are profession and competent, but nothing striking in either.

LARRY GREEN ORK

(Chill Phelan)

V (AS) 47-3214

Bright Eyes

76--74--76--78


Who Cares for You?

63--61--68--65

Also a neatly side, light-hearted material pleasant slow going.

Another good tune, and though, chorus and sax do lend

Commented on page 292
ON M-G-M RECORDS

2 SENSATIONAL SONG HITS
by two of our greatest writers
Mack Gordon and Josef Myrow
from the 20th Century-Fox Musical Smash
"WABASH AVENUE"

THE BILLBOARD JUKE BOX SUPPLEMENT
M-G-M RECORD #10648

THE BILLBOARD MUSICAL POPULARITY CHARTS
PART X

Album and LP Record Reviews

THE CATEGORIES

1. Production Idea
2. "Name Value"
3. Collector of Material
4. Manufacturers' Distribution Power
5. Execution
6. Interpretation
7. Record Quality
8. Manufacturers' Production Engineering
9. Packaging

THE RATES

Max. 100 points—The Maximum
90-99 Excellent
80-89 Good
70-79 Satisfactory
60-69 Poor
50-49 Unsatisfactory
30-49 Poor
20-29 Unsatisfactory
10-19 Poor
0-9 Unsatisfactory

THE REVIEWS

"WABASH AVENUE"

10-1/2 Cit 941 Gett

THE GREATEST NAME
SENSATIONAL SONG HITS
ON M-G-M RECORDS
M-G-M RECORDS
ma.

"WABASH AVENUE"
80/4,
METROLITE NON-BREAKABLE

"HAPPINESS" MADE YOU HAPPY WITH JOEY NASH'S
"IT ISN'T FAIR"
BACKED BY "IF I FORGET YOU"
HAPPINESS $105
WATCHE FOR THIS NEW "DOUBLE A" MONEY-MAKER
"YOU'RE A REAL SWEETHEART"
BACKED BY "THAT'S RIGHT"
WITH THE SAPPHIRES
HAPPINESS $106
HAPPINESS RECORDS
1619 BROADWAY
NEW YORK 19, N. Y.
JU 6-5651

FOR YOUR PEACE OF MIND, GIVE A PIECE OF CHANGE TO THE NATIONAL COMMITTEE FOR MENTAL HYGIENE

March 4, 1959

Page 62 The Billboard Juke Box Supplement
FOLK TALENT AND TUNES
(Continued from page 54)

Stamps Quartet, now working at KRLD, Dallas. . . . Bill Nettles (Mercury) has switched from KMLB to KLRY, Monroe, La. . . . Clyde Moody and his outfit are working Thursdays at the Roller Rink, Martinsville, Va. The King recording group airs over WBTM, Danville, Va. . . . Tex Williams (Capitol) and his Western Caravan have a new auto sponsor for their weekly video show over KNBH, Hollywood. Williams is getting feelers from Universal-International, who wants him to make full-length Westerns. He has finished 18 features for the firm. . . . Tommie Summers and his Cameron Valley Boys have left WEAM, Arlington, Va., for WFAX, Falls Church, Va.

Al Rogers, new with MGM, has signed Lost John Miller as p.m. Rogers is at WAVE, Louisville. . . . Following their February tour thru Texas, the Maddox Brothers and Rose (4 Star) have 23 dates in Alabama. . . . Cousin Ford Lewis (4 Star) is joining KFRE, Fresno, Calif. Terry Preston (4 Star) is now working at KSBB, Salinas, Calif., where he does both a live and d.j. show.

Billy Monroe, formerly with Columbia, cut seven sides for Decca February 2. . . . A group of WSM, Nashville, talent will make an aerial circuit of AAF Alaskan bases soon, with the air corps sponsoring the junket. It's expected that another group of WSM talent will return to European bases for a tour this spring. . . . Boots Ariette and Her Frontier Frolics have a half-hour daily over WWCA, Gary, Ind. . . . Everstate, the diskery headed by John Currie, the Houston pubber, recorded a series of vocals by Houston's mayor, Jack White, recently. Backing was by Walter Kleypas and the Texas Tophands . . . Fred Cook, half of the team of Cookie and Ollie, has inked two sides for Imperial, the Hollywood label. They're on KFSB, Joplin, Mo. . . . Jack Patton is now doing a daily show over KRKD, Los Angeles. . . . Buz Butler (Decca) has moved his family to California and will work permanently on the Coast. . . . Spade Cooley (Victor) has recovered from a heart ailment and will probably be back frolicking by the end of February.

Ray Parker, Valley Hill Music, Hollywood, has turned over all the masters of his Melody Trail firm to Bill McCall, of 4 Star, to concentrate on the music pubbery. Smiling Savannah Malano, currently at the Casa Dome Ballroom, Fresno, and op of the Western Roundup, Selma, Calif., has signed with Wrightman Records. . . . Rex Allen (Mercury) reports that he is the father of a son, Curtis Lee, born January 24. Allen will tour with his latest flicker, starting February 17 at the Balboa Theater, San Diego, Calif. Theater itinerary includes Fox, Tucson, Ariz., 22-23; Palace, El Paso, Tex., 23-36; El Paso, Santa Fe, N. M., 30; Victory, Denver, March 2-4; Liberty, Oklahoma City, 6-7; Strand, New Orleans, 9-11; Capitol, Little Rock, 13-14; Temple, Fort Smith, Ark., 15-16, and Tulsa, Tulsa, Okla., 17-18.

Eddie Sosby, KFAB, Omaha, reports that Gene Autry hosted 800 students and teachers from Boys' Town during his p. a. tour there. He headed the group to dinner and a wartime performance of his show. . . . Uncle Tom George, WWVA, Wheeling, W. Va., has a daily show record that tops Sam Workman's record of seven hours per day of h. b. jockeying at WRVA, Richmond, Va. George is heard seven hours and 45 minutes per day. Anyone top this?

March 4, 1950

Listen to a Real Money-Maker
by
"THE WIZARD
of the Strings"

DAVE APOLLON

IN HIS NEW ZITHER STYLE RECORDING OF
"THE THIRD MAN THEME"
backed by
"THE CAFE MOZART WALTZ"

NATIONAL RECORD NO. 9104

WATCH FOR HIS NEXT ZITHER STYLE RELEASES

"Recording Exclusively on National Records"

March 4, 1950
ADVANCE RECORD RELEASES

Records listed are generally approximately two weeks in advance of actual retail date. List is based on information supplied in advance by record companies. Only records of those manufacturers voluntarily supplying information are listed.

POPULAR

Harry Bailey Entertainers Album—P. Bailey—W. Ayres
Ten Reviews Record—Harry Bailey Album—W. Bailey (1-10")

PIZZI

All Eyes on You

Angel

C & D

Be Mysaid

Kathy's

Love"

All the Things You Are

Riverboat Shuffle

Lazy River

Tired

That's Good Enough for Me

Ma!

Get It Off Your Mind

Legalize My Name

You Need a Hole

In the Head

None But the Lonely Heart

Empty Saddles

In the Chapel in the Mountains

Love You

Night Was

I Loved You

You Are

You

The Date

Standing in the Sunshine

Waiting

Why Was

You

The Moon Was Yellow

Strange Music

Kitties

Billie Holliday Album—M. Bailey

Cranck's

Busch

Hill Album—S. Cooley

Weber and Fields Album—M. Bailey (3-10")

(Continued on page 66)

HITS BACK TO BACK!

2 Giri Mooney's

(IF I KNEW YOU WERE COMIN')

DVE BAKE A CAKE and

"SILVER DOLLAR"

MGM-10660

March 4, 1960

Page 64 The Billboard Juke Box Supplement
1950 Looks Like a TOWERIFIC YEAR FOR TOWER RECORDS
Here Are The Starters...

A Hit From Coast to Coast!
TOWER RECORD #1473

"BEWITCHED"

*THE BILLBOARD PICKS:
BEWITCHED

... great Rogers-Hart tune from "Pal Joey" gets impressive instrumental job... Could spell out real sleeper possibilities.

featuring
BILL SNYDER
HIS MAGIC PIANO "OSCAR"
AND HIS ORCHESTRA

Flip Side
A Snyder original — A TOWER first...

"DRIFTING SANDS"
Vocal By Ralph Sterling

Here's a TOWERIFIC Coin Collector!
KEN CARSON
Singing Star of the Gary Moore Show

Singing another TOWERIFIC first

"LYIN' KISSES"
Flip Side
Has the Ops Cryin' for More!!

"I'VE GOT TEARS IN MY EARS"
From Lying On My Back In My Bed While I Cry Over You
TOWER RECORD #1475

Another TOWER artist receives enthusiastic acclaim!
DANNY CASSELLA
That TOWERIFIC Drummer that gave you "HAWAIIAN WAR CHANT" and "HEART OF MY HEART"
Now Exclusively on TOWER RECORDS
FIRST RELEASE NOW AVAILABLE...

"MAMA LOVES PAPA"
Flip Side
The Famous Oldie

"I'VE HAD MY MOMENTS"
Vocals By Skip Farrell
Watch for another sensational follow-up with two TOWERIFIC Gems.

"HONEY BUNNY BOO"
Flip
"ADORABLE ODETTE"
ENTERING 75th WEEK, BLACKSTONE HOTEL!
BREAKING ALL RECORDS!!

Another TOWERIFIC first

"SMILIN' JOE"
Coupled With

"LET'S 'AVE A TIDDELY AT THE MILK BAR"
Featuring Gil Downes with the Four Hits and A Miss Ensemble

Contact Your Nearest Distributor or Order Direct From Us.

TOWER RECORDS
540 N. MICHIGAN
CHICAGO, ILLINOIS

March 4, 1950
I'd've Baked a Cake

National Mercury Decca Coral Capitol

The New Mews Sensation!

Grossi Page 66

I Knew You Were Coming

featuring

The Balbeani Juke Box Seppiemeat

Esther

#9103

#5392

#10668

#916

#5005A

And more to follow

Eileen Barton

Al Trace & Orchestra

Tommy Carlyn & Orchestra

Lucy Ann Polk

ROBERT MUSIC CORP.

AMERICA'S GOING WILD OVER THIS SAVOY SMASH HIT!

THE JOHNNY OTIS RECORDING OF

"DOUBLE CROSSING THE BLUES"

Featuring

LITTLE ESTHER

DEALERS! WATCH FOR...

Our Greatest Release on 45 R.P.M.'s

Savoy RECORD CO., INC.

58 Market St., Newark, N. J.

11 Reasons why...

• BEE #5005A Tommy Carlyn & Orchestra

• BLUEBIRD To be released Lucy Ann Polk

• CAPITOL #916 Benny Strong & Orchestra

• COLUMBIA #38707 Al Trace & Orchestra

• COLUMBIA To be released Dinah Shore

• CORAL #60169 Georgia Gibbs

• DECCA To be released Ethel Merman & Ray Bolger

• MGM #10668 Art Moneyee

• MERCURY #5392 Eileen Barton

• NATIONAL #9103 Eileen Barton

• RCA VICTOR To be released The Fontaine Sisters

(IF I KNEW YOU WERE COMIN') "I'D'VE BAKED A CAKE"

And more to follow...

ROBERT MUSIC CORP.

New York • Hollywood • Chicago

In Co-Operation With ORTEN MUSIC CO.
He's Bouncin' Merrily Along
The Friendliest Guy in Show Business
Exclusively on
Mercury Records

With a truck load
Of hits!

STANDARDS
"Happy Birthday"
Mercury 5039
"Everybody Has a Laughing Place"
Mercury 5017
"A Chocolate Sundae on a Saturday Night"
Mercury 5053
"Civilization"
Mercury 5067
"I Like Stinky Cheese"
Mercury 5306
"Deep Freeze Dinah"
Mercury 5281

POPS
"I've Got Tears in My Ears"
Flip
"The Bicycle Song"
Mercury 5360
"Chattanooga Shoe Shine Boy"
Flip
"Music! Music! Music!"
Mercury 5369

KIDDIE HITS
"I Wuv a Wabbit"
"I'm a Little Teapot"
MMP-34
"I'm a Lonely Little Petunia"
"Everybody Has a Laughing Place"
MMP-35
Nursery Rhymes (Album)
MMP-4
"Boomer the Bass Drum"
MMP-11
"Gus the Gopher"

March 4, 1950
The Billboard Juke Box Supplement Page 63
Columbia's GREAT NEW SINGING STAR!

Alan DALE

and his FIRST releases...

"THIS IS HEAVEN TO ME" . . . . . Columbia 38720

"YOU'RE MY TREASURE" . . . . . Columbia 38720

"MORE THAN I SHOULD" . . . . . Columbia Record Number Not Available

"I'LL BELIEVE IN YOU" . . . . . Columbia Record Number Not Available

"SING IT AGAIN"—CBS 10-11 P.M. SATURDAYS

Personal Management

ALAN DALE MANAGEMENT

1650 BROADWAY, NEW YORK

G. R. PURCELL
F. FERRAZZANO

Direction

ASSOCIATED BOOKING CORP.

745 Fifth Avenue, New York 22, N. Y.

CHICAGO
203 No. Wabash

HOLLYWOOD
9151 Sunset Blvd.

March 4, 1950
PART 1. RECORD SERVICE ASPECTS:

1. Which Record Companies Give You the Best All-Round Service?
2. Which Record Companies Send the Most Helpful Salesmen To See You?
3. How Often Does This “Most Helpful Salesman” Come?
4. Which Record Companies Turn Out the Best All-Round Record From the Standpoint of Wearing and Reproduction Qualities?

PART 2. RECORD BUYING ASPECTS:

1. Who Buys the Records for Your Juke Box?
2. Where Do You Buy Your Records?
3. What Procedure Do You Follow in Buying Records?
5. How Many Records Do You Buy for Your Operation Each Week?
6. Do You Believe the New Low Price Records Have Materially Reduced Your Over-All Record Costs?
7. Which Factors Have Had the Most To Do With Reducing Your Record Costs?
8. How Do You Dispose of Used Records?
9. Do You Operate a Retail Record Store?

The Billboard Third Annual Juke Box Operator Poll is based on returns to a four-page questionnaire sent to 2,619 leading juke box operators in the country. Over 600 replies have been received, but to meet editorial deadlines only the first 410 completely filled out questionnaires were used for this tabulation. This represents a sample of approximately 15.7 per cent.
### QUESTION 1: Which Record Companies Give You the Best All-Round Service?

(List in order of preference.)

**SCORING (Three places. Three points for 1st place; two for 2nd; one for 3rd.)**

<table>
<thead>
<tr>
<th>Record Co.</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Decca</td>
<td>600</td>
</tr>
<tr>
<td>Victor</td>
<td>472</td>
</tr>
<tr>
<td>Capitol</td>
<td>447</td>
</tr>
<tr>
<td>Mercury</td>
<td>183</td>
</tr>
<tr>
<td>Columbia</td>
<td>166</td>
</tr>
<tr>
<td>MGM</td>
<td>113</td>
</tr>
<tr>
<td>King</td>
<td>65</td>
</tr>
<tr>
<td>London</td>
<td>17</td>
</tr>
<tr>
<td>Coral</td>
<td>11</td>
</tr>
</tbody>
</table>

**Comment:** Decca Records in the course of the past year sensational improved its all-round service to juke box operators, according to The Billboard's Third Annual Juke Box Survey. Diskery smashed thru with 600 points to take first place, comfortably leading Victor, which tallied 472 points. In last year's poll Decca totaled 190 points and placed fourth.

Victor this year is in the same relative position as last year—second place. Capitol, last year's winner, is third this year. Columbia, in third place last year, dropped to fifth.

Mercury came up during the past year, edging out Columbia for fourth place. In last year's poll Mercury was fifth, behind Decca. MGM and King hold sixth and seventh positions, the same relative spots they held last year.

### QUESTION 2: Which Record Companies Send the Most Helpful Salesmen To See You?

(List in order of preference.)

**SCORING (Three places. Three points for 1st place; two for 2nd; one for 3rd.)**

<table>
<thead>
<tr>
<th>Record Co.</th>
<th>Points</th>
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<td>Mercury</td>
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<td>MGM</td>
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<td>79</td>
</tr>
<tr>
<td>King</td>
<td>77</td>
</tr>
<tr>
<td>London</td>
<td>33</td>
</tr>
<tr>
<td>Coral</td>
<td>13</td>
</tr>
</tbody>
</table>

**Comment:** Decca Records, which scored tops in giving operators the best all-round service, also takes the nod as having the most helpful salesmen, according to The Billboard's Third Annual Juke Box Survey. Diskery scored 227 as against Capitol's 203. Victor, in third place, tallied 130, just about edging out Mercury, which scored 129. MGM, with a total of 94, best Columbia's 79 for fifth position.
QUESTION 3: How Often Does This “Most Helpful Salesman” Come?

ANSWER:

- About once a week ............... 33 checks
- About every other week ........ 94 checks
- About once a month ............ 111 checks
- Less than once a month ....... 14 checks

Comment: Only 33 operators reported that they are visited by a record company salesman about once a week. An interval ranging from two weeks to one month would seem to be the average, according to The Billboard’s Third Annual Juke Box Survey. Of the operators answering, 94 stated they were visited about every other week, and 111 indicated about once a month. Fourteen operators say a salesman visits them less than once a month.

QUESTION 4: Which Record Companies Turn Out the Best All-Round Record From the Standpoint of Wearing and Reproduction Qualities?

(Answer in order of preference.)

SCORING (Three places. Three points for 1st place; two for 2nd; one for 3rd.)

<table>
<thead>
<tr>
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<th>Points</th>
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<td>Columbia</td>
<td>193</td>
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<td>MGM</td>
<td>166</td>
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<tr>
<td>London</td>
<td>112</td>
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<tr>
<td>Tempo</td>
<td>15</td>
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<tr>
<td>Ring</td>
<td>14</td>
</tr>
<tr>
<td>Coral</td>
<td>7</td>
</tr>
<tr>
<td>Bluebird</td>
<td>5</td>
</tr>
</tbody>
</table>

Comment: Juke box operators, voting in The Billboard’s Third Annual Juke Box Survey, gave RCA Victor an overwhelming vote as the company which turns out the best all-round record with regard to wearing and reproduction qualities. Company scored 684 points against Decca’s 466. In last year’s poll relative positions of these companies were the same—Victor first and Decca second. Third place in this year’s poll goes to Mercury, with a score of 302 as against Capitol’s 251. Mercury’s position represents a tremendous improvement since the last poll, at which time the diskery scored seventh. Cap was third last year. Columbia, fifth this year with 193, was fourth last year. MGM, sixth in the current poll, beat out London. Latter diskery last year scored fifth, ahead of MGM.
PART 2

The Billboard Third Annual Juke Box Operator Poll

RECORD BUYING ASPECTS

QUESTION 1: Who Buys the Records for Your Juke Boxes?

ANSWER:
- You as owner of the route ............................................. 209
- Your servicemen ......................................................... 80
- Someone in your office ............................................... 66
- No answer ........................................................................ 1

Comment: With programming becoming one of the most important facets of juke box operation, and record costs still a major operating expense, there is a growing trend among operators to handle all record purchases. The wisdom of this trend is obvious.

Whereas many operators during the abnormal war and postwar years were prone to leave practically all record selection to their servicemen and office personnel, many are now using much of the close contact with locations which had built up their routes, the coming of multi-selection phones offering from 24 to 190 selections meant a return to the methods which had built the automatic phonograph into a big business.

The return to “grass roots” operating, with the operator personally contacting his locations no matter what the size of his route, and taking a keener interest in the programming of his equipment, is more than just a little bit responsible for the upsurge in the music field during the past few months.

QUESTION 2: Where Do You Buy Your Records?

ANSWER:
- Wholesale from distributors ........................................... 368
- At less than retail price from retailers ............................... 91
- At retail retail price from retailers ..................................... 19
- No answer ........................................................................ 4

Comment: Despite the fact that operators find themselves neglected, practically all operators of music have, for a long time, been decrying the large number of their records thru distributing companies.

The answers to this question supplied no explanation for the number of operators who said they bought records from retailers, nor did the response indicate in what quantity operators bought from retailers. In all likelihood, operators do business with retailers when they are too remote from distributors, when distributor service does not measure up, or when distributors are unable to furnish copies of hits in needed quantity.

QUESTION 3: When Purchasing Records, Which of the Following Methods Best Describes Your Procedure?

ANSWER:
- Go to record distributor offices ....................................... 702
- Order by mail, telephone or wire ..................................... 164
- Wall for salesmen to call ............................................... 33
- No answer ........................................................................ 9

Comment: Perhaps the weakest link in the music machine chain is the one connecting the record distributor and the operator. In this regard the questionnaire figures speak for themselves.

 Practically all operators of music have, for a long time, been decrying the manner in which they must buy their records. Record distributors have, according to these complaints, ignored the operator as far as personal contact is concerned, caused them to lose untold profits by late shipments, and have, in general, proven a hindrance instead of a help to one of their major consumer sources.

Manufacturers are cognizant of this situation and some have already started to do something about it. Many operators, in answering this question, indicated that a step in the right direction had been taken by Decca when that firm named a sales manager for music operators. They expressed the hope other labels would follow suit.

QUESTION 4: Check Single Source of Information You Find Most Useful As a Guide to Buying Records.

ANSWER:  
- Trade paper advertising and editorial services ............... 204
- Actual machine count ...................................................... 110
- Location requests .......................................................... 70
- Radio station and disc jockey advice ............................... 42
- Personal taste ................................................................. 35
- Record salesman’s advice .............................................. 15
- No answer ........................................................................ 6

Comment: What is probably the most significant fact to come out of this query, and with trade paper information holding a two to one edge, is that actually its importance was much greater. For example, study any of those listing “actual machine count” as their guide for buying records admitted they first received information on new platters from trade papers, then inserted test disks on some machines, finally using the count to determine future purchases.

With only a small percentage of the country’s operators in close enough contact with their record sources to rely on the latter for information, practically all operators have turned to the one source that gives them up-to-the-minute information, advertising and editorial-wise, on the records coming up. By following this method, they are able to get the quickest information on the new releases and can place orders early enough to get the greatest amount of play from disks earmarked as hits by competent reviewers.

The trend toward trade paper importance as the No. 1 guide to record purchases has been growing stronger in the past few years and, according to operator comments, will continue to grow even more quickly now that programming has assured such an important role in profitable operations.

QUESTION 5: Approximately How Many Records Do You Buy for Your Entire Operation Each Week?

ANSWER: Average purchase per operator, 156 records.

Comment: The importance of the juke box operators as consumers of records can be seen from the fact that in 1949 approximately 30 per cent of all records produced were sold to this group. And with selectivity increased in new juke models, this percentage is almost certain to increase during 1950.

Based on figures received from established operators, the average route includes 72 machines, for which 156 disks are purchased weekly. This figures put to approximately 2.2 records per machine each week. Whether the records are purchased via a set amount of money per machine per week, or by setting aside 10 to 20 per cent of the gross as a record budget, this 2.2 figure holds up right down the line.

This means that the 400,000 juke boxes now on location take approximately 900,000 records weekly and again proves that the juke box operator is an important and consistent purchaser of records as well as an unmatched source of song and record exploitation.

QUESTION 6: Do You Believe the New Low-Price Record Labels Have Materially Reduced Your Over-All Record Costs?

ANSWER:  
- No ................................................................................. 218
- Yes ............................................................................... 177
- No answer ........................................................................ 15

Comment: While a considerable number of operators reported lower-priced records had helped them cut their disk costs, the majority answered to the contrary, thereby bearing out the repeated fact that it’s the “names” that bring the most consistent niches to music machines.

Actually, the lower-priced labels are more or less disappearing from the national scene, with Bluebird, an RCA product, still holding the line. In this regard the music trend seems to be to advance artists to the higher-priced label after starting them on the lower-priced disks.

Operators are becoming increasingly aware of the fact that they cannot sacrifice quality. When a lower-priced, and perhaps lesser-known, label brings out a good record which the operator feels can make the grade in his machines, he will buy it. But his first interest is in the well-known artists, and he has not been consistent money winners.

Intelligent record buying, in the long run, will offer the average operator his greatest savings. Selecting the right disks for his locations, watching both sides for the greatest potential play on any given record and gauging his purchases to his needs without deviations for personal likes or dislikes are methods given by operators for effecting the greatest possible savings in disk buying.
QUESTION 7: Which of the Following Three Answers Have Had the Most To Do With Reducing Your Record Costs?

ANSWER: Better needles and light-weight tone arms ........ 259
Better and longer wearing records ............ 114
New low-price labels ................ 40
No answer .......... 8

Comment: Introduction of the light-weight tone arm on postwar phonographs somewhat lessened the importance of long-playing records, since the decreased pressure and better needle quality made all records last longer.

Tone arm and needle manufacturers, the operator response to this question proves, have succeeded in providing pick-up equipment which not only saves on record costs but furnishes better reproduction.

Operators have reasoned it is cheaper to wear out a needle than to shorten the life of every record in the box, so needle manufacturers—aided by tone arm producers—have worked to deliver a product which combines the best features of less record wear with longer-lived needles.

Altho operators were asked to check only one of the three answers, a number checked two or more, which accounts for the fact that more than 410 operator replies are represented.

QUESTION 8: How Do You Dispose of Used Records?

ANSWER: Sell them to the public yourself ................. 204
Sell them to used record stores .................. 185
Give them to charitable institutions ............... 92
Scrap them ................................ 66
Other means ................................ 4
No answer .......... 15

Comment: Every nickel counts in the juke box business, and the sale of used records has come to represent a sizable portion of the aggressive operator's income. Most operators, as the questionnaire results show, have facilities for selling used records directly to the public.

And a great many (see question and answers below), handle new records as well.

Again there is duplication, since operators use more than one method for disposing of their records. The relatively high percentage of operators who give old records to charitable institutions shows that operators are conscious of public relations gestures designed not only to help a good cause but build good will.

QUESTION 9: Do You Operate a Retail Store?

ANSWER: Yes .................................. 83
No ................. 317
No answer .......... 10

Comment: The fact that one out of five juke box operators have a retail record business in addition to their routes may come as a surprise to some quarters. For the past 10 years, however, there has been a growing trend for operators to branch into record retailing.

Part of this practice grew out of the operator's disposal of used records (see preceding question). A natural follow-up was the addition of new disks.

In some instances operators have set up stores to handle and service a complete line of electric appliances in addition to new and used records. And in a few instances retail record dealers have become music operators, again demonstrating the close tie between record retailing and juke box operations.

March 4, 1950

LOOK! YOU GET 4—COUNT THEM—FOUR EXTRAS FOR THE PRICE OF ONE!

1 EXTRA LONG NEEDLE LIFE
2 EXTRA KINDNESS TO RECORDS
3 EXTRA QUALITY MUSIC
4 EXTRA CASH BONUS BONDS

But that's not all, PFANSTIEHL Needles are tipped with Patented M47B precious metal alloy. It's the modern miracle of powder metallurgy that gives you tips that won't chip, crack or break off ... and that means FEWER SERVICE CALLS! So if you're gonna be buying needles soon, you just can't afford not to SWITCH TO PFANSTIEHL!

ABSOLUTELY FREE of any additional cost with every 50 Regular or Special PFANSTIEHL Coin Machine Needles you buy ... and each BONUS BOND is guaranteed redeemable for FIFTY cents in cash or SIXTY cents worth of PFANSTIEHL Needles at your distributor or the PFANSTIEHL Company! But you gotta act ... This offer expires May 15, 1950.

YES, FOLKS, YOU CAN'T LOSE!

You can't go wrong! Buy Regular or Special PFANSTIEHL Coin Machine Needles (for light-weight pickups), and you get the very best plus valuable CASH BONUS BONDS! Or buy new PFAN-TONE Needles and you get tip-top quality at a rock-bottom price. SOOOOO ... Hurr-ry, Hurr-ry, HURR-RY to your PFANSTIEHL Distributor today!

PFANSTIEHL CHEMICAL COMPANY
104 LAKE VIEW AVENUE • WAUKEGAN, ILLINOIS

March 4, 1950
THE SINGING SONGWRITER

FLOYD TILLMAN

SINGING EXCLUSIVELY ON COLUMBIA RECORDS

WRITING FOR SOUTHERN MUSIC

MARGE TILLMAN'S

"MAMA, WHAT'LL I DO?"

AND

"DARLING, DON'T GO"

Columbia 20642

STILL GOING STRONG!

BACKGROUND BY

FLOYD TILLMAN AND ALL THE GANG

WRITER OF THESE 1949 FAVORITES

"I LOVE YOU SO MUCH IT HURTS"

"SLIPPING AROUND"

"I'LL NEVER SLIP AROUND AGAIN"

AND THESE OLD FAVORITES

"IT MAKES NO DIFFERENCE NOW"

(Co-Author . . Jimmie Davis)

"I'LL KEEP ON LOVING YOU"

"EACH NIGHT AT NINE"

THE ORIGINAL

"I GOTTA HAVE MY BABY BACK"

FLOYD TILLMAN—COLUMBIA 20641

FLOYD TILLMAN'S 1949 BEST SELLING COLUMBIA RECORDINGS

"SLIPPING AROUND"

Columbia 20581

"I'LL NEVER SLIP AROUND AGAIN"

Columbia 20613

"I GOTTA HAVE MY BABY BACK"

FLOYD HAS HAD THE SAME BAND TOGETHER FOR OVER 5 YEARS . . .

NO CHANGE IN MEN EXCEPT ADDITIONS

LATEST COLUMBIA RELEASE

"I ALMOST LOST MY MIND"

BACKED BY

"A PRECIOUS MEMORY"

Columbia 20673

FLOYD TILLMAN . . . HOUSTON, TEXAS — PHONE OLIVE 1792
In what has come to be generally recognized as the music-record industry's most authentic and exhaustive tabulation of song and record popularity, The Billboard in its January 14, 1950, issue for the fourth consecutive year presented its recapitulation of its weekly music popularity charts, thus tabbing the year's top songs, records and artists.

On this and the following pages, The Billboard editors have reprinted much of the material that was published in the January 14, 1950, issue, but with the help of The Billboard's Music Research department, have carried many of the tabulations further down so that specific types of artists have been spotted and listed.

The results of the recap speak for themselves, and no effort is made to editorialize or qualify results. However, it must constantly be borne in mind by readers that this is a summary of votes by juke box operators for the calendar year only. A top record or song that reached its popularity ratings prior to January 1, 1949, but maintained its popularity well into 1949 will obviously not compare in this poll to songs and/or records whose entire popularity cycle (rise and fall) occurred within the calendar year. Similarly, songs and/or records that reached popularity in 1949 but are still high in the polls as of January 1, 1950, will not compare favorably.
**Juke Box Recap of Fourth Annual Music-Record Poll**

### Top Bands on Juke Boxes ... 1949

<table>
<thead>
<tr>
<th>POSITION</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>POINTS</th>
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<td>15.</td>
<td>Spike Jones</td>
<td>Victor</td>
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### Top Male Singers on Juke Boxes ... 1949

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<td>1.</td>
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<td>Mel Torme</td>
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### Top Female Vocalists on Juke Boxes ... 1949

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<td>Dinah Shore</td>
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<td>Vera Lynn</td>
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### Top Singing and Instrumental Groups on Juke Boxes ... 1949

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<td>9.</td>
<td>Three Suns</td>
<td>Victor</td>
<td>206</td>
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</table>
The BLUE RIDGE SWEETHEARTS of FOLK MUSIC
NOW RECORDING EXCLUSIVELY for LONDON RECORDS
HERE'S THEIR FIRST SMASH HIT for 1950
"HAVE I TOLD YOU LATELY THAT I LOVE YOU"

b/w "Schrudle Du"
LONDON RECORD NO. 16014
WORDS AND MUSIC BY Scotty

SINGING STARS ON
* National Barn Dance
* National Barn Dance—ABC Network Radio Show
* Own Transcription Show (Monogram Transcriptions) “Breakfast in the Blue Ridge” on over 100 stations.

Represented by
WLS ARTISTS BUREAU 1230 W. Washington Blvd.
Chicago, Illinois

---

**FOLK**

**Juke Box Recap of Fourth Annual Music-Record Poll**

**Top Records**
on Juke Boxes... 1949

<table>
<thead>
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<th>POSITION</th>
<th>RECORD</th>
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<td>One Kiss Too Many</td>
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<td>I'm Bitin' My Fingernails and Thinking of You</td>
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<td>Blues Stay Away From Me</td>
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<td>Have You Ever Been Lonely</td>
<td>(Ernest Tubb—Decca)</td>
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<td>Please Don't Let Me Love You</td>
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<td>Mind Your Own Business</td>
<td>(Hank Williams—MGM)</td>
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<td>Let's Say Goodbye Like We Said Hello</td>
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<td>There's Not a Thing</td>
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<td>(Cowboy Copas—King)</td>
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<td>I Never See Maggie Alone</td>
<td>(Kenny Roberts—Coral)</td>
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### FOLK

**Juke Box Recap of Fourth Annual Music-Record Poll**

#### Top Artists on Juke Boxes... 1949

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<th>POINTS</th>
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<td>Little Jimmy Dickens (Columbia)</td>
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<td>Tennessee Ernie (Capitol)</td>
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#### 3 Sure Fire Hits!!

- **WE WERE MARRIED**
  - Bud Messner and His Skyline Boys
  - ABBEY 15002

- **DON'T WORRY ME NO MORE**
  - Ben Smith Quartet
  - ABBEY 3008

- **WHIRLPOOL**
  - by the Cabiniers
  - ABBEY 3003

The sound you have been waiting for:—

**"PIANO ROLL BLUES"**

Sensationally done by Laurence Cook and the Dandies. Hear this record and convince yourself that here is at long last something new in recorded music.

Visit with us in Chicago at Room 717, Palmer House

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**ABBYE RECORDS**

Peter Doraione, Inc.

754 10th Ave., New York 19, N. Y.

Judson 6-5291

March 4, 1950

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**The King is in the Counting House Counting up his hits!**

Frank YANKOVIC

**KING OF THE POLKAS AND THE GREATEST FIVE PIECE BAND IN THE LAND**

**ANOTHER SMASH HIT... "HU-LA-LA-LA-LA"**

Columbia Record 12441 F

Thanks to you, Juke Box Ops, for the great job you did on

**"BLUE SKIRT WALTZ"**

Watch for my next release...

**"TICK TOCK POLKA"**

Flip Side

**"HOW MANY BURPS IN A BOTTLE OF BEER"**

on Columbia Records


Dir.: Music Corp. of America

The Billboard Juke Box Supplement  Page 70
# Juke Box Recap of
# Fourth Annual Music-Record Poll

## Top Records
### on Juke Boxes... 1949

<table>
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<td>Close Your Eyes</td>
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<td>(Big Jay McNeely—Savoy)</td>
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RHYTHM & BLUES

PLENTY NICKELS IN '49

From ATLANTIC

MORE in '50

"DRANK UP ALL THE WINE LAST NIGHT" and "SOUTHERN MENU" 898

"STICK" McGhee and his BUDDIES

"(I'll come back) SOMEDAY" 899

RUTH BROWN

"FISH TAIL" "WAXIE MAXIE BOOGIE" 902

FRANK (FLOORSHOW) CULLEY

"NOBODY'S SWEETHEART" 773

VINC MONDI (BLUE)

AND.... THE DELTA RHYTHM BOYS - JOE MORRIS - TINY GRIMES - JIMMY EARLE - JIMMY "BABYFACE" LEWIS.

ATLANTIC RECORDS

301 West 54th St. New York 19

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### Top Artists on Juke Boxes ... 1949

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<th>ARTIST</th>
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<td>Dinah Washington</td>
<td>Mercury</td>
<td>.401</td>
</tr>
<tr>
<td>13</td>
<td>Ivory Joe Hunter</td>
<td>King-4 Star</td>
<td>.349</td>
</tr>
<tr>
<td>14</td>
<td>Red Miller Trio</td>
<td>Bullet</td>
<td>.339</td>
</tr>
<tr>
<td>15</td>
<td>Todd Rhodes</td>
<td>King-Sensation</td>
<td>.297</td>
</tr>
</tbody>
</table>

### Thanks: Operators for making...

"The Orioles"

The Nation's No. 1 Singing Quartet in 1949

Starting 1950 with a BANG!

"IS MY HEART WASTING TIME"

"WOULD I STILL BE THE ONE IN YOUR HEART"

"AT NIGHT"

Follow these TOP STARS in '50 on JUBILEE...

**THE BALLADEERS**
**CASS FRANKLIN**
**RENE HALL**
**LA VERNE RAY**
**VIOLA WATKINS**
**JUNE NELSON**

---

**Hey - Music Ops!**

Here's for Another

**BIG YEAR**

FINE RECORDS BY

Great Artists

"WHY DO EVERYTHING HAPPEN TO ME"
Roy Hawkins
MOD. 20-734

"ROCKIN' CHAIR MAMA"
Little Willie Littlefield
MOD. 20-729

"DRINKIN' BEER"
Jimmie Witherspoon
MOD. 20-737

"PLEASE COME BACK"
Pee Wee Crayton
MOD. 20-732

Watch These

- GLOOMY BABY
  Floyd Dixon
  MOD. 20-727
- EVERYBODY GOT A RACKET
  Smokey Hogg
  MOD. 20-735
- I GOTTA GUY
  Little Esther
  MOD. 20-715

Introducing

45 RPM RECORDS

- JUST JAZZ
- HADDA BROOKS
- ERROL GARNER
- MORTON THAL
- ANDRE' PREVIN
- EDDIE GOMEZ

BE MODERN

BUY MODERN

---

Jubilee RECORD CO., INC.
764 10th AVE. NEW YORK, N.Y.

March 4, 1950
Here are the top 10 popular records on the nation's juke boxes for each of the past 11 years based on tabulations of The Billboard's Music Popularity Charts.

It must be remembered that this is a summary of weekly juke box operator reports for each calendar year only. A top record that began its cycle at the end of one year and carried on into the next obviously will not compete with those whose entire popularity span occurred within one calendar year.

Records asterisked (*) are those for which the recordings are still available in factory warehouses. If not distributor stocks, operators ordering should therefore not expect early delivery.

### 1939

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Juke Box Label &amp; No.</th>
<th>Time on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Star Room Polka</em></td>
<td>V-25-1009</td>
<td>20</td>
</tr>
<tr>
<td>2</td>
<td><em>Lover's Serenade</em></td>
<td>V-25-1239</td>
<td>13</td>
</tr>
<tr>
<td>3</td>
<td><em>Dinah</em></td>
<td>V-30-1123</td>
<td>12</td>
</tr>
<tr>
<td>4</td>
<td><em>Santa Fe</em></td>
<td>V-30-1124</td>
<td>11</td>
</tr>
<tr>
<td>5</td>
<td><em>Till the End of Time</em></td>
<td>V-30-1125</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td><em>I'll Get By</em></td>
<td>V-30-1126</td>
<td>9</td>
</tr>
<tr>
<td>7</td>
<td><em>Singin' in the Rain</em></td>
<td>V-30-1127</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td><em>Packin' Mama</em></td>
<td>V-30-1128</td>
<td>7</td>
</tr>
<tr>
<td>9</td>
<td><em>All Of Me</em></td>
<td>V-30-1129</td>
<td>6</td>
</tr>
<tr>
<td>10</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1130</td>
<td>5</td>
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</tbody>
</table>

### 1940

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Juke Box Label &amp; No.</th>
<th>Time on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>In the Mood</em></td>
<td>V-20-1713</td>
<td>17</td>
</tr>
<tr>
<td>2</td>
<td><em>Will You Smile Again</em></td>
<td>V-20-1714</td>
<td>15</td>
</tr>
<tr>
<td>3</td>
<td><em>Pennies from Heaven</em></td>
<td>V-20-1715</td>
<td>14</td>
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<tr>
<td>4</td>
<td><em>Waltzing Song, The</em></td>
<td>V-20-1716</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td><em>Spring in My Heart</em></td>
<td>V-20-1717</td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td><em>Mambo Swing</em></td>
<td>V-20-1718</td>
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<tr>
<td>7</td>
<td><em>Shoeshine Boy</em></td>
<td>V-20-1719</td>
<td>10</td>
</tr>
<tr>
<td>8</td>
<td><em>Incident in Chicago</em></td>
<td>V-20-1720</td>
<td>9</td>
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<tr>
<td>9</td>
<td><em>Artie's Jive</em></td>
<td>V-20-1721</td>
<td>8</td>
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<tr>
<td>10</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-20-1722</td>
<td>7</td>
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</table>

### 1941

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Juke Box Label &amp; No.</th>
<th>Time on Chart</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Daddy</em></td>
<td>V-27-1991</td>
<td>17</td>
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<tr>
<td>2</td>
<td><em>I Don't Want To Get the Message Wrong</em></td>
<td>V-27-1992</td>
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<tr>
<td>3</td>
<td><em>Starlight Serenade</em></td>
<td>V-27-1993</td>
<td>13</td>
</tr>
<tr>
<td>4</td>
<td><em>This Old Man</em></td>
<td>V-27-1994</td>
<td>11</td>
</tr>
<tr>
<td>5</td>
<td><em>My Heart</em></td>
<td>V-27-1995</td>
<td>9</td>
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</table>

### 1942

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Juke Box Label &amp; No.</th>
<th>Time on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Allemande</em></td>
<td>V-27-1996</td>
<td>17</td>
</tr>
<tr>
<td>2</td>
<td><em>Serenade</em></td>
<td>V-27-1997</td>
<td>15</td>
</tr>
<tr>
<td>3</td>
<td><em>Swan Song</em></td>
<td>V-27-1998</td>
<td>13</td>
</tr>
<tr>
<td>4</td>
<td><em>Begin the Beguine</em></td>
<td>V-27-1999</td>
<td>11</td>
</tr>
<tr>
<td>5</td>
<td><em>Tango</em></td>
<td>V-27-2000</td>
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</tbody>
</table>

### 1943

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Juke Box Label &amp; No.</th>
<th>Time on Chart</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Potato Picker's Waltz</em></td>
<td>V-28-1001</td>
<td>17</td>
</tr>
<tr>
<td>2</td>
<td><em>That Old Black Magic</em></td>
<td>V-28-1002</td>
<td>15</td>
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<tr>
<td>3</td>
<td><em>I'll Always Wear White Shoes</em></td>
<td>V-28-1003</td>
<td>13</td>
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<tr>
<td>4</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-28-1004</td>
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</tr>
<tr>
<td>5</td>
<td><em>That Old Black Magic</em></td>
<td>V-28-1005</td>
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### 1944

<table>
<thead>
<tr>
<th>No.</th>
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<th>Time on Chart</th>
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<tbody>
<tr>
<td>1</td>
<td><em>You Always Hurt the One You Love</em></td>
<td>V-29-1006</td>
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<tr>
<td>2</td>
<td><em>I'll Get By</em></td>
<td>V-29-1007</td>
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<td><em>Girl From Ipanema</em></td>
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<td>4</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-29-1009</td>
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<td><em>I'll Be Seeing You</em></td>
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### 1945

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Juke Box Label &amp; No.</th>
<th>Time on Chart</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1123</td>
<td>17</td>
</tr>
<tr>
<td>2</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1124</td>
<td>15</td>
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<tr>
<td>3</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1125</td>
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<td>4</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1126</td>
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</tr>
<tr>
<td>5</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1127</td>
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### 1946

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Juke Box Label &amp; No.</th>
<th>Time on Chart</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1128</td>
<td>17</td>
</tr>
<tr>
<td>2</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1129</td>
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</tr>
<tr>
<td>3</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1130</td>
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</tr>
<tr>
<td>4</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1131</td>
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<tr>
<td>5</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1132</td>
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### 1947

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Juke Box Label &amp; No.</th>
<th>Time on Chart</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1133</td>
<td>17</td>
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<tr>
<td>2</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1134</td>
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<tr>
<td>3</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1135</td>
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<tr>
<td>4</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1136</td>
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</tr>
<tr>
<td>5</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1137</td>
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### 1948

<table>
<thead>
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<th>No.</th>
<th>Artist</th>
<th>Juke Box Label &amp; No.</th>
<th>Time on Chart</th>
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<tbody>
<tr>
<td>1</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1138</td>
<td>17</td>
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<td>2</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1139</td>
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<tr>
<td>3</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1140</td>
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<td>4</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1141</td>
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<tr>
<td>5</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1142</td>
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### 1949

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Juke Box Label &amp; No.</th>
<th>Time on Chart</th>
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<tbody>
<tr>
<td>1</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1143</td>
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<td><em>I'll Be Seeing You</em></td>
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<td><em>I'll Be Seeing You</em></td>
<td>V-30-1145</td>
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<td>4</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1146</td>
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<td>5</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-30-1147</td>
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</table>
Here are the top 10 folk records on the nation’s juke boxes for the past six years as reflected by The Billboard’s Music Popularity Chart. Tabulation begins with 1944, since that was the year in which this division first made its appearance in the chart.

It must be remembered that this is a summary of weekly juke box operator reports for each calendar year only. A top record that began its cycle the end of one year and carried on into the next obviously will not compare with those whose entire popularity span occurred within one calendar year.

Records starred (*) are those for which the recordings are still available in factory warehouses if not distributor stock. Operators ordering should therefore, not expect early delivery.

1944

**JUKE BOX HITS**

_1944 and Records Available 1949_

<table>
<thead>
<tr>
<th>POS.</th>
<th>RECORD</th>
<th>ARTIST</th>
<th>LABEL &amp; NO.</th>
<th>ON CHART</th>
<th>NO. TIMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;One Has My Name&quot;</td>
<td>Sonny Stiles</td>
<td>Cap 20335</td>
<td>Dec 5926</td>
<td>26</td>
</tr>
<tr>
<td>2</td>
<td>&quot;A Million Ways to Say Goodbye&quot;</td>
<td>Bing Crosby</td>
<td>Col 20336</td>
<td>Dec 5926</td>
<td>26</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Tennessee Saturday Night&quot;</td>
<td>Red Foley</td>
<td>Col 20337</td>
<td>Dec 5926</td>
<td>26</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Brother Can You Spare a Dime&quot;</td>
<td>Merle Travis</td>
<td>Col 20338</td>
<td>Dec 5926</td>
<td>26</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Let Me Call You Sweetheart&quot;</td>
<td>Ernest Tubb</td>
<td>Col 20339</td>
<td>Dec 5926</td>
<td>26</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Ole Miss&quot;</td>
<td>Ernest Tubb</td>
<td>Col 20340</td>
<td>Dec 5926</td>
<td>26</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Smoke on the Water&quot;</td>
<td>Ernest Tubb</td>
<td>Col 20341</td>
<td>Dec 5926</td>
<td>26</td>
</tr>
<tr>
<td>8</td>
<td>&quot;Your Love&quot;</td>
<td>Roy Acuff</td>
<td>Col 20342</td>
<td>Dec 5926</td>
<td>26</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Don't Rob Another Man's Castle&quot;</td>
<td>Roy Acuff</td>
<td>Col 20343</td>
<td>Dec 5926</td>
<td>26</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Hot Lips&quot;</td>
<td>Ernie Tubb</td>
<td>Col 20344</td>
<td>Dec 5926</td>
<td>26</td>
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</tbody>
</table>

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1945

<table>
<thead>
<tr>
<th>POS.</th>
<th>RECORD</th>
<th>ARTIST</th>
<th>LABEL &amp; NO.</th>
<th>ON CHART</th>
<th>NO. TIMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;I Love You So Much It Hurts&quot;</td>
<td>Roy Acuff</td>
<td>Col 20335</td>
<td>Dec 5926</td>
<td>26</td>
</tr>
<tr>
<td>2</td>
<td>&quot;I Love You So Much It Hurts&quot;</td>
<td>Roy Acuff</td>
<td>Col 20336</td>
<td>Dec 5926</td>
<td>26</td>
</tr>
<tr>
<td>3</td>
<td>&quot;I Love You So Much It Hurts&quot;</td>
<td>Roy Acuff</td>
<td>Col 20337</td>
<td>Dec 5926</td>
<td>26</td>
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<tr>
<td>4</td>
<td>&quot;I Love You So Much It Hurts&quot;</td>
<td>Roy Acuff</td>
<td>Col 20338</td>
<td>Dec 5926</td>
<td>26</td>
</tr>
<tr>
<td>5</td>
<td>&quot;I Love You So Much It Hurts&quot;</td>
<td>Roy Acuff</td>
<td>Col 20339</td>
<td>Dec 5926</td>
<td>26</td>
</tr>
<tr>
<td>6</td>
<td>&quot;I Love You So Much It Hurts&quot;</td>
<td>Roy Acuff</td>
<td>Col 20340</td>
<td>Dec 5926</td>
<td>26</td>
</tr>
<tr>
<td>7</td>
<td>&quot;I Love You So Much It Hurts&quot;</td>
<td>Roy Acuff</td>
<td>Col 20341</td>
<td>Dec 5926</td>
<td>26</td>
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<tr>
<td>8</td>
<td>&quot;I Love You So Much It Hurts&quot;</td>
<td>Roy Acuff</td>
<td>Col 20342</td>
<td>Dec 5926</td>
<td>26</td>
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<tr>
<td>9</td>
<td>&quot;I Love You So Much It Hurts&quot;</td>
<td>Roy Acuff</td>
<td>Col 20343</td>
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<td>26</td>
</tr>
<tr>
<td>10</td>
<td>&quot;I Love You So Much It Hurts&quot;</td>
<td>Roy Acuff</td>
<td>Col 20344</td>
<td>Dec 5926</td>
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1946

<table>
<thead>
<tr>
<th>POS.</th>
<th>RECORD</th>
<th>ARTIST</th>
<th>LABEL &amp; NO.</th>
<th>ON CHART</th>
<th>NO. TIMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Smoke, Smoke, Smoke (That Cigarette)&quot;</td>
<td>Tex Williams</td>
<td>Cap 20450</td>
<td>Dec 5926</td>
<td>26</td>
</tr>
<tr>
<td>2</td>
<td>&quot;It's a Sin to Tell You Goodbye&quot;</td>
<td>Tex Williams</td>
<td>Cap 20451</td>
<td>Dec 5926</td>
<td>26</td>
</tr>
<tr>
<td>3</td>
<td>&quot;So Proud, So Fain, So Fully Fulfilled&quot;</td>
<td>Tex Williams</td>
<td>Cap 20452</td>
<td>Dec 5926</td>
<td>26</td>
</tr>
<tr>
<td>4</td>
<td>&quot;What Is Life Without Love?&quot;</td>
<td>Tex Williams</td>
<td>Cap 20453</td>
<td>Dec 5926</td>
<td>26</td>
</tr>
<tr>
<td>5</td>
<td>&quot;I'm Not Gonna Be in Love 10 Years&quot;</td>
<td>Tex Williams</td>
<td>Cap 20454</td>
<td>Dec 5926</td>
<td>26</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Fannie's Mammy&quot;</td>
<td>Merle Travis</td>
<td>Cap 20455</td>
<td>Dec 5926</td>
<td>26</td>
</tr>
<tr>
<td>7</td>
<td>&quot;There's a New Moon Over My Shoulder&quot;</td>
<td>Merle Travis</td>
<td>Cap 20456</td>
<td>Dec 5926</td>
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</tr>
<tr>
<td>8</td>
<td>&quot;I Love You So Much It Hurts&quot;</td>
<td>Roy Acuff</td>
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<td>Dec 5926</td>
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<td>9</td>
<td>&quot;I Love You So Much It Hurts&quot;</td>
<td>Roy Acuff</td>
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<td>10</td>
<td>&quot;I Love You So Much It Hurts&quot;</td>
<td>Roy Acuff</td>
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1947

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<th>POS.</th>
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<th>NO. TIMES</th>
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<tr>
<td>1</td>
<td>&quot;Anytime&quot;</td>
<td>Eddy Arnold</td>
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<tr>
<td>2</td>
<td>&quot;Blowin' the Blues Away&quot;</td>
<td>Hank Thompson</td>
<td>Cap 20457</td>
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<td>3</td>
<td>&quot;Humility Dangerty Heart&quot;</td>
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<td>&quot;I'll Hold You in My Heart&quot;</td>
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<td>5</td>
<td>&quot;Franklin D. Roosevelt&quot;</td>
<td>Eddy Arnold</td>
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<td>6</td>
<td>&quot;Tennessee Waltz&quot;</td>
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<td>8</td>
<td>&quot;What a Fool I Was&quot;</td>
<td>Merle Travis</td>
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<td>9</td>
<td>&quot;Rhythm at Midnight&quot;</td>
<td>Merle Travis</td>
<td>Cap 20459</td>
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<td>10</td>
<td>&quot;Divorce Me C. G. D.&quot;</td>
<td>Merle Travis</td>
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1948

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<td>&quot;Brother Can You Spare a Dime&quot;</td>
<td>Eddy Arnold</td>
<td>V 20-2576</td>
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<td>2</td>
<td>&quot;A Million Ways to Say Goodbye&quot;</td>
<td>Bing Crosby</td>
<td>Col 20461</td>
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<td>3</td>
<td>&quot;One Has My Name&quot;</td>
<td>Roy Acuff</td>
<td>Col 20462</td>
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<td>4</td>
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1949

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<td>1</td>
<td>&quot;Are You Lonesome Tonight?&quot;</td>
<td>Hank Williams</td>
<td>MGM 13059</td>
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<td>&quot;I'm Tired of This Bluegrass Tune&quot;</td>
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<td>&quot;I'm Tired of This Bluegrass Tune&quot;</td>
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<td>&quot;I'm Tired of This Bluegrass Tune&quot;</td>
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<td>Roy Acuff</td>
<td>Col 20478</td>
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</tr>
</tbody>
</table>

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**ROSE MADDOX**

Maddox Bros. and Rose have just signed a new long term recording contract with 4 Star Records.

_"The Sweetheart of Hillbilly Swing"_ JUST OUT:

I LOVE THE WOMEN

Just One Little Kiss

4 Star No. 1440

**FOR THE BEST IN FOLK MUSIC**

305 So. Fair Oaks Ave.
Pasadena, California

The Billboard Juke Box Supplement  Page 83
Here are the top 10 rhythm and blues records on the nation’s juke boxes for each of the past eight years based on tabulations of The Billboard’s Music Popularity Charts. This begins with 1942 since it was in that year that this division first made its appearance in the charts.

It must be remembered that this is a summary of weekly juke box operator reports for each calendar year only. A top record that began its cycle the end of one year and carried on into the next obviously will not be compared with those whose entire popularity span occurred within one calendar year.

Records asterisked (*) are those for which the recordings are still available in factory warehouses if not distributor stocks. Operators ordering should, therefore, not expect early delivery.

**1942**

1. *Stormy Monday Blues*
   - Frederick Stokes
   - Dec 41030
   - V-26610 and Col-38464
   - No. 25

2. *Boogie Woogie Blue Plate*
   - Buddy Johnson
   - Dec 40557
   - V-20-2283
   - No. 24

3. *Honeydripper, The*
   - Southern Sons
   - Dec 18762
   - Brown-0006
   - No. 5

4. *Don't Get Around Much Anymore
   - Andy Kirk
   - Dec 41930
   - Cap 15288
   - No. 4

5. *Cow Cow Boogie*
   - Ink Spots
   - Dec 44781
   - 10

6. *Ain't Nobody's Business*
   - Ink Spots
   - Dec 44781
   - 10

7. *Take the 'Lard Out of This*
   - Ink Spots
   - Dec 44781
   - 10

8. *Honeydripper, The*
   - Southern Sons
   - Dec 18762
   - Brown-0006
   - No. 5

9. *I Wonder Who's Cheatin' Who*
   - Ink Spots
   - Dec 44781
   - 10

10. *Dinah*
    - Ink Spots
    - Dec 44781
    - 10

First Rhythm and Blues Chart appeared in the October 24, 1942 issue. The above Rhythm and Blues Chart represents songs tabulated from October 24, 1942 to December 26, 1942, inclusively.

---

**1943**

1. *Paper Doll*
   - Mills Brothers
   - Dec 41930
   - V-26610 and Col-38464
   - No. 25

2. *You're Gonna Get Around Much Anymore*
   - Ink Spots
   - Dec 41930
   - Cap 15288
   - No. 4

3. *Let's Do Our Own Love*
   - Buddy Johnson
   - Dec 41930
   - V-20-2283
   - No. 24

4. *Don't Cry, Baby*
   - Duke Ellington
   - Dec 41930
   - Cap 15288
   - No. 4

5. *Any Old Number*
   - Ink Spots
   - Dec 41930
   - Cap 15288
   - No. 4

6. *I'll Never Know Love*
   - Duke Ellington
   - Dec 41930
   - V-20-2283
   - No. 4

---

**1944**

1. *Crude Paul Blues*
   - Louis Jordan
   - Dec 41030
   - V-26610 and Col-38464
   - No. 25

2. *If You Get Around Much Anymore*
   - Ink Spots
   - Dec 41030
   - Cap 15288
   - No. 4

3. *Shrink Up and Fly Right*
   - Buddy Johnson
   - Dec 41030
   - V-20-2283
   - No. 24

4. *I'm Gonna Get My Love*
   - Lucky Millinder
   - Dec 41030
   - V-20-2283
   - No. 24

5. *Vince's Blues*
   - Ink Spots
   - Dec 41030
   - Cap 15288
   - No. 4

6. *He's a Real Gone Guy*
   - Lucky Millinder
   - Dec 41030
   - V-20-2283
   - No. 4

---

**1945**

1. *Top Line Blues*
   - Louis Jordan
   - Dec 23901
   - Cap 40017
   - No. 10

2. *T-Bone Blues*
   - Columbia Records
   - Jan 7, 1946
   - V-20-1528
   - No. 20

3. *You're Gonna Get My Love*
   - Buddy Johnson
   - Dec 23901
   - Cap 40017
   - No. 10

---

**1946**

1. *Juke Box Boogie*
   - Miller Brothers
   - Dec 23901
   - V-26610 and Col-38464
   - No. 25

2. *Boogie Woogie Blue Plate*
   - Buddy Johnson
   - Dec 23901
   - Cap 40017
   - No. 10

3. *Walkin' the Dog Blues*
   - Lucky Millinder
   - Dec 23901
   - Cap 40017
   - No. 10

4. *Be My Baby*
   - Ink Spots
   - Dec 23901
   - Cap 40017
   - No. 10

5. *I've Gotta Make My Love*
   - Ink Spots
   - Dec 23901
   - Cap 40017
   - No. 10

6. *Papa's Got The Blues*
   - Ink Spots
   - Dec 23901
   - Cap 40017
   - No. 10

---

**1947**

1. *Trouble Blues*
   - Charles Brown Trio
   - Dec 23901
   - Cap 40017
   - No. 10

2. *Fine Brown Frame*
   - Ink Spots
   - Dec 23901
   - Cap 40017
   - No. 10

3. *Bewildered*
   - Lucky Millinder
   - Dec 23901
   - Cap 40017
   - No. 10

4. *Ain't Nobody's Business*
   - Ink Spots
   - Dec 23901
   - Cap 40017
   - No. 10

5. *Saturday Night Fish Fry*
   - Stick McMeen & Buddies
   - Dec 23901
   - Col-38464
   - No. 24

6. *Rhythm and Blues*
   - Lucky Millinder
   - Dec 23901
   - Cap 40017
   - No. 10

---

**1948**

1. *Take the 'Lard Out of This*
   - Ink Spots
   - Dec 23901
   - Cap 40017
   - No. 10

2. *I Wonder Who's Cheatin' Who*
   - Ink Spots
   - Dec 23901
   - Cap 40017
   - No. 10

---

**1949**

1. *T-Bone Blues*
   - Charles Brown Trio
   - Dec 23901
   - Cap 40017
   - No. 10

2. *You're Gonna Get My Love*
   - Louis Jordan
   - Dec 23901
   - Cap 40017
   - No. 10

3. *Walkin' the Dog Blues*
   - Lucky Millinder
   - Dec 23901
   - Cap 40017
   - No. 10

---

**NEF-O-LAC BREAK-RESISTANT COMPOUNDS**

NEF-O-LAC COMPOUND

WHEN YOU USE NEF-O-LAC BREAK-RESISTANT COMPOUNDS

Record pressure and label owners all over the world realize more each day the important relation of NEF-O-LAC Break-Resistant compounds to their profits. For instance, #851 is a compound of peak performance , long wear, negligible surface tone and Break-Resistant. No compound on the market wears longer. Highly recommended for quality records at a moderate price. Records from this compound may be molded on average teenage presses and multiple edge. Let us prove these claims by a demonstration in your plant.

There's a NEF-O-LAC COMPOUND FOR EVERY RECORD REQUIREMENT

BREACK-RESISTANT—VINYLITE—SYNTHETIC

A request on your letterhead will bring you sample biscuits of any type.

**NOTE:**

We do not press records commercially nor are we label nor manufacturer compounds only.

**MOLDING COMPOUNDS**

A PRODUCT OF I. W. NEFF LABORATORIES, INC.

BIMKEY & SMITH CO., 41 EAST 42D STREET, NEW YORK CITY

Exclusive Sales Agents for U. S., Canada, Central and South America

Page 34 The Billboard Juke Box Supplement

March 4, 1950
POST! POST! POST! NOW ON RECORDS FOR FIRST TIME!

IRVING BERLIN'S NOSTALGIC HIT!

A Vinyl biscuit that's grade "A" all the way. Ope... give avid attention.
Here's plenty of jingle box play on tunes whose sheet music sold in the big figure.

ALL LINCOLN RECORDS ARE UNBREAKABLE VINYL!

CLIMBING TO THE TOP... I LOVE HER OH! OH! OH!
A SUPERB LINCOLN PLATTER...

IRVING BERLIN'S NOSTALGIC HIT!

The Billboard Juke Box Supplement " Page 87
**Without a Shadow of A Doubt**

_Records Presents Another Smash Hit by..._

**The Shadows**

_You Are Closer to My Heart Than My Shadow_

backed by

"I'd Rather Be Wrong Than Blue"

**L.E. No. 202**

**April 2**

**Climbing to the No. 1 Spot**

**No. 200**

**New Mexico**

- **Albuquerque**
  - Band Dist. Co., Inc. (BAND)
  - 396 E. Lead St.
  - Portales
  - Mainax Records (MADX)
    913 Northwest Ninth St.

**New York**

- **Albany**
  - Bottine Pavers, Inc. (OGM)
    394 Broadway
  - H. T. A. Distributors, Inc. (HDL)
    668 First Ave.
  - Rockin' Bros. Inc. (COD)
    1827 Second Ave.

- **Brooklyn**
  - Control Recording Co., Inc. (CRL)
    170 Classon Ave.
  - Marion J. Frank & Co. (LIN)
    23 McDonald Ave.

- **Buffalo**
  - Bethlehem Bros. Inc. (BEL)
    1288 Broadway
  - Continental Mfg. Co. (CTIC)
    193 Main Ave.

- **Cortland**
  - 682 Main St.

- **Middletown**
  - 378 Genesee St.

- **Niagara Falls**
  - 1642 Military St.

- **New York**
  - A.V. Bond Recording Co. (A-1)
    1086 Broadway
  - 130 E. 96th St.
  - 130 E. 96th St.
  - 1255 Pennsylvania Ave.
  - 1253 Pennsylvania Ave.
  - 64 West 45th St.
  - 5 West 45th St.

- **Ohio**
  - 383 Ninth St.

- **Pennsylvania**
  - 762 Main St.

- **Rhode Island**
  - 1305 Broadway

- **Texas**
  - 1000 Broadway

- **Utah**
  - 381 E. 174th St.

- **Vermont**
  - 309 South Main St.

- **Virginia**
  - 361 East Broadway

- **Washington**
  - 301 East Broadway

- **Wisconsin**
  - 360 Bryant Ave., N.

**Public Auction Sale**

Complete Phonograph Record Mfg. Plant

- Hydraulic Presses, Compounding & Plating Equipment
- Tool Room Machinery, Recording Studio, etc.

**Vogue Recordings, Inc.**

4919 E. 8-Mile Rd., Corner Doepfer

Detroit (Center Line), Michigan

**Thursday, March 9, at 11:00 A.M. (E.S.T.)**

22-78-Ton Hydraulic Book Type
Self-Contained Semi-Automatic Presses

75-Ton Henry & Wright Dieing Press Complete with Cotl Straightliner & Scrap Chopper; 88-1/2-Horn McKay Boiler Leveler; Little Oil Feeders.

Compounding Room; 1965 E. Farmingdale Blvd. Mfgr. with 150 HP. Motor; 60" Giraffe Mixing Mill with Gas Reducer & 150 HP. Motor; "60" Albert 3-Roll 75-Ton Henry & Wright Dieing Press Complete with Coil Straightener & Scrap Chopper. 88-1/2-Horn McKay Boiler Leveler; Little Oil Feeders.

**Order Through Your Nearest Distributor**

**Les Lee Sales, Inc.**

733 11th Ave.

New York, N. Y.

**PL-Z-7814-S**

---

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Complete Phonograph Record Mfg. Plant

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**Vogue Recordings, Inc.**

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Compounding Room; 1965 E. Farmingdale Blvd. Mfgr. with 150 HP. Motor; 60" Giraffe Mixing Mill with Gas Reducer & 150 HP. Motor; "60" Albert 3-Roll 75-Ton Henry & Wright Dieing Press Complete with Coil Straightener & Scrap Chopper. 88-1/2-Horn McKay Boiler Leveler; Little Oil Feeders.

**Order Through Your Nearest Distributor**

**Les Lee Sales, Inc.**

733 11th Ave.

New York, N. Y.

**PL-Z-7814-S**
GEORGE MORGAN
GETTING BIGGER ALWAYS!

NEWEST RELEASE

"ANGEL MOTHER"
Backed By
"LUCKY SEVEN"
Columbia Records No. 20678

Current Hits

* "WEDDING DOLLS"
  Duet with Dinah Shore
  COLUMBIA NO. 38663

* "RING ON YOUR FINGER"
  COLUMBIA NO. 20655

"CRY BABY HEART"
COLUMBIA NO. 20627

All Time Favorites

* "CANDY KISSES"
  Columbia No. 20547
  Written by George Morgan

* "ROOM FULL OF ROSES"
  Columbia No. 20574

* "PLEASE DON'T LET ME LOVE YOU"
  Columbia No. 20517

GEORGE MORGAN'S ROBIN HOOD HOEDOWN. Broadcast Over the Robin Hood Network.

CROOK ADVERTISING AGENCY
(TRANSCRIBED)

Personal Mgr.: Bobby Ross, WSM, Nashville, Tenn.

Affiliated With HILL and RANGE Songs

Exclusive On COLUMBIA Records

Page 90 The Billboard Juke Box Supplement

March 4, 1950
**Record Reviews**
(Continued from page 61)

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<th>ARTIST</th>
<th>TUNES</th>
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<tr>
<td>EILEEN WILSON</td>
<td>&quot;Strange New Look&quot; (Ray Revor Orch)</td>
<td>Decca 4694</td>
<td>70-70-70-70-70-67</td>
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<td>JOE MARINE</td>
<td>&quot;It Isn't Fair&quot; (Waring Pop Orch)</td>
<td>Harry Simons, Orch, D.O. Ork</td>
<td>Decca 4942</td>
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<td>ENOCH LIGHT ORK</td>
<td>&quot;The Cry of the Wild Goose&quot;</td>
<td>(Loren Bocock-The Cleaverly Four)</td>
<td>Lincoln 98</td>
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<td>MARVIN ASH &amp; HIS MASON-DIXON MUSIC</td>
<td>&quot;Mystic&quot;</td>
<td>Metro 98</td>
<td>73-73-73-73-73-73</td>
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<td><strong>ARCADIA RECORDS</strong></td>
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<tr>
<td>Standards Always in Demand</td>
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<td>&quot;WHEN IT'S NIGHT-TIME IN NEVADA&quot; backed by &quot;THAT OLD SWISS CHALET IN THE ROCKIES&quot; Vocal by Smilin' Rod Mazoned, Dottie Leader, and Radio Gang and String Orchestra</td>
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<td>&quot;LOOK AWA UP YONDER&quot; (Original &quot;Music to the Sky&quot; Hit) backed by &quot;I WANT A PARDON FOR DADDY&quot; Vocal by the Juke Box Favorites, Dottie Leader, and String Orchestra</td>
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<td><strong>STARBUSTED STAR TALENT</strong></td>
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<tr>
<td>Riley Crabtree</td>
<td>Curley Sandre</td>
<td>3313 Oakland, Phone HA 3582, Dallas 15, Texas</td>
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<tr>
<td>Freddie Burns</td>
<td>Hoyle Nix</td>
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<td>Buddy Walker</td>
<td>Bon Hall</td>
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<td>Johnny Boz</td>
<td>Wayne Singleton</td>
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<td>Buster Box</td>
<td>Cousin Abner</td>
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<tr>
<td>Ray Rogers</td>
<td>Snuffy Smith</td>
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<tr>
<td>Johnny Hicks</td>
<td>Gene O’Quinn</td>
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<tr>
<td>Rufus Thomas</td>
<td>Mae Ella Goins</td>
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<tr>
<td>Charlie Hagan</td>
<td>Professor Longhair</td>
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<tr>
<td>Jackson Gospel Singers</td>
<td>Willie Lane</td>
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<td><strong>NEW RELEASE SHEET AVAILABLE</strong></td>
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<td><strong>STRAW TALENT RECORDS</strong></td>
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<tr>
<td>3313 Oakland, Phone HA 3582, Dallas 15, Texas</td>
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</table>

March 4, 1950
LESLIE BAXTER ORK.
DR. SAMUEL
HOFFMAN
V (63) 47-1215

DENNIS DAY
(The Rhythmania-
Charles Dann Ork)
V (45) 47-1933

VIC DAMONE
(Glen Osar Ork)
Mercury 554

TONY MARTIN
(Victor Young Ork)
Decca 29722

PEGGY LEE
(Barry Barrow Ork)
Capitol 049

LAWRENCE WELK
Mercury 976

XAVIER CUGAT ORK
(Albie Lane)
Colomba 30725

KAY STARR
(Nat Cole-Bill Coleman-
Benny Carter)
Capital 811

Pee Wee HUNT
Capitol 895

VINCENT LOPEZ ORK
(Bob Houston)
Decca (53) 2485

PHIL MOORE
Discovery 127

BUDDY COLE
Coral 814

BLUE BARRON
Wln. 10628

Record Reviews

LESLIE BAXTER ORK.
DR. SAMUEL
HOFFMAN
85--85--85--84

DENNIS DAY
(The Rhythmania-
Charles Dann Ork)
82--84--82--80

VIC DAMONE
(Glen Osar Ork)
76--75--75--78

TONY MARTIN
(Victor Young Ork)
88--89--88--88

PEGGY LEE
(Barry Barrow Ork)
71--72--70--70

LAWRENCE WELK
Mercury 976
75--75--75--73

XAVIER CUGAT ORK
(Albie Lane)
82--84--81--81

KAY STARR
(Nat Cole-Bill Coleman-
Benny Carter)
77--80--75--75

Pee Wee HUNT
Capitol 895
73--75--70--73

VINCENT LOPEZ ORK
(Bob Houston)
67--67--65--70

PHIL MOORE
Discovery 127
67--67--65--69

BUDDY COLE
Coral 814
68--68--65--71

BLUE BARRON
Wln. 10628
67--67--65--70

―...get these nickel-grabbers
HART-VAN'S NEW SENSATIONAL RELEASES
by MARTY ROBERTS and GOLDEN WEST FOUR

"HANDWRITING ON MY HEART"-HV-1601
backed by
"JIMMIE'S SKINNER"
RADIO ARTIST RECORDS

"IM BORNED HEARTED"-Because of You
"MRTYS' BLUES"-HV-17002
backed by
"THAT LITTLE BOY & GIRL OF MINE"
"SURE HIT!"-HV-16003
backed by
"ROSE OF MY HEART"
"JUST YOU!"-HV-16005
backed by
"TILL THE END OF THE WORLD"
'TWO GREAT RELEASES COMING-HV-16006
distributed by Juke Box Operators-
109 West Calendar Avenue
La Grange, Illinois
The Billboard Juke Box Supplement
Independent Releases Start "Em

LORRY RAINE
Originator of "WHOM FUT THAT DREAM IN YOUR EYES?" with Maxie Warnor Orchestra... Still great for plays. Scored in Billboards.

LORRY RAINE
Originator of "IT'S TOO LATE NOW"... Beamed also by Evelyn Knight, Mel Torme, Chuck Foster, Pat Boone, etc. (Published by Chappell, ASCAP) by Tim Gayle, Mont Foren and J. Fred Cooke.

LORRY RAINE
Originator of "CANT SLEEP"... (Deco $4500)... (b.w. "LOVELY CAPE").. theme song of Don Cardeney, will "Good Will Tour Buster"... $2000 worth of clear channel every 0.05 a.m.

LORRY RAINE
"MOON OVER STROMOLI"... with Raymond Scott conducting the Mark Warnor Orchestra. Recorded also by Alex McNamara, Sesarenco Records... Published by Stuart Music, Inc., BMI.

LORRY RAINE
Newest record... a wide-awake Midwest slasher... "MAYBE YOU WILL LOVE ME"... by Tim Gayle and Carol Memm... Arr. by Don Large, Chorus and Orch... b.w. "I WOULDN'T ASK FOR ANYTHING." Don't forget the indies gave first breaks to Kay Starr, Frank Laine, Sarah Vaughan, Rudy Carl, and other artists besides starting such song hits as "Near You," "My Happiness," "You Can't Be True, Dear," "Jealous Heart," "Music, Music, Music," etc.

TIM GAYLE... Personnel Management... Song and Record Exploitation... Publicity... Advertising Counsel... Hotel Sheraton, Detroit 2, Mich.

Johnnie Lee Wills & His Boys
BULLET RECORD NO. 700
"PETER COTTONTAIL"
Coupled With
"SHATTERED DREAMS"
Order from the following distributors

Allen Distributing Co.
Richmond, Virginia

B & R Record Service
Portland, Oregon

Burns Distributing Co.
Atlanta, Georgia

Chilton Distributing Co.
Oakland, California

Chess Distributing Co.
Chicago, Illinois

Cost Line Distributors, Inc.
Huntsville, Tennessee

Davis Sales Co.
Denver, Colorado

Dunbar Distributing Co.
Dallas, Texas

F & P Enterprises
Charlotte, North Caroline

Hill Record Distributing Co.
Cincinnati, Ohio

Ho Ho Music Co.
Macon, Georgia

M & R Distributors Co.
Philadelphia, Pennsylvania

Morse Distributors Co.
New Orleans, Louisiana

Music Sales Co.
New York, New York

Pan American Distrib. Co.
Jacksonville, Florida

Record Sales Co.
Birmingham, Alabama

Robert's Distributing Co.
St. Louis, Missouri

Scott-Crawa Co.
Philadelphia, Pennsylvania

South Coast Amusement Co.
San Diego, California

Southland Distributing Co.
Atlanta, Georgia

Southland Supply Co.
El Paso, Texas

Tremco Record Distributors
New York, New York

Vita Record Distributors
Los Angeles, California

Yarun Distributing Co., Inc.
Miami, Florida

Toll Music Distributors, Inc.
Addison, Wisconsin

M & R Distributors
Cleveland, Ohio

or

VOLUNTEER MUSIC SALES CO.
421 BROAD STREET
NASHVILLE, TENNESSEE

Record Reviews
(Continued from page 93)

ARTIST

JAN GARDER ORK
(Rob Grammeau)
Choral 670

GLEN GRAY ORK
(Kennex Gargant)
Coral 60158

ROY EBERHART
Columbia 1105

HUGO WINTER-HALTER ORK
RCA Victor 20-3077

LISA KIRK-FRAN WARREN
RCA Victor 30-5548

EILEEN BARTON
National 1208

TOM HARPER
Columbia 30109

MILT BUCKNER ORK
MGM 10562

LOTTIE LENN
MGM 10564

BETTY CARRETT-
LARRY PARKS
MGM 10568

PAGANISI

PERCIVAL

BACH

RIBIERE

BOTTESINI

FISCHER-DIESKUHL

KAYSER ORK

ARTHUR GODFREY

PEARL BAILEY

BETTY GARRETT-

ROY EBERHART

JAN GARBER ORK

Columbia

Columbia 38722

Columbia 38722

National 1105

National 1208

Columbia 30109

MGM 10562

MGM 10564

MGM 10568

PAGANISI

PERCIVAL

BACH

RIBIERE

BOTTESINI

FISCHER-DIESKUHL

KAYSER ORK

ARTHUR GODFREY

PEARL BAILEY

BETTY GARRETT-

ROY EBERHART

JAN GARBER ORK

22-20-20-25

75-74-76-74

87-88-86-86

58-60-58-56

65-66-66-66

64-66-66-66

64-66-66-66

64-66-66-66

79-75-75-75

70-72-70-67

64-64-64-64

10-83-80-15

12-83-80-15

75-74-76-74

68-68-68-68

86-85-85-86

73-75-70-70

64-64-64-64


82-81-80-80

54-55-55-50

66-66-66-66

66-66-66-66

66-66-66-66

66-66-66-66

66-66-66-66

66-66-66-66

66-66-66-66

66-66-66-66

66-66-66-66

66-66-66-66

83-51-83-83

71-74-74-74

70-73-70-73

73-73-70-73

74-74-73-73

74-74-73-73

74-74-73-73

73-75-73-75

March 4, 1950
Record Reviews

ARTIST
FRANK SINATRA
LABEL AND NO.
Columbia 38705

TUNES
Sunshine, Coke

COMMENT
Bright treatment of the rhythm ditty from the "Riding High" flick. Sinatra and Kelly fairly ride easily on the tops of a swinging beat.

LABEL AND NO.
DAVID ALLEN-PAUL SMITH QUARTET
Discovery 558

TUNES
I Can't Believe That You're In Love

COMMENT
A rarely, enjoyable record in the "inc" tradition that probably won't sell. When his Warners, beat, playing level comes back tightly.

LABEL AND NO.
MONTANA SLIM
V. Lolo 48-9838

TUNES
Unfaithful One

COMMENT
Rhythm in concert is an unhappy coverage of "Unfaithful One".

LABEL AND NO.
MELVIN PRICE-THE SANTA FE RANGER
Regal 5069

TUNES
For You, My Love

COMMENT
The rhythm-blues cookie makes an only palatable country blues form. Price forgets it is a rural garment with cloying bookings.

LABEL AND NO.
KENNY ROBERTS
Goliath 9602

TUNES
Chocolate Ice Cream Cone

COMMENT
Mollie delivers a slushy melody with solid conviction and sincerity. Tells a plausible children's story which cannot change the yachtman.

LABEL AND NO.
BOB EATON
Dove 62014

TUNES
Somebody's Stealin' My Baby's Sugar

COMMENT
Country dyke nice on tour graduated from a strong Tennessee cliché. Eaton provides promise of his banking limits here.

LABEL AND NO.
OKLAHOMA SWEETHEARTS
Capitol 40289

TUNES
Hopalong Cassidy

COMMENT
Pernikoff's Western orch offers a tribute to the teenage little blue. Skillet will be hard to find.

LABEL AND NO.
RAMBLIN' JIMMY DOLAN
Capitol 40287

TUNES
I Ain't Gonna Bring My Bacon Home

COMMENT
Squeaky warbling and guitar pickin' here. Ear-ache pills is likely to improve initial success.

LABEL AND NO.
JOHNNY LEE WILLS
Bullet 700

TUNES
Shattered Dreams

COMMENT
Central theme is lost from more common cliché. (Continued on page 96)
Record Reviews

Continued from page 95)

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL AND NO.</th>
<th>COUNTRY &amp; WESTERN</th>
<th>TUNES</th>
<th>COMMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>PEE WEE KING</td>
<td>V 010 46-1219</td>
<td>RCA VICTOR No. 25-11468</td>
<td>Swinging country version of the hit easily should gather a vast quota of fans, in all departments. Spirit and local mix this one. When They Played That Old Missouri Waltz</td>
<td>94--94--94--94</td>
</tr>
<tr>
<td>CURLEY WEAVER</td>
<td>S 510 1487</td>
<td>RCA VICTOR No. 25-1146A</td>
<td>Ticket Agent</td>
<td>84--84--84--84</td>
</tr>
<tr>
<td>LOUIS JORDAN</td>
<td>RCA VICTOR No. 25-1140A</td>
<td>Honeysuckle Rose</td>
<td>1953 reissue, it is in the straightforward, small-combo jazz tradition rather than Jordan's current highly stylized novelty formula. Pleasant listening.</td>
<td>75--75--75--75</td>
</tr>
<tr>
<td>FLOYD DIXON TRIO</td>
<td>RCA VICTOR No. 25-1140B</td>
<td>Crescent Around</td>
<td>Slow, soft, an effective change of pace, with finesse and waltzing by Jordan.</td>
<td>68--68--68--68</td>
</tr>
<tr>
<td>COOTIE WILLIAMS</td>
<td>Mercury 0166</td>
<td>You Got To Pay Those Dues</td>
<td>Made Mandolin wobble a slow blues, with brilliant, part at center, played by Morgan.</td>
<td>68--68--68--68</td>
</tr>
<tr>
<td>JIMMIE McCracklin</td>
<td>Modern 20-722</td>
<td>Sittin' In</td>
<td>A top notch novelty formula.</td>
<td>48--46--46--46</td>
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Wishes to thank the operators for their wonderful support

Paint novelty records are funny, loaded with humor. There's a difference in Pearl Records.

Here's just a few:

- THE FRECKLE SONG (still a big seller)
- BUSTER ASTER
- GET OFF THE TABLE, MABEL (this is our latest) TUNES
- THE FISHING SONG

Mr. Dealer, these are real money makers for you too.

If your distributor can't supply you, write us direct.

PELPE RECORDS

WIRE OR PHONE YOUR ORDERS TO

PELPE RECORDS

1913 BROADWAY
HOUSTON, TEXAS

PELPE RECORDS

Box 229 COVINGTON, KY.

 Pearl Records

Wishes to thank the operators for their wonderful support

Paint novelty records are funny, loaded with humor. There's a difference in Pearl Records.

Here's just a few:

- THE FRECKLE SONG (still a big seller)
- BUSTER ASTER
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- THE FISHING SONG

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PELPE RECORDS

WIRE OR PHONE YOUR ORDERS TO

PELPE RECORDS

1913 BROADWAY
HOUSTON, TEXAS
Record Reviews

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>LABEL AND NO.</th>
<th>TUNES</th>
<th>COMMENT</th>
</tr>
</thead>
</table>
| PEPPERMINT HARRIS | Stills' In 543| My Blues Have Rolled Away  
Sittin' In 543 | Spirited blues to start, then blues well up on steady beat in back of Harris's easy chanting. |
| LITTLE WILLIE     | Modern 20-720 | Raining In My Heart  
The Moon Is Risin' | Whether this is an effective read on this slow blues, with slow-groove comin' backing strong. |
| LITTLEFIELD       | Modern 20-720 |                        |                                |
| JIMMY WITHER-     | Modern 20-737 |                        |                                |
| SPOON             | Modern 20-737 |                        |                                |
| LITTLEFIELD       | Modern 20-737 |                        |                                |
| JIMMY WITHER-SPOON| Modern 20-737 |                        |                                |
| LITTLEFIELD       | Modern 20-737 |                        |                                |
| DOC SAUSAGE       | Regal 3238    |                        |                                |
| CHUBBY NEWSOME    | Regal 3250    |                        |                                |
| PEE WEE CRAYTON    | Modern 20-732 |                        |                                |
| CHARLES BROWN     | Modern 20-731 |                        |                                |

# Tops in Hillbilly

3 Terrific Releases!

**EARL SONGER and JOYCE**

#141 MOTHER-IN-LAW BOOGIE  
#129 THE FIRE IN MY HEART  
#131 FOX CHASE FLOWERS ON YOUR GRAVE

Appearing at Vandewall's Restaurant, 265 Riopelle St., Detroit, Mich.

RED HOT HITS BY ROY HALL & HIS CONUTTA MOUNTAIN BOYS

#130 FIVE TEARS IN my POCKET—MY FOLKLORE FAVE CAT  
#132 NEVER MARRY A TENNESSEE CAL—TOO BIG TO CRY  
#134 SING A SONG—NO ROSE IN SAN ANTONIO  
#140 KENTUCKY HIGHWAY—ALONE AT A TABLE FOR TWO  
#116 TENNESSEE AVENUE—PAPER FACE

Also

KRACKOWSKA ORCH.  
Conducted by  
KRACKOWSKA BAND

RAY HENRY MOCARSKI and His Orchestra

HARRY ROGERS and His Orchestra

FORTUNE RECORDS

12005 Twelfth St.  
Detroit 6, Mich.

March 4, 1950.
HI--OPS!

FOR YOUR BOXES
AND FOR YOUR POCKETS

6 SOLID SMASH HITS
with 6 RANKING STARS!

AMOS MILBURN
WALKING BLUES
JOHNSON RAG
Aladdin 3049

HERB KENNY
KEY TO MY HEART
WHY DO I LOVE YOU!
Aladdin 3048

CHARLES BROWN
TORmented
DID YOU EVER LOVE A WOMAN
Aladdin 3044

CALVIN BOZE
WAITING AND DRINKING
IF YOU EVER HAD THE BLUES

SAUNDERS KING
MISERY BLUES
BLUES ABOUT MIDNIGHT

SOUL STIRRERS
SEEK AND YE SHALL FIND
ONE OF THESE DAYS

---

1950 MODELS • ACCESSORIES
AND THEIR PRICES

<table>
<thead>
<tr>
<th>Model</th>
<th>Accessory</th>
<th>Price</th>
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<tr>
<td>1500</td>
<td>101 Auxiliary Speaker</td>
<td>22.50</td>
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<tr>
<td>1603</td>
<td>101 Auxiliary Speaker</td>
<td>22.50</td>
</tr>
<tr>
<td>1807</td>
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<td>22.50</td>
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<tr>
<td>11795</td>
<td>101 Auxiliary Speaker</td>
<td>22.50</td>
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The Billboard Juke Box Supplement
Page 98

March 4, 1950
THE
ASCAP CREDO

ASCAP is a useful, progressive Citizen. It acts in the best interest of the Public, while faithfully serving its Customers and Membership.

ASCAP is frank and friendly.

ASCAP fosters and safeguards the musical talent of American youth, by increasing incentives, providing security and protecting their creative product.

ASCAP aspires to preserve the American freedom of thought and expression, for only in such climate—free from social, economic and political pressure—can creative talent reach its full height.

ASCAP realizing that talent is not the property of any single group, accepts composers and authors to membership without regard to race, creed or color.

ASCAP strives to bring to an ever-widening audience a fuller appreciation of America's rich musical heritage. THE SOCIETY freely fosters the performance of its members' music without compensation, for diverse public, educational, therapeutic and charitable uses.

The American Society of Composers, Authors and Publishers
30 Rockefeller Plaza, New York 20, N. Y.
Here come the DANCE BANDS again!

The dance-tempo trend sparked by RCA Victor’s Ralph Flanagan has become an avalanche! RCA Victor answers America’s pent-up yearning for really danceable music with 90 BRAND-NEW DANCE RECORDS...ALL “DESIGNED FOR DANCING!”

That’s right—90 of ‘em, all out at once! They’re the all-time greatest tunes of 15 great composers...styled for dancing by 15 top-flight RCA Victor bands! It’s just about the BIGGEST thing that’s ever hit the pop record market!

At present these records are available in albums only. Coin ops interested in arranging for singles are invited to visit the RCA Victor Display in Room 744 of the Palmer House, Chicago, and discuss details.

15 great bands! great composers! great NEW albums!

90 all-time hits!

“TEN BENNEKE plays HOAGY CARMICHAEL”
Star Dust, Lazy River, Lazy Bones, Rockin’ Chair, Georgia On My Mind, Riverboat Shuffle.

“SPADE COOLEY plays BILLY HILL”
The Last Round-Up, Wagon Wheels, Lights Out, In the Chapel in the Moonlight, Empty Saddles, The Old Spinning Wheel.

“TOMMY DORSEY plays COLE PORTER”

“RALPH FLANAGAN plays RODGERS & HAMMERSTEIN”
Some Enchanted Evening, People Will Say We’re In Love, The Surrey With the Fringe on Top, It Might as Well Be Spring, If I Loved You; Oh, What a Beautiful Mornin’.

“LARRY GREEN plays VINCENT Youmans”
Tea for Two, Carinoca, Time On My Hands, More Than You Know, Sometimes I’m Happy, I Want To Be Happy.

“ERSKINE HAWKINS plays W. C. HANDBY”
St. Louis Blues, Careless Love, Memphis Blues, Aunt Hagar’s Children, Beale Street Blues, John Henry Blues.

“SPIKE JONES plays THE CHARLESTON”

“SAMMY KAYE plays Irving Berlin”
Blue Skies, Always, How Deep Is The Ocean, Say It Isn’t So, A Pretty Girl Is Like a Melody, Alexander’s Ragtime Band.

“WAYNE KING plays JOHANN STRAUSS”
The Blue Danube; Wine, Women and Song; Tales From the Vienna Woods, Emperor Waltz, You and You, Voices of Spring.

“FREDDY MARTIN plays JEROME KERN”
Make Believe, All the Things You Are, Smoke Gets In Your Eyes, I’ve Told Every Little Star, The Song Is You, Thou.

“RAY McKINLEY plays RODGERS AND HART”
My Heart Stood Still, Blue Moon, You Took Advantage of Me, It’s Easy To Remember, Blue Room, Thou Swell.

“VAUGHN MONROE plays VICTOR HERBERT”
Ah! Sweet Mystery of Life, Toyland, Kiss Me Again, Indian Summer, Gypsy Love Song, I’m Falling In Love With Someone.

“CLAUDE THORNHILL plays GEORGE GERSHWIN”
Oh, Lady, Be Good; Bidin’ My Time, The Man I Love, Summer-time, Embraceable You, Fascinatin’ Rhythm.

“MIGUELITO VALDES plays ERNESTO LECONA”
The Breeze and I, La Comparsa, Malaguena, Say Si Si, Always in My Heart, Jungle Drums.

“CHARLIE VENTURA plays DUKE ELLINGTON”
It Don’t Mean a Thing, Sophisticated Lady, Solitude, Take the “A” Train, Mood Indigo, Prelude to a Kiss.