DISC JOCKEYS SAY CAPITOL SERVICE IS OUT OF THIS WORLD!
DECCA SALUTES THE DISC JOCKEYS OF AMERICA

Day and night ... weekdays and weekends, the disc jockeys have brought superior entertainment into millions of American homes. They merit everyone's applause for the constructive role they play in the self-entertainment industry—serving artists, producers and the public alike.

Look to DECCA RECORDS

For America's Greatest Artists

Bing Crosby
Guy Lombardo
Mills Brothers
Russ Morgan
Louis Armstrong
Tommy Dorsey
Ethel Merman
Ernest Tubb
Jerry Gray
Ethel Smith
Sonny Burke
Peter Lind Hayes
Sister Rosetta Tharpe
Eileen Wilson
The Weavers
Mervyn Shiner
Noro Morales
’Whoopie’ John Wilfahrt
Eddie Crosby
Bob Hannon & Johnny Ryan
Cass County Boys

Al Jolson
Fred Waring
Ink Spots
Danny Kaye
Louis Jordan
Carmen Cavallaro
Ray Bolger
Red Foley
Lionel Hampton
Victor Young
Don Cherry
Jack Owens
Mimi Benzell
Gloria de Haven
Marie Knight
Hank “Sugarfoot” Garland
Ted Maksymowicz
Joe Prinzie
The Ray-o-Vacs
The Cats & The Fiddle
The Blenders

Andrews Sisters
Dick Haymes
Gordon Jenkins
Ella Fitzgerald
Evelyn Knight
Hoagy Carmichael
Artie Shaw
Sy Oliver
Buddy Johnson
Vic Schoen
Frank Luther
Alfred Drake
Elliott Lawrence
Meredith Willson
Bill Monroe
Lenny Dee
Frank Froba
Stubby & The Buccaneers
Vivian Greene
Les “Carrot Top” Anderson
Eddie Habat

America's Fastest Selling Records

www.americanradiohistory.com
Hi fellas:

We just want to let you know how much we appreciate your wonderful help in making this the biggest recording year we've ever enjoyed.

We also want to thank you for all those spins you're giving "Rainy Day Refrain," "Can't We Talk It Over," "The Glory Of Love," "High On The List," "If I Were A Bell," "Orange Colored Sky" and our other recent Decca releases.

It will make us very happy this coming holiday season to know that you like the new Christmas sides we've recorded with Bing Crosby, Danny Kaye, Guy Lombardo, Lyn Murray and Vic Schoen. They're on Decca, of course ... be on the lookout for them, won't you?

If we can ever be of help on anything special, just drop us a line.

Sincerely,

[Signature]

The Andrews Sisters

6223 selma avenue, hollywood 28, calif

Management - LOU LEVY
meet COLUMBIA'S 3
america's ace conductor-arranger-stylists

mitch miller
"IN MY ARMS" and "AU REVOIR AGAIN"
Columbia Record 38964 or 7-inch LP 1-789
"AUTUMN LEAVES" and "SONG OF DELILAH"
Columbia Record 38971 or 7-inch LP 1-796
"TZENA TZENA TZENA" and "THE SLEIGH"
Columbia Record 38885 or 7-inch LP 1-706

paul weston
"SO LONG SALLY" and "THESE FOOLISH THINGS"
Columbia Record 39000 or 7-inch LP 1-827
"BELOVED, BE FAITHFUL" and "NEVERTHELESS"
Columbia Record 38982 or 7-inch LP 1-813

columbia
Master Music Makers
whose batons spark today's best-selling hits

percy faith

First... "CROSS MY FINGERS" Then... "ALL MY LOVE,"

... NOW his greatest and best for Columbia

In the middle of a riddle

and "GREEN GRASS AND PEACEFUL PASTURES"
Columbia Record 39005 or 7-inch LP 1-335

October 7, 1959
CASH IN... with

EDDY ARNOLD
THE TENNESSEE PLOWBOY

his Newest RCA VICTOR Release

"LOVE BUG ITCH"

Two More HILL & RANGE HITS!

"Prison Without Walls"

GET ON THE BANDWAGON! - RCA Victor No. 78 RPM 21-0382 45 RPM 48-0382

Exclusive Management: THOMAS A. PARKER - Box 417 - Madison, Tenn.
Thanks for everything!

Television -
"THE PERRY COMO SHOW"
FOR CHESTERFIELD
Monday - Wednesday - Friday
7:45-8:00 P.M., E.S.T.
WCBS-TV

PATRICIA - WATCHIN' THE TRAINS GO BY
20-3905 78rpm 47-3905 45rpm

The first two releases on top songs from Irving Berlin's "CALL ME MADAM"
MARRYING FOR LOVE • THE BEST THING FOR YOU
20-3922 78rpm 47-3922 45rpm

Just Released -
Two new sides with BETTY HUTTON
A BUSHEL AND A PECK • SHE'S A LADY
20-3920 78rpm 47-3920 45rpm

Also just out
SO LONG SALLY • MARCHETA
20-3931 78rpm 47-3931 45rpm

October 7, 1950

www.americanradiohistory.com
Gee, MOMMY and DADDY
Talk Funny! What they are
Trying to Say is—
"THANK YOU!"
Nicki
THANKS
EVERYONE
from
That Lucky Old "Son"
FRANKIE
LAINE

Mercury
RECORDS

Personal Management
Gabbe, Lutz and Heller
Billy Eckstine

"Caravan"
"Bewildered"
"Foolish Heart"
"My Destiny"
"You've Got Me Crying Again"
"The Show Must Go On"
"Only A Moment Ago"
"Be My Love"

Thanks Fellow

Personal Management
MILT EBBINS
Direction
WILLIAM MORRIS AGENCY

M-G-M RECORDS
THE GREATEST NAME IN RECORDS

WWW.AMERICANRADIOHISTORY.COM
LATEST RELEASES ON COLUMBIA RECORDS

"STRANGERS"
VOCAL CHORUS BY TONY ALAMO AND GLEE CLUB

AND

"THE ONE ROSE"
VOCAL CHORUS BY THE KAYDETS
COLUMBIA RECORD 39007 OR 7-INCH LP 1-837

"HARBOUR LIGHTS"

AND

"SUGAR SWEET"
VOCAL CHORUS BY TONY ALAMO AND THE KAYDETS
COLUMBIA RECORD 38963 OR 7-INCH LP 1-784
45 RPM 6-784

COLUMBIA RECORDS

Originator of 33 1/3 LP Records for Uninterrupted Listening Pleasure

October 7, 1950
GET READY WITH Freddy...
for late Summer and Early Fall Record Sales...

Solid Singles...

MEM'RY ISLAND
JAZZ PIZZACATO
RCA Victor No. (78) 20-3841 (45) 47-3841

DID-EE.DO RIGHT BY YOU
RUMBALERO
RCA Victor No. (78) 20-3892 (45) 47-3892

SAM'S SONG
MAMBO JAMBO
RCA Victor No. (78) 20-3798 (45) 47-3798

... and a Standout in RCA Victor's Famous "Here Come the Dance Bands Again" series...

FREDDY MARTIN

JEROME KERN

RCA Victor WP 265

Freddy
MARTIN

and his Orchestra
Thanks A Million Guys and Gals...

Spike Jones
and his City Slickers

Want to be the first to Wish you a Merry Xmas!

RCA Victor Records

MOMMY, WON'T YOU BUY A BABY BROTHER
(Or Sister For Me)
Vocals by George Rock and
the Bob Mitchell Boys Choir

RUDULPH THE RED NOSED REINDEER
Vocals by Rudolph Winkself, Santa Claus
and the 4 Rein Dudes
KCA Victor No. 178: 70-3764 4/3 (47-3764)

YES! WE HAVE NO BANANAS
Vocals by Joe Bracca, Redley Morgan
and Sir Frederick Gas

YAAKA HULA HICKY DULA
Ukulele Solo by Freddy Morgan
KCA Victor No. 178: 70-3763 (47-3763)

MOLASSES
Vocals by George Rock, Benetto Popkwood and
Ingrid Flores

BABY BUGGY BOOGIE

Personally Managed by

ARENA STARS, INC. ................. Ralph Wonders, President
366 North Camden Drive ........... Beverly Hills, California

October 7, 1950
Margaret Whiting—Jimmy Wakely

**BUSHEL AND A PECK**

From N.Y. Musical "Guys and Dolls"

**BEYOND THE REEF**

on 78 rpm No: 1234

on 45 rpm No: F1234

---

**HOT SELLERS!**

**CAPITOL BUYERS' GUIDE**

Week Ending October 7th

"Hot Sellers" based on actual sales reports.

**NEW RELEASES ON Capitol**

**POPULAR**

<table>
<thead>
<tr>
<th>78</th>
<th>45</th>
</tr>
</thead>
<tbody>
<tr>
<td>RPM</td>
<td>RPM</td>
</tr>
</tbody>
</table>

**MONA LISA** "Lan 'King' Cole

| 1010 | F1010 |

**BONAPARTE'S RETREAT** Kay Starr

| 936  | F936  |

**NO OTHER LOVE** "SOMETIMES"

| 1053 | F1053 |

**AIN'T NOBODY'S BUSINESS**

| 1124 | F1124 |

**ORANGE COLORED SKY** "JAM-BO"

| 1184 | F1184 |

**SUGAR FUS** "SWEET" Les Paul

| 1192 | F1192 |

**NOLA** "JEALOUS" Les Paul

| 1014 | F1014 |

**I'LL ALWAYS LOVE YOU** Dean Martin

| 1028 | F1028 |

**GOODNIGHT IRENE** "OUR VERY OWN"

| 1142 | F1142 |

**HARBOR LIGHTS** "NEVERTHELESS"

| 1190 | F1190 |

**WESTERN & COUNTRY**

**HANK THOMPSON** "Hump'ly Dump'ly Boogie"

| 1198 | F1198 |

**STATESMEN QUARTET** "Lately Out Of Bondage"

| 1189 | F1189 |

**TEX RITTER** "Coal Smoke, Valve Oil, and Steam"

| 1188 | F1188 |

**TENNESSE ERNIE** "Cincinnati Dancing Pig"

| 1174 | F1174 |

**TEX WILLIAMS** "Wild Card"

| 1166 | F1166 |

**LEON PAYNE** "Did I Forget To Tell You"

| 1164 | F1164 |

**HANK THOMPSON** "When God Calls His Children Home"

| 1163 | F1163 |

**JIMMY WAKELY** "Mona Lisa"

| 1151 | F1151 |

**RAMBLIN' JIMMIE DOLAN** "Wham! Bam! Thank You M'am"

| 1150 | F1150 |

**RAMBLIN' JIMMIE DOLAN** "I'll Sail My Ship Alone!"

| 952  | F952  |

**STAN KENTON** And His Orchestra

"LOVE FOR SALE"

| 1236 | F1236 |

"BE EASY, BE TENDER"

| 1234 | F1234 |

**PEGGY LEE** with John Beckman and His Orchestra

"ONCE IN A LIFETIME"

| 1244 | F1244 |

"LIFE IS SO PECULIAR"

| 1238 | F1238 |

**FRANK De VOL**

"JING-A-LING, JING-A-LING"

| 1247 | F1247 |

"SWEETHEARTS ON PARADE"

| 1246 | F1246 |

**JAN GARBER**

"SO LONG SALLY"

| 1235 | F1235 |

"RAINY DAY REFRAIN"

| 1245 | F1245 |

**JO STAFFORD & GORDON MacRAE**

"YESTERDAY (WALTZ SONG)"

| 1237 | F1237 |

"I'LL SEE YOU AFTER CHURCH ON SUNDAY MORNIN'"

| 1238 | F1238 |

**MEL TORME**

"I OWE A KISS TO A GIRL IN IOWA"

| 1242 | F1242 |

"SAY NO MORE (Put 'D Happy"

| 1243 | F1243 |

**PETE DAILY**

"DAILY DOUBLE"

| 1229 | F1229 |

"BASIN STREET BOOGIE"

| 1239 | F1239 |

**JOHNNY PECON**

"I KNEW FROM THE START"

| 1240 | F1240 |

"DONNIE POLKA"

| 1241 | F1241 |

**JIMMY WAKELY**

"PET O' GOLD"

| 1242 | F1242 |

"BANDERA WALTZ"

| 1243 | F1243 |

**JIMMIE DOLAN**

"I'VE GOT THE CRAZIEST FEELING"

| 1244 | F1244 |

"A LOAD OF TROUBLE (AND A WRONG MIND)"

| 1245 | F1245 |

**MERLE TRAVIS**

"EL RENO"

| 1246 | F1246 |

"TROUBLE, TROUBLE"

| 1247 | F1247 |

**RANDY BLAKE**

"ALL I NEED IS JESUS"

| 1248 | F1248 |

"I HEAR JESUS SINGING IN MY HEART"

| 1249 | F1249 |

**GOLDIA HAYNES**

"THE TRUTH IN THE GOSPEL"

| 1250 | F1250 |

"OH LORD, HOW LONG!"

| 1251 | F1251 |

**NEW MUSICAL ALBUMS**

**EDDIE GRANT**

"FANCY FINGERS"

| 78 | 45 |

| rpm | rpm |

"AT THE HAMMOND ORGAN"

| 77 | 31 |

"FAIRY TALE ORGAN"

| 77 | 31 |

**FIVE HILARIOUS**

Warner Bros. cartoon characters in musical picture-teller

"BUGS BUNNY SINGS"

| 78 | 30 |

"I HEAR JESUS SINGING IN MY HEART"

| 78 | 30 |

"THE TRUTH IN THE GOSPEL"

| 78 | 30 |

**NEW CHILDREN'S ALBUMS**

**COMING UP FAST!**

**HOMESTOWN** "HONDO'S"

| 78 | 45 |

"SWEETHEART" Kay Starr

| 1144 | F1144 |

"HONESTLY I LOVE YOU" "JUST THE WAY YOU ARE" Gordon MacRae

| 1135 | F1135 |

"HARBOR LIGHTS" "NEVERTHELESS"

| 1180 | F1180 |

---

October 7, 1950
EDITORIAL:

**Integrity the Key to Top Level Disk Whirling**

The disk jockey, as a radio and TV entity, is unique. His loyalties or responsibilities include those of every other performer—that is, the station or network, the advertiser and the listening audience; but in addition the jockey, owing to the highly specialized nature of his work, has another responsibility. This is the music business—a melange whose different facets, taken together, may be considered as comprising the backbone of show business.

To the different segments of the music business the jockey has become more than merely a radio performer. He is, rather, an all-important figure in the promotional plans of record company, music publisher, recording artist and songwriter. Some disc jockeys and publishers would be loath to admit this. The great majority, however, have accepted the aforementioned proposition as a fact and have geared operations accordingly; that is, they seek closest contact with the jockey, for it is he who can most readily bring a song to the attention of the public—who in the last analysis has the power to accept or reject.

The jockey, then, is intimately tied up with the world of American music, and he is, willy-nilly, a power in this world. This power brings with it definite responsibilities.

Perhaps the two most important of these are knowledge and integrity.

To adequately program his show, to creditably acquit himself of his never-ending obligations, the jockey must have a more than cursory knowledge of the field in which he plays such an important role. Those jockeys in metropolitan areas, of course, have an advantage in this respect, for they come into close contact with artist and repertory men, recording directors, music publishers...

Continued on page 50

FEATURES:

<table>
<thead>
<tr>
<th>Part 1:</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Top Records of the Year (All Categories)</td>
<td>17</td>
</tr>
<tr>
<td>Top Bands of the Year (All Categories)</td>
<td>19</td>
</tr>
<tr>
<td>Top Male Vocalists of the Year</td>
<td>20</td>
</tr>
<tr>
<td>Top Female Vocalists of the Year</td>
<td>21</td>
</tr>
<tr>
<td>Top Small Singing Groups of the Year</td>
<td>23</td>
</tr>
<tr>
<td>Top Small Instrumental Groups of the Year</td>
<td>25</td>
</tr>
<tr>
<td>Top &quot;Swee&quot; Bands of the Year</td>
<td>23</td>
</tr>
<tr>
<td>Top &quot;Swing&quot; Bands of the Year</td>
<td>23</td>
</tr>
<tr>
<td>Most-Promising Newer Bands</td>
<td>23</td>
</tr>
<tr>
<td>Top Latin-American Bands of the Year</td>
<td>25</td>
</tr>
<tr>
<td>Top Corn Bands of the Year</td>
<td>25</td>
</tr>
<tr>
<td>Favorite Standard Tunes</td>
<td>25</td>
</tr>
<tr>
<td>Most-Promising &quot;Newer&quot; Male Vocalists</td>
<td>27</td>
</tr>
<tr>
<td>Most-Promising &quot;Newer&quot; Female Vocalists</td>
<td>27</td>
</tr>
<tr>
<td>Top Pop Albums of the Year</td>
<td>27</td>
</tr>
<tr>
<td>Top Pop Records of the Year</td>
<td>27</td>
</tr>
<tr>
<td>Top Rhythm and Blues Records of the Year</td>
<td>27</td>
</tr>
<tr>
<td>Top Country Tunes of 1950</td>
<td>29</td>
</tr>
<tr>
<td>Favorite Folk Recording Artists</td>
<td>31</td>
</tr>
<tr>
<td>Top Folk Disk Jockeys</td>
<td>31</td>
</tr>
<tr>
<td>Top Country and Western Records of the Year</td>
<td>31</td>
</tr>
</tbody>
</table>

Part 2:

<table>
<thead>
<tr>
<th>Part 2:</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade Aspects</td>
<td>49</td>
</tr>
<tr>
<td>Music Popularity Charts</td>
<td>46-66</td>
</tr>
<tr>
<td>House Hold of This Year</td>
<td>46</td>
</tr>
<tr>
<td>Best-Selling Sheet Music</td>
<td>48</td>
</tr>
<tr>
<td>England's Top Twenty</td>
<td>48</td>
</tr>
<tr>
<td>Records Most Played by Disk Jockeys</td>
<td>48</td>
</tr>
<tr>
<td>Vox Joes</td>
<td>48</td>
</tr>
<tr>
<td>Songs With Greatest Radio Audiences (LD)</td>
<td>49</td>
</tr>
<tr>
<td>Songs With Most TV Performances (LD)</td>
<td>51</td>
</tr>
<tr>
<td>Best-Selling Pop Singles</td>
<td>54</td>
</tr>
<tr>
<td>Decks, Things</td>
<td>58</td>
</tr>
<tr>
<td>Children's Records</td>
<td>58</td>
</tr>
</tbody>
</table>

Part 2:

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Best-Selling Popular Record Albums</td>
</tr>
<tr>
<td>Most-Played Juke Box Records</td>
</tr>
<tr>
<td>Best-Selling L.P. Classical Titles</td>
</tr>
<tr>
<td>Best-Selling 41 F.P.M. Classical Titles</td>
</tr>
<tr>
<td>Advance Classical Record Releases</td>
</tr>
<tr>
<td>Classical Record Reviews</td>
</tr>
<tr>
<td>Best-Selling Retail Rhythm and Blues Records</td>
</tr>
<tr>
<td>Most-Played Juke Box Rhythm and Blues Records</td>
</tr>
<tr>
<td>Advance Rhythm and Blues Record Releases</td>
</tr>
<tr>
<td>Rhythm and Blues Record Reviews</td>
</tr>
<tr>
<td>Most-Played Juke Box (Country and Western) Records</td>
</tr>
<tr>
<td>Best-Selling Retail Folk (Country and Western) Records</td>
</tr>
<tr>
<td>Advance Folk (Country and Western) Record Releas</td>
</tr>
<tr>
<td>Country and Western Records Most Played by Folk Disk Jockeys</td>
</tr>
<tr>
<td>The Billboard Pick</td>
</tr>
<tr>
<td>The Disk Jockeys Pick</td>
</tr>
<tr>
<td>The Retailers Pick</td>
</tr>
<tr>
<td>The Operators Pick</td>
</tr>
<tr>
<td>The Country and Western Disk Jockeys Pick</td>
</tr>
<tr>
<td>Folk Talent and Tunes</td>
</tr>
<tr>
<td>Record Reviews</td>
</tr>
<tr>
<td>Advance Record Releases</td>
</tr>
<tr>
<td>Following the Elephants</td>
</tr>
<tr>
<td>125,000 Records a Year</td>
</tr>
<tr>
<td>Artist's TV and Video Jocks</td>
</tr>
<tr>
<td>TV: The New Home for Disk Jockeys</td>
</tr>
<tr>
<td>Spinners of Disks—Movers of Merchandise</td>
</tr>
<tr>
<td>Chronological List of Recording Artists' Birthdays</td>
</tr>
<tr>
<td>Popular Themes and Songs of Artists (LD)</td>
</tr>
<tr>
<td>College Football Marching Songs</td>
</tr>
<tr>
<td>The Great Songwriters and Records of Their Greatest Songs</td>
</tr>
<tr>
<td>Nitty Dittys—Solid Big Town Gim-micks</td>
</tr>
</tbody>
</table>
Thanks, everyone, for being so nice to our Daddy. We hope you will be as nice to us on our first Decca release...

"FROSTY THE SNOWMAN"

and

"RUDOLPH THE RED-NOSED REINDEER"

DECCA RECORD No. 46267

Shirley, Julie and Jenny Foley

P. S.: Our Daddy sings on this one, too.
**Top Records of the Year**

*(ALL CATEGORIES)*

<table>
<thead>
<tr>
<th>PLACE</th>
<th>WINNER</th>
<th>RECORD COMPANY</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Mona Lisa-K. Cole</td>
<td>Capitol</td>
<td>199</td>
</tr>
<tr>
<td>2.</td>
<td>Goodnight, Irene—G. Jenkins</td>
<td>Decca</td>
<td>114</td>
</tr>
<tr>
<td>3.</td>
<td>Mule Train—F. Laine</td>
<td>Mercury</td>
<td>112</td>
</tr>
<tr>
<td>4.</td>
<td>Third Man Theme, The—A. Karas</td>
<td>London</td>
<td>108</td>
</tr>
<tr>
<td>5.</td>
<td>That Lucky Old Sun—F. Laine</td>
<td>Mercury</td>
<td>100</td>
</tr>
<tr>
<td>6.</td>
<td>My Foolish Heart—G. Jenkins</td>
<td>Decca</td>
<td>85</td>
</tr>
<tr>
<td>7.</td>
<td>Chattanooga Shoe Shine Boy—R. Foley</td>
<td>Decca</td>
<td>81</td>
</tr>
<tr>
<td>9.</td>
<td>I Wanna Be Loved—G. Jenkins and Andrews Sisters</td>
<td>Decca</td>
<td>61</td>
</tr>
<tr>
<td>10.</td>
<td>There's No Tomorrow—T. Martin</td>
<td>Victor</td>
<td>58</td>
</tr>
<tr>
<td>11.</td>
<td>Third Man Theme, The—G. Lombardo</td>
<td>Decca</td>
<td>57</td>
</tr>
<tr>
<td>12.</td>
<td>Simple Melody—Bing and Gary Crosby</td>
<td>Decca</td>
<td>52</td>
</tr>
<tr>
<td>13.</td>
<td>My Foolish Heart—B. Eckstine</td>
<td>MGM</td>
<td>41</td>
</tr>
<tr>
<td>15.</td>
<td>It Isn't Fair—S. Kaye</td>
<td>Victor</td>
<td>38</td>
</tr>
<tr>
<td>16.</td>
<td>Count Every Star—H. Winterhalter</td>
<td>Victor</td>
<td>37</td>
</tr>
<tr>
<td>17.</td>
<td>My Foolish Heart—M. Carson</td>
<td>Victor</td>
<td>36</td>
</tr>
<tr>
<td>18.</td>
<td>I Can Dream Can't I?—Andrews Sisters and G. Jenkins</td>
<td>Decca</td>
<td>35</td>
</tr>
<tr>
<td>19.</td>
<td>Bewitched—B. Snyder</td>
<td>Tower</td>
<td>33</td>
</tr>
<tr>
<td>20.</td>
<td>Are You Lonesome Tonight?—B. Barron</td>
<td>MGM</td>
<td>30</td>
</tr>
<tr>
<td>22.</td>
<td>Bewitched—D. Day</td>
<td>Columbia</td>
<td>25</td>
</tr>
<tr>
<td>23.</td>
<td>Wanderin'—S. Kaye</td>
<td>Victor</td>
<td>25</td>
</tr>
<tr>
<td>24.</td>
<td>If I Knew You Were Coming I'd've Baked a Cake—E. Barton</td>
<td>National</td>
<td>22</td>
</tr>
<tr>
<td>24.</td>
<td>I Love You Because—L. Payne</td>
<td>Capitol</td>
<td>22</td>
</tr>
<tr>
<td>24.</td>
<td>Tzena, Tzena, Tzena—G. Jenkins</td>
<td>Decca</td>
<td>22</td>
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<td>Bonaparte's Retreat—K. Starr</td>
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<td>I'll Sail My Ship Alone—M. Mullican</td>
<td>King</td>
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<td>29.</td>
<td>No Other Love—J. Stafford</td>
<td>Capitol</td>
<td>19</td>
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</table>
Thanks for the great plays on my records this past year...

Management
GENERAL ARTISTS CORPORATION

THOMAS G. ROCKWELL, Pres.
NEW YORK • CHICAGO • HOLLYWOOD • CINCINNATI • LONDON

October 7, 1950
Top Bands of the Year (ALL CATEGORIES)

PTOPULARITY

Question...
Which band on records do you like the most currently—your current all-round favorite?

Scoring....
Five positions: Five points for 1st; four for 2d; three for 3d, etc.

<table>
<thead>
<tr>
<th>PLACE</th>
<th>WINNER</th>
<th>RECORD COMPANY</th>
<th>POINTS</th>
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<tbody>
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<td>Victor (Now Decca)</td>
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<td>Sammy Kaye</td>
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<td>Decca</td>
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<td>8.</td>
<td>Paul Weston</td>
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<td>Hugo Winterhalter</td>
<td>Victor</td>
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<td>Gene Krupa</td>
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<td>Johnny Long</td>
<td>King</td>
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<td>Spade Cooley</td>
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<td>Duke Ellington</td>
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<td>C. Spivak</td>
<td>London</td>
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<td>27.</td>
<td>Blue Barron</td>
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<td>Benny Goodman</td>
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<td>Glenn Miller</td>
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<tr>
<td>29.</td>
<td>Benny Strong</td>
<td>Capitol</td>
<td>18</td>
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</table>
**Top Male Vocalists of the Year**

**Question...**
Who is your favorite male vocalist (with or without a band)?

**Scoring...**
Five positions: Five points for 1st; four for 2d; three for 3d, etc.

<table>
<thead>
<tr>
<th>Place</th>
<th>Winner</th>
<th>Record Company</th>
<th>Points</th>
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<td>Bing Crosby</td>
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<td>Billy Eckstine</td>
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<td>298</td>
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<td>4</td>
<td>Tony Martin</td>
<td>Victor</td>
<td>295</td>
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<td>Vic Damone</td>
<td>Mercury</td>
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<td>6</td>
<td>Frank Sinatra</td>
<td>Columbia</td>
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<td>Dick Haymes</td>
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<td>Frankie Laine</td>
<td>Mercury</td>
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<td>Gordon MacRae</td>
<td>Capitol</td>
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<td>Mel Torme</td>
<td>Capitol</td>
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<td>Herb Jeffries</td>
<td>Columbia</td>
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<td>Don Cornell</td>
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<td>Bill Farrell</td>
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<td>14</td>
<td>Vaughn Monroe</td>
<td>Victor</td>
<td>59</td>
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<td>15</td>
<td>Nat (King) Cole</td>
<td>Capitol</td>
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<td>Johnny Desmond</td>
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<td>Victor</td>
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<td>Bill Lawrence</td>
<td>Victor (Now Columbia)</td>
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<td>Ronnie Deauville</td>
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<td>Hank Williams</td>
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<td>Dean Martin</td>
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<td>30</td>
<td>Eddy Howard</td>
<td>Mercury</td>
<td>21</td>
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</table>
**POPULARITY**

**Top Female Vocalists of the Year**

**Question...**
Who is your favorite female vocalist (with or without a band)?

**Scoring...**
Five positions: Five points for 1st; four for 2d; three for 3d, etc.

<table>
<thead>
<tr>
<th>PLACE</th>
<th>WINNER</th>
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<th>POINTS</th>
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<tbody>
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<td>1.</td>
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<td>Columbia</td>
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<tr>
<td>2.</td>
<td>Jo Stafford</td>
<td>Capitol (now Columbia)</td>
<td>305</td>
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<td>3.</td>
<td>Sarah Vaughan</td>
<td>Columbia</td>
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<td>4.</td>
<td>Kay Starr</td>
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<td>Fran Warren</td>
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<td>6.</td>
<td>Mindy Carson</td>
<td>Victor</td>
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<td>Dinah Shore</td>
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<td>8.</td>
<td>Margaret Whiting</td>
<td>Capitol</td>
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<td>Peggy Lee</td>
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<td>Patti Page</td>
<td>Mercury</td>
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<td>Ella Fitzgerald</td>
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<td>Rosemary Clooney</td>
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<td>June Christy</td>
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<td>Connie Haines</td>
<td>Coral</td>
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<td>Lisa Kirk</td>
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<td>Eileen Barton</td>
<td>Mercury &amp; National</td>
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<td>Toni Arden</td>
<td>Victor</td>
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<td>Billie Holiday</td>
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<td>Evelyn Knight</td>
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<td>22.</td>
<td>Helen Forrest</td>
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<td>Marjorie Hughes</td>
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<td>Lucy Ann Polk</td>
<td>Bluebird</td>
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<td>Anne Shelton</td>
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<td>Monica Lewis</td>
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<td>27.</td>
<td>Mildred Bailey</td>
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<td>Claire Shanty Hogan</td>
<td>London</td>
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<td>Georgia Gibbs</td>
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<tr>
<td>30.</td>
<td>Ginny Jackson</td>
<td>?</td>
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Start Another Gold Rush With...

POT OF GOLD

and

THE BANDERA WALTZ

Capitol No. 1240 (45) F 1240

Jimmy Wakely

The Best Wakely Hit Since

"I Love You So Much It Hurts"

ON BOTH
78 RPM
and
45 RPM

Capitol
RECORDS
HOLLYWOOD
### Top Small Singing Groups of the Year

**Question . . .**
Which is your favorite small singing group (duo, trio, quartet)?

**Scoring . . .**
Five positions: Five points for 1st; four for 2d; three for 3d, etc.

<table>
<thead>
<tr>
<th>PLACE</th>
<th>WINNER</th>
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<th>POINTS</th>
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<td>1.</td>
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<td>Decca</td>
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<td>2.</td>
<td>Amos Brothers</td>
<td>Coral</td>
<td>288</td>
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<td>Mills Brothers</td>
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<td>King Cole Trio</td>
<td>Capitol</td>
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<td>Ink Spots</td>
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<td>Honeydreamers</td>
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<td>Starlighters</td>
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<td>Modernaires</td>
<td>Columbia</td>
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<td>11.</td>
<td>Dinning Sisters</td>
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<td>12.</td>
<td>Page Cavanaugh Trio</td>
<td>Victor</td>
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<td>13.</td>
<td>Mariners</td>
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<td>14.</td>
<td>Deep River Boys</td>
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<td>Sons of the Pioneers</td>
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<td>Four Tunes</td>
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<td>17.</td>
<td>King Sisters</td>
<td>Mercury</td>
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<td>18.</td>
<td>Chuck Wagon Gang</td>
<td>Columbia</td>
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### Top Small Instrumental Groups of the Year

**Question . . .**
Which is your favorite small instrumental group (less than seven pieces)?

**Scoring . . .**
Five positions: Five points for 1st; four for 2d; three for 3d, etc.

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<td>2.</td>
<td>George Shearing Quintet</td>
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<td>Three Suns</td>
<td>Victor</td>
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<tr>
<td>4.</td>
<td>Art Van Damme Quintet</td>
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<td>5.</td>
<td>Page Cavanaugh Trio</td>
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<td>6.</td>
<td>Benny Goodman Sextet</td>
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<td>Les Paul Trio</td>
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<td>Frank Petty Trio</td>
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<td>Harmonicats</td>
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<td>10.</td>
<td>Owen Bradley Quintet</td>
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<td>11.</td>
<td>Lenny Herman Quintet</td>
<td>Capitol</td>
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<td>Irving Fields Trio</td>
<td>Victor</td>
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<td>Dell Trio</td>
<td>Columbia</td>
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<td>Mitt Herth</td>
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<td>Firehouse Five Plus Two</td>
<td>Good Time Jazz</td>
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<td>Illinois Jacquet</td>
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<td>Louis Jordan's Tympany Five</td>
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<td>Louis Armstrong</td>
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<td>19.</td>
<td>Emile Felice</td>
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<td>20.</td>
<td>Buddy Weed Trio</td>
<td>MGM</td>
<td>16</td>
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</table>

### Top "Sweet" Bands of the Year

**Question . . .**
Which band on records in the "sweet" category do you like the most currently?

**Scoring . . .**
Three positions: Three points for 1st; two for 2d; one for 3d.

<table>
<thead>
<tr>
<th>PLACE</th>
<th>WINNER</th>
<th>RECORD COMPANY</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Sammy Kaye</td>
<td>Victor (now Columbia)</td>
<td>452</td>
</tr>
<tr>
<td>2.</td>
<td>Ralph Flanagan</td>
<td>Victor</td>
<td>263</td>
</tr>
<tr>
<td>3.</td>
<td>Guy Lombardo</td>
<td>Decca</td>
<td>247</td>
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<tr>
<td>4.</td>
<td>Ray Anthony</td>
<td>Capitol</td>
<td>168</td>
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<td>5.</td>
<td>Hugo Winterhalter</td>
<td>Victor</td>
<td>165</td>
</tr>
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<td>6.</td>
<td>Paul Weston</td>
<td>Capitol</td>
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<td>7.</td>
<td>Gordon Jenkins</td>
<td>Decca</td>
<td>123</td>
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<tr>
<td>8.</td>
<td>Tommy Dorsey</td>
<td>Victor (now Decca)</td>
<td>99</td>
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<tr>
<td>9.</td>
<td>Freddy Martin</td>
<td>Victor</td>
<td>98</td>
</tr>
<tr>
<td>10.</td>
<td>Vaughn Monroe</td>
<td>Victor</td>
<td>78</td>
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</tbody>
</table>

### Top "Swing" Bands of the Year

**Question . . .**
Which band on records in the "swing" category do you like the most currently?

**Scoring . . .**
Three positions: Three points for 1st; two for 2d; one point for 3d.

<table>
<thead>
<tr>
<th>PLACE</th>
<th>WINNER</th>
<th>RECORD COMPANY</th>
<th>POINTS</th>
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<tbody>
<tr>
<td>1.</td>
<td>Ralph Flanagan</td>
<td>Victor</td>
<td>510</td>
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<tr>
<td>2.</td>
<td>Tommy Dorsey</td>
<td>Victor (now Decca)</td>
<td>248</td>
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<td>3.</td>
<td>Ray Anthony</td>
<td>Capitol</td>
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<td>4.</td>
<td>Les Brown</td>
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<td>Harry James</td>
<td>Columbia</td>
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<td>6.</td>
<td>Woody Herman</td>
<td>Columbia</td>
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<td>7.</td>
<td>Stan Kenton</td>
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<td>121</td>
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<td>8.</td>
<td>Gene Krupa</td>
<td>Victor</td>
<td>102</td>
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<tr>
<td>9.</td>
<td>Jerry Gray</td>
<td>Decca</td>
<td>92</td>
</tr>
<tr>
<td>10.</td>
<td>Benny Goodman</td>
<td>Capitol</td>
<td>90</td>
</tr>
</tbody>
</table>
Rosemary Clooney singing

"Where do I go from You"

Orchestra Under the direction of Percy Faith

and "(Remember Me)

I'm the one who loves who"

Orchestra and Male Quartet under the direction of Norman Leyden

Columbia Record 38983 or 7-inch LP 1-814

October 7, 1950
### Most Promising “Newer” Bands

**Question . . .** Which newer popular band do you feel has the greatest chance to get up among the top five?

**Scoring . . .** Five positions: Five points for 1st; four for 2d; three for 3d, etc.

<table>
<thead>
<tr>
<th>PLACE</th>
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<th>POINTS</th>
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<td>Capitol</td>
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<td>3.</td>
<td>Jerry Gray</td>
<td>Decca</td>
<td>444</td>
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<td>4.</td>
<td>Hugo Winterhalter</td>
<td>Victor</td>
<td>186</td>
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<td>5.</td>
<td>Frank De Vol</td>
<td>Capitol</td>
<td>186</td>
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<td>6.</td>
<td>Buddy Williams</td>
<td>Capitol</td>
<td>131</td>
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<td>Benny Strong</td>
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<td>8.</td>
<td>Gene Williams</td>
<td>Mercury</td>
<td>100</td>
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<td>R. Martire</td>
<td>Mercury</td>
<td>100</td>
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<td>Buddy Johnson</td>
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<td>11.</td>
<td>California Commanders</td>
<td>Capitol</td>
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<td>12.</td>
<td>Larry Potine</td>
<td>Decca</td>
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<tr>
<td>13.</td>
<td>Roy Stevens</td>
<td>London</td>
<td>80</td>
</tr>
<tr>
<td>14.</td>
<td>Harry Jerome</td>
<td>Red Barn</td>
<td>80</td>
</tr>
<tr>
<td>15.</td>
<td>Mitch Miller</td>
<td>Columbia</td>
<td>80</td>
</tr>
<tr>
<td>16.</td>
<td>Sy Oliver</td>
<td>Decca</td>
<td>80</td>
</tr>
<tr>
<td>17.</td>
<td>Larry Green</td>
<td>King</td>
<td>80</td>
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<tr>
<td>18.</td>
<td>Johnny Long</td>
<td>Decca</td>
<td>80</td>
</tr>
<tr>
<td>19.</td>
<td>Sonny Burke</td>
<td>Mercury</td>
<td>80</td>
</tr>
<tr>
<td>20.</td>
<td>Marty Geller</td>
<td>Decca</td>
<td>80</td>
</tr>
<tr>
<td>21.</td>
<td>Elliott Lawrence</td>
<td>Decca</td>
<td>80</td>
</tr>
<tr>
<td>22.</td>
<td>Charlie Ventura</td>
<td>Columbia</td>
<td>80</td>
</tr>
<tr>
<td>23.</td>
<td></td>
<td></td>
<td>70</td>
</tr>
<tr>
<td>24.</td>
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</tr>
<tr>
<td>25.</td>
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<td>50</td>
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</tbody>
</table>

### Favorite Standard Tunes

**Question . . .** Which standard song do you like the best? Disregard the label.

<table>
<thead>
<tr>
<th>PLACE</th>
<th>WINNER</th>
<th>RECORD COMPANY</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Stardust</td>
<td>Victor</td>
<td>422</td>
</tr>
<tr>
<td>2.</td>
<td>Body and Soul</td>
<td>Capitol</td>
<td>327</td>
</tr>
<tr>
<td>3.</td>
<td>Begin the Beguine</td>
<td>MGM</td>
<td>274</td>
</tr>
<tr>
<td>4.</td>
<td>Night and Day</td>
<td>Columbia</td>
<td>228</td>
</tr>
<tr>
<td>5.</td>
<td>Goodnight, Irene</td>
<td>Columbia</td>
<td>166</td>
</tr>
<tr>
<td>6.</td>
<td>Bewitched</td>
<td>Capitol</td>
<td>94</td>
</tr>
<tr>
<td>7.</td>
<td>Mona Lisa</td>
<td>Columbia</td>
<td>92</td>
</tr>
<tr>
<td>8.</td>
<td>High Hym the Moon</td>
<td>Columbia</td>
<td>92</td>
</tr>
<tr>
<td>9.</td>
<td>Temptation</td>
<td>Capitol</td>
<td>92</td>
</tr>
<tr>
<td>10.</td>
<td>I’m in the Mood for Love</td>
<td>Capitol</td>
<td>92</td>
</tr>
<tr>
<td>11.</td>
<td>Laura</td>
<td>Capitol</td>
<td>92</td>
</tr>
<tr>
<td>12.</td>
<td>Tea for Two</td>
<td>Capitol</td>
<td>92</td>
</tr>
<tr>
<td>13.</td>
<td>All the Things You Are</td>
<td>Capitol</td>
<td>92</td>
</tr>
<tr>
<td>14.</td>
<td>Smoke Gets in Your Eyes</td>
<td>Capitol</td>
<td>92</td>
</tr>
<tr>
<td>15.</td>
<td>Dancing in the Dark</td>
<td>Capitol</td>
<td>92</td>
</tr>
<tr>
<td>16.</td>
<td>Penthouse Serenade</td>
<td>Capitol</td>
<td>92</td>
</tr>
<tr>
<td>17.</td>
<td>Lover</td>
<td>Capitol</td>
<td>92</td>
</tr>
<tr>
<td>18.</td>
<td>I Wanna Be Loved</td>
<td>Capitol</td>
<td>92</td>
</tr>
<tr>
<td>19.</td>
<td>My Foolish Heart</td>
<td>Capitol</td>
<td>92</td>
</tr>
<tr>
<td>20.</td>
<td>Sam’s Song</td>
<td>Capitol</td>
<td>92</td>
</tr>
<tr>
<td>21.</td>
<td>September Song</td>
<td>Capitol</td>
<td>92</td>
</tr>
<tr>
<td>22.</td>
<td>Blue Moon</td>
<td>Capitol</td>
<td>92</td>
</tr>
<tr>
<td>23.</td>
<td>Always</td>
<td>Capitol</td>
<td>92</td>
</tr>
<tr>
<td>24.</td>
<td>La Vie En Rose</td>
<td>Capitol</td>
<td>92</td>
</tr>
<tr>
<td>25.</td>
<td>Stormy Weather</td>
<td>Capitol</td>
<td>92</td>
</tr>
<tr>
<td>26.</td>
<td>My Blue Heaven</td>
<td>Capitol</td>
<td>92</td>
</tr>
<tr>
<td>27.</td>
<td>Because</td>
<td>Capitol</td>
<td>92</td>
</tr>
<tr>
<td>28.</td>
<td>You’re Mine You</td>
<td>Capitol</td>
<td>92</td>
</tr>
<tr>
<td>29.</td>
<td>I Can’t Get Started</td>
<td>Capitol</td>
<td>92</td>
</tr>
<tr>
<td>30.</td>
<td>Blue Champagne</td>
<td>Capitol</td>
<td>92</td>
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</table>

### Top Latin-American Bands of the Year

**Question . . .** Which band on records in the Latin-American category do you like most currently?

**Scoring . . .** Three positions: Three points for 1st; two for 2d; one for 3d.

<table>
<thead>
<tr>
<th>PLACE</th>
<th>WINNER</th>
<th>RECORD COMPANY</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Xavier Cugat</td>
<td>Columbia</td>
<td>734</td>
</tr>
<tr>
<td>2.</td>
<td>Perez Prado</td>
<td>Victor</td>
<td>717</td>
</tr>
<tr>
<td>3.</td>
<td>Dezi Arnez</td>
<td>Victor</td>
<td>622</td>
</tr>
<tr>
<td>4.</td>
<td>Miguelito Valdez</td>
<td>Victor</td>
<td>102</td>
</tr>
<tr>
<td>5.</td>
<td>Machito</td>
<td>Decca</td>
<td>90</td>
</tr>
<tr>
<td>6.</td>
<td>Chuy Reyes</td>
<td>Capitol</td>
<td>70</td>
</tr>
<tr>
<td>7.</td>
<td>Noro Morales</td>
<td>MGM</td>
<td>67</td>
</tr>
<tr>
<td>8.</td>
<td>Enric Madriguera</td>
<td>Decca</td>
<td>52</td>
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<tr>
<td>9.</td>
<td>Esy Morales</td>
<td>Rainbow</td>
<td>33</td>
</tr>
<tr>
<td>10.</td>
<td></td>
<td></td>
<td>33</td>
</tr>
</tbody>
</table>

### Top Corn Bands of the Year

**Question . . .** Which band on records in the “Corn” category do you like the most currently?

**Scoring . . .** Three positions: Three points for 1st; two points for 2d; one point for 3d.

<table>
<thead>
<tr>
<th>PLACE</th>
<th>WINNER</th>
<th>RECORD COMPANY</th>
<th>POINTS</th>
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<tr>
<td>1.</td>
<td>Sonke Jones</td>
<td>Victor</td>
<td>725</td>
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<tr>
<td>2.</td>
<td>Red Ingle</td>
<td>Capitol</td>
<td>274</td>
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<tr>
<td>3.</td>
<td>Guy Lombardo</td>
<td>Decca</td>
<td>144</td>
</tr>
<tr>
<td>4.</td>
<td>Mickey Katz</td>
<td>Capitol</td>
<td>132</td>
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<tr>
<td>5.</td>
<td>Keen Kibbey</td>
<td>MGM</td>
<td>132</td>
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<tr>
<td>6.</td>
<td>Al Trace</td>
<td>Columbia</td>
<td>92</td>
</tr>
<tr>
<td>7.</td>
<td>Bob Wills</td>
<td>Columbia</td>
<td>92</td>
</tr>
<tr>
<td>8.</td>
<td>Art Mooney</td>
<td>MGM</td>
<td>92</td>
</tr>
<tr>
<td>9.</td>
<td>Spade Cooley</td>
<td>Victor</td>
<td>92</td>
</tr>
<tr>
<td>10.</td>
<td>Sammy Kaye</td>
<td>Columbia</td>
<td>92</td>
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</table>

October 7, 1950
HONEY TO THE FANS

BEATRICE KAY
SINGING

"MOLASSES, MOLASSES"
(IT'S ICKY, STICKY GOO)
PAIRED WITH
(EV'rybody) CLAP HANDS"

BEATRICE KAY and her Kayjammers
Orchestra under the direction of Newman Leyden
39028 or 7 inch LP 1-852

COLUMBIA RECORDS

Originator
of 33 1/3
LP Records
For Uninterrupted
Listening
Pleasure
### Most Promising "Newer" Male Vocalists

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<th>PLACE</th>
<th>WINNER</th>
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<tr>
<td>1.</td>
<td>Eddie Fisher</td>
<td>Victor</td>
<td>226</td>
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<tr>
<td>2.</td>
<td>Richard Hayes</td>
<td>Mercury</td>
<td>180</td>
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<tr>
<td>3.</td>
<td>Guy Mitchell</td>
<td>Columbia</td>
<td>165</td>
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<td>4.</td>
<td>Tony Alamo</td>
<td>Victor</td>
<td>148</td>
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<td>5.</td>
<td>Don Cornell</td>
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<td>6.</td>
<td>Don Cherry</td>
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<td>Ronnie Deauville</td>
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<td>Bill Farrell</td>
<td>MGM</td>
<td>84</td>
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<td>9.</td>
<td>Tony Bennett</td>
<td>Columbia</td>
<td>73</td>
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<td>10.</td>
<td>Harry Prima</td>
<td>Victor</td>
<td>73</td>
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<tr>
<td>11.</td>
<td>Bill Darnell</td>
<td>Coral</td>
<td>53</td>
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<td>12.</td>
<td>Bill Lawrence</td>
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<td>13.</td>
<td>Dean Martin</td>
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<tr>
<td>14.</td>
<td>Gary Crosby</td>
<td>Capitol</td>
<td>43</td>
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<td>15.</td>
<td>Alan Dale</td>
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<td>16.</td>
<td>Art Morton</td>
<td>Capitol</td>
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<td>17.</td>
<td>Johnny Desmond</td>
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<td>18.</td>
<td>Johnny Amoroso</td>
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<tr>
<td>19.</td>
<td>Jack Owens</td>
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### Question . . .
Which newer male vocalist (singing with or without a band) has the greatest chance to get up among the top names?

### Scoring . . .
Five positions: Five points for 1st; four for 2nd; etc.

### Most Promising "Newer" Female Vocalists

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<tr>
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<th>RECORD COMPANY</th>
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<td>1.</td>
<td>Mindy Carson</td>
<td>Victor</td>
<td>207</td>
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<td>2.</td>
<td>Rosemary Clooney</td>
<td>Mercury &amp; National</td>
<td>179</td>
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<tr>
<td>3.</td>
<td>Eileen Barton</td>
<td>Columbia</td>
<td>154</td>
</tr>
<tr>
<td>4.</td>
<td>Fran Warren</td>
<td>Victor</td>
<td>112</td>
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<tr>
<td>5.</td>
<td>Toni Andon</td>
<td>Columbia</td>
<td>105</td>
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<tr>
<td>7.</td>
<td>Pat Pape</td>
<td>Mercury</td>
<td>92</td>
</tr>
<tr>
<td>8.</td>
<td>Teresa Brewer</td>
<td>London</td>
<td>77</td>
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<tr>
<td>9.</td>
<td>Lisa Kirk</td>
<td>Capitol</td>
<td>62</td>
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<tr>
<td>10.</td>
<td>Kay Starr</td>
<td>Bluebird</td>
<td>45</td>
</tr>
<tr>
<td>11.</td>
<td>Lucy Ann Polk</td>
<td>London</td>
<td>44</td>
</tr>
<tr>
<td>12.</td>
<td>Lorry Raine</td>
<td>MGM</td>
<td>35</td>
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<tr>
<td>13.</td>
<td>Betty Brewer</td>
<td>Decca</td>
<td>43</td>
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<td>14.</td>
<td>Sarah Vaughn</td>
<td>Mercury</td>
<td>32</td>
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<td>15.</td>
<td>Betty Chapel</td>
<td>Mercury</td>
<td>32</td>
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<td>16.</td>
<td>Kitty Kallen</td>
<td>London</td>
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<td>17.</td>
<td>Claire Hogan</td>
<td>London</td>
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<tr>
<td>18.</td>
<td>Kay Arvon</td>
<td>Coral</td>
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</tr>
<tr>
<td>19.</td>
<td>Connie Haines</td>
<td>Check</td>
<td>25</td>
</tr>
<tr>
<td>20.</td>
<td>Dottie O'Brien</td>
<td>Capitol</td>
<td>25</td>
</tr>
</tbody>
</table>

### Question . . .
Which newer female vocalist (singing with or without a band) has the greatest chance to get up among the top names?

### Scoring . . .
Five positions: Five points for 1st; four for 2nd; three for 3d, etc.

---

### Top Pop Albums of the Year

<table>
<thead>
<tr>
<th>PLACE</th>
<th>WINNER</th>
<th>RECORD COMPANY</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Ralph Flanagan Plays Rodgers &amp; Hammerstein</td>
<td>Victor</td>
<td>171</td>
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<tr>
<td>2.</td>
<td>Tommy Dorsey Plays Cole Porter</td>
<td>Columbia</td>
<td>162</td>
</tr>
<tr>
<td>3.</td>
<td>South Pacific—Original Cast</td>
<td>Columbia</td>
<td>123</td>
</tr>
<tr>
<td>4.</td>
<td>Young Man With a Horn—Harry James &amp; D. Day</td>
<td>Columbia</td>
<td>102</td>
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<tr>
<td>5.</td>
<td>Innovations in Modern Music—S. Kenton &amp; F. L.</td>
<td>Capitol</td>
<td>93</td>
</tr>
<tr>
<td>6.</td>
<td>Annie Get Your Gun—Original Copy</td>
<td>MGM</td>
<td>82</td>
</tr>
<tr>
<td>7.</td>
<td>Kiss Me—Original Cast</td>
<td>Columbia</td>
<td>66</td>
</tr>
<tr>
<td>8.</td>
<td>Three Little Words—Original Casio</td>
<td>MGM</td>
<td>43</td>
</tr>
<tr>
<td>11.</td>
<td>Frankie Martin Plays Jerome Kern—F. Martin &amp; F. L.</td>
<td>Columbia</td>
<td>35</td>
</tr>
<tr>
<td>12.</td>
<td>Charlie Parker With Strings—Charlie Parker</td>
<td>Capitol</td>
<td>31</td>
</tr>
<tr>
<td>13.</td>
<td>Music for Romance—George Gershwin</td>
<td>Capitol</td>
<td>29</td>
</tr>
<tr>
<td>14.</td>
<td>Claude Thornhill Plays George Gershwin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>Peter Scalp’s Dixieland Band—P. Daily &amp; F. L.</td>
<td>Capitol</td>
<td>27</td>
</tr>
<tr>
<td>16.</td>
<td>Vaughan Monroe Plays Victor</td>
<td>Victor</td>
<td>27</td>
</tr>
</tbody>
</table>

### Question . . .
Which album or set of records in the popular categories did you like most during the past twelve months? (For this question, an album may be defined either as a set of 78 or 45 r.p.m. records or as a Long Playing 33 r.p.m. record or the contents of an album which are equivalent in length to a 78 or 45 r.p.m. album.)

### Scoring . . .
Five positions: Five points for 1st; four for 2nd; three for 3d, etc.

---

### Top Pop Records of the Year

<table>
<thead>
<tr>
<th>PLACE</th>
<th>WINNER</th>
<th>RECORD COMPANY</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Mona Lisa—K. Cole</td>
<td>Capitol</td>
<td>173</td>
</tr>
<tr>
<td>2.</td>
<td>Goodnight, Irene</td>
<td>Decca</td>
<td>93</td>
</tr>
<tr>
<td>3.</td>
<td>That Lucky Old Sun</td>
<td>Capitol</td>
<td>83</td>
</tr>
<tr>
<td>4.</td>
<td>My Foolish Heart</td>
<td>Decca</td>
<td>81</td>
</tr>
<tr>
<td>5.</td>
<td>Third Man Theme, The</td>
<td>Capitol</td>
<td>79</td>
</tr>
<tr>
<td>6.</td>
<td>I Wanna Be Loved—G. Jenkins &amp; Andrews Sisters</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Sentimental Me—A. Kasar</td>
<td>Capitol</td>
<td>59</td>
</tr>
<tr>
<td>8.</td>
<td>My Foolish Heart</td>
<td>Victor</td>
<td>54</td>
</tr>
<tr>
<td>9.</td>
<td>There’s No Tomorrow</td>
<td>Victor</td>
<td>50</td>
</tr>
<tr>
<td>10.</td>
<td>Simple Melody—Bing &amp; Guy Crosby</td>
<td>Capitol</td>
<td>44</td>
</tr>
</tbody>
</table>

### Question . . .
Which single record in the Pop category did you like most during the past 12 months?

### Scoring . . .
Five positions: Five points for 1st; four for 2nd; three for 3d, etc.

---

### Top Rhythm & Blues Records of the Year

<table>
<thead>
<tr>
<th>PLACE</th>
<th>WINNER</th>
<th>RECORD COMPANY</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Pink Champagne</td>
<td>Specialty</td>
<td>107</td>
</tr>
<tr>
<td>2.</td>
<td>Saturday Night Fish Fry</td>
<td>Specialty</td>
<td>49</td>
</tr>
<tr>
<td>3.</td>
<td>I Almost Lost My Mind</td>
<td>MGM</td>
<td>49</td>
</tr>
<tr>
<td>4.</td>
<td>I Need You So</td>
<td>MGM</td>
<td>49</td>
</tr>
<tr>
<td>5.</td>
<td>I Wanna Be Loved—Dinah Washington</td>
<td>Capitol</td>
<td>39</td>
</tr>
<tr>
<td>6.</td>
<td>Mona Lisa—King Cole Trio</td>
<td>Capitol</td>
<td>27</td>
</tr>
<tr>
<td>7.</td>
<td>Rag Top—L. Hampton</td>
<td>Decca</td>
<td>27</td>
</tr>
<tr>
<td>8.</td>
<td>Double Crossing Blues</td>
<td>Savoy</td>
<td>26</td>
</tr>
<tr>
<td>9.</td>
<td>Well O’ Wall</td>
<td>King</td>
<td>26</td>
</tr>
<tr>
<td>10.</td>
<td>I’m Tired Crying Over You</td>
<td>Decca</td>
<td>21</td>
</tr>
</tbody>
</table>

### Question . . .
Which single record in the Rhythm and Blues category did you like most during the past 12 months?

### Scoring . . .
Five positions: Five points for 1st; four for 2nd; three for 3d, etc.

---

October 7, 1950
GEORGE MORGAN
AMERICA'S FAVORITE
FOLK BALLADIER!

A Sensational
Two-Sided Hit!!

"I KNOW YOU'LL
NEVER CHANGE"
and
"DON'T BE AFRAID TO LOVE ME"

Columbia Record No. 20747

Currently
"YOU WIN THE BRIDE"
and
"SO FAR"
Columbia Record No. 20730

Back on the
GRAND OLE OPRY
WSM
Nashville
and WSM-TV

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

CROOK ADVERTISING AGENCY
(Tamworth)

Personal Manager
ROBERT ROSS, WSM
Nashville, Tenn.

Affiliated With
HILL and RANGE
Songs

Page 28 • Special Disk Jockey Supplement • The Billboard
October 7, 1950
Top Country Tunes of 1950

**Question...**
What are your favorite Hillbilly or Western tunes for 1949? (List top three preferences.)

This question appeared on both disk jockey and folk music artist questionnaires.

**Scoring...**
Three positions: three points for 1st; two for 2d; one for 3d.

<table>
<thead>
<tr>
<th>PLACE</th>
<th>TITLE</th>
<th>WRITER</th>
<th>PUBLISHER</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Chattanoogie Shoe-Shine Boy</td>
<td>Jack Stapp-Harry Stone</td>
<td>Acuff-Rose (BMI)</td>
<td>120</td>
</tr>
<tr>
<td>2.</td>
<td>I Love You Because</td>
<td>Leon Payne</td>
<td>Acuff-Rose (BMI)</td>
<td>106</td>
</tr>
<tr>
<td>3.</td>
<td>Why Don't You Love Me Like You Used To Do</td>
<td>Hank Williams</td>
<td>Acuff-Rose (BMI)</td>
<td>82</td>
</tr>
<tr>
<td>4.</td>
<td>I'll Sail My Ship Alone</td>
<td>Moon Mullican</td>
<td>Lois Music (BMI)</td>
<td>61</td>
</tr>
<tr>
<td>5.</td>
<td>I'm Movin' On</td>
<td>Hank Snow</td>
<td>Hill &amp; Range Songs (BMI)</td>
<td>54</td>
</tr>
<tr>
<td>6.</td>
<td>Goodnight, Irene</td>
<td>Huddie Ledbetter</td>
<td>Spencer (BMI)</td>
<td>45</td>
</tr>
<tr>
<td>7.</td>
<td>Bonaparte's Retreat</td>
<td>Pee Wee King</td>
<td>Acuff-Rose (BMI)</td>
<td>37</td>
</tr>
<tr>
<td>8.</td>
<td>Remember Me, I'm the One Who Loves You</td>
<td>Floyd Tillman</td>
<td>Peer-International (BMI)</td>
<td>30</td>
</tr>
<tr>
<td>9.</td>
<td>Slipping Around</td>
<td>Curley Williams-Billy Simmons</td>
<td>Acuff-Rose (BMI)</td>
<td>29</td>
</tr>
<tr>
<td>10.</td>
<td>M-I-S-S-I-S-S-I-P-P-I</td>
<td>Hank Williams</td>
<td>Acuff-Rose (BMI)</td>
<td>26</td>
</tr>
<tr>
<td>11.</td>
<td>Longone Lonesome Blues</td>
<td>Tim Spencer</td>
<td>Hill &amp; Range Songs (BMI)</td>
<td>25</td>
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<tr>
<td>12.</td>
<td>Why Should I Cry</td>
<td>Terry Gilkyson</td>
<td>Hill &amp; Range Songs (BMI)</td>
<td>23</td>
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<tr>
<td>13.</td>
<td>Roses</td>
<td>Cliff Friend</td>
<td>American (BMI)</td>
<td>22</td>
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<tr>
<td>14.</td>
<td>Cry of the Wild Goose</td>
<td></td>
<td>Mills Music</td>
<td>18</td>
</tr>
<tr>
<td>15.</td>
<td>Lovesick Blues</td>
<td></td>
<td></td>
<td>18</td>
</tr>
<tr>
<td>16.</td>
<td>Mule Train</td>
<td></td>
<td></td>
<td>18</td>
</tr>
<tr>
<td>17.</td>
<td>Just a Closer Walk With Thee</td>
<td></td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>18.</td>
<td>Enclosed One Broken Heart</td>
<td></td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>19.</td>
<td>Chocolate Ice Cream Cone</td>
<td></td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>20.</td>
<td>Beyond the Sunset</td>
<td></td>
<td></td>
<td>15</td>
</tr>
</tbody>
</table>
HANK WILLIAMS

Now Featured on WSM-TV
and Featured Star on WSM "Grand Ole Opry"

THANKS, DISK JOCKEYS,.....for Giving These Songs a LION'S SHARE of Plugs!

"I JUST DON'T LIKE THIS KIND OF LIVIN" M-G-M RECORD #10659

"LONG GONE LONESOME BLUES" M-G-M RECORD #10645

"WHY DON'T YOU LOVE ME?" M-G-M RECORD #10646

Two More Coming Up, Back to Back... Picked by The Billboard in Tips on Coming Tops

• TIP Hank Williams has a sock pairing for the Country and Western set in THEY'LL NEVER TAKE HER LOVE FROM ME and WHY SHOULD WE TRY ANY MORE? MCM 10760.

Direction: James Denny WSM ARTISTS BUREAU Nashville, Tennessee

Page 30 • Special Disk Jockey Supplement • The Billboard

October 7, 1950
**The Billboard Fourth Annual Disk Jockey Poll**

**Part 1**

**POPULARITY**

**Favorite Folk Recording Artists**

**Question**

Who are your favorite Hillbilly or Western recording artists? (List your top three preferences, including artist and label.) This question was answered by 146 country music disk jockeys only.

**Scoring**

Three positions: Three points for 1st; two for 2d; one for 3d.

<table>
<thead>
<tr>
<th>PLACE</th>
<th>WINNER</th>
<th>RECORD COMPANY</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Red Foley</td>
<td>Decca</td>
<td>200</td>
</tr>
<tr>
<td>2.</td>
<td>Eddy Arnold</td>
<td>Victor</td>
<td>128</td>
</tr>
<tr>
<td>3.</td>
<td>Hank Williams</td>
<td>MGM</td>
<td>124</td>
</tr>
<tr>
<td>4.</td>
<td>Tennessee Ernie</td>
<td>Capitol</td>
<td>42</td>
</tr>
<tr>
<td>5.</td>
<td>Ernest Tubb</td>
<td>Decca</td>
<td>33</td>
</tr>
<tr>
<td>6.</td>
<td>Hank Snow</td>
<td>Victor</td>
<td>30</td>
</tr>
<tr>
<td>7.</td>
<td>The Sons of the Pioneers</td>
<td>Capitol</td>
<td>27</td>
</tr>
<tr>
<td>8.</td>
<td>Jimmy Wakely</td>
<td>Capitol</td>
<td>22</td>
</tr>
<tr>
<td>9.</td>
<td>Jimmy Dickens</td>
<td>Columbia</td>
<td>20</td>
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<tr>
<td>10.</td>
<td>Tex Williams</td>
<td>Capitol</td>
<td>19</td>
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<tr>
<td>11.</td>
<td>Rex Allen</td>
<td>Mercury</td>
<td>14</td>
</tr>
<tr>
<td>12.</td>
<td>Pee Wee King</td>
<td>Victor</td>
<td>13</td>
</tr>
<tr>
<td>13.</td>
<td>Elton Britt</td>
<td>Victor</td>
<td>13</td>
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<td>14.</td>
<td>Stuart Hamblen</td>
<td>Columbia</td>
<td>12</td>
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<td>15.</td>
<td>Bob Willis</td>
<td>MGM</td>
<td>12</td>
</tr>
<tr>
<td>16.</td>
<td>Moon Mullican</td>
<td>King</td>
<td>11</td>
</tr>
<tr>
<td>17.</td>
<td>George Morgan</td>
<td>Columbia</td>
<td>10</td>
</tr>
<tr>
<td>18.</td>
<td>Spade Cooley</td>
<td>Victor</td>
<td>10</td>
</tr>
</tbody>
</table>

**Favorite Folk Disk Jockeys**

**Question**

Who is your favorite Hillbilly disk jockey? (List top three including name of the jockey and call letters of his station and station address.) This question was asked of both disk jockey and folk artists.

**Scoring**

Three positions: Three points for 1st; Two points for 2d; one point for 3d.

<table>
<thead>
<tr>
<th>PLACE</th>
<th>WINNER</th>
<th>STATION</th>
<th>ADDRESS</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Nelson King</td>
<td>WCKY</td>
<td>Cincinnati, O.</td>
<td>145</td>
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<tr>
<td>2.</td>
<td>Randy Blake</td>
<td>WJID</td>
<td>Chicago, Ill.</td>
<td>68</td>
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<tr>
<td>3.</td>
<td>Don Davis</td>
<td>WCKY</td>
<td>Cincinnati, O.</td>
<td>57</td>
</tr>
<tr>
<td>4.</td>
<td>Uncle Tom George</td>
<td>WWVA</td>
<td>Wheeling, W. Va.</td>
<td>36</td>
</tr>
<tr>
<td>5.</td>
<td>Johnny Hicks</td>
<td>KRLD</td>
<td>Dallas, Tex.</td>
<td>34</td>
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<tr>
<td>6.</td>
<td>Bill Coolie</td>
<td>KLEE</td>
<td>Houston, Tex.</td>
<td>24</td>
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<tr>
<td>7.</td>
<td>Squeakin' Deacon Moore</td>
<td>KXLA</td>
<td>Pasadena, Calif.</td>
<td>24</td>
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<tr>
<td>8.</td>
<td>Don Larkin</td>
<td>WAAT</td>
<td>Newark, N. J.</td>
<td>23</td>
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<tr>
<td>9.</td>
<td>Harry (Mushmouth) O'Connor</td>
<td>KMAC</td>
<td>San Antonio, Tex.</td>
<td>21</td>
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<tr>
<td>10.</td>
<td>Dave Miller</td>
<td>WPAT</td>
<td>Paterson, N. J.</td>
<td>20</td>
</tr>
<tr>
<td>11.</td>
<td>Tennessee Ernie Ford</td>
<td>KXLA</td>
<td>Pasadena, Calif.</td>
<td>19</td>
</tr>
<tr>
<td>12.</td>
<td>Larry Carethers</td>
<td>KMOX</td>
<td>St. Louis, Mo.</td>
<td>18</td>
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<tr>
<td>13.</td>
<td>Sam Workman</td>
<td>WRVA</td>
<td>Richmond, Va.</td>
<td>17</td>
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<tr>
<td>14.</td>
<td>George Sanders</td>
<td>KFVD</td>
<td>Los Angeles, Calif.</td>
<td>15</td>
</tr>
<tr>
<td>15.</td>
<td>Jon Farmer</td>
<td>WAGA</td>
<td>Atlanta, Ga.</td>
<td>15</td>
</tr>
<tr>
<td>16.</td>
<td>Rosalie Allen</td>
<td>WUV</td>
<td>New York City</td>
<td>15</td>
</tr>
<tr>
<td>17.</td>
<td>Hugh Cherry</td>
<td>WXDA</td>
<td>Nashville, Tenn.</td>
<td>14</td>
</tr>
<tr>
<td>18.</td>
<td>Joe Rumore</td>
<td>WVOK</td>
<td>Birmingham, Ala.</td>
<td>14</td>
</tr>
<tr>
<td>19.</td>
<td>Al Turner</td>
<td>KLIF</td>
<td>Dallas, Tex.</td>
<td>14</td>
</tr>
<tr>
<td>20.</td>
<td>Tommy Sutton</td>
<td>WON</td>
<td>Dayton, O.</td>
<td>13</td>
</tr>
</tbody>
</table>

**Top Country & Western Records of the Year**

**Question**

Which single record in the Country and Western category did you like most during the past 12 months?

**Scoring**

Five positions: Five points for 1st; four for 2d; three for 3d, etc.

<table>
<thead>
<tr>
<th>PLACE</th>
<th>WINNER</th>
<th>RECORD COMPANY</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Chattanooga Shoe Shine Boy—Red Foley</td>
<td>Decca</td>
<td>256</td>
</tr>
<tr>
<td>2.</td>
<td>Slippin' Around—Margaret Whiting &amp; Jimmy Wakely</td>
<td>Capitol</td>
<td>136</td>
</tr>
<tr>
<td>3.</td>
<td>Lovesick Blues—H. Williams</td>
<td>Capitol</td>
<td>69</td>
</tr>
<tr>
<td>4.</td>
<td>Cry of the Wild Goose—Tennessee Ernie</td>
<td>Capitol</td>
<td>57</td>
</tr>
<tr>
<td>5.</td>
<td>I'm Moving On—Hank Snow</td>
<td>Victor</td>
<td>50</td>
</tr>
<tr>
<td>6.</td>
<td>Mule Train—Tennessee Ernie</td>
<td>Capitol</td>
<td>50</td>
</tr>
<tr>
<td>7.</td>
<td>I'll Sail My Ship Alone—Moon Mullican</td>
<td>King</td>
<td>46</td>
</tr>
<tr>
<td>8.</td>
<td>I Love You Because—Lone Payne</td>
<td>Capitol</td>
<td>45</td>
</tr>
<tr>
<td>9.</td>
<td>I'll Never Be Free—Kay Starr &amp; Tennessee Ernie</td>
<td>Capitol</td>
<td>40</td>
</tr>
<tr>
<td>10.</td>
<td>Why Don't You Love Me—Hank Williams</td>
<td>MGM</td>
<td>38</td>
</tr>
</tbody>
</table>

October 7, 1950
SIGN OF THE TIMES

HANK SNOW

The "Singing Ranger" and His Rainbow Ranch Boys

Thanks, Disk Jockeys
"I'M MOVIN' ON"
Victor Record
No. (78) 21-0328; (45) 46-0328

STANDARDS
"I'M GONNA BID MY BLUES GOODBYE"
"BRAND ON MY HEART"
"NOBODY'S CHILD"
"MARRIAGE VOW"

There's No Business
Like 'SNOW' Business...
ON 45's and 78's!

LATEST RELEASE ON 45 RPM & 78 RPM
"HANK SNOW FAVORITES"
Album
Featuring these great tunes:
"You Broke the Chain That Held Our Hearts"
"Wasted Love"
"Somewhere Along Life's Highway"
"No Golden Tomorrow Ahead"
"My Two-Timin' Woman"
"Within This Broken Heart of Mine"
Ask for RCA VICTOR ALBUM No. WP-295-45RPM
P-295-78RPM

Direction
JAMES DENNY
WSM Artists Service Bureau
Nashville, Tennessee

Writing exclusively for HILL & RANGE SONGS
M-G-M Greets the Nation's D.J.'s with

V.I.P.'s for V.I.P.'s
(very important platters) (very important programs)

BILLY ECKSTINE Sings
BE MY LOVE
ONLY A MOMENT AGO
78 RPM - MGM 10799 • 45 RPM - MGM K10799

DAVID ROSE Plays
WONDERFUL ONE
THE TINA LINA
78 RPM - MGM 30279 • 45 RPM - MGM K30279

JOHNNY DESMOND Sings
A BUSHEL AND A PECK
SO LONG SALLY
78 RPM - MGM 10800 • 45 RPM - MGM K10800

BILL FARRELL Sings
FOUR-TWENTY A. M.
THERE YOU ARE
78 RPM - MGM 10790 • 45 RPM - MGM K10790

GEORGE SHEARING Plays
YOU'RE HEARING
GEORGE SHEARING
78 RPM - Album MGM 55 • 45 RPM - Album MGM K55
33 1/3 RPM - MGM Long-Playing Record E-518

FRANK PETTY TRIO Play
I TORE UP YOUR PICTURE WHEN YOU SAID GOOD-BYE
SAVE YOUR SORROW
78 RPM - MGM 10793 • 45 RPM - MGM K10793

HANK WILLIAMS Sings
THEY'LL NEVER TAKE HER LOVE FROM ME
WHY SHOULD WE TRY ANYMORE
78 RPM - MGM 10740 • 45 RPM - MGM K10740

BLUE BARRON Plays
YOU ARE THE IDEAL OF MY DREAMS
THAT'S THE WAY IT GOES WITH LOVE
78 RPM - MGM 10820 • 45 RPM - MGM K10820

JIMMY DURANTE with
EDDIE JACKSON Sing
BILL BAILEY, WON'T YOU PLEASE COME HOME?
WHAT YOU GON' TO DO WHEN THE RENT COMES 'ROUND?
78 RPM - MGM 30555 • 45 RPM - MGM K30555

ZIGGY ELMAN Plays
PAGAN LOVE SONG
MY BLUE HEAVEN
MGM Non-Breakable 10815

IVORY JOE HUNTER Plays
IT'S A SIN
DON'T YOU BELIEVE HER
78 RPM - MGM 10818 • 45 RPM - MGM K10818

ARTHUR Guitar Boogie SMITH
Sings and Plays
CONVERSATION WITH A MULE
MANDOLIN BOOGIE
78 RPM - MGM 10791 • 45 RPM - MGM K10791

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

October 7, 1930

Special Disk Jockey Supplement • The Billboard • Page 33
V.I.P.'s
(very important platters)

V.I.P.'s
(very important programs)

from a

V.I.P.
(very important picture)

Top Tunes Featured in M-G-M's
"THE TOAST OF NEW ORLEANS"

BILLY ECKSTINE
sings

BE MY LOVE
78 RPM—MGM 10799 • 45 RPM—MGM K10799

DAVID ROSE
plays

THE TINA LINA
78 RPM—MGM 30279 • 45 RPM—MGM K30279

TRUDY RICHARDS
sings

I'LL NEVER LOVE YOU
78 RPM—MGM 10804

M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT

M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT

"YOU'VE GOT ME CRYING AGAIN"

MGM Record 10778

October 7, 1950

M-G-M's
V.I.P.'s

BILLY ECKSTINE

THE GREATEST NAME IN ENTERTAINMENT

M-G-M RECORDS
701 SEVENTH AVE., NEW YORK 19, N.Y.
Trade Aspects

Question:
Which sources are of most value to you in helping you program your shows? (Please enter a number in each space, 1 for the most valuable source, 2 for the next most valuable source, and so on.)

<table>
<thead>
<tr>
<th>WINNER</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade Papers—Reviews, recommendations, advertising, popularity polls</td>
<td>1355</td>
</tr>
<tr>
<td>Listeners' requests</td>
<td>824</td>
</tr>
<tr>
<td>Record company promotion</td>
<td>489</td>
</tr>
<tr>
<td>Distributor promotion</td>
<td>397</td>
</tr>
<tr>
<td>Press agents or record promotion specialists</td>
<td>285</td>
</tr>
<tr>
<td>Music publisher promotion</td>
<td>285</td>
</tr>
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</table>

Any Other Sources

<table>
<thead>
<tr>
<th>Sources</th>
<th>Points</th>
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<tbody>
<tr>
<td>My own tastes in music</td>
<td>46</td>
</tr>
<tr>
<td>Other disk jockey shows</td>
<td>8</td>
</tr>
<tr>
<td>Record shop sales</td>
<td>7</td>
</tr>
</tbody>
</table>

Comment:

The overwhelming accord of the spinners on the value of the trade paper as the most useful guide to programing confirms a heretofore undocumented trade-wise impression. The votes for the trade paper were in three areas: Reviews and recommendations, such as The Billboard Record Possibilities, Tips On Coming Tups and stories on sleepers; the popularity polls, such as The Billboard's best-selling, most-played in juke boxes and most-played by jockeys, the Honor Roll of Hits, the country and Western and rhythm and blues charts; and advertising, both on single records and current catalogs.

Listeners' requests, always a strong signpost, finished a good second, followed by the slack efforts respectively of record companies, distributors, free-lance press agents and disk promotion men. Sixth place, only 46 votes behind the free-lance flacks, went to music publisher promotion. Recognition is thus given to a fast-coming factor in disk promotion—the publisher of the song on the record. The music publishing trade has taken several years to awaken to the full value of the spinner in selling his songs, but the cognizance is definitely here. More and more pubbers are concentrating more and more time, effort and money on promoting platters, and conversely, are giving less emphasis to the time-honored institution of the "live-plug."

Only 46 spinners mentioned their own tastes in music as being the dominant factor in programing—indication that the vast majority of jockeys prefer to spin what the public wants rather than what they think the public should have.

A few votes came in for several miscellaneous sources of aid in programing; other deejay shows, retail record shop sales figures, juke box action in the area, songwriters, etc.
The Billboard Fourth Annual Disk Jockey Poll

TRADE ASPECTS

Question: Which record companies give you the best all-round service? (Please list in order of "best service").

Scoring: Five positions: Five points for 1st; four for 2d; three for 3d, etc.

<table>
<thead>
<tr>
<th>WINNER</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>RCA Victor</td>
<td>824</td>
</tr>
<tr>
<td>Capitol</td>
<td>814</td>
</tr>
<tr>
<td>Mercury</td>
<td>513</td>
</tr>
<tr>
<td>Columbia</td>
<td>459</td>
</tr>
<tr>
<td>Decca</td>
<td>422</td>
</tr>
<tr>
<td>MGM</td>
<td>282</td>
</tr>
<tr>
<td>King</td>
<td>205</td>
</tr>
<tr>
<td>Coral</td>
<td>132</td>
</tr>
<tr>
<td>Four Star</td>
<td>101</td>
</tr>
<tr>
<td>London</td>
<td>73</td>
</tr>
<tr>
<td>National</td>
<td>60</td>
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<tr>
<td>Apollo</td>
<td>50</td>
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<td>Aladdin</td>
<td>11</td>
</tr>
<tr>
<td>Rainbow</td>
<td>9</td>
</tr>
<tr>
<td>Mary's</td>
<td>8</td>
</tr>
<tr>
<td>Savoy</td>
<td>8</td>
</tr>
<tr>
<td>Specialty</td>
<td>7</td>
</tr>
<tr>
<td>Wheeling</td>
<td>7</td>
</tr>
<tr>
<td>Tempo</td>
<td>6</td>
</tr>
<tr>
<td>Milliner Record Co.</td>
<td>5</td>
</tr>
<tr>
<td>Modern</td>
<td>4</td>
</tr>
<tr>
<td>Discovery</td>
<td>4</td>
</tr>
<tr>
<td>Signature</td>
<td>4</td>
</tr>
<tr>
<td>Radio Artists</td>
<td>3</td>
</tr>
<tr>
<td>Dana</td>
<td>3</td>
</tr>
<tr>
<td>Crystallette</td>
<td>3</td>
</tr>
<tr>
<td>Talent</td>
<td>3</td>
</tr>
<tr>
<td>Rondo</td>
<td>3</td>
</tr>
<tr>
<td>Premium</td>
<td>2</td>
</tr>
</tbody>
</table>

Comment: While it is extremely unlikely that any of the top-flight diskeries have slacked their services to the spinners in the past year, this year’s poll reveals the result of added emphasis in that direction by Victor, Mercury and Decca. Victor, third-place incumbent, rocketed to the No. 1 spot. Mercury, in fifth place last year, moved up to No. 3, while Decca climbed a notch to No. 5. Columbia, last year’s second-place winner, fell off to No. 4 this year after a period of pop de-emphasis during which LP got the major share of the disker’s promotional efforts. Increased deejay activity is indicated among the indies, with several Country-Western and Rhythm-Blues labels making their first appearance in the lower brackets of the polling.

Question: Please list all companies (record manufacturers or distributors) which send you free records. Indicate whether each of them follows this practice “regularly,” “occasionally,” or “infrequently.” Indicate with a check (/) those which send free records ahead of release dates; an (O) those which send them on the release dates and (X) for those which send them late.

Scoring: One point for each (/), (O), or (X).

RECORD COMPANIES LISTED ALPHABETICALLY

<table>
<thead>
<tr>
<th>Company</th>
<th>Consistency</th>
<th>Arrival Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abbey</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Acme</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Admiral</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Aladdin</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Apollo</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>ARA</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Arc</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Atlantic</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Bamba</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Blue-White</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>BMG-Canada</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Box Office</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Brunswick</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Bullet</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Capitol</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Century</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Continental</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Coral</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Columbia</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Com</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Commodore</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Columbia</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Crystallette</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Damon</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Dana</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Dancetone</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Decca</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Dec</td>
<td>/</td>
<td>O</td>
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<tr>
<td>Deluxe</td>
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<tr>
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<td>/</td>
<td>O</td>
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<td>Domino</td>
<td>/</td>
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<tr>
<td>Dog</td>
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<td>FM Records</td>
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<td>O</td>
</tr>
<tr>
<td>Fortune</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Four Star</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Freedom</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Good Time Jazz</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Gotham</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Hart-Van</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Happy Hole</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Hi-Pot</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Hum</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Imperial</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Inti</td>
<td>/</td>
<td>O</td>
</tr>
<tr>
<td>Jubilee</td>
<td>/</td>
<td>O</td>
</tr>
</tbody>
</table>

Comment: Fastest outfit is with a free disk to a major of the jocks, still prefers to time its jock samples with general release dates. Columbia, last year’s Derby winner, slipped to No. 4 this session, giving way to minute-conscious Capitol and Mercury, No. 2 and No. 3 respectively. The consistency of policy in all cases would indicate that the diskeries still recognize the deejay’s dominance as hit-makers.

October 7, 1950

Special Disk Jockey Supplement • The Billboard • Page 37
**The Billboard Fourth Annual Disk Jockey Poll**

**TRADE ASPECTS**

**Question:** Which record companies keep you best informed regarding their new releases, artists, etc.?

**Scoring:** Five positions: Five points for 1st; four for 2d; three for 3d, etc.

<table>
<thead>
<tr>
<th>WINNER</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Victor</td>
<td>914</td>
</tr>
<tr>
<td>Capitol</td>
<td>795</td>
</tr>
<tr>
<td>Columbia</td>
<td>685</td>
</tr>
<tr>
<td>Mercury</td>
<td>424</td>
</tr>
<tr>
<td>Decca</td>
<td>351</td>
</tr>
<tr>
<td>MGM</td>
<td>221</td>
</tr>
<tr>
<td>King</td>
<td>125</td>
</tr>
<tr>
<td>Coral</td>
<td>108</td>
</tr>
<tr>
<td>Four Star</td>
<td>95</td>
</tr>
<tr>
<td>London</td>
<td>69</td>
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<tr>
<td>National Records</td>
<td>15</td>
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<tr>
<td>Apollo</td>
<td>12</td>
</tr>
<tr>
<td>Macy's</td>
<td>8</td>
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<td>Specialty</td>
<td>8</td>
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<tr>
<td>Savoy</td>
<td>7</td>
</tr>
<tr>
<td>Talent</td>
<td>6</td>
</tr>
<tr>
<td>Milliner Record Co</td>
<td>5</td>
</tr>
<tr>
<td>Discovery</td>
<td>4</td>
</tr>
<tr>
<td>Freedom</td>
<td>4</td>
</tr>
<tr>
<td>Rainbow</td>
<td>4</td>
</tr>
<tr>
<td>Aladdin</td>
<td>3</td>
</tr>
<tr>
<td>Wheeling</td>
<td>2</td>
</tr>
<tr>
<td>Admiral</td>
<td>2</td>
</tr>
<tr>
<td>Bullet</td>
<td>2</td>
</tr>
<tr>
<td>Radio</td>
<td>2</td>
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<tr>
<td>Rondo</td>
<td>2</td>
</tr>
<tr>
<td>Tennessee</td>
<td>2</td>
</tr>
<tr>
<td>Dance</td>
<td>1</td>
</tr>
<tr>
<td>Good Time Jazz</td>
<td>1</td>
</tr>
</tbody>
</table>

**Comment:**

Once again, Victor earns the "most improvement" citation, jumping from third place last year to a strong first in the new poll. Last year's winner, Capitol, slid back a notch, while far behind trail Columbia, Mercury, and Decca in that order. Mercury, which just missed the first five last year, moved up to No. 4, while Columbia dropped from the No. 2 to No. 3 spot. Unquestionably, Victor's printing presses have been working overtime, producing an unprecedented raft of good, useful reading material for the spinners. The elaborate Life-like Picture Record Review has undoubtedly been a positive program aid and a strong factor in the vote determination.

**Question:** Which individual recording artists are most conscientious and helpful to you with the promotion of their disks?

**Scoring:** Three positions: Three points for 1st; two for 2d, etc.

<table>
<thead>
<tr>
<th>PLACE</th>
<th>WINNER</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Ralph Flanagan</td>
<td>229</td>
</tr>
<tr>
<td>2.</td>
<td>Perry Como</td>
<td>55</td>
</tr>
<tr>
<td>3.</td>
<td>Frankie Laine</td>
<td>49</td>
</tr>
<tr>
<td>4.</td>
<td>Fran Warren</td>
<td>45</td>
</tr>
<tr>
<td>5.</td>
<td>Spike Jones</td>
<td>42</td>
</tr>
<tr>
<td>6.</td>
<td>Jan August</td>
<td>36</td>
</tr>
<tr>
<td>7.</td>
<td>Vaughn Monroe</td>
<td>34</td>
</tr>
<tr>
<td>8.</td>
<td>Ray Anthony</td>
<td>31</td>
</tr>
<tr>
<td>9.</td>
<td>Stan Kenton</td>
<td>30</td>
</tr>
<tr>
<td>10.</td>
<td>Art Money</td>
<td>21</td>
</tr>
<tr>
<td>11.</td>
<td>Mindy Carson</td>
<td>19</td>
</tr>
<tr>
<td>12.</td>
<td>Tony Martin</td>
<td>19</td>
</tr>
<tr>
<td>13.</td>
<td>Jimmie Skinner</td>
<td>16</td>
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<tr>
<td>14.</td>
<td>Paul Weston</td>
<td>16</td>
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<tr>
<td>15.</td>
<td>Al Rogers</td>
<td>14</td>
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<tr>
<td>16.</td>
<td>Bill Darnell</td>
<td>12</td>
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<tr>
<td>17.</td>
<td>Red Foley</td>
<td>12</td>
</tr>
<tr>
<td>18.</td>
<td>Jerry Gray</td>
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</tr>
<tr>
<td>19.</td>
<td>Ernest Tubb</td>
<td>11</td>
</tr>
<tr>
<td>20.</td>
<td>Eddy Arnold</td>
<td>10</td>
</tr>
<tr>
<td>21.</td>
<td>Vic Damone</td>
<td>10</td>
</tr>
<tr>
<td>22.</td>
<td>Patti Page</td>
<td>10</td>
</tr>
<tr>
<td>23.</td>
<td>Charlie Spivak</td>
<td>10</td>
</tr>
</tbody>
</table>

**Comment:**

Another token of the success of the Ralph Flanagan organization is this 'deejay tribute to the orchestra's effort on behalf of his recordings. And since his band is wholly a product of the record, the maestro's great box-office results are a reflection of Flanagan's efforts on his own behalf. Como, Laine and Jones all are established money makers on and off the record and their efforts with the spinners apparently have a considerable effect on their popularity. Miss Warren, a newcomer, has moved into the fast-stepping company mainly on the strength of her and her behind-the-scenes organization's efforts to reach the public via her Victor diskings. Some of the runners-up include Jan August, Vaughn Monroe, Ray Anthony, Stan Kenton, Art Money, Mindy Carson and Tony Martin.

**Question:** Which artists are most cooperative in arranging for personal appearances on your program?

**Scoring:** Three positions: Three points for 1st; two for 2d, etc.

<table>
<thead>
<tr>
<th>PLACE</th>
<th>WINNER</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Ralph Flanagan</td>
<td>35</td>
</tr>
<tr>
<td>2.</td>
<td>Stan Kenton</td>
<td>32</td>
</tr>
<tr>
<td>3.</td>
<td>Ray Anthony</td>
<td>27</td>
</tr>
<tr>
<td>4.</td>
<td>Vaughn Monroe</td>
<td>24</td>
</tr>
<tr>
<td>5.</td>
<td>Patti Page</td>
<td>22</td>
</tr>
<tr>
<td>6.</td>
<td>Frankie Laine</td>
<td>20</td>
</tr>
<tr>
<td>7.</td>
<td>Eddy Arnold</td>
<td>17</td>
</tr>
<tr>
<td>8.</td>
<td>Ernest Tubb</td>
<td>17</td>
</tr>
<tr>
<td>9.</td>
<td>Johnny Long</td>
<td>15</td>
</tr>
<tr>
<td>10.</td>
<td>&quot;Little&quot; Jimmy Dickens</td>
<td>12</td>
</tr>
<tr>
<td>11.</td>
<td>Spike Jones</td>
<td>11</td>
</tr>
<tr>
<td>12.</td>
<td>Hank Williams</td>
<td>10</td>
</tr>
<tr>
<td>13.</td>
<td>Bill Darnell</td>
<td>10</td>
</tr>
<tr>
<td>14.</td>
<td>Sammy Kaye</td>
<td>10</td>
</tr>
<tr>
<td>15.</td>
<td>Vic Damone</td>
<td>10</td>
</tr>
<tr>
<td>16.</td>
<td>Tex Ritter</td>
<td>10</td>
</tr>
<tr>
<td>17.</td>
<td>Hal McIntire</td>
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<tr>
<td>18.</td>
<td>Tommy Dorsey</td>
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<tr>
<td>19.</td>
<td>Tex Beneke</td>
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</tr>
<tr>
<td>20.</td>
<td>Gordon Jenkins</td>
<td>7</td>
</tr>
<tr>
<td>21.</td>
<td>Charlie Spivak</td>
<td>7</td>
</tr>
</tbody>
</table>

**Comment:**

His success in this category indicates that Flanagan personally contributed a great deal to further his cause rather than sit back and depend on the huge promotion accorded his work by the Victor diskery and his management associates, Herb Handler and Bernie Woods. Kenton, always a firm believer in spinner co-operation, placed second despite the fact that his only major activity thru the year was a two-month concert tour across the country. The co-operative efforts of Ray Anthony and Patti Page are also reflected in their respective third and fifth slots in this category. And Vaughn Monroe's year-in-year-out consistency is partially reflected by his co-operation with the whirlers. Also-cast in the contest included Frankie Laine, Eddy Arnold, Ernest Tubb, Johnny Long and "Little" Jimmy Dickens.
A GREAT NEW CROSBY HAWAIIAN HIT!

BING CROSBY
with Orchestra and Chorus
Directed by LYN MURRAY

NEW RELEASES

So Long Sally
You're Not in My Arms Tonight
T. D.'s Boogie Woogie
Opus Two
Don't Worry 'Bout Me
Love Walked In
Life Is So Perilous (I'll Be Glad When You're Dead)
You Rascal You
The Way It Used to Be
Right About Now
El Bambino
Rio Bamba
Jadzia Boogaloo
Polka Hop
Beautiful Morning Glory
Hallelujah Hallelujah
Hi Yo
I Need My Baby

NEW RELEASES ALBUMS

LEARN TO PLAY THE UKULELE with PERRY BOTKIN
Six Private Lessons in Your Home
With An Expert Teacher
AUDIO-VISUAL METHOD - NO MUSIC TO LEARN - PLAY BY EAR
Complete with Illustrated Instruction Booklet
DB-757 + Two 10-inch 78 RPM Unbreakable Records + Price $3.25 plus Tax

FIRST RELEASE! GOLD LABEL SERIES

GIAN-CARLO MENOTTI
THE CONSUL

SCHUMANN
Carnaval (Opus 9)

MOZART
Six Sonatas for Piano and Violin

HINDEMITH
Three and Four Variations

SALE

DECCA 27219 (78 rpm) and 9-27219 (45 rpm)

SCHUMANN
Carvalho Mignone comic Quins Noctis

MOZART
Six Sonatas for Piano and Violin

HINDEMITH
Three and Four Variations

DECCA 25367

UP AND COMING

Our Very Own
Mad About You
Tio-Tack Polka
Professor Spoons
Beloved, So Faithful
You Dreamer You
Goodnight Irene
Sippin' Out

HARBOUR LIGHTS

DECCA RECORDS

AMERICA'S FASTEST SELLING RECORDS!
**The Billboard Fourth Annual Disk Jockey Poll**  

**TRADE ASPECTS**

<table>
<thead>
<tr>
<th>Place</th>
<th>Winner</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Jim McCarthy</td>
<td>50</td>
</tr>
<tr>
<td>2.</td>
<td>Barbara Belle</td>
<td>47</td>
</tr>
<tr>
<td>3.</td>
<td>Herb Hendler &amp; Bemie Woods</td>
<td>28</td>
</tr>
<tr>
<td>4.</td>
<td>Fred Benson</td>
<td>20</td>
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<tr>
<td>5.</td>
<td>Gabbe Lutz &amp; Heller</td>
<td>19</td>
</tr>
<tr>
<td>6.</td>
<td>Tom Parker-Eddy Arnold</td>
<td>14</td>
</tr>
<tr>
<td>7.</td>
<td>Eddie Joy</td>
<td>12</td>
</tr>
<tr>
<td>8.</td>
<td>Kappi Jordan</td>
<td>10</td>
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<tr>
<td>9.</td>
<td>Jack Egan</td>
<td>9</td>
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<tr>
<td>10.</td>
<td>Dee Belme</td>
<td>8</td>
</tr>
<tr>
<td>11.</td>
<td>Lou Epstein (Jimmie Skinner)</td>
<td>7</td>
</tr>
<tr>
<td>12.</td>
<td>Marvin Drager</td>
<td>7</td>
</tr>
<tr>
<td>13.</td>
<td>Jan August's Mgr</td>
<td>7</td>
</tr>
<tr>
<td>14.</td>
<td>Stan Kenton's</td>
<td>7</td>
</tr>
<tr>
<td>15.</td>
<td>Gene Howard</td>
<td>6</td>
</tr>
<tr>
<td>16.</td>
<td>Vince Markee-Louis Prima</td>
<td>6</td>
</tr>
</tbody>
</table>

**Comment:**

Jim McCarthy, who also lends the heap as top disk flack and as the individual who has done the best job of aiding in the deejay program, achieves the hat trick in this poll by topping the p.m. crow with the spinners. McCarthy has handled and handles the careers of Buddy Johnson, Sam Donahue and Illinois Jacquet. Second slot winner Barbara Belle is most recently known for her efforts on behalf of thrush Fran Warren and formerly handled Louis Prima. Hendler and Woods together are guiding the growth of the Ralph Flanagan organization, while Fred Benson has been associated with Ray Anthony's band since its inception four years ago. Gabbe, Lutz and Heller represent some 20 clients amongst whom are included such luminaries as Frankie Laine, Lawrence Welk and Skitch Henderson.

<table>
<thead>
<tr>
<th>Place</th>
<th>Winner</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Deanna Bartlett</td>
<td>35</td>
</tr>
<tr>
<td>2.</td>
<td>Fred Rose-Acuff Rose-Nashville</td>
<td>19</td>
</tr>
<tr>
<td>3.</td>
<td>BMI</td>
<td>15</td>
</tr>
<tr>
<td>4.</td>
<td>Lucky Carle</td>
<td>14</td>
</tr>
<tr>
<td>5.</td>
<td>Henry Okum</td>
<td>13</td>
</tr>
<tr>
<td>6.</td>
<td>Doc Berlin</td>
<td>12</td>
</tr>
<tr>
<td>7.</td>
<td>Danny Engel (Chappell)</td>
<td>12</td>
</tr>
<tr>
<td>8.</td>
<td>Jim McCarthy</td>
<td>12</td>
</tr>
<tr>
<td>9.</td>
<td>Ray Evans &amp; Jay Livingston</td>
<td>9</td>
</tr>
<tr>
<td>10.</td>
<td>Irwin Berke</td>
<td>8</td>
</tr>
<tr>
<td>11.</td>
<td>Acuff Rose Publications</td>
<td>7</td>
</tr>
<tr>
<td>12.</td>
<td>Hal Fein</td>
<td>7</td>
</tr>
<tr>
<td>13.</td>
<td>Leo Talent Mutual Music</td>
<td>7</td>
</tr>
<tr>
<td>14.</td>
<td>Leonard Wilson</td>
<td>7</td>
</tr>
<tr>
<td>15.</td>
<td>Jack Conn (GVC)</td>
<td>6</td>
</tr>
<tr>
<td>16.</td>
<td>Benny Albert</td>
<td>6</td>
</tr>
</tbody>
</table>

**Comment:**

The results to this question, a “first” on the Disk Jockey Poll, reflects considerable significance in that the major publishers apparently have thus far missed the boat in the spinner field. Only one top publisher deejay promoter and/or contact man was in the top five, while only a handful landed runners-up votes. These included Leeds Music (Fred Berlin), Chappell Music (Danny Engel), Shapiro-Bernstein (Leonard Wilson), Bregman, Voco, Conn (Jackie Conn), and Robbins Music (Bennie Albert). The spinners’ favorite music gal and guys were representatives of medium and small sized publishers—Ryvo and Cheiro (Deanna Bartlett), Fred Rose (writer and co-owner of the Acuff-Rose pubbery), Broadcast Music, Inc. (under the leadership of professional manager Julie Sears) and Henry Okum (who works on a song to song basis for individual publishers and who currently is working for J. J. Robbins).

Fourth place winner, “Lucky” Carle, who represents the Ralph Peer pubbery interests on the road, was the only major pubbery deejay contact man to place in the top circle.
THAT "A-TISKEET-A-TASKET" GIRL DOES IT AGAIN!

MOLASSES, MOLASSES
(It’s Icky Sticky Goo)

Coupled with Santa Claus Got Stuck
(In My Chimney)

Sung by ELLA FITZGERALD

DECCA 27255 (78 rpm) and 9-27255 (45 rpm)

DECCA RECORDS

AMERICA’S FASTEST SELLING RECORDS

October 7, 1950
The Billboard Fourth Annual Disk Jockey Poll

Part TRADE ASPECTS

Question: Regardless of category — record company promotion man or press agent, distributor, free lance record promotion specialist or press agent, music publisher's representative, personal manager, artist — which three individuals have done the best job of helping you in programming your show?

Scoring: Three positions: Three points for 1st; two for 2d, etc.

<table>
<thead>
<tr>
<th>WINNER</th>
<th>PLACE</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jim McCarthy</td>
<td>1</td>
<td>13</td>
</tr>
<tr>
<td>Deanna Bartlett</td>
<td>2</td>
<td>19</td>
</tr>
<tr>
<td>Ralph Flanagan</td>
<td>3</td>
<td>19</td>
</tr>
<tr>
<td>Fred Rose</td>
<td>4</td>
<td>14</td>
</tr>
<tr>
<td>RCA Victor</td>
<td>5</td>
<td>15</td>
</tr>
<tr>
<td>Capitol</td>
<td>6</td>
<td>13</td>
</tr>
<tr>
<td>Danny Engel</td>
<td>7</td>
<td>11</td>
</tr>
<tr>
<td>Jack Elgan</td>
<td>8</td>
<td>10</td>
</tr>
<tr>
<td>Barbara Belle</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>Fred Benson</td>
<td>10</td>
<td>9</td>
</tr>
<tr>
<td>Joe Delaney</td>
<td>11</td>
<td>9</td>
</tr>
<tr>
<td>Sam Wallace</td>
<td>12</td>
<td>9</td>
</tr>
<tr>
<td>Selma Williams</td>
<td>13</td>
<td>9</td>
</tr>
<tr>
<td>Saxie Dowell</td>
<td>14</td>
<td>7</td>
</tr>
<tr>
<td>Kippi Jordan</td>
<td>15</td>
<td>7</td>
</tr>
<tr>
<td>Murray Nash</td>
<td>16</td>
<td>7</td>
</tr>
<tr>
<td>Barbara Ruthe</td>
<td>17</td>
<td>6</td>
</tr>
<tr>
<td>Tom Brady</td>
<td>18</td>
<td>6</td>
</tr>
<tr>
<td>Bob Brox</td>
<td>19</td>
<td>6</td>
</tr>
<tr>
<td>Columbia Records Staff</td>
<td>20</td>
<td>6</td>
</tr>
<tr>
<td>Harold Howig</td>
<td>21</td>
<td>6</td>
</tr>
<tr>
<td>Jerry Johnson</td>
<td>22</td>
<td>6</td>
</tr>
<tr>
<td>King Record Salesmen</td>
<td>23</td>
<td>6</td>
</tr>
<tr>
<td>Bob Smith</td>
<td>24</td>
<td>6</td>
</tr>
<tr>
<td>Leonard Wilson</td>
<td>25</td>
<td>6</td>
</tr>
</tbody>
</table>

Comment: The diverse returns on this question show that the average spinner will make use of each of the many segments of the music industry to program his show to best advantage. For instance, winner McCarthy is primarily a disk jockey promotion specialist and doubles as a personal manager; Miss Bartlett is a music publishing representative; Flanagan, of course, is the band leader; Fred Rose is a noted songwriter and co-owner of the Acuff-Rose publisher. Among the runners-up are record companies (Victor and Capitol leading them), personal managers (Barbara Ruthe and Fred Benson leading them), a record company sales manager (Joe Delaney formerly with Coral Records and now with London Records) and a record company artists and repertoire exec (Murray Nash of the country department of Mercury Records).

Question: During the past year, which three single promotions or campaigns run by a record company, an artist, a distributor, or any other individual or firm in behalf of either a single record or a set or series of records are in building an artist over a given period of time impressed and influenced you most? Please name them in rank order, and give as many details as possible.

Comment: In answer to this question, 103 separate names — of artists, tunes, single records, albums, record companies, personal managers, distributors, etc. — were elicited, with the vote totals for individuals ranging from one to as high as 74.

Two sustained promotions finished in a virtual tie, far outstripping the field. They are:

(1) The Ralph Flanagan org build-up, 74 votes.

(2) RCA Victor's Here Come the Dance Bands Again, 73 votes.

Next came the promotion on the Ray Anthony band, 22 votes, Frank De Vito's Name the Band contest, currently up, 14 votes; The Frankie Laine Cry of the Wild Goose etchig got 12 votes, his Mule Train, 11; Capitol's songwriting contest garnered 11 tallies. A contest on the Third Man tune got 8 votes, the Vaughn Monroe Bamboo promotion got 6. Scattered votes were entered for such other single-shot promotions as the Stan-Kenton Innovations in Jazz, Perry Como's Outgoing Tide, the Ames Brothers' Sentimental Me, Pickwick Music's Beloved Be Faithful, Larry Raine's Strangers, and dozens of others which received anywhere from one to 10 votes.

In addition to entries for single campaigns, individual artists received votes on the basis of efforts in their behalf by their managers, flacks, disc jockeys and distributors. The Frank Warren got a total of 17 votes from all quarters, Mindy Carson got 14, Perry Como got 14, Vaughn Monroe got 9, Spike Jones got 7. Votes for miscellaneous Capitol flack efforts totaled 23, Columbia racked up 11, the 4 Star indie 8, Coral 6 and King 6.

RCA Victor, which most of the jockeys credited with the Flanagan push, stands out as the front-runner for disk jockey promotion. In addition to the Flanagan drive, the disk jockey was mentioned for its 45 campaign, and work on individual artists ranging from Toscannini thru Eddie Fisher.

As to the Flanagan walkaway, it should be noted that his management (Herb Hendler and Bernie Woods) rates a strong cut out of the kudos, for their efforts both alone and in conjunction with RCA. Similarly, the strong Ray Anthony showing owes in good part to manager Fred Benson as well as the Capital plattery.

Question: Is your station equipped to play the new speed records? Please write "yes" or "no." (a) 45 r.p.m. (b) 33 1/3 r.p.m.

Comment: The acceptance of 33 1/3, as standard speed for recordings, has made the LP conversion a simple matter in most R.C.A. and Victor 45 r.p.m. system has evidently been housing a harder shell, whilst positive inroads are indicated in the survey. At present the number of LP-equipped stations is nearly double that without. The converse is true of 45. The principal advantage of 45 over 78 would be quality and some ease in operation, albeit neither advance outstrips a major revolution in the stations to date. Now, with a greater repertoire available on 45, installations may be accelerated, however.

Question: What kind of data which you are not now receiving (from any source) would you like to receive to help you with your work? Please mark the appropriate blank.

<table>
<thead>
<tr>
<th>POINTS</th>
<th>ARTISTS' biographies</th>
<th>156</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Information returns</td>
<td>116</td>
</tr>
<tr>
<td></td>
<td>Information re orchestra sidemen</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>Information concerning whereabouts of artists</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Composers' biographies and inspirations for song</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Would like to see some of the major companies send out more free records of their new releases</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Original release date of tunes printed on record label</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Anything pertaining to folk tunes for good programming</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Interviews on wax with open spaces for local announcers to talk back to artist about their equipment and shows</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Accurate timing on records</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Popularity listing of songs from back years</td>
<td>4</td>
</tr>
</tbody>
</table>

Comment: Artists' biographies and full information about the songs they program form the nucleus for the type of information which the jockeys can use to greatest advantage in working up the between-platter spins. The greatest number of votes are cast for the general artists' and tunes' categories, a large spread of all-runs suggestive. Only a small number of requests for the same type of requests but carried them to finer details. For example, jockeys show an apparent interest in the case history of a song, the background of its writers, source of the song, composers, lyricist for the song. The desire for information about sidemen extended to include arrangers, leaders, the various artists and backgrounds on the individuals. Other requests, mainly from all-night platter spinners, sought human interest bits on individual recordings to help keep the viewers flinging.
THERE'S NO TOMORROW
NEW JONAHNESBURG
LA VIE EN ROSE
I SAID MY PAJAMAS
MUSIC, MAESTRO, PLEASE
NEW FASCINATION
TAKE A LETTER MISS SMITH
I STILL GET A THRILL THINKING OF YOU
VALENCIA
TEENEMENT SYMPHONY

Till We Meet Again
Tony You Beautiful Doll
Night and Day
You and the Night and the Music
Marta
Mart, But It Happens
roulette
Tonight
Don't Care If the Sun Don't Shine
Night Was Made for Love
**Trade Aspect**

**Question:** Of all the disk jockeys whose programs you have heard, whose radio show do you like best? Be modest, please, don't vote for yourself.

**Scoring:** Three positions: Three points for 1st; two for 2d, etc.

**WINNER**

<table>
<thead>
<tr>
<th>Place</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>130</td>
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<tr>
<td>2.</td>
<td>121</td>
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<td>3.</td>
<td>67</td>
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<td>4.</td>
<td>35</td>
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<td>5.</td>
<td>31</td>
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<td>6.</td>
<td>30</td>
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<td>28</td>
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<td>22</td>
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<td>12.</td>
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<td>14.</td>
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<td>16.</td>
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<td>20.</td>
<td>12</td>
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<td>21.</td>
<td>12</td>
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<td>22.</td>
<td>12</td>
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</tbody>
</table>

**Comment:**

Bob Poole, who had the rare distinction of being the first network deejay, has switched positions this year with WMAQ's Dave Garroway, last year's Jockey's Jockey, who has since become one of the brighter new TV stars. The widely heard Poole's Paradise show, emanating from WOR, New York, will be up against some competition in future polls as the result of its own excellent example-setting. Now the same web, Mutual, is airing a spinner show emceed by Rudy Vallee. NBC has a show built around Skitch Henderson. CBS is teeing off in the same direction with a Frank Sinatra show, and there are others. Martin Block, the daddy of 'em all, now in his umteenth year as maestro of the Make Believe Ballroom on WNEW, is in third place again, while Gene Norman, KFWB's jazz jock, is a repeater in fourth. John McCormick, who recently switched from WBBM to WENR in the Windy City, has jumped from ninth spot last year to fifth this year in his colleagues' favor.

October 2, 1950
SENSATIONAL NEW
BOB DEWEY
ORK CLICKS WITH
FIRST TWO RELEASES

"SOMEBODY'S CRYING"

backed by
GET HAPPY

BELOVED, BE FAITHFUL

RCA VICTOR Records

October 7, 1950
THE HIT RECORD!

OF THE

HIT SONG!

TERESA BREWER SINGING...

(ITALY STICKY GOO)

Teresa Brewer with The All-Stars

LONDON RECORDS

NO. 794

78 E.P.

7C plus tax

NO. 30290

45 E.P.

7C plus tax

backed by "GRIZZLY BEAR"

W A T C H F O R T H E S E N E W R E L E A S E :

THE Nation's Top Tunes

Based on reports received last three days of Week ending September 29

The nation's Top 10 tunes, THE HONOR ROLL OF HITS, is determined by a scientific accumulation of degrees of each song's popularity as measured by survey figures of The Billboard's Music Popularity Charts.

HONOR ROLL OF HITS

(Trade Mark Reg.)

1. GOODNIGHT, IRENE

By Huddie Ledbetter and John Loomis

published by Sisman (BMI)

Records available: J. Allens, Cap 1122; Alexander Brothers, Inc. 9904; R. F完成 G Tube, De 46253; Dexter Lee Corp, De 46267; J. Spano-De Belllido. Bradley Court, Coral 46268; J. Ankeny-Tig. Warner, Dec 27747; P. Bradley, Catts17889; 8: C. Burdette, De 4604; D. Crews, De 45997; L. Des, Dec 46049; A. Stafford, Cap 71147; C. Correia, Coral 62044; Cattin, Ashton 4132; M. Marshall, King 588; G. Austin, Col 1176758, 1327-2757; L. Grant, Cap 1175105, 45711-2757; Harmony Disc Corp, Tens 795; Mad Man Muzak, Quotients 324; P. Gordo, Rep 3641.


2. MONA LISA

By Jee Livey and Ray Evans

published by Famous (ASCAP)

From the Paramount picture, "Crap is Cool, 6 S. & E.


Electro-transcription libraries: Norman Chandler's Orch. Theatricals, Dean Huslin, Lang-North; Dick Junger, Associated.

3. PLAY A SIMPLE MELODY

By Irving Berlin

published by Irving Berlin (BMI)


Electro-transcription libraries: Norman Chandler's Orch. Theatricals, Dean Huslin, Lang-North; Dick Junger, Associated.

4. ALL MY LOVE

By Paul Durand, Mitchell Parish & W. Morris Cogert

published by Mills (ASCAP)


5. SAM'S SONG

By Jack Elliott and Len Greening

published by Sam Weiss (ASCAP)


6. CAN ANYONE EXPLAIN!

By Dennis Benjamin and George Weiser

published by Villard (ASCAP)

Records available: R. Anthony Orch. Jr., Cap 11481; Arno Brothers, Coral 63031; G. C. Church, Area 1292; V. Dennis, Mer 1374; L. Green-The Wesmanbrooks, V 20-3902; D. Haymes, MGM 3027, Post, 12271; A. Morgan, Lened 764; H. Ranch Orch, Col 59771; R. Silver, De 46068; P. Page-Ork, Coral 62020; V. Young Orch, Dec 27013.


7. BONAPARTE'S RETREAT

By Pete Wee King

published by Kast-Royl (ASCAP)

Records available: D. Grupe, V 173228-7946; A. Marley, Col 1333-644; P. Nansen, Col 138831; L. Shuler, Cap 179136, 1453-794; R. Bull, De 46079; P. Page-Ork, Coral 62020; L. Shuler, Cap 179136, 1453-794; L. Shuler, Cap 179136, 1453-794; L. Shuler, Cap 179136, 1453-794;

Electro-transcription libraries: Jack Evans, Associated, Chuck Forrester, Lang-North.

8. HARBOR LIGHTS

By Jimmy Kennedy and Hugh Williams

published by Chappell (ASCAP)


9. LA VIE EN ROSE

By Pierre Lacrosse and Max Davis

published by Harms Inc (ASCAP)

Records available: L. Amelie, De 27719; B. Bradley, Coral 60241; J. Croxton, Dec 27721; B. Croxton, De 27721; J. Croxton, Coral 60241; J. Croxton, De 27721; G. Lamond, De 27718; J. Mawes, Mer 32327; J. Martin, V 25-3739; Melodrama Strings, V 25-3739; J. Martin, Dec 27715; E. Paul, Col 50714, 1411-725; J. Stewart-Warner Orch, Col 118133, 1453-725; S. Wayman, Catts 416190, 1453-790, V. Young, Dec 2461.

Electro-transcription libraries: Jimmy Evans, Associated, Chuck Forrester, Lang-North.

10. I'LL NEVER BE FREE

By Bonnie Benassi and George Weiser

published by Lavel (ASCAP)


The information on electro-transcription libraries available at The Billboard goes to press.

W A R N I N G

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October 7, 1950
This week's
New Releases
...on RCA Victor
Release 50-10
Ships Coast to Coast, Week of October 8

POPULAR

PERRY COMO, with Orchestra and Chorus conducted by Mitchell Ayres
There Is No Christmas Like a Home Christmas
20-3933—(47-3933)*

SPIKE JONES and His City Slickers
Mommy, Won't You Buy a Baby Brother (De Sister for Me)
Rudolph, the Red-Nosed Reindeer
20-3934—(47-3934)*

CREEDY MARTIN orch, Merry Griffin and the Martin Man
Sleigh Ride
Christmas Time
20-3935—(47-3935)*

PHIL REGAN with Lee Arnaud and his orchestra
Christmas Story
(Oh-lee, Oh-lay, Oh-lee, oo-low, My Darlin')
Leprechaun Lullaby
20-3936—(47-3936)*

HUGO WINTERHALTER, Orchestra and Chorus
Blue Christmas
White Christmas
20-3937—(47-3937)*

FRAN ALLISON, with Orchestra conducted by Dewey Bergman
(Sweet Angie) The Christmas Tree Angel
Christmas in My Heart
20-3938—(47-3938)*

COUNTRY

EDDY ARNOLD
White Christmas
Santa Claus Is Comin' to Town
21-0390—(48-0390)*

WESTERN

MONTANA SLIM
Rudolph, the Red-Nosed Reindeer
Jolly Old St. Nicholas
21-0392—(48-0392)*

POP-SPECIALTY

ERIN BENEDICT
The Little Toy Village
The Merry Christmas Polka
25-1176—(51-1176)*

NEW ALBUM

DENNIS SING WITH MITCHELL BOY CHOE, Male Choir and Organ Accompaniment
Dennis Day Sings Favorite Christmas Songs—P-297—(WP-297)*

MUGSY SMLNER AND HIS RAGTIME BAND
Mugsy Spanier Favorites—P-301—(WP-301)*

AL GOODMAN orch with the Guild Choristers and All Star Cast
The Mikado
K-23—(WK-23)*
(5-Record Show Album, 20 Selections)
AL GOODMAN orch with the Guild Choristers and All Star Cast
H. M. S. Pinsfore
K-24—(WK-24)*
(5-Record Show Album, 21 Selections)

TIPS

COMING UP...

Patricia
Perry Como
Love Bug Itch
Eddy Arnold
I'm Movin' On
Hank Snow
Harbor Lights
Ralph Flanagan's Ork
Goodnight, Irene
Dennis Day
Thinking of You
Eddie Fisher with Hugo Winterhalter Ork
I Need You So
Don Cornell with Hugo Winterhalter Ork and Chorus
A Rainy Day Refrain
Mindy Carson
Orange Colored Sky
Bette Hutton
Bonaparte's Retreat
Gene Krupa
Mr. Touchdown, U. S. A.
Hugo Winterhalter
La Vie En Rose
Tony Martin
Ralph Flanagan
Melachrino Strings
20-3911—(47-3911)*
20-3870—(47-3870)*
20-3901—(47-3901)*
20-3884—(47-3884)*
20-3921—(47-3921)*
20-3903—(47-3903)*
20-3913—(47-3913)*
20-3819—(47-3819)*
20-3888—(47-3888)*
20-3879—(47-3879)*
20-3905—(47-3905)*
21-0362—(46-0362)*
21-0326—(46-0326)*
20-3911—(47-3911)*
20-3870—(47-3870)*
20-3901—(47-3901)*
20-3884—(47-3884)*
20-3921—(47-3921)*
20-3903—(47-3903)*
20-3913—(47-3913)*
20-3819—(47-3819)*
20-3888—(47-3888)*
20-3879—(47-3879)*
20-3905—(47-3905)*
21-0362—(46-0362)*
21-0326—(46-0326)*
20-3905—(47-3905)*
21-0362—(46-0362)*
21-0326—(46-0326)*
20-3905—(47-3905)*
21-0362—(46-0362)*
21-0326—(46-0326)*

LADY OF FATIMA
Phil Spitalny
Billboard Pick, September 30
Phil Spitalny
20-3820—(47-3820)*

LET'S DO IT AGAIN
Frankie Carle
Billboard Pick, September 30
No. 1 Retailers Pick, Billboard, September 30
No. 2 Operators' Pick, Billboard, September 30

MY SILENT LOVE
My Silent Love
20-3816—(47-3816)*
20-3816—(47-3816)*
20-3816—(47-3816)*
20-3816—(47-3816)*

MARRIED FOR LOVE
Perry Como
THE BEST THING FOR YOU

TIPS

Going Strong...

indicating records which, according to actual sales, are recognized hits. The trade is urged to keep ample stock of these records on hand, or to reorder promptly when current stocks begin to approach the "sold-out" stage.

7... indicates that record is one of RCA Victor's "Certain Seales" — among the leading numbers on the trade paper's most selling retail sale charts (week of Sept. 26). Obviously, sure things!

... indicates records which have enjoyed better than average initial consumer acceptance and stand an excellent chance of entering the top selling hit category. The trade is advised to watch these records carefully in order to maintain stock consistent with demand.

Prison Without Walls
Eddy Arnold
21-0392—(48-0392)*
No. 1 Country & Western Disk Jockeys Pick, Billboard, September 30

My Silent Love
Frankie Carle
20-3816—(47-3816)*
No. 9 Disk Jockeys Pick, Billboard, September 30

MARRYING FOR LOVE
Perry Como
Getting terrific play coast-to-coast. Big coupling of two big tunes from Irving Berlin's CALL ME MADAM.

... the stars who make the hits are on...
"To Each His Own"

EDDY HOWARD

and His Orchestra

first with

"To Think You’ve Chosen Me"

Watch for it!

It’s Terrific!
"All my love"

Patti Page
ATTENTION HIT PARADE! WE'RE COMING YOUR WAY!

"THE MEANING OF A LONELY HEART"

AND

"BENEATH THE CHINABERRY TREE"

PRESENTED BY

LEW DOUGLAS

AND HIS ORCHESTRA

AND INTRODUCING THE VOICE OF

TONY FONTAINE

MERCURY 5505 • 45 RPM 5505X45

ONLY Mercury HAS THE HITS ON NON-BREAKABLE RECORDS

MERCURY RECORDS, CHICAGO, ILLINOIS • MERCURY RECORDS OF CANADA LTD, TORONTO, CANADA

LONELY HEART AND CHINABERRY TREE PUBLISHED BY BELASCO MUSIC
Frankie Laine
"If I Were A Bell"
From "Guys and Dolls"
AND ON THE Flip
"Sleepy Ol' River"
Another Laine "Great"
CARL FISCHER PIANO—HARRY GELLER'S ORCHESTRA
MERCURY 5300 45 RPM • 5300X45

Richard Hayes
Watch this Great Record of
"Can't Seem to Laugh Anymore"
AND
"Jing-A-Ling Jing-A-Ling"
MERCURY 5492 45 RPM • 5492X45

Jan August
OF THE Barnacle Boys
"Down By The Old Mill Stream"
"Meet Me Tonight in Dreamland"
MERCURY 5497 45 RPM • 5497X45

Vic Damone
"I'll Never Smile Again"
"I Only Have Eyes for You"
WITH ORCHESTRA
MERCURY 5307 45 RPM • 5307X45

Joyce Indig
"Ev'erbody Clap Hands"
"The Black Rose"
AND
Harry Geller Orchestra
MERCURY 5309 45 RPM • 5309X45

Jan August
Another Hit with the Barnacle Boys
"Down By The Old Mill Stream"
"Meet Me Tonight in Dreamland"
MERCURY 5497 45 RPM • 5497X45

Goon Bones
"Crazy Bone Rag"
"I'm Forever Blowing Bubbles"
AND
MERCURY 5498 45 RPM • 5498X45

Ralph Martiere
"I'M A Little Boy"
AND
"The Black Rose"
Harry Geller Orchestra
MERCURY 5309 45 RPM • 5309X45

Kitty Kallen
Addition of A New Voice
"Ev'erbody Clap Hands"
"The Black Rose"
AND
Harry Geller Orchestra
MERCURY 5309 45 RPM • 5309X45

Kitty Kallen & Richard Hayes
"A Bushel and A Peck"
AND A NEW SPECIAL
"Silver Bells"
AND
MERCURY 5301 45 RPM • 5301X45

Mercury Records
CHICAGO, ILLINOIS • MERCURY RECORDS OF CANADA LTD., TORONTO, CANADA

October 7, 1950

Special Disk Jockey Supplement • The Billboard • Page 51
**Vox Jox**

**GIMMIX** — *The d.j.'s at WTWY, St. Johnsbury, Vt., raised $556 for the National Guard Emergency Fund last month via a four-hour joint spin for the show's listeners.* Mel Finch, WERC, Pa., keeps his record dealer supplied by taping interviews with customers in the platter store for airing on his show. Mel asks the disk buyers to leave a message about their favorite songs on a Star Sticker they can stick to the store window. Mel and "Peanuts" play the Ron Newton/WHKK, Akron, is currently spinning records for an admission-free, teen-age dance every other Thursday. The jockey tapes interviews with the teen teperers during intermissions and plays them on his "Star Spotlight" show the afternoon of the dance. Art Brown, WWDC, Washington, airs daily instructions to members of the school's traffic bureau, which is part of his morning show. Sessions include safety information, patrol assignments and citations for excellence in work.

**PREEMS** — Jimmie Nell, KVQG, Ogden, Utah, has been named chief announcer for the station in addition to his regular d.j. chores.

**ART R. LIEBOW** KWWQ, St. Petersburg, Fla., temporarily filling in for chief announcer John Peterson, who has been drafted. Larry Parker, WYDQ, Salt Lake City, Idaho, has been named "Melody Maline," WKB, West Palm Beach, Fla., to replace the former naval officer, The latter recently accepted an offer to join the navy shortly. Art Pechman, WMMJ, New Orleans, is scheduled to join the army soon. Boy Kirby and Steve Martinez are on every night every Saturday on WQCD, Chester, S. C., Norman Dravaitis, WTKR, Duram, N.C., has replaced the recently discharged company, "Cat's Rat Race" show. Scott Douglass, KSUE, San Diego, Calif., is working with army artists. Lyle Allen and Don Schiedermann have joined WHK, Indianapolis, Ind. Ed Case, WPAX, Falls Church, has returned after serving from a.m. spinning to a daily afternoon slot, "Let's Dance," John Begus, WIXA, Springfield, Ill., has joined WPLO in the wake of "Dale Evans" show. Cliff Miller, KBUC, Cora, Calif., has stepped up to "The Hit Lister," this month after two years of strictly night time spinning. Jack Hall has moved from KSQU, KGNS, San Antonio, Tex., to KMFA, Austin, Tex. Dana Adams, ex-KFDX, Wichita Falls, Tex., has returned to KIBR, Tyler, Tex., as production manager and d.j. Jack Reaveley, who emceed "Club 600" for KTBH, has been called back into the army. The NBC Army Artic show, KWWQ, was at WNVA, Norton, Va. Letter has joined the air force. Bob Burts is a receptionist on KWWQ, St. Petersburg, Fla. Bud Wendell, WMJO, Cleveland, has teamed up with nifty comic King Boris on "The Tom Gibson Boy Idol" show and Chuck Colby, KEMX, Phoenix, Ariz., Bob Bertrand, KXXX, Colby, Kan., has changed his platter program, "Disc Derby" time to 1:30-2:30 p.m. CST.

**FRANK WETSTEIN** — "Hooney!" pens Bob Respress, WHOX, Lancaster, O. "After a letter that didn't exactly express love and misses, we got our Columbia shipment since before Christmas. Who ... in line with the yule theme, D. M. Dwell, KKSU, Fremont, Neb., surfed out to the offices getting on the winter Christmas bandwidth. Gives us an idea a running start on our holiday time programs without having to rely on the old standards from sign-on to sign-off. Yip Miller, WRTH, Fremont, Neb., passes on to some of the recording companies the spin that jockeys don't gain on every song. Their engineering could be a little more attentive. It isn't just the little new facts that are big hits that are killed, it's the really needle benders." Jeff Evans, WLKY, Ladysmith, Wis., requests a current report on his station's c.d. listeners, which are multiplying at WKKY in recent Jox column. Evans is listing the Billboard's "Honor Roll of Hits" as the best for one of his daily two-hour programs a week.

**SONGS WITH GREATEST AUDIENCE ACOUSTICITY**

Eileen Helmis lists the greatest audiences on imprint based on network stations in New York, Chicago and Los Angeles, and is based upon John E. Patman's Audience Coveage index. The index is a project of radio audiences available to radio. List 184 stations in New York, Chicago and Los Angeles. Is based upon the American Broadcasting Service in New York, Radio Checking Service in Chicago, and the Arbitron Service in Los Angeles. The index is based upon index of a song and time until it is aired. The index is computed by the formula:

\[
\text{Index} = \frac{\text{Actual Audience} \times \text{Time}}{\text{Population}}
\]

From records with an index of over 10, the top twenty in each of the major cities is listed daily. The index can be computed for any lineup of songs. The index is a measure of the audience that a song can attract. The index is a measure of the audience that a song can attract.

The formula is copyrighted 1967 by the Office of Research, Inc., 3470 Broadway, New York, N.Y. No reprints may be made or any partial data used without the written approval of the Office of Research, Inc.

**SONGS SINGED WITH MOST TV PERFORMANCES (RH TELELOG)**

The Richard Helmer (RH) Telelog is based on the monitoring of commercials performed on network stations in the broadcasting system, of the United States and Canadian Broadcasting Company, Inc. The RH was conceived by Art Tynan, KFYR, Minot, N.D., and is used by the following formula: Every time a song is performed on a network, the performance is listed. The song is considered to have been performed on the network if it is performed on a network in one or more days. If a song is performed on the network, it is listed.
Look Out Sister, Here Comes...

MR. TOUCHDOWN U.S.A.

The All-American football song!

by

HUGO WINTERHALTER

Orchestra and Chorus

RCA Victor—45 rpm 47-3913
—78 rpm 20-3913

RCA VICTOR Records
THE BILLBOARD MUSIC POPULARITY CHARTS
Retail Record Sales

BEST-SELLING POP SINGLES

Week Ending September 29

Records listed are those selling best in the nation's top volume record market areas as reported by radio stations using the Billboard's weekly survey among the 1,000 largest dealers, representing some 60,000 retail stores.

PREVIEW KITS...

At our own request, we receive preview kits from RCA Victor, at no cost of $1 per kit. The two 45 r.p.m. disks in the kit have a good chance of becoming hits in each area. The kits get to us at least a week before the regular release sheet. We are now able to get some ideas of the future by listening to these preview numbers. It's really worth the few dollars and we're glad to recommend the kits to our readers who would like to have the head start that hits make.

FOLK TRADE TALK...

"We give away another free record with the purchase of each picture disc, but the free disk is strictly our choice and from our own label," says Louis Epstein, Jimmy Sholly, Eastern Regional Manager of the Record Shop, Chicago, Ill. "We're very disappointed in our Capitol distributor. He doesn't seem to have any idea of how to sell or package records, or to use the free disk in stock. He's 'tops' on back orders." -Richard Music & Appliances, Chicago, Ill.

"There are so many hits on Western and hillbilly times these days that we have to revise our song schedules in order to take full advantage of the hits." -Bill Kelly, The Disc, Troy, N. Y.

Our Western disk sales have increased considerably with the influx of farm labor for crop harvesting. We still do 95 per cent of our business in this area. The following records have covered all other catalogs and have not cut catalogs too drastically." -House of Music, Stockton, Calif.

MERCHANDISING TIPS...

Home Appliance Company, Galion, O., runs a regular newspaper ad titled "Nipper Suggests" and featuring the RCA Victor dog trademark. Shop reports that customers call up to ask for Nipper's suggestions on the records they should purchase when the ads do not appear... Betty Snarkes, Joske's, Houston, reports that the department store disk section has set up a special rack of 45 r.p.m. disks arranged according to popularity. Large title signs make the racks easy to use. "Customers have slowed down somewhat, Archie's Record Shop, Richmond, Va., claims that continued radio advertising brings in customers who usually visit the store. "I owe my success to disk jockeys." -Bartels Radio, High Point, N. C.

"This Radio Station" N. Y. City, is stocking the Joe E. Lewis "Miss You" disk by hanging a copy to each customer to take into the store and listen to and bring back cards plugging his disk and suggestion selling has tripled business at the Woolworth record counter, Memphis.

DEEJAY DEALER...

H. H. Roth, Va. Record Shop, Lexington, Va., offers his record specialty paper ads and a 4:30-4:45 p.m. daily record show from his store window in high schools in efforts to hype sales. Roth does the deejaying himself. Pick customers from crowd and gives them gift of orchids and records. Roth predicts three of the shows will be around for five years, unless material shortages interfere with 45 or 33 turntables, or manufacturers can't get sufficient gross, "Boy, we're not selling 33 on pop albums; 33 outselling anything else 10 to 1 on classics. Has a special 45 counter in the store. Has five clerks on duty at all times, seven on Saturdays. Deluxe records.

Vox Jox

"I've never been a disk jockey before, but, before reading some of the choice 'hit-bites' from other disc jockeys, I'd like to get my word in too...

"The first disk jockey was a waxing engineer.

"The jazz disk jockeys didn't have much to begin with, more instruments, less vocals? If they had any idea of playing music, you could tell. They certainly realized that you can't cushion your shows with vocals 'front and back.' Dark programing is my ideal, when you get the real jazz scenes out of the wax as a warbird giving out with lyrics against the announcer's choice of music. We dig old jazz instrumental from years back, which are darn good stuff, and use them for our 'cushions.' Another night, we might dig in to Mercury, Decca, Victor, Coral, Rainbow and MGM, but phoney on Columbia. Absolutely

(Continued from page 33)

Children's Records

Records listed are those selling best in the nation's retail stores in the following areas: N. Y. City, Los Angeles, Chicago, Detroit, Minneapolis-St. Paul, St. Louis, and Kansas City.

Susan M. Blank, New York, announced that the over-all sales of children's records were down slightly from the previous week, with 98 per cent of the 506 titles listed reporting sales. Sales were reported as down slightly from the previous week, with 98 per cent of the 506 titles listed reporting sales. Sales were reported as down slightly from the previous week, with 98 per cent of the 506 titles listed reporting sales.

POSITION Week Ending September 29

1. "I'M A BEAR" (Two Records)
2. "MISPY" (Two Records)
3. "ISLAND ISLAND ISLAND" (Two Records)
4. "THE MODERN" (Two Records)
5. "THE MODERN" (Two Records)
6. "THE MODERN" (Two Records)
7. "THE MODERN" (Two Records)
8. "THE MODERN" (Two Records)
9. "THE MODERN" (Two Records)
10. "THE MODERN" (Two Records)

Progressive

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10. "THE MODERN" (Two Records)

Progressive
Thanks Disc Jockey...

for your co-operation in making 1950 my biggest year in show business......

Juy Lombardo
and his royal canadians

Latest DECCA releases...

1. A RAINY DAY REFRAIN
   THE GLORY OF LOVE
   (with the Andrews Sisters)
   Decca 27202
   45 rpm-9-27207

2. HARBOR LIGHTS
   THE PETITE WALTZ
   Decca 27208
   45 rpm-9-27208

3. NOLA
   LET'S DO IT AGAIN
   Decca 27173
   45 rpm-9-27178

4. ALL MY LOVE
   THE SWISS BELLRINGER
   Decca 27118
   45 rpm-9-27118

October 7, 1950
### Juke Box Record Plays

Based on reports received last three days of Week Ending September 29

#### MOST-PLAYED JUKE BOX RECORDS

<table>
<thead>
<tr>
<th>Week</th>
<th>Track</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;I'M Gonna Live Till I Die&quot; (Danny Scholl)</td>
</tr>
<tr>
<td>2</td>
<td>&quot;My Dream World&quot; (Chris COLUMBO)</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Serenade to Twins&quot; (Johnny SPARROW)</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Goodnight, Irene&quot; (G. Jenkins-Weiss)</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Simple Melody&quot; (Gary Crosby)</td>
</tr>
<tr>
<td>6</td>
<td>&quot;King&quot; (G. Jenkins)</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Sams Song&quot; (Gary Crosby)</td>
</tr>
<tr>
<td>8</td>
<td>&quot;Dowandaparte's Retreat&quot; (R. Star)</td>
</tr>
<tr>
<td>9</td>
<td>&quot;I'll Never Be Free&quot; (Capitol)</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Nursery Lights&quot; (S. Kaye)</td>
</tr>
<tr>
<td>11</td>
<td>&quot;Can Anyone Explain?&quot; (Aren Brill)</td>
</tr>
<tr>
<td>12</td>
<td>&quot;All My Love&quot; (P. Ingersoll)</td>
</tr>
<tr>
<td>13</td>
<td>&quot;I'm Forever Blowing Bubbles&quot; (G. Jenkins)</td>
</tr>
<tr>
<td>14</td>
<td>&quot;The Palms&quot; (T. Melba)</td>
</tr>
<tr>
<td>15</td>
<td>&quot;Cincinnati Dancers Pig&quot; (R. Foley)</td>
</tr>
<tr>
<td>16</td>
<td>&quot;Goodnight, Irene&quot; (G. Jenkins-Weiss)</td>
</tr>
<tr>
<td>17</td>
<td>&quot;I'll Wanna Be Loved&quot; (J. Glenn)</td>
</tr>
<tr>
<td>18</td>
<td>&quot;Goodnight, Irene&quot; (G. Jenkins-Weiss)</td>
</tr>
<tr>
<td>19</td>
<td>&quot;Rhapsody In Blue&quot; (I. Gershwin-C. Gershwin)</td>
</tr>
<tr>
<td>20</td>
<td>&quot;Mona Lisa&quot; (G. Sattler)</td>
</tr>
<tr>
<td>21</td>
<td>&quot;Beloved Be Faithful&quot; (R. Morgan)</td>
</tr>
<tr>
<td>22</td>
<td>&quot;Golden Sky&quot; (馅科・コット)</td>
</tr>
</tbody>
</table>

**WARNING:**

In utilizing these charts for buying purposes, readers are urged to give particular attention to information listed which shows the length of time a record has been on the chart without it receiving a report in a recent issue. Use this information to show in the left-hand column under the heading of "This Week's Chart" in the column of "Last Week's Chart". If a record has had an unusually long run, or if its current position (such as this week) varies a great deal from its previous position, this week's chart shows a more definite trend.

*Dunn Mac M. DeLuca Sr., King 13939, Dog Day-Day-Pep Cavanaugh Trio, Col 39916; R. Williams, VJ 7-9370*
Thanks fellas for your swell co-operation

Gordon Jenkins

DECCA RECORDS

October 7, 1950
Thanks, fellas... For your wonderful support and co-operation in helping me to climb the ladder of success.

AL HOFFMAN

* If I knew you were comin'[ I'd have baked a cake
* There's no tomorrow
* Subby boodle boo
* A dream is a wish your heart makes

Classical Records

Because all classical tabs are not recorded on all labels it is difficult to present a complete classical record survey statistically accurate. Therefore, the Billboard is currently conducting its weekly classical record telephone survey in a manner to divide LP and 45 RPM classical records. Records in each category are arranged according to date, and not in order to show sales comparison between LP and 45 titles. It will be noted titles are reported in no division of titles between single and volumes.

Best Selling LP Classical Titles

Last This Week

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist/Conductor</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Schubert: Symphony No. 8 in C Major, Op. 94</td>
<td>Wanda Landowska</td>
</tr>
<tr>
<td>3</td>
<td>Chopin: Waltz No. 1 in F Major, Op. 34</td>
<td>Leonid Obraztsov</td>
</tr>
</tbody>
</table>

Best Selling 45 RPM Classical Titles

Last This Week

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist/Conductor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Beethoven: Violin Concerto in D Major, Op. 62</td>
<td>Eiji Katayama</td>
</tr>
<tr>
<td>2</td>
<td>Mozart: Piano Sonata No. 11 in F Major, K. 331</td>
<td>Emil Gilels</td>
</tr>
<tr>
<td>3</td>
<td>Chopin: Nocturne in C Minor, Op. 9, No. 2</td>
<td>Andras Schiff</td>
</tr>
</tbody>
</table>

Classical Record Reviews

The rating, shown by the large boldface number, is an indication of the popularity of the composition, strength and availability of competition, name value of the artists, interpretation and recording technique, and disc quality are considered in determining the ratings. Sales, distribution and manufacturer's reproduction are measured. A score of 90-100 is given to an outstanding performance whose commercial qualities is supported by the interpretations. Ratings from 90-80 indicates an excellent disc, using the same values as a standard. 70-90, good, 60-69, satisfactory; 59-50, fair.
Best-selling Retail Rhythm & Blues Records

Blues

Randy

Record

Most-listed Juke Box (Country & Western) Records

Most-selling Retail Country & Western Records

ADVANCE RHYTHM & BLUES RECORD REVIEWS

Miss Lollipops Confession

Daddy

Street Walkin Daddy

The Man I Love

Apollo Theatre Jump

That Old Feeling

Caddie Baby

Roy Brown and His Mighty

Vinyl Blues

Buddy

Buddy Lomax's

Way Down

Grizzly

Lorenzo

EROL RICHARDSON

Gotham 258

TINY BRADSHAW

King 4318

WYNNE MARRIS

Kings of Rhythm

Be Mine, My Love

Special Disc Jockey Supplement • The Billboard • Page 59

Beautiful Morning Glory-Stanley & Boccaccio

Blues Goodnight—Bennett & Boccaccio

Celeste, el jubiloso—Parce por tu salud (Fame) Capsule 4557

King Blues—Author, Author (Ms)

Rock Me Blues

Somebody

Rody McPherson's

I've Got You Baby

Juke Box Section

Folk (Country & Western) Records

RECORDS

BEAUTIFUL MORNING GLORY

H. B. BENNETT

G. R. (45) 4584-0382

7

WILL THE BLUES GO AWAY

H. B. BENNETT

G. R. (45) 4584-0382

7

DUM-DUM BLUES

H. B. BENNETT

G. R. (45) 4584-0382

7

ROCK ME BLUES

H. B. BENNETT

G. R. (45) 4584-0382

7

I'VE GOT YOU BABY

H. B. BENNETT

G. R. (45) 4584-0382

7

I'VE GOT YOU BABY

H. B. BENNETT

G. R. (45) 4584-0382

7
THE NEWEST STAR ON
WSM "GRAND OLE OPRY"

Audrey Williams

Sings

"TIGHTWAD DADDY"

backed with

"I LIKE THAT KIND OF LOVIN'"

on DECCA RECORD #46264

WSM ARTISTS SERVICE BUREAU
NASHVILLE, TENNESSEE
I'm Gonna Stick My Neck Out....
AND BET ON THIS ONE!!

I've Got the Craziest Feeling

Words and Music by FLOYD TILLMAN

Slowly

I've got the craziest feeling
I've got the craziest feeling
There's nothing left for me to do
But make the sounds get in jams
I've got the craziest feeling
May be if I lost my mind
Then maybe I'd learn to forget
Before I was born

I've got the craziest feeling

Copyright 1950 by Peer International Corporation
Our found music papers nov 8-34

WATCH FOR
FLOYD'S COLUMBIA RECORD
of
"I'VE GOT THE CRAZIELST FEELING"
BACKED BY
"THE GRANDEST PRIZE"
Columbia Record #20746

FLOYD TILLMAN
\50 RADIO STATION KNUZ
HOUSTON, TEXAS

October 7, 1950
**Breaking FOR A BIG HIT!**

**The Original Version**

**THIRSTY FOR YOUR KISSES**

Coupled with

**I DON'T MIND BEING ALL ALONE**

(When I'm All Alone With You)

Sung by

**THE AMES BROTHERS**

Orchestra Directed by ROY ROSS

CORAL 60300 (78 rpm) 9-60300 (45 rpm)

**THE BILLBOARD PICKS:**

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

**THE MIDDLE OF A RUTTLE**

Ferrel Faith & Charlie Columbia 39055

A lush writer, written by the author of "Everyday and Away," this is accorded a true infectious selling set in perfect tempo with a rich choral vocal.

**COULD BE**

Dick Haymes

**DADDY'S LITTLE BOY**

Mills Brothers

The famous Mills should have a rock sequel to their hit classic of "Daddy's Little Girl" in this one. In some ways, this song is a more attractive tune and the boys adapt it to an infectious blues treatment right down to the heaved-up rhythms.

**LUCKY, LUCKY, LUCKY ME**

Dorothy Knight

**BEYOND THE REEF**

Bing Crosby

Margaret Whiting and Jimmy Wakely.

**ARAH'S DAY REFRAIN**

Andrew Sisters-Guy Lombardo Ork

**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 those on what lull disk jockeys think tomorrow's hits will be:

1. MARSHALLMOUTH WORLD
   Ray Anthony Ork

2. WHERE I GO FROM YOU
   Enrico Paulino

3. GOOFUS
   Les Paul

4. SAY MY NAME, SAY MY NAME
   Perry Como

5. CAN'T SEE THE ROAD
   Johnny Parker

6. MARRIAGE OF LOVE
   Bing Crosby

7. LOOK LIKE A COLD, COLD WINTER
   Les Paul

8. MY SILENT LOVE
   Frank Warren

**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 those on what the retail record sellers think tomorrow's hits will be:

1. YOU OR I
   Gordon MacRae

2. AU REVOS AGAIN
   Milde Miller Ork

3. I'M IN THE MIDDLE OF A RIDDLE
   Ray Aman-Allan Morris

4. MR. TOUCHDOWN, U.S. A.
   Hugo Winterhalter Ork

5. NEVERTHELESS
   Ray Flanagan Ork

6. PETITE WALTZ
   Larry Green-Three Sons

7. IN MY ARMS
   Margaret Whiting-Jimmy Wakely

8. BEYOND THE REEF

**THE OPERATORS PICK:**

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

1. PETITE WALTZ
   Guy Lombardo Ork

2. DADDY'S LITTLE BOY
   Bing Crosby

3. DREAM A LITTLE DREAM OF ME
   Ella Fitzgerald-Louis Armstrong

4. HARBOUR LIGHTS
   Les Paul

5. LET'S DO IT AGAIN
   Frankie Carle Ork

6. MY SILENT LOVE
   Bill Onifer Ork

7. NEVERTHELESS
   Paul Weston Ork

8. THINKING OF YOU
   Eddie Fisher-Hugo Winterhalter

9. DON'T EVER LEAVE ME
    Tex Williams

**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 those on what the Country & Western Disk Jockeys think tomorrow's hits will be:

1. FADING LOVE
   Bob Wills

2. PEPPERMINT SONG
   Bill Hambour

3. HADACOL SONG
   Bill Helburn

4. I'M NOT WIGGIE ALONE
   Carl Smith

5. WHEN THE SONG END
   Ruby Doris

**MAIL IT NOW!**

If you have not yet mailed this week's pop music questionaire, please do it now.
JIMMY DORSEY ORK

PHIL BRITO (with the Girlfriends) Run Case Ork

FRAN WARREN (H. Winterhalter Orch) V 20-1916

POPULAR

In a Little Spanish Town
Singing instrumental treatment of this fine standard achieves melody and J.J.'s home. Could sound moderately well in sparker and operator circles. Let a Smile Be Your Umbrella
Cilla "Shingy" Hopper
Sung quite well with another helping of the same original on disc, which Claire Torane sings with bouncy and buoyancy. It's a Love Amaour
Glenn Miller
Sung with spirit-just a shade less importance of the standard. Should some be ready to look it over, Fr. Victor's version should really be looked to in the Rainbow
Pretty little ballad with limited success commercially when the show was on the road. Cliff B. Hunter's version to show Miss W., deserved her recent role in summer stock.

PAUL WESTON ORK

DORIS DAY-THE PAGE CAYA-NAUGH TRIO

ROY SMECK (M. Valpe-J. Hobey) Golden 80-021

LISA KIRK (H. Rene Ork) V 20-1926

VIRG DAMEON (Ralph Mattisons Ork) Munttry 3464

DORIS DAY-DEE HAYDON

SING ME A STORY

S_H.A_R_T

JORDAN'S ELEPHANT FUN

Vera Lynn (Bob Farnon Ork) London 742

Additional Record Reviews appear in the Coin Machine Section of The Billboard

Henry Russell and the College Choir

"HALLS OF IVY"

backed with
"DRINK, DRINK, DRINK"

TOWER 1490

Leo Pieper and His Orchestra

"CORN SILK"

backed with
"SOMEBODY'S KISSES"

TOWER 1480

Order From Your Nearest Tower Distributor or Direct From

100 E. OHIO STREET
CHICAGO 11, ILLINOIS

Special Disk Jockey Supplement • The Billboard • Page 61
**Record Reviews**

(Continued from page 62)

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TUNES</th>
<th>LABEL AND NO.</th>
<th>COMMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>POPULAR</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VAUGHN MONROE ORK</td>
<td>Frosty, the Snow Man</td>
<td>V 28-3915</td>
<td>89-90-90-88</td>
</tr>
<tr>
<td>SPIKE JONES and HIS CITY SLICKERS (The Rhythm Aces)</td>
<td>Could Be</td>
<td>V 29-3912</td>
<td>83-83-83-83</td>
</tr>
<tr>
<td>YANKA Hula Hickey Dula</td>
<td>Yes! We Have No Bananas</td>
<td>RCA 10792</td>
<td>84-86-84-82</td>
</tr>
<tr>
<td>RUSS CASE ORK (Jack Carroll)</td>
<td>All My Love (Bolero)</td>
<td>MGM 10792</td>
<td>81-82-81-80</td>
</tr>
<tr>
<td>CLAIRE &quot;SHANTY&quot; HOGAN (Gil Evans Ork)</td>
<td>I Need You So</td>
<td>London 779</td>
<td>82-83-82-82</td>
</tr>
<tr>
<td>STAN KENTON ORK</td>
<td>Easy Go</td>
<td>Cap 1011</td>
<td>80-83-80-78</td>
</tr>
</tbody>
</table>

**Additional Record Reviews appear in the Coin Machine Section of The Billboard**

---

**Eileen Barton**

**America's Singing Sweetheart**

**Bake a Cake Gal**

Singing the first and only hit rendition of

**"BABY ME"**

**Backed by**

**"WHAT WILL BE, WILL BE"**

Exclusively on **NATIONAL NO. 9123**

**What a GIRL!**  
**What a SONG!**  
**What a HIT!**

ORDER FROM YOUR NEAREST DISTRIBUTOR OR WRITE TO  
NATIONAL RECORDS  
1841 BROADWAY  
NEW YORK 23, N. Y.  
DISTRIBUTORS Territories Still Available  
Write, Wire or Phone

---

October 7, 1950
**CECIL**

**MADDOX BROTHERS AND ROSE**

**HANK LOCKLIN**

**JESSE JAMES**

**TERRY PRESTON**

**DON WHITNEY**

**NEAL BUES**

**HANK LOCKLIN**

**CAYUCO**

**HANK LOCKLIN**

**TERRY PRESTON**

**WILLIAM MOORE**

**MADDOX BROTHERS AND ROSE**

**WILLIAM MOORE**

**HAPPY JOE LEWIS**

**CECIL GANT**

**HAPPY JOE LEWIS**

**CECIL GANT**

**CECIL GANT**

**Honda**

**Honda**

**BILLBOARD**

**Billboard**

**Billboard**

**Billboard**

**ADVANCE RECORD RELEASES**

**POPULAR**

1. "I've Got the Blues When It Rains" - Maddox Rhythmasters (Mule) Oct 1212
2. "I've Seen Her" - Little Magpie (Mule) Oct 20747
3. "I'll Still Love You" - Miller Brothers (Mule) Dec 27236
4. "I'd Rather Be a Teenager" - Miller Brothers (Mule) Jan 1986
5. "I'll Find You" - Ten Songs (Epic) V 26-2942
7. "I'm Always Happy to Be With You" - J. Layton Ola (Vocalion) Feb 1934
8. "I'm Feeling Better Bubbles" - E. Howard Ola (Red Seal) Nov 1949
9. "I'm the One Who Loves You" - Clifton, J. Layton Ola (Vocalion) Sep 1999
10. "I'm Yours" - Mary Ann McGill-P. Ola (Vocalion) Feb 1999

**ST. LOUIS TICKLE**

**CRAZY BONE RAG**

**JUKE BOX BOOGIE**

**WILLIAM MOORE**

**HAPPY JOE LEWIS**

**CECIL GANT**

**HAPPY JOE LEWIS**

**CECIL GANT**

**Honda**

**Honda**

**BILLBOARD**

**Billboard**

**Billboard**

**DOT RECORDS**

**DOTT REC**
It's
JACK
OWENS

Busier than Ever...

• JACK OWENS "BRUNCH BUNCH"
  KLAC — Channel 13 — Hollywood
  Sponsored by Robt. K. Hartman Products
  Starting Sunday, October 1 — 10 A.M. to Noon

• "YOUR FAMILY SHOW" starring JACK OWENS
  An NBC Transcription —
  Mittendorf — Owens — Hunter Prod.
  "MUSIC FROM HOLLYWOOD" — NBC
  Every Saturday Night
  with Robert Armbruster's Orchestra

BUT... never too busy to thank all you disk jockeys for the sincere co-operation you gave my Decca Records this past year.

YOU WERE ALSO SWELL TO PICK MY CURRENT RELEASE

"DREAM A LITTLE DREAM OF ME"
Decca Record No. 27096
Two weeks in a row... as your No. 1 Disk Jockey Pick in The Billboard
WATCH FOR... "JACK OWENS SINGS"
Decca Album — To Be Released October 9

Record Promotion
JIM McCARTHY

Exclusive Management: MCA

October 7, 1950
I'm a recent UP interview, a reporter asked me precisely when my "career" started. (The quotations are mine.)

Without a moment's hesitation I answered, November 7, 1949. Now less than a year doesn't seem like a long time for a guy who is credited with being the first disk jockey and record of being 18 years of spinning records.

I'll admit that almost two decades of wax whirling hewed out of the life span of a guy who is only 28 years old (I'll be 42 next July 4) is quite a slice, but let's face it, men, just what kind of a career do you call sitting on your big fat, and selling vacuum cleaners that nobody ever sees?

At least now I can show 'em the vacuum cleaner nobody ever sees!

Please don't misunderstand me. I love my weird profession, all phases of it. That's what! Did anyone say, "Wait a minute, you jerk!" I'm sure something did. That sense of "feel" I tell sponsors is mine informs me that some of you guys resent my using the word "weird" to describe a profession with so much imagination, so much artistic approach, so much savoir faire, so much bull.

If any disk jockey, including myself, feels himself so essentially a talented part of the world of entertainment, then let him try and get along without records. Yes, even the hour-long Barry Gray type shows that use only one or two records. The knowledge that those records are there as a stand-by is, after all, pretty comforting.

As long as we spinners have to depend for entertainment on the efforts of others, as long as our program these days is only as good as the last records we play (Heaven help us!), then I say, we're taking ourselves pretty seriously when a recent music magazine comes out with a headline article in which disk jockeys rate the recording companies that give the best or the worst personal service. Personally, the only good service any disk company can give is to make better records!

So, when on November 7, 1949, my boss, Don Fedderson, gave me the challenge of a lifetime, to conduct a five-hour daily television show without records on KLAC-TV, I jumped out of my nice soft chair and plunked it down again on a much, much swifter variety with a "thing" called Hollywood on Television. H.O.T. is that "house by the side of the road," the observer of the Hollywood scene. And if you read your newspapers, you know that Hollywood has a lot to be seen. On that show, we not only interview that one guy in a thousand who made it, but the other 999 as well.

My job is to keep the parade moving rapidly, to keep the watchers wondering just what is coming behind the elephants (besides 42 commercials).

A recent radio article came out with this bit of pleasantness and I quote, "Frankly, I don't understand the Jarvis show. For that matter, I don't understand Jarvis. He has no talent. All he does is make money!"

Now, I'm a family man. I'm proud of my four boys, Jerry, Michael, Jeffrey and Jonathan. Jerry was born the day I answered the ad that got me into radio. He is now on a Beethoven kick (I'm a Wilbur Sweatman man myself). I love all my relations, especially that uncle of mine named Sam. His song is my No. 1 plug every March 15, and believe me, I love to sing it, I guess that's the biggest reason why I'm on with four hours of radio-time every day with the Original Make Bellsee Bellroom, and in addition, five hours of TV, Monday thru Friday, with Hollywood on Television.

Yes, it's nice "working" nine hours a day, but it's even nicer knowing that after 18 years. I've finally found my birth certificate.

MY FAVORITE song is Body and Soul. I don't collect records at home, but I like to listen to them. I have no favorite artist. I like 'em all. That answers the question about me.

WNEW's record library, the key-stone in our "Music and News," hands out about 125,000 disks a year for our disk jockeys to play on their shows. (Martin Block and Art Ford have supplementary collections of their own, containing thousands of records respectively.) Stocking the yearly consumption of our turntables, we figure these records would tower well over the Waldorf-Astoria. And if anyone is interested in setting them end to end, they'd reach the length of Manhattan Island and halfway back.

But we take no time out for that. As for the big kids, that's Hollywood on Television. We're too busy, three assistants and myself, in hearing, timing, filing and cataloging our records, which come in at the rate of some 50 a week. Which is a necessary routine, and a helpful one in the later building of WNEW programs.

Our filing system is simple. The records are filed alphabetically by artist. We have a key for each artist, composed of the first initial of his last name, plus a number. For example, Bing Crosby is C-9, Tommy Dorsey 2-D, Benny Goodman 2-G, Dinah Shore 70-S, and so on. Each new artist is added to our list. He is given the next number under his initial. In this way the records of each individual artist are kept together, which makes for easy block-programming by artist.

The key is followed by another number in our system. That number is a simple 1-3-5-4 listing of records. Dinah Shore's latest disk, for example, is titled Easy To Remember (backed by Don't Rock The Boat), and numbered 70-S-127.

We catalog albums by label and classical records by composer. All other categories (religious, Christmas, hillbilly, etc.) are filed according to type.

WNEW prides itself on bringing new artists and music before the public. We have been instrumental in starting the careers of such stars as Barbra Streisand. Frank Sinatra, Helen Forrest, Barry Wood and others. Thru the medium of recordings, Martin Block and more than a hand in establishing such bands as Tommy Dorsey, Benny Goodman, Vaughn Monroe, the late Glenn Miller and many, many others. We have not stopped with popular music alone. We were one of the first stations to put on a billfoldly program, starring Zeke Mansfield, Ellen Britt and others.

We further serve our popular audience by bringing to television sets the classical vein, with such programs as Music 'Til Midnight, Music You Won't and Orchestras of the World. We hope our serving the public in this way makes for a better appreciation of more music by more people.

Our main source of supply is the record companies. We get additional help from the music publishers and artists' representatives. We listen to both sides of every record and our judgments are based purely on the performance.

As a former music contact man (working for Shapiro-Bernstein, Robbins Music and Sants-Joy) I gained invaluable experience before I joined WNEW in 1946. I like to believe that all representatives—from record companies, music publishers and artists—feel they are welcome to come up to WNEW at any time to talk shop. Their tips and suggestions are most helpful.

We are also grateful to the music trade papers for their record listings and general information.

However, I believe that no amount of plugging by disk jockeys, publishers, representatives or trade papers can sell a song without public acceptance.

The popular taste and the music business, unpredictable as they both are, make our job much more of a routine cataloging and counting. WNEW modestly likes to feel that it is an alert, aggressive radio operation. And that same philosophy makes music sleuths out of our music staff. We like to find new, promising tunes; we like even better to give them their first airing.

I don't like to predict trends. The only trend I see is a constant one towards the good, solid ballads, the kind of song a publisher, a singer, a record company and a music librarian dream about while the novelties come and go. That's the trend. It is also the public's taste. My job—and the job of the whole music business—is bringing that song to those people.

Page 68 • Special Disk Jockey Supplement • The Billboard

October 7, 1950
Art Ford's P's and Q's for Video Jocks

As told by June Bundy

Don't be afraid to be off the screen:
silence is sometimes golden,
rehearse the mechanical side; check the copy;
find the gimmick; watch the 'sync'.

The video deejay has to be more conscious of his conduct both on and off the screen than any Hollywood movie star, according to New York disk jockey Art Ford, whose combined chores on radio station WNEW and TV outlets WPIX and WJZ-TV total more than 37 hours a week.

"Add up the time a jockey is on TV," says Ford, "in my case it's around three and a half hours a week, which is the equivalent of an audience seeing me in 10 or 12 feature length movies. People begin to recognize you and, whether you work in a small or big town, you better speak like a regular guy or you'll lose your audience."

In line with this Ford thinks a jockey can't play too much on TV, and recommends that platter spinners stay in both media, devoting the bulk of their airtime to radio, and reserving their best stuff for a few TV appearances. "A guy like Ted Steele can afford to be on TV 10 hours a week," explains Ford, "but he's an unusually talented and versatile performer, and therefore an exception."

As for personality problems in front of the camera, Ford says, "artificial styles and borrowed gimmicks don't go in TV. You may be able to put them over vocally on the radio, but if you're a phony on TV it shows. You also have to watch yourself for any annoying habits. A fixed smile or too much bobbing of the head to emphasize a commercial will kill a pitch."

Ford considers the phone of paramount importance on a TV show.

"Remember, anything can go wrong in a new medium. Keep a phone at your elbow so you can be in direct contact with the control room. Another thing to remember is that the crew will reflect your attitude. If you're calm and unruffled chances are they will be, too. You can't kid a crew anymore than you can kid the audience. They know when something's wrong, and they'll like you better if you admit it. For instance when Dizzy Gillespie paid me a visit at WPIX a few weeks ago, he stepped up on the platform, sat down in a chair and went right back toward. He went out of camera range, and the lensman went out of his mind. It happens all the time."

The Art Ford show on WPIX utilized two rather than discs, but the spinner doesn't handle the talent himself. "I leave that to the station and concentrate on the commercials," Ford, who has been in TV since he made his video bow on DuMont in 1947, has some definite and constructive ideas on how you should handle a commercial on TV.

1. "Don't be afraid to be off the screen. Give the product to the camera. To impress the product on the viewer, you have to remove all distractions and that includes yourself."

2. "Silence is a great asset sometimes. Don't think you have to talk all the time while you're pitching a product. You'll get better results by actual demonstration."

3. "Always rehearse the mechanical side of the commercial, even the you don't have any other rehearsal time on the show. Radio has separated the deejay and the sponsor, but in TV you can work right with the advertiser and have him show you how to manipulate the product. For instance, before I pitched a storm weather window, I practiced several times with the manufacturer before I'd attempt it in front of the cameras. It's also smart to check up personally on how sales went since direct sales results are so important to independent video stations."

4. "Check your copy, for this is very important because TV copy isn't as clean as radio copy, and when you're handling 15 commercials in a row a readable script is essential. However, don't memorize your copy. Get your own slant. Memorized plugs don't sell and lack that extra life. Besides, some of the agencies are completely new to the media, and write copy in headlines like a newspaper ad."

5. "Find a gimmick for each commercial. Before the show I always make a list of gimmicks to tee off a pitch. For instance, one hot night I sold some cooking ware by advising husbands to give their wives the new crockery so they wouldn't mind a hot kitchen."

6. "Watch your 'sync' with slides. Nothing kills a sale faster than to have the jockey spell off a phone number, while the slide shows the address, and vice versa. It's also smart to avoid duplication of slides. Whenever possible put two phone numbers on one slide instead of two. It helps the pace."

Ford doesn't think the straight recorded show will ever go over on video in New York. "Few men have the presence to carry it off," says Ford, "and besides it's not fair to the audience." The platter man predicts that the disk will eventually be used on TV in a different form, via film impressions. In line with this Ford is shaping up a series of abstract TV movies for syndication to accompany pop and semi-clasical disks on a strip show.
TV: THE NEW HOME FOR DISC JOCKEYS

By JUNE BUNDY

A survey of spinners retrodted for sunset work; their routines and programming ideas in the new medium

"Video Jocks? KPHO Again!" 'Em

In spite of the widespread concept of disc jockey in TV, some video stations are dead set against 'em. For instance, KPHO-TV, Phoenix, Ariz., the State's sole four-network TV outlet, writes, "Producers have told us that the basic audience for the Coast, and eastward to Chicago, New York, where disc jockeys are taking they're wonders who is supposed to be in there. Arizona's 80,000 odd television viewers have expressed no desire-in fact, no disc jockeys and, working on the obvious theory that the audience is intact, visual, and as such, should have as much movement as possible, producers have told us that the disc jockey should stick to AM and vice versa. If a housewife cannot do her housework by watching TV at the same time (which seems to be as much fun as for the video disc jockey), no turn on the radio. TV will still monkey with her sewing, cooking, listening and viewing time, but we here do not feel that it should entirely eliminate radio.""}

BUD (FRANK J., JR.) ABBOTT, WHAS, Louisville: The Abbott Show (7-7:30 p.m. Monday and Tuesday. Format: Records with trick camera effects, voiceovers, contests, audience participation, sponsorship: "It's difficult to get enough action in a one-man show. Another obstacle is what to do while the record is playing. The host is left to be good listening, without necessarily speaking to the audience on his own duties. The program has pulled as many as 54,500 letters in a five-minute period. The show rated 90 per cent share of audience on co- channel checks with 30 per cent of Detroit's 160,000 sets in use.")

JOHNNY GRISWOLD and DICK BULL, KOI-AM, Albuquerque, N. M. GEORGE S. JOHNSON, KOB-TV: "Both Griswold and Bull programs KOB TV as live performers. There are no strictly platter shows on KOI TV. By keeping them on the air, the selling value is enhanced as AM disc jockeys in the daytime.

TOM McMAHON, WCAU-TV, Philadelphia: Off the Record Show (11 midnight, Format: Record, live talent, interview, "Pay Off Platter" contest gimmick with listeners sending cags, and McMahon phoning contestants while on air): "A TV disc jockey show can afford real live corps. The show emotes a heavier, air and lesser amount of heavy visual material. The studio camera shows is late at night for people who have been sitting around the gar- nages, but don't want to turn off the set and go to bed. The deejay must be a 24/7 who don't big shows, but should fill the role of a change-of-pace."
Spiners of Disks

Movers of Merchandise

By JOE MARTIN

A little know-how and a lot of sincerity makes the difference between the journeyman jockey and the spinner who can sell anything from life insurance to potato peelers

ALMOST from the first day of radio broadcasting, station executives, ad agencies and advertisers learned that it usually paid for an advertiser to buy time on the disk jockey shows. In most cases, it was the small advertiser with a small budget who learned the value of the platter spinner as a salesman for his products. Time costs were fairly low, talent costs were low and production costs were practically nil. Yet it has taken all these years for most industry people to realize fully the tremendous selling and merchandising power of many disk jockeys. Fact is, it has taken the jockeys themselves a long time to realize their potentialities and capabilities as salesmen.

Having a "good" voice, a fair education and some dialogue lessons can make anyone an employable announcer. What it takes to make a good salesman on the air is a question that has been bandied about from the early days of radio.

Advertisers and agency execs who have had long experience in the field of disk jockeys to sell their products are in agreement on the fact that the jockey is the person who is the "Fuller brush man type." That's the type of radio salesman who can get his listeners to make 1,000 telephone call orders within 19 minutes. It is the well-known Martin Block who did just that some years ago. More, he got the calls divided among the five boroughs of New York City.

It is the Fuller brush man type who has been able to sell books, correspondence courses, insurance, pass books, toys, rain coats, ballots and potato peelers. It is the same type who proved worth while at an Independent station in New York in which four deejays were given the same product to sell. One of the deejays had twice the audience pull of any of the other three, but he consistently sold four times as many items. Despite switches of scripts, times and music, the same jockey kept proving worth while.

According to the experienced agency people, the basic qualities of a good disk jockey merchant are the following:

1. He must understand selling.
2. He must have a loyal audience.
3. He must be able to talk to his listeners on their own level and as a personal friend.
4. He must be able to inject his own personality into any piece of ad copy he is reading.

The jockey with the biggest name, biggest audience and best time in the air is always a good salesman has been proven time and time again. It is generally known that some of the best-known platter spinners are considered "hopeless" as salesmen. In trying to sell a $2.98 item, one such "name" wound up with nothing after having cost the advertiser $10 for a $2.98 item alone. Advertisers and agencies both agree that the selling cost must remain at one-third of the total price of theliced, or kept, by the disk jockey salesman can often get the selling cost of a $2.98 item down to 40 cents per item.

On the subject of whether or not disk jockeys should be given free time in handling ad copy, one top agency exec insists that reading from scripts has proved the best method of selling. He points to the specific example of a Midwest station jockey who had been selling one item at the rate of 400 per week. When orders suddenly dropped off to 74 in a 100-a-week period, the agency made drastic cuts and soon discovered that the jock had decided to ad lib the commercial. Switching back to script raised the orders to their former level within three days.

Further proof that disk jockeys with the basic qualifications of a good salesman can have the desire to sell can move plenty of merchandise in the recent experience of an ad agency in New York which was promoting the sale of two books. The books contained various coupons for free samples reduced price admissions or purchases to a ticketing of places in a big metropolis. Cost to the listener was $1. A broad campaign in the New York area came up with 16,000 orders in a week and 170 orders in one day and a total two-week sales of 125,000 pass books.

On the subject of price, most execs agree that disk jockeys on AM radio can sell items that cost $7.87 or less, but that similar shows on TV can sell items priced at as high as $19.95. On the topic of time, most execs believe that 5 to 7:30 and 10 to 12:30 periods in the evening usually pay the biggest returns.

A word of warning was directed by several sponsors and agency men. It is apparent that many disk jockeys will build their reputations as salesmen and then fall for their success to such an extent that they begin worrying about building an audience quantity-wise rather than quality-wise. Other jockeys will start heading for larger cities only to find that they are taking sales away from their home localities and poor salesmen in more distant areas.

In all, it is agreed that buying time on a disk jockey program is probably the safest buy of all, that disk jockeys have proved themselves on the air, in mail and phone salesmen, and that the "names" are not always the best advertisers. Most people, in fact, don't know the name of the local Fuller brush man—buy to them before they can buy to someone.
CHRONOLOGICAL LIST RECORDING ARTISTS' BIRTHDAYS

JANUARY

MARCH 3
Dinah Shore...Columbia
MARCH 3
Paul Whiteman...Capitol

MARCH 7
Charlie Barnet...Columbia
MARCH 8
Sam Donahue...Capitol

MARCH 17
Bud Freeman...Capitol

APRIL

APRIL 1
Eddy Duchin...Harmony
APRIL 3
Juan Cherry...Horace Heidt and his Orchestra
APRIL 7
Billie Holiday...Decca
APRIL 7
Billie Holiday...Decca
APRIL 11
Enri Felice...Capitol

MAY

MAY 1
Price...Price
MAY 5
"Two Ton Baker"...Mercury
MAY 5
Joe Arden (Amos Brothers)...Coral

JUNE

JUNE 1
Alton Pippins...Columbia
JUNE 2
Don Barbour...Capitol
JUNE 3
Billie Holiday...Decca
JUNE 10
Lucy Larue...RCA Victor

JULY

JULY 1
Alton Pippins...Columbia
JULY 4
Louise Armstrong...Decca
JULY 5
Jerry Dairen...Capitol
JULY 8
Don Barbour...Capitol
JULY 10
Don Barbour...Capitol
JULY 15
Laverne Andrews (Andrews Sisters)...Decca
JULY 21
Carmen Dragon...MGM
JULY 23
Morgan Whitting...Capitol

AUGUST

AUGUST 3
Benny Goodman...RCA Victor
AUGUST 7
Artie Shaw...Capitol
AUGUST 8
Meadow Burke...Capitol
AUGUST 10
Meadow Burke...Capitol
AUGUST 13
Buddy Clark...Columbia
AUGUST 19
Hank Miller (Miller Brothers)...Decca
AUGUST 25
Tony Pastor (Starlighters)...Capitol

SEPTEMBER

SEPTEMBER 4
Dick Thomas...Decca
SEPTEMBER 10
Ray Noble...Capitol
SEPTEMBER 13
Nathan Dickson...Columbia

OCTOBER

OCTOBER 7
Bubba Bean...Capitol
OCTOBER 8
Bubba Bean...Capitol
OCTOBER 15
Jelly Roll Morton...Columbia
OCTOBER 17
Johnny Otis...Decca
OCTOBER 25
Dinny Gillespie...RCA Victor

NOVEMBER

NOVEMBER 22
Charlie Barnet...RCA Victor

DECEMBER

DECEMBER 24
Tony Pastor (Starlighters)...Capitol
DECEMBER 25
Benny Goodman...RCA Victor
DECEMBER 30
Benny Goodman...RCA Victor

Page 72 • Special Dick Jockey Supplement • The Billboard

Editor's Note:
Year of birth has been purposely omitted in the interests of accuracy.

Copyright © 1950 American Radio History
BING COUNT GENE POP

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College Football Marching Songs

A list of available recordings compiled from reports received from record companies

ALABAMA
Jan Garber............Fight, Alabama.............Capitol 19141
Johnny Long..........Song of the Crimson, Yen, Alabama........Deca 25246

ARMY
Kay Kyser............On, Brave Old Army Team; Army Blue........Columbia 37872
Jan Garber............On, Brave Old Army Team............Capitol 10142
Dick Powell and Norsemen Quartet; On, Brave Old Army Team; The Cadets Go Rolling Along........Deca 25250
Fred Waring and His Pennsylvanians; The Cadets Go Rolling Along........Deca 18269

ARMY AIR CORPS
Skitch Henderson........Army Air Corps Song............Capitol 501
Fred Waring and His Pennsylvanians........Army Air Corps Song........Deca 18269

CORNELL
Tex Beneke............Alma Mater............Victor 20-2338

DUKE
Duke University Men's Glee Club; the Whip; the Blue and White........Deca 25247

FORDHAM
Jan Garber............Fordham "Ram"............Capitol 10144
Phil Reed............Fordham "Ram"............Victor 25-2399

GEORGIA
Jan Garber............Rambler Wreck From Georgia; Georgia Tech........Capitol 10141
Jan Garber............Glory to Old Georgia............Capitol 10143
Phil Reed............Rambler Wreck From Georgia; Georgia Tech........Victor 20-2339
Tex Beneke............Rambler Wreck From Georgia; Georgia Tech........Deca 25249
Dick Powell and the Four Sons of the Georgia Tech........Deca 25249

ILLINOIS
Jan Garber............We're Loyal to You Illinois............Capitol 57-677
Dick Powell and the Four Sons of the University of Illinois........Deca 25251

INDIANA
Jan Garber............Indiana, Our Indiana............Capitol 57-678

IOWA
Jan Garber............Iowa Corn Song............Capitol 57-679

LOUISIANA
Johnny Long............Cheer for L. S. U.; The Bengal Swing........Deca 25242

MAINE
Jan Garber............Stein Song of the Sea; Stein Song............Capitol 10143
Dick Powell and the Four Sons of the University of Maine........Deca 25251

MARYLAND
Jan Garber............Fight Songs, The Victors............Capitol 57-678

MICHIGAN
Jan Garber............Michigan, My Michigan............Capitol 10141

MINNESOTA
Jan Garber............University of Minnesota Rouser............Capitol 57-678

MISSISSIPPI
Johnny Long............ Ole 'Miss............Decca 25249

NAVY
Jan Garber............Anchors Aweigh............Capitol 10112
Lyn Murray Male Chorus............Anchors Aweigh............Capitol 25249
Fred Waring and His Pennsylvanians............Anchors Aweigh............Deca 25249
Dick Powell............Don't Give Up the Ship............Victor 20-2339
Tex Beneke............Anchors Aweigh............Deca 25250
Kay Kyser............Anchors Aweigh; Navy Blue and Gold............Columbia 37872

NORTHEASTERN UNIVERSITY
Jan Garber............Go 'U Northwestern............Capitol 57-678
Phil Reed............Go 'U Northwestern............Victor 25-2399

NOTRE DAME
Guy Lombardo............When the Irish Boys Go Marching By; Hike, Notre Dame............Capitol 25244
Dick Powell and the Four Sons of the University of Notre Dame........Deca 25249
Tex Beneke............Victory March;............Victor 20-2340
Phil Reed............Victory March............Victor 20-2340
Jan Garber............Victory March............Capitol 57-678
Kay Kyser............Victory March............Columbia 37873

OHIO
Jan Garber............Across the Field............Capitol 57-677

OKLAHOMA
Johnny Long............Oklahoma, Alle!!............Decca 25245

PITTSBURGH
Jan Garber............Hail to Pitt............Capitol 10144

PRINCETON
Jan Garber............The Princeton Cannon Song............Capitol 10142

PURDUE
Jan Garber............Hail, Purdue............Capitol 57-678

RICE
Johnny Long............Rice's Honor............Deca 25245

SOUTHERN CALIFORNIA
Kay Kyser............Fight On; All Hail............Columbia 37874

TEXAS
Jan Garber............The Eyes of Texas Are Upon............Capitol 57-677
Tex Beneke............The Eyes of Texas Are Upon............Victor 20-2338

TEXAS A & M
Johnny Long............The Aggie War Hymn............Decca 25244

TEXAS CHRISTIAN
Johnny Long............Alma Mater............Decca 25244

TULANE
Johnny Long............Roll On, Tulane............Decca 25242

WASHINGTON AND LEE
Kay Kyser............Washington and Lee Swing; College Friendship............Columbia 37874
Jan Garber............Washington and Lee Swing............Capitol 10143
Tex Beneke............Washington and Lee Swing............Victor 20-2340

WISCONSIN
Kay Kyser............On, Wisconsin; Alma Mater............Columbia 37873
Jan Garber............On, Wisconsin............Columbia 37871
Phil Reed............On, Wisconsin............Victor 20-2340
Tex Beneke............On, Wisconsin............Columbia 37871

YALE
Kay Kyser............Bright College Years; Botha, Botha............Columbia 37871
Jan Garber............Down the Field............Capitol 10142

Page 74 * Special Disk Jockey Supplement * The Billboard

October 7, 1950
Harold Arlen

In the fall of 1929, when Vincent Youmans was writing Great Big, the featured pianist took sick. Harold Arlen, a member of the band, calmed to substitute at the keyboard. Instead of playing the boisterous Youmans' tunes, Arlen came up with some melodies of his own. When Youmans returned, the chorus Arlen was rehearsing suggested he write the down the result and the result was the hit Get Happy.

The composer of Get Happy got his first job as a musician at home in Buffalo, where he was born. After he began working as a singer-panellist in small night clubs around Buffalo at the age of 15. Meeting up with a saxophonist and a violinist, he formed an ensemble known as the Snappy Trio, which kept Arlen occupied. It became a full orchestra known at the Surfing Tattoo. A New York critic covered them and booked them into the Silver Slipper Cafe.

Arnold Johnson, then leading the orchestra for George White's Scandals, took a fancy to Arlen and offered him a contract. He told Arlen to come back to see him having to sing from the pit during the orchestra. Singing was Arlen's main ambition. After dropping out of high school, he formed his own band and took a job at Remick's for $45 a week. Bluebird, Columbia, Broadway and Hollywood and between ballets, Arlen has collaborated with three lyricists. The first was Ted Koehler, who was born in New York City on April 11, 1899, and was brought up in Chicago. At the age of 15, he was a pianist in a motion picture, but he later became a singing bug with the band of Bix Beiderbecke. The second was Johnny Mercer, who was born in the year 1909, in New York City. He began as a writer and then became a composer. The third was Johnny Mercer, who was born in the year 1909, in New York City. He began as a writer and then became a composer. The third was Johnny Mercer, who was born in the year 1909, in New York City. He began as a writer and then became a composer. The third was Johnny Mercer, who was born in the year 1909, in New York City. He began as a writer and then became a composer. The third was Johnny Mercer, who was born in the year 1909, in New York City. He began as a writer and then became a composer.
Irving Berlin

Irving Berlin was born in Tuman, Russia, May 11, 1888, and in the official records of his birth he was entered as Israel Baline. When he was four years old, the whole family left Russia and the whole train and finally went to New York.

In 1890, his father, a cantor in a neighborhood synagogue, moved to New York City, and Baline sold newspapers in the streets. The next became a street singer.

At the age of 16, he landed his first full-time job working a singing waiter at the Pelham cafe.

The album is New York.
Hongy Carmichael

Hollywood: (Hongy) Carmichael, had known music since his mother credited him on two chairs while she played piano for composition. He also developed musical backgrounds for silent films. Baseball, golf, and tennis were other Carmichael hobbies. He discovered his natural talent.

Stepping out of the spotlight, Doug Duval had discovered that his talent. Fanny trouble and his P-52, and broke up to London, and to the music of war from. He returned home to school. Reactional, and continued to play for high school dances.

He returned home to school. Reactional, and continued to play for high school dances. Heroes was written by his Paul Me- Nutt and Wendell Wilkie were doing, but they were simply ways to keep college educations. Songs kept running thru his head, and together with Paul, they gave him a taste of showbiz.

After a step with law degree he sold his Washboard Blues to help carry thru early law practice days. But with the band of the astral. He heard a recording of his own tune and the tune was a hit.

A long haul in Jean Goldkette's band, Paul Whitehead, a dark horse in the Hollywood and finally recording session brought him back to the screen. In films, and on sheet music. He is also one of the authors of his autobiography, "27th Street Blues."
Popular Songs

1931—"OVER THERE"
On the April morning in 1917 that President Woodrow Wilson went before Congress to ask for the United States to enter World War I, George M. Cohan was waiting at his office when a visitor utilized the telephone to report that the President had appeared. When he was not within an hour or two of handing them over to a judge, Cohan had completed the words and music for "Over There," which has since been designated the march song of the American people. In 1919, it sold out all of the million of copies of a sheet music sold before World War II.

George M. Cohan

George M. Cohan made his first stage appearance when he was three years old, in a charade of "A Night in Old France," at a business party given by his parents. A year later he was playing in a walk-on part that left him from father to son in the orchestra of a vaudeville show in Chicago.

In 1898 he organized the Four Cohans with his parents and older brother. From time to time George quit the stage, returned to school, and became an expert in the stock market. He went out of his way to avoid "that damned trade" but ended up paying for it when he married his first wife.

In 1901 George led the Four Cohans into the legitimate theater by writing, directing and producing his first musical comedy, "Harvey." He followed this up with "Running for Office" in 1902, both of which made American producers sit up and take notice. The critics lambasted the author-their share of the blame for his 'rhythms and a 'thriftiness' loved it.

The picture achieving stardom in Little Johnny Jones, Cohan acquired a partner in his six-year-old daughter, with whom he was associated for 15 years. The firm of Cohan and Harris included the producing field in 1911 with its title on Broadway, "Get Up and Fight Like Hell."

George M. Cohan's box score can be summarized in this fashion: 264 songs; 225 plays of his own writing, 60 more in collaboration; 12,800 appearances as an actor.

He was 72 when he died on July 24, 1942. Unless otherwise noted, all songs in the George M. Cohan catalog are now published by theerry Noel Music Co. Inc., New York.

Popular Musicals

1917—"OVER THERE"
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1850—DE CAMPTOWN RACES
F. P. Christian, the minstrel, claimed authorship of this song and published it under his own name. During the Lincoln-Douglas presidential campaign, the last line of "Give Me a Little Raga" was used as the campaign slogan.

1851—"Every hour that we lose is never restored again" was sung as the ideal day for a minstrel show.

1864—"Swanee River" was written as a song for the long distance ferry service. It was originally titled "Down the River of the Swans."
Stage Musicals

1921—GEORGE WHITE’S SCANDALS OF 1921
Book by Gay Bolton and Fred Thompson; lyrics by Ira Gerch- wic and Hal Prince; music by George Gershwin. A cast headed by Cleo Lane, with Helen Morgan, William Gaxton, Ethel Waters, Eddie Malin, and Helen Carswell. In- cluded also: Lenore Halliday, Frank Alexander, Robert Ed- ward, Alva Jes, Kay, Unny Dennis, and "Someone To Love it" by Frank Newton. (Available on Columbia record 12335.)

2000—1922—GEORGE WHITE’S SCANDALS OF 1922

2000—1924—GEORGE WHITE’S SCANDALS OF 1924

1925—LANO’S (cont.)
Book by Guy Bolton and Fred Thompson, lyrics by Ira Gerch- wic and Hal Prince, music by George Gershwin. A cast headed by Alice Attell in a cast that included William Gaxton, Helen Morgan, Eddie Malin, and Mary Garden. FASCINATING KARMEN (On the following records: RCA Victor 2180, Decca 2419, Hazel Scott, piano, and orchestra; Columbia 6193 in M-93; Columbia 4930 in X-57; Decca 2682, 1931, Harry Barrate, Orchestra, and Eddy Wynn in A-934, 1931, Eddy Wynn, Orchestra, and Eddy Wynn in A-596, Eddy Wynn, Orchestra.)

1926—DON’T TALK TO ME (cont.)
Book by Harry Freed and George S. Kaufman; lyrics by Ira Gerch- wic, music by George Gershwin. A cast that included Clark and McVear; Amaretto; and singer and his band, New Music Movietone Corporation. A MUSICAL SELF-MADE AMERICAN (On the following records: Columbia 6068 in C-97, Frankly, piano, Columbia 4907 in C-43, Fred Gant’s Orchestra, Columbia 24109 in A-572, 1930, Billie Holiday, in A-2367, Billie Holiday, and George McRae, with orchestra.)

1927—GET THE BAND
Book by Harry Freed and George S. Kaufman; lyrics by Ira Gerch- wic, music by George Gersh- wic. A cast that included Clark and McVear; Amaretto; and singer and his band, New Music Movietone Corporation. A MUSICAL SELF-MADE AMERICAN (On the following records: Columbia 6068 in C-97, Frankly, piano, Columbia 4907 in C-43, Fred Gant’s Orchestra, Columbia 24109 in A-572, 1930, Billie Holiday, in A-2367, Billie Holiday, and George McRae, with orchestra.)

1928—GET THE BAND
Book by Harry Freed and George S. Kaufman; lyrics by Ira Gerch- wic, music by George Gershwin. A cast that included Clark and McVear; Amaretto; and singer and his band, New Music Movietone Corporation. A MUSICAL SELF-MADE AMERICAN (On the following records: Columbia 6068 in C-97, Frankly, piano, Columbia 4907 in C-43, Fred Gant’s Orchestra, Columbia 24109 in A-572, 1930, Billie Holiday, in A-2367, Billie Holiday, and George McRae, with orchestra.)

1929—GET THE BAND
Book by Guy Bolton and Fred Thompson; lyrics by Ira Gerch- wic and Stanley Martin, music by George Gershwin. A cast headed by Zornin, with Bing Crosby, Oscar Levant, and John Murray Anderson. SWING AND LOW DOWN (On Columbia record 6955-D in M-93, 1929, John Murray Anderson.)

1930—9 CRAY
Book by Gay Bolton and John McWilliams. Lyrics by Ira Gerch- wic, and presented by a cast that included Gillian Blake, Alice Myles, André Smith, Harry Darwell, Billie Holiday, Gordon MacRae, and Ruby Keeler. I’LL NEVER FORGET (On the following records: RCA Victor 20197, in A-709, William Henry, and the Artiste RKO Victor M-1, 1931, Helen Morgan, Orchestra.)

1933—THE DRESS OF THE DEUCE
Book by Billy De Wolfe and Guy Bolton; lyrics by Ira Gerch- wic, music by George Gershwin. A cast that included Ray Bess, Kate Smith, and Billy De Wolfe. SOON (On the following records: Columbia 6092 in C-97, Frankly, piano, Columbia 4907 in C-43, Fred Gant’s Orchestra, Columbia 24109 in A-572, 1930, Billie Holiday, in A-2367, Billie Holiday, and George McRae, with orchestra.)

1934—THE DRESS OF THE DEUCE
Book by Billy De Wolfe and Guy Bolton; lyrics by Ira Gerch- wic, music by George Gershwin. A cast that included Ray Bess, Kate Smith, and Billy De Wolfe. SOON (On the following records: Columbia 6092 in C-97, Frankly, piano, Columbia 4907 in C-43, Fred Gant’s Orchestra, Columbia 24109 in A-572, 1930, Billie Holiday, in A-2367, Billie Holiday, and George McRae, with orchestra.)

1935—THE DRESS OF THE DEUCE
Book by Billy De Wolfe and Guy Bolton; lyrics by Ira Gerch- wic, music by George Gershwin. A cast that included Ray Bess, Kate Smith, and Billy De Wolfe. SOON (On the following records: Columbia 6092 in C-97, Frankly, piano, Columbia 4907 in C-43, Fred Gant’s Orchestra, Columbia 24109 in A-572, 1930, Billie Holiday, in A-2367, Billie Holiday, and George McRae, with orchestra.)
Walter P. Reade, a Warner Bros. picture based on the life of George Gershwin with Robert Alda as Gershwin, was released in a cast that included Jacki Weaver, Alfred Molina, Steve Bannerman, John Lithgow, and Annette Bening.

1947—THE SMOKING MILLS PILGRIM
A 20th Century-Fox picture starring Betty Grable and directed by George Stevens. The story was written by George Serbanescu. It is a biography of the singer and songwriter George M. Cohan.

1949—George C. Sheehan Selections

RCA Victor Record C-11231, in Album C-19, Four Great Songs, Pears and Sunny Sklyer with orchestra. "Old Man, Old Man," "Who'll Buy," "I'm Going Home," "Come Along With Me," and "I'll Build a Staircase to Paradise."


George Gershwin Selections

1950—MIDWEST
Book and lyrics by Hyman Bissell and starring Firth Cooper with William Purves, Victor Fielding and Claire Gillin in the supporting cast. M. Wulff & Son.

KISS ME AGAIN
(Columbia Record No. 18579)

1950—RED MILL

MOONBEAMS
(Columbia Record No. 18579)

THE STREETS OF NEW YORK
(Columbia Record No. 18579)

BECAUSE YOU'RE YOU
(Columbia Record No. 18579)

HERE'S MUSICAL MYTH
(Columbia Record No. 18579)

1950—THE ROSE OF ALGERIA

1951—NAUGHTY MARIETTA

COLUMBIA RECORDS

Special Disk Jockey Supplement • The Billboard • Page 81

Thanks for your wonderful help with

nevertheless

and

Beloved Faithful

COLUMBIA

Records

October 7, 1950
1917-HER


1918-CHIC GILLESPIE

"Bay is and lyrics by Henry Blossom Jr. and with a cast that included Eleanor Palmer, Susie "The Sunshine of Your Love," "I'll Remember You" on "Broadway to Hollywood.""

1918-CHIC GILLESPIE

With lyrics by Arthur Kay and with a cast that included Irene "Day in My Dreams," "I'm the One for You", "Her Little Wooden Shoes" and "Sweet Laughery," "The Angel", "To Your" and the "I'm Here a Great Day Tonight.""

1918-CHIC GILLESPIE

With lyrics by Harry B. and Robert B. Smith and with a cast that included Josephine "Day in My Dreams," "I'm the One for You", "Her Little Wooden Shoes" and "Sweet Laughery," "The Angel", "To Your" and the "I'm Here a Great Day Tonight.""

Jeremy Kern

Jeremy Kern was born in New York City December 19, 1896. While he was still a child he learned to play the piano. From his father he got a job in the furniture business after attending the New York College of Music. After playing the piano for little aptitude for commerce, he was sent to Carnival to work as an office boy. At Meddeling he acquired a strong interest in music. His first job in the music business was as a piano singer for 87 songs. Early in the 1920's he wrote songs for foreign publication, written for foreign publication. Eventually he got to writing his own music, and in 1925 he was first a member of the Tin Pan Alley. They Didn't Repect Me Interolated in the '20s. In 1926. During the next 25 years Kern wrote the songs for 32 productions of the 10 that were in Bethel in 1917-1918 alone.

As a hobby, Kern collected rare sheet music, but in 1929, just before the stock mar-
1930—SWEET ADELINE

Boys and lyrics by Oscar Hammerstein II, and

1931—THE CAT AND THE FIDDLE

Boys and lyrics by Otto Hoffman, and pre-

1932—MUSIC IN THE AIR

Boys and lyrics by E. Y. Harburg, and pre-

1933—ROBERTA

Boys and lyrics by Otto Harbach, and starring

1930—DON'T LEAVE ME

Words & Music By

GENE AUDRY & OAKLEY HALDEMAN

"YULE" LIKE IT!

AS SUNG BY

GENE AUDRY  Columbia 37942

DORIS DAY  Columbia 38584

BING CROSBY  Decca 24658

ANDREWS SISTERS

RED FOLEY  Decca 46185

JAN GARBER  Capitol 90012

CLIFFIE STONE  Capitol 15205

BENNY STRONG  Capitol 90039

SAMY KAYE  RCA-Victor 20-3575

JESSIE ROGERS  RCA-Victor 20-3243

HARRY BABBITT  Coral 60272

WESTERN MUSIC PUBLISHING CO.

6520 Selma Avenue
Hollywood 28, Calif.

New York 19, N. Y.
Porter mastered the violin at the age of six and the piano at the age of eight. He composed his first tune at the age of 11.

He attended Yale College, where he composed two of his marching songs, "ải, 1913, and "In a Dormitory," in 1915. After graduating in 1915 he entered Harvard Law School but, after a year, transferred to the Department of Artillery at West Point. While at West Point he wrote the songs for a show entitled "The Yale Follies," which played Broadway two weeks.

Following the failure of the show, Porter joined the French Foreign Legion for some sixty days of the First World War. He toured the front lines practically unshaven.

In 1916, he went to Paris and his songs, "The Rose," and "The Horse That Jack Built," were published. Both pieces sold $15,000 in royalties for the composer.

In 1918, he wrote for "Shanghai Rose," a musical which played Broadway two weeks.

For the next nine years Mr. and Mrs. Porter travelled throughout Europe, playing their records. In 1925 Porter sold some of his copyright records for the Greenwich Village Folklife. In 1929, Ray Harms, the producer, got him to do the music for the hit "I'm Just Wild About Harry," and Porter never stopped.

1928—PARIS
With E. Ray Harms, Brownie Dunn, and Porter, were presented by fate, Brownie, others.

1929—FIFTY FIVE
1930—WAKE UP AND RISE
1931—THE COUNTRY BOYS
1932—YOU'RE THE TOP
1933—JUBILEE
1934—BEGIN THE BESSIE
1935—RED RRO AND BLUE
1936—THE COUNTRY BOYS
1937—BIG HOUSE AND BLUE
1938—THE GOOD OLD DAYS
1939—THE STREW OF SPRING
1940—WHEN THAT LOVE BUG BITES YOU
1941—OUT OF BUSINESS

Porter's discography:

1920—1929

- "I'm Just Wild About Harry" (1923)
- "Begin the Bessie" (1924)
- "Blue Moon" (1925)
- "Red Rover and Blue" (1926)
- "Begin the Bessie" (1927)
- "Red Rover and Blue" (1928)

1930—1939

- "When That Love Bug Bites You" (1933)
- "Out of Business" (1934)
- "Columbia Discography" (1935)

1940—1949

- "America's Fastest Rising Asthetic" (1940)
- "WALK, CHICKEN, WALK" (1941)
- "IF IT AIN'T ONE THING, IT'S ANOTHER" (1942)
- "HILLBILLY FEVER" (1943)
- "SLEEPIN' AT THE FOOT OF THE BUNK" (1944)

For your wonderful co-operation on my records.
A BRAND NEW COPAS SMASH!

"HULA BABY"
basked with

"SIGNED, SEALED AND FORGOTTEN"
KING 985

A NEW BRAND OF COPAS STYLE IN HIS FIRST SACRED RELEASE

"FROM THE MANGER TO THE CROSS"
basked with "KING OF KINGS"
KING 904

Featured Star on WSM

"GRAND OLE OPRY" and now WSM-TV

Exclusive King Recording Artist
Mgt.: BILLY STARR

WSM ARTIST BUREAU
Nashville, Tenn.
1936—ANYTHING GOES
A farceous picture with a cast that included Bing Crosby, Ethel Merman, Charles Ruggles and Ethel Waters. Harper, Inc.

ANYTHING GOES
ALL THROUGH THE NIGHT
I'LL WALK WITH ROSES
BLEW, GABRIEL, BLEW
TREES TOGETHER ALWAYS BE A LADY FAIR
I GIVE A KICK OUT OF YOU

1937— ROSALIE
A farceous picture with a cast that included Helen Edison, Franklin Park, and Robert Ross. Universal-International, Inc.

Rosalie
on the following records: Columbia 30065 in C-87, Edie Brickel; Decca 29104 in A-153, Frankie Carle, piano; Decca 24063 in A-192; Ray Roble Orchestra; Decca 24292 in A-49; Bing Crosby.

in THE STILL OF THE NIGHT
Lyrics by Gus Kahn
on the following records: Columbia Victor 20-2174, Russ Case Orchestra; Columbia Victor 20-2008 in M-1117, Sidney Shapiro; RCA Victor F-2049 (C-724, Artie Wallis); Jack Low, piano; Columbia Victor F-2052 in P-126, Artie Wallis; Jack Low, piano; Columbia 7268-M, Andre Kostelanetz; Decca 29196 in A-192, Frank Ford; Decca 29197 (C-87), Ray Roble; Decca 20034 in A-330, Frankie Carle, piano solo; Capitol 32518, J. Paul Wright Orchestra.

1940—BROADWAY MELODY
An MGM picture starring Fred Astaire and Esther Williams in a cast that included George Murphy and Frank Morgan. Harris, Inc.

MAKE ME A KOFFEE
(Available on Columbia record 76297; Columbia 76297 in C-11, Frank Sinatra.)

1941—YOU'LL NEVER GET RICH
A musical picture starring Fred Astaire and Rita Hayworth in a cast that included Carmen Cavallaro, Stage Door Chanteuse; Decca 29216; Frank Sinatra.

SINCE I KISSED MY BABY GOODBYE
(Available on Decca record 10107, Fred Astaire and Della Reese Rhythm Boy.)

WEDDING CAKE WALK
(Available on Decca record 10109, Fred Astaire and Della Reese Rhythm Boy.)

1944—SOMETHING TO SING ABOUT
A musical picture with a cast that included Don Ameche, Janet Blair, Jack Oakie, William Consagher Heights and Harris Scott. Chapell & Company, Inc.

YOU'LL BE SO NICE TO COME HOME (Available on the following records: Decca 29155 in A-1943, Bob Grail Orchestra; Capitol 24073 in M-11 and A; and a Capitol COLUMBIA 30496.)

1944—GOODWOOD CANTEEN

1945—GARBAGE CAGETIES
Lyrics by Lawrence Hart, and presented by a cast that included Sterling Holloway, Roger Pryor, Frank Cady, Richard Bong, and Frances Lang, with Richard Rodgers directing the orchestra. Edward B. Marks Music Corporation.

DEAREST ENEMY
Lyric and Sentimental ME MIGHTY HAVEN'T

1945—GARBAGE CAGETIES
Lyrics by Lawrence Hart, and presented by a cast that included Shirley Sloane, Lemuel Bliss, Gertrude Sanford, Elizabeth Horan and Friedman Ladd, with Richard Rodgers directing the orchestra. Edward B. Marks Music Corporation.

MOUNTAIN GREEBREY
(Available on RCA Victor record $620-0001 in K-A.)

1945—THE GIRL FRIEND

une at the record-breaking musical Oklahoma!, which ran more than four years and pioneered a new and now widely copied musical comedy formula. The show was a winner, and it paved the way for Rodgers and Hammerstein to go on with a string of other successful shows like "South Pacific" and "The King and I.

Stage Musicals

1925—GARBAGE CAGETIES
Lyrics by Lawrence Hart, and presented by a cast that included Shirley Sloane, Lemuel Bliss, Gertrude Sanford, Elizabeth Horan and Friedman Ladd, with Richard Rodgers directing the orchestra. Edward B. Marks Music Corporation.

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1925—GARBAGE CAGETIES
Lyrics by Lawrence Hart, and presented by a cast that included Shirley Sloane, Lemuel Bliss, Gertrude Sanford, Elizabeth Horan and Friedman Ladd, with Richard Rodgers directing the orchestra. Edward B. Marks Music Corporation.
Thanks for all past favors and spinnings... but in eleven years with RCA VICTOR, there are quite a few of you who have never given us a spin as we have been a typed band.

But... won't you give us that one chance now... with the song you will be spinning in the future.

Our New RCA Victor Release

"BELOVED BE FAITHFUL"

backed with

"CRY, BABY, CRY"

RCA Victor No. 25-1174

"Quack Quack Polka"

RCA Victor 755-1160

"Laughing Trombone"

RCA Victor 255-1164

Thanks!

Lawrence Duchow

October 7, 1959
1935 - THE LADY IN VIENNESE
Sigmund Romberg

1930 - VITALITY

1922 - LOVERS, COME BACK TO ME

1945 - UP IN A CENTRAL PARK

The Rodgers & the Bessie

Interpolated Numbers in Stage Musical

1922 - LADY WITH EMBRACE

1943 - FAITHFULLY YOURS

Popular Song

1900 - HOMELAND WALTZ

1919 - MRS. DYNAMITE

1928 - I'M跟进 THE BEAT

1935 - THE NIGHT IS YOUNG

1939 - MY SONG IS YOU

1949 - MILLION DOLLAR SECRET

Sigmund Romberg Albums

1935 - MUSICAL FROM VIENNESE

Harry Ruby

An avid sandlotter, Harry Ruby would have been a big league pitcher if his back had not been broken playing baseball. He started singing on the street as a young boy, then turned to the piano, and after a try at business he was confined to a wheelchair for the rest of his life.

Harry Ruby once rated a locker and uniform in the Cardinal clubhouse and now owns the bench with the Hollywood Stars club. And to him, Take Me Out to the Ball Game is his favorite song, and "Three Little Words" means "safe at third."
**Thomas (Fats) Waller**

Thomas (Fats) Waller, a minister's son, made his first appearance as the organist at the All Souls Church, later winning many amateur contests and finally landing a job as a console player at a local theater. As a composer he was remarkably fast, completing his theme song, Ain’t Misbehavin’, in 45 minutes; and Honeydripper Rose in an hour. But for all his speed he was so accurate that his manuscript was considered by the Continent’s best. His songwriting, his habits were unpredictable. And his goodness for girls, a constant companionship, accounted for strange actions. In 1939 he was close to making a European tour which disappeared after the boat docked in England. He had returned to New York after a slight illness, feeling the voyage would be good to sober him up. He strayed from his father’s straight and narrow path, he believed every god of his theology, Ain’t Misbehavin’, and his music will long outlive the facts of his life he left behind.

**Popular Songs**

- **SQUEEZE ME** by Charles Williams. Clarence Williams Music Publishing Company, Inc. (Available on the following records: Brunswick No. 6366; Decca No. 24998; Columbia No. 27799, Kay Starr and the Big Band.)
- **HONEYDripper ROSE** by Andrew Rosell, Saito-Joy, Inc. (Available on the following records: Decca No. 24972; Decca no. 25011, Kay Starr and the Big Band.)
- **BABY, I’M COMING HOME** by Andrew Rosell, Saito-Joy, Inc. (Available on the following records: Decca No. 24972; Decca No. 25011, Kay Starr and the Big Band.)
- **I’M GONNA GO TO THE MONTH** by Andrew Rosell, Saito-Joy, Inc. (Available on the following records: Decca No. 24972; Decca No. 25011, Kay Starr and the Big Band.)
- **I’M THE LONELIEST GON** by Andrew Rosell, Saito-Joy, Inc. (Available on the following records: Decca No. 24972; Decca No. 25011, Kay Starr and the Big Band.)
- **YOU ARE MY ONLY ONE** by Andrew Rosell, Saito-Joy, Inc. (Available on the following records: Decca No. 24972; Decca No. 25011, Kay Starr and the Big Band.)
- **ELIZABETH STREET** by Andrew Rosell, Saito-Joy, Inc. (Available on the following records: Decca No. 24972; Decca No. 25011, Kay Starr and the Big Band.)
- **I’M A WRESTLING WRESTLE** by Andrew Rosell, Saito-Joy, Inc. (Available on the following records: Decca No. 24972; Decca No. 25011, Kay Starr and the Big Band.)
- **THANKS, Fellas, FOR SPINNING PATRICIA**
- **"THE SHOW MUST GO ON" and "STILL GET A THRILL" "PATRICIA""
Bennie BENJAMIN & GEORGE WEISS

... Can Anyone Explain I'll Never Be Free

QUALITY RECORDINGS

UNITED RECORDING LABS

78 rpm

6 Minutes on 10" record (each side)

3 Minutes on 7" record (each side)

Promo Delivery

*from your safeties

UNITED Recording Laboratories
1560 Broadway New York 19, N. Y.
Circle T-3710, 3097

Page 94 Special Dick Jockey Supplement The Billboard

Instrumental Numbers

1930—MINOR BAG
Southern Music Company, Inc. (Available on Victor record P-1351, Safe Waller orchestra.)

1932—HAPPY FINGERS
Southern Music Company, Inc. (Available on Victor record P27760.)

1934—VIGERS DRAG
Harcour Music Corporation (Available on Victor record P27760.)

Stage Musicalss

1938—KEEP SHUFFLING
With J. C. Cates. An all-time rage with lyrics by Harry Cadden and Andy Eady, and with vocals by Waller and Y. Wines, who handled the cast. Fats Waller and Benny Johnson, chief vocalist, and James Smith on the trumpet, won in the orchestra pit, Harlem, Inc. WILLOW TREE
(Available on Decca record 10818. In A-200, Mildred Bailey and the Alley Cats.)

1923—HOT CHOCOLATE

AUNT MISCHIEF
(Available on the following records: Columbia 36492, E-133, Benny Goodman Sextet, Columbia 50497, Benny Mars and orchestra, Capitol 317, Billy Butterfield orchestra; Decca 23063, Decca 23059, P. Johnson, piano solo; Decca 23045, A-1929, Fingerlike and Shout, duo piano; Decca 23054, Larry Semon and orchestra; Decca 16709, Lenny Dorsey orchestra; Victor 40-4003, Fats Waller. Victor 11911. I D O TO BE SORRY BLACK AND BLUE
(Ancestor in Brunswick record 3011, Jack Teagarden.)

Fats Waller Albums


Pete Wendling

Pete Wendling grew up on Manhattan's lower East Side, two blocks from Tony Pastor's 14th Street Theatre. But he never missed a Monday matinee at that historic house where he always had a front-row seat on the center aisle right behind Milto Brennan, the house pianist, and king of the ragtime piano players. Then he went home and spent his free time practicing. All the other walls in the house were covered with his playing. He never missed a Monday matinee at the Cobalt Theatre in San Antonio, where he learned to read music. After a short time as a music student he was drafted into the bank, where he had a job in the bank. His first newsmag, "Hula Hickie Dula," came in 1914 and by 1916 he had added three more. For the next 10 years he enjoyed the graces of the Gershwin Band Company. In 1916 he came up with something new. There was a lamp in the house, a lamp with a light bulb, and a lamp with a light bulb, and a lamp with a light bulb. When a light bulb strikes a creative fancy, a new song is born.

Popular Songs

1918—YAKA HULA HICKIE DULA
Lyrics by Ray E. Gerhard and Joe Young. Mills Music, Inc. (Available on Decca 5029.)

1919—OH, WHAT A FAL WAS MARY

1941—ON THE STREET CORNER
Lyrics by Leo Robin. Kroon Music Corporation (Available on Capitol 10599, Freddy Stewart with orchestra.)

Richard E. Whiting

If Dick Whiting had had a singing voice comparable to that of his daughter, Margaret now a Capitol recording star, he might have been a vocalist and musical comedy headliner instead of becoming one of the country's greatest songwriters.

Dick first wrote songs in his Mississippi, Tennessee, and New York offices and sold them to publishers. He had already written over 1500 songs for $400 and gave them to a job as professional manager of his Detroit office for $40 a week. Whiting wrote songs on the side and got his first big hit in 1911, "It's Plenty Fine in Holland." His biggest hit, originally entitled "Any Way the Wind Blows," was changed by Nemick to "Tell Me We Meet Again," on the ground that the public of World War I would not take kindly to a German title. This hit sold 5,000,000 copies.

Next came Broadway, and the Whiting was successful there he wrote and produced a hit's hit's hit. "Tell Me We Meet Again," "My Heart Tells Me," "In My Dreams," "The Man with the Golden Arm," and "The Last Time I Saw Paris." He was the first authentic American Composer to have two songs of his own in the same show, "Carry Your Troubles to the Lord" on the George White's Scandals, 1921, "The Man with the Golden Arm" in the same show, "Till You're Mine." He also wrote music and lyrics for "The Merry Widow" and "The Girl Who Could Folks." His other songs included "Dream a Little Dream of Me," "Yankee Doodle," "I Can't Give You Anything But Love," "Ding Dong! the Witch is Dead," and "That's All Right Mama."

Film Songs and Musicals

1929—INNOCENTS OF PARIS
A Paramount picture starring Margaret O'Brien.

October 7, 1950
Rainbow Records

FREE SAMPLE
RAINBOW RECORDS TO ALL LIVE WIRE DISC Jockeys and Phonophones

Hits - Just - Right - For - Your - Programs

DADDY'S LITTLE BOY No. 40055
COLDEN SAILS ON A SEA OF BLUE (With Organ) No. 40011
BYE BYE BLUES No. 40066
WAITING FOR THE ROBT. E. LEE No. 90011
STAIRWAY TO THE STARS No. 40099
ON THE MALL No. 40088
ST. LOUIS BLUES No. 30404
ALWAYS No. 30401

The Original RALPH FLAMAGAN ORCH.

JUST WRITE
RAINBOW RECORDING CORP.
767 10th Avenue
New York City, N. Y.

Rainbow Records

We're Bending Over Backwards
To Thank All Our Disk Jockey Friends for Their Past Favors...

Current on
THE BILLBOARD'S POP CHARTS:
"HARBOR LIGHTS"
backed with
"AT SUNDOWN"
Mercury Record #5461 with Jerry Byrd—guitar

TWO BRAND NEW HARMONICATE RELEASES
"THE PETIT WALZT"
backed with
"THE SAWARW WALZT"
Mercury Record #5498

"CAN'T SEEM TO LAUGH ANY MORE"
backed with
"JING-A-LING, JING-A-LING"
Vocal by Richard Hayes
Mercury Record #5492

PERSONAL APPEARANCES
Oct. 5th—2 weeks Ohioana Theatre, Chicago
Oct. 16th—2 weeks Vogue Room, Holmeiden Hotel, Cleveland
Nov. 2nd—1 week Casino Theatre, Toronto, Ont, Canada (return engagement in 2 months)
Nov. 16th—9 days Elsmere Hotel, Windsor, Ont, Canada

October 7, 1950

Vincent Youmans

Vincent Miller Youmans Jr., the son and heir of a highly prosperous business man, enlisted in the United States Navy in 1917. A talented pianist, he spent his spare time composing tunes. We showed one of them to the head bandleader, John Philip Sousa. The March King liked the music, played it, passed it along to other navy bands and soon heard it all over the country, marching to its strains. The tune had no name that year, but nine years later Americans knew it as "Hallelujah," the smash hit from the Broadway musical, "Jubilee.

Youman's first Broadway successes, "Two Little Girls in Blue," was produced in 1921. During the same decade he was represented by 16 Broadway shows, two of which he produced himself. In 1933 he went to Hollywood where his "Flying Down to Rio" introduced Fred Astaire and Ginger Rogers to film fans.

The following year he was stenched with tuberculosis and for the next 12 years tried to write and plan Broadway melodrama while he tried to get well. The curtain never rose on his "Jubilee." His death in a New York hospital on April 5, 1947, at the age of 47.

Stage Musicals

1923—WILDFLOWER

With Herbert Stinchfield, book and lyrics by Otto Harbach and Oscar Hammerstein I, and starring Eddie Day and Gay Robertson.

1925—NO, NO, NANETTE


Jubilee Record Co. Inc.
315 W. 47th St., New York, N. Y.

Special Disc Jockey Supplement • The Billboard • Page 95
that once-rare species—the disk jockey who broadcasts from a night club or restaurant—has become rather numerous in the last few years. This is true for the greater Los Angeles area, and apart from the regularly scheduled entertainment features—such as in Hollywood or New York—that may be provided either by managers of larger night clubs or by celebrities who visit the spot from which the disk jockey’s program emanates.

**Various Types**

These programs vary widely in nature. Too, their reasons for being are as various as the acts they feature. In one major aspect, however, many of these programs are similar; very few records are played. Rather, the jockey, who has become a personality via his chattering and spinning sessions on the local radio or television station, nation-wide, or from regions as far afield as in Hollywood or New York—makes up the program himself, or infuses the chattering with his own personality. This is especially true of celebrities who host programs on the air.

A number of these night club-jockey programs: Some operators take on a jockey as a piece of talent, a personality to be used in conjunction with national talent shows already booked into the spot. One of the former would be the Barry Gray program, airing daily at 9 a.m. in New York, over WMCA, in New York 12-3 p.m., and an example of the latter would be the recent small talkings from the Copacabana via WMGM during the past several years.

Estate, manager of the Copa, has crystallized a number of ideas toward jockeys in night clubs. He considered the operation as particularly good only if the physical layout of the club, and the club’s location, warrant such a program. The Copa jockey, for instance, is not confined so much to the air as part of the regular Copa show. The Copa jockey is broadcast from the Copa to a night club—a room which is designed to take care of overflow, and which is a pleasant place to sit around. A number of such operations are being conducted, and the playing of an occasional record, requests for the latter, incidentally, are not honored unless they come from patrons, not the line-up. Gracie, once in the former shows, was a regular. His name is Jack Gracie. I’m a disk jockey who does not play records.

**A Service to Celebrities**

That this type of jockey, according to Chappo’s, is a trend, is evidenced, as herebefore indicated, in the manner in which he handles the air. It is true that he has been talking about the jockey for a year. The jockey has opportunity to be imaginative and develop a style even though he is limited in his original field—the playing of records.

October 7, 1950

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**To the Dealers, Disk Jockeys and Ops:**

**A TOWER-IFIC THANKS for your wonderful support in hopping on my current hot Tower disk**

**"CORN SILK"**

backed with

**"SOMEBODY'S KISSES"**

Tower #1480

Sincerely,

Leo Pieper

(pronounced "Pieper")

---

**MR. DEALER, ATTENTION:**

**SQUARE DANCE RECORDS**

**DON’T MISS OUT ON THIS FAST TURNOVER SQUARE DANCE BUSINESS**

Wrote for name of your nearest Distributor and complete listing.

Old Timer Record Co.

3703 N. 7TH STREET

PHOENIX, ARIZONA
THE Deejay faces a daily challenge of providing the best in recorded musical entertainment.

To help meet that challenge BMI issues its monthly "Pin Up" sheet of BMI-licensed songs which can honestly be classed as Hit Tunes.

Most broadcasting stations keep the BMI "Pin Up" sheets prominently posted as a convenient reference. If you’d like your own personal copy write to BMI—Promotion Department.
The Billboard

... a tradenewspaper in fact

for 56 years, becomes

... a tradenewspaper in format

beginning with the

November 4 issue

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100% BETTER Typography

200% MORE Color

... for complete details see center spread insert in the regular section of this issue
We've borrowed the familiar "take a break" showbusiness expression to ask all of you hardworking Deejays to turn listener for just a moment so that all of us at RCA Victor can have an opportunity to voice a sincere "Thanks to you!" for all your wonderful cooperation.

We want to show our appreciation in a more concrete way—and the only means we know of is to continue to record the artists and the tunes that you and your listeners want to hear—and to back them up with the soundest kind of promotion we know of. And you can be sure we'll keep on trying to make your valuable work easier, more pleasant and more successful.

Now, back to work on the busiest fall campaign we've ever had.